Agamas
AND
South Indian Vaisnavism

By
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Published by
Prof. M. RANGACHARYA MEMORIAL TRUST
TRIPLICANE, MADRAS-5.

Price: Rs. 50/-
Copies can be had of:

M. C. KRISHNAN,
41, Sunkuwar Street,
TRIPLICANE, MADRAS-600005.

&

SRI RAMANUJA VEDANTA CENTRE,
10, South Mada Street, Triplicane,
MADRAS-600005.
It is an honour to be assigned the task of welcoming and introducing this massive work by the renowned scholar, Dr. V. Varadacharya. He has been working on this theme for decades with admirable thoroughness and the present publication embodies his lectures under the noble Trust in Honour of the memory of the great savant, Prof. M. Rangacharya. The Trust was brought into existence by the highly accomplished and venerated son of the professor, the late lamented Prof. M. R. Sampaikumaran. The book is being brought out by the devoted and worthy cousin of the professor, Sri M. C. Krishnan. The book does promote the lofty goals of the Trust in a conspicuous measure.

About the book itself, considering its vast scope, patient scholarship and meticulous documentation, it is hardly possible to pronounce a just and adequate estimate. Luckily, such is not the function of a foreword. The author starts with the giddy and dim heights of the Vedic religion and advances methodically to the delineation of recent Hindu philosophy and religion, which are dominated by the Agamas. The Recent Hinduism is Agamic in character, whether it be Sakta, Saiva or Vaisnava. Not that the hoary heritage of the Vedas, Upanishads, the Epics, Puranas and Smritis is discarded, but it is subsumed and concretized in the living traditions of practical Hinduism. Our author takes the treatment to further particularization and brings up to South Indian Vaisnavism.

The treatment is neatly introduced with a clear formulation of the subject-matter. The validity of the Agamas was sometimes questioned in the orthodox Hindu tradition itself and hence the question of their validity is considered critically
and exhaustively in the context of the Vedic tradition. The dimensions of the Agamas, their classification and the principal schools of the Agamic religion receive their due consideration. This discussion arrives naturally at the second focal point of the work, the Vaisnava Agamas. Their two-fold tradition, the Vaikhanasa and the Pancaratra, is taken up in all the required completeness. We are given a full map of the Pancaratra texts. How the spirit and doctrines of this Vaisnava agamic tradition penetrated Vaisnava literature in general is shown in great detail. The living Hinduism of recent times centres round worship. The principles and techniques of worship in private and in temples receive ample description, not excluding the art and science of the construction and maintenance of temples and the icons to be adored in them. How this conception and practice of religion deeply entered into the actual life of the people in all aspects is brought out in the concluding chapters.

The book, one may say, errs in its abundance. But it welds the bewildering mass of data into an integrated design. All the old sources and all the writings on the Agamas by modern writers are noticed and judiciously put to use. By far this is the weightiest modern treatment of the Agamas. While thanking the publishers, we are to hope for the right reception to this altogether solid contribution.

S. S. RAGHAVACHAR

MYSORE 31—12—‘81

Professor and Head of the Department of Philosophy (Retd.), University of Mysore.
PREFACE

The following pages contain an account of the origin, growth and development of the Agamas with special reference to the Vaisnava kind. They are written after a deep study of the original texts of the Vaikhanasa and Pancaratra.

Interest was aroused in me for a study of the Vaisnava Agamas, when I went through Otto Schrader's Introduction to the Pancaratra and Ahirbudhnyasamhita and the Sanskrit introduction to the Lakshmitantra edition of the Adyar Library written by my revered father Pandit V. Krishnamacharya. These two are the only invaluable and authoritative sources for the proper understanding of the Vaisnava Agamas.

While making a progressive study of the Vaisnava Agamas, I received a call from late Prof. M. R. Sampatkumaran to deliver three lectures at Triplicane under the auspices of Prof M Rangacharya Memorial Trust on Agamas and South Indian Vaisnavism. Accordingly the lectures were delivered by me.

Soon after, late Prof. M. R. Sampatkumaran suggested to me to prepare a work on the topic of the lectures delivered. I agreed and began preparing to gather more information and details on this subject. Late Prof. M. R. Sampatkumaran asked me frequently to clarify certain problems which are necessarily to be solved and settled satisfactorily. This was really a hard task, since I could find neither a scholar who could be of help to me for suggesting the means to serve this end nor any standard work, but for the two works (the latter is only an introduction) which inspired me for putting up a study of the Agamas. I did not lose heart but managed to have
the matters cleared with the help of these two works and the standard samhitas of the Vaikhanasa and Pancaratra. Therefore the credit should go to late Prof. M. R. Sampatkumaran for much of the contents and their treatment in this work.

While writing on this topic, certain matters crop up demanding solutions that could have a veracity like that of the already settled issues. With the available evidences no solution could be arrived at. The evidences could only be studied and conclusions be drawn for the time being, allowing subsequent alteration when more acceptable and satisfactory evidences become available.

To start with, mention must be made of the nature of beginnings of systems and schools such as Music, Dance, Drama, Grammar, Arthasastra, Silpa, Puranas, Kalpasutras and others. Eminent sages have their names associated with these, sometimes the same name occurring for more than one branch or school. The sages could have been related to each other as master and pupil or indebted mutually or bearing mutual influence. So the schools are taken to be interrelated and interdependent too in some respect. When the idea of the whole could have thus prevailed, it is not proper to treat one system as fully derived from another, unless there is direct evidence in support of it. The question of Sakta agama alone to have been the precursor of other kinds of Agamas should therefore be treated as idle. Equally baseless should be the reason that agama should have had its home in India or outside India. With our limited knowledge of the situations in the remote periods, it is too early to be dogmatic for suggesting a period or periods for the origin of the Agamas.

Suggestions have been made by some writers that the Agamas are antivedic and should have risen under the impact of the ways of life of the aborigines of India. It is to be
observed here that borrowing, whether, linguistic, religious or cultural, is always from those who are spiritually and morally superior or politically dominant in power: minor impacts could have been there on the cultured class coming from the tribes but wholesale concept of the Agama way of worship could not have emanated from the tribes: the Agamas must therefore be treated as supplementary to the Vedas.

Ever since the Agama mode of life and worship came into vogue, there were host of writers on the Smrtis and Puranas to denounce it as unauthoritative and anti-Vedic. However, the Agama mode has come to stay stabilised and getting intertwined with the Vedic practices. The reference to the linga in the Taittiriyaranyaka 10. 43-47 should be taken to point to the prevalence of offering worship to the symbol (pratika) which is as valid as Yantra representing a stage prior to the evolution of idol (pratima).

Then there are the compositions of the Alvars. There are shrines whose glory is sung by them and recorded in the Nalayiradivyllaprabandham. There are also the Agama texts. Among these, the temples should been in existence for a long period before 7th century A.D. when the Alvars sang their glory. The structures in most of these huge shrines, which were built following the sculptural and Agamic directions, should be placed at a period later than the Alvars. Whether these temples were built according to the Agama directions cannot be proved with any degree of certainty. The shrines at Paramesvaravinnagaram, Tirukkottiyur, Kudalur, Srirangam and others reveal through their structures, that they bear the Agamic influences. This cannot be said of other shrines. Besides, the two important and well known shrines at Srirangam and Tirumalai have their virmanas named Pranavakara and Anandaniyaya. Neither the Silpasastra nor the Agama texts envisage the erection of the vimana of these kinds. It must be therefore, be taken that the
Agama texts were not as ancient as the compositions of the Alvars and that even when they became composed, they did not have their full impact on temple constructions.

It is equally unsound to agree with the idea that the Vedas do not contain reference to female deities who became introduced later into the epics. The Taittiriya Samhita (1-8-6-1) refers to Siva as Ambikapati. The name Ambika occurs as, the name of the deity. That like Siva, she could not have received worship in the form of idol is another point.

The Vaikhanasas system is more ancient than Pancaratra. It is, Bhrigu and others were the direct pupils of Vikhsna. Yet, the texts which are now available under the authorship of these are not in a language suggestive of an ancient kind. They must be placed, thus, in the period about 6th or 7th century A.D.

Regarding Pancaratra texts, the ancient ones do not contain reference to temples or idols there. They contain much useful material regarding Jnana, Cosmology, Vyuha, Yantra, Mantra and Yaga. The order among the texts may not be fixed as a text, supposed to be earlier mentions the text claimed to be later. Yet, Jayakhya, Laksmitrantra, Ahibudhnya Samhita, Paramasamhita, Pauskara and Saivavata can be taken at present as having been composed in this order.

Concepts and theories of Visistadvaita on the philosophical sphere impressed the Vaisnava community to a very high degree. Temple worship has been, however, very popular. The result of this has been that the later texts on the Agamas ignored to a great extent the value of Jnana and Yoga padas and paid much attention to the treatment of Kriya and Carya aspects, as temple construction and worship of the idols found much favour with the people.
With all the rich and ancient background of the Agamas, it is strange to note that both the Vaisnava Agamas are in vogue and practised only in South India, with few exceptions in some places in North India. The Vaikhanasa is less known in the North than the Pancaratra. The reason must be found in the far more numerous Visnu shrines situated in South India celebrating as glorified by the Alvars.

These observations made above have validity only for the present. Deeper study of each of the Vaisnava Agama text, when undertaken will throw much light on many of these issues requiring modification and alteration for the concepts and theories now held as belonging to this Agama tradition. I have the feeling that whatever is necessary is not left out in this work. At most, this work could be treated as source book for further study to be undertaken on the subject.

It is sad that Prof. M. R. Sampatkumaran is no more to see this work released. I could not forget his repeated utterances of encouragement and support for completing this work. I should thank also Sri M. C. Krishnan, the publisher for his painstaking efforts to see the work through the press.

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French Institute of Indology,
Pondicherry.

February, 1982.
Srimate Rāmānujaya Namah

PUBLISHER'S NOTE

The printing of this book, Āgamas and South Indian Vaiṣṇavism, had almost been completed when a cruel fate intervened and snatched away Prof. M. R. Sampaṭkumaran. It is amidst the gloom of his demise that I am compelled to write this note.

Three lectures on this subject were delivered during February 1974 by Dr. V. Varadachari, currently of Institut Francaise D’Indologie, Pondicherry, under the auspices of Prof. M Rangacharya Memorial Trust (endowed by his dutiful son, the late Prof M R Sampaṭkumaran). The revision of these lectures for being printed and the necessary time required for editing and printing carefully a book of this bulk accounts for the long delay in bringing it out.

The scope of this work and its approach to the subject has been briefly, yet very succinctly, explained by Prof. S S Raghavachar in his foreword. The authenticity of the Āgamas has been questioned from about the beginning of the Christian era. The objection is based only on one point viz., worship of God based on the supposed non-Vedic character of the Āgamas which recommend strongly the worship of particular deities in an exclusive manner. Idol worship marks the Agamic mode of worshipping God. The objections against the validity of the Āgamas have been refuted by Yāmuna in his great work Āgama Prāmāṇya and Rāmānuja has made good use of the Āgama texts in his exposition of the philosophy of Viśisṭādvaita.

The Āgamas glorify several deities and there appear to have been certain Āgamas of the nāstika kind too. In course of time only the Sākta, Śaiva and Vaiśṇava Āgamas survived and the rest became extinct. In this book Dr. V. Varadachari has ably dealt elaborately on various Āgama texts and has devoted detailed attention and emphasis, particularly on Vaiśṇava
Āgamas and the nature of worship in Vaiṣṇavaite temples and their effect on the religious life of the devotees of Viṣṇu in South India. The width and the depth of scholarship called for in making such a study of the subject may very well be judged from the works listed out in the Index. Dr. V. Varadachari has done more than real service in bringing into focus the Āgama literature which had not so far been dealt with in a scientific manner.

Readers may be aware that this Trust has been, in its own humble way, making significant contributions to the study and propagation of the philosophy of Viśiṣṭādvaita, and the present publication, the fifth in the series, is in fulfilment of a commitment made in 1977 at the time of publishing the earlier work, *Sri Ramanuja’s Philosophy and Religion* by Dr. P. B. Vidyarthi.

It remains for me to express my thanks to Dr. V. Raghavan and Sri C. S. Parthasarathy Iyengar (both of them are no longer with us) and Prof. A. N. Parasuram who presided on the three days of the lectures and conducted the proceedings. I am greatly indebted to Prof. S. S. Raghavachar, who, in spite of failing health had been good enough to write the foreword in his inimitable style. The Triplicane Cultural Academy associated itself with the lectures and the authorities of Sri Yadugiri Yatiraja Mutt, Triplicane, Madras, kindly allowed the use of their hall for the lectures. I am under obligations to all who helped in the printing of this book and to Sri M. A. Thirumalachari and Sri A. Thanigachalam in particular. I cannot sufficiently express my thanks to Sri M. N. Parthasarathy, M.A., Secretary, Sri Ramanuja Vedanta Centre, Madras, for his assistance in getting this book ready.

February, 1982.                        M. C. KRISHNAN.
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CHAPTER I

INTRODUCTORY

The Vedas represent the earliest extant literature in the world. They are four, under the names of Rgveda, Yajurveda, Sāmaveda and Atharvaveda. They record many aspects of the life of the people of ancient India whose religious beliefs and aspirations left an indelible mark on their social life. Indeed, the religious and social aspects became inextricably mixed up with each other. But it must not be forgotten that the Vedas deal primarily with the religious beliefs and practices of ancient India.

Whether the Vedas are regarded as eternal as Hindu tradition believes, or as composed by a number of authors at different periods and then codified, it must be admitted that the concept of the Deity must have been an article of faith long before the ancient Indians felt any urge to offer worship. There was also the realization that man has to depend on the Deity for protection from danger and distress and for a secure and happy life. To evoke response from a deity when a person offered his prayer to gain any particular objective, or to offer thanksgiving for the fulfilment of the prayer, an offering of what that person had with him was made. Usually, the offering was made in the sacred fire which was believed to convey it to the deity concerned. The prayers are recorded in the Rgveda and the ways and means of the offerings to be made are treated in the Yajurveda. The Sāmaveda helped in chanting those prayers so as to attract the Deity. As for the Atharvaveda, it provided the people with the means to protect themselves against enemies and evil forces.
The Indian community in the earliest period does not seem to be very different from our society today in the attitude to life and in basic feelings and aspirations. The sufferings endured by the people from time to time were then regarded as the effects of past deeds. Thus there is a reference to the sense of guilt. It was considered that sufferings could be overcome by the grace of the deity. Hatred, disease and distress afflicted them. God was looked upon as a physician whose presence was desired after by the sufferers in order that they might get medicines. God's good-will was sought after and appeals were made for this purpose. Long life, co-operation among people and with God, prosperity, valor, sons and good food are the chief desires frequently expressed in the prayers offered to the deities.

The ancient Indians were quite aware of the nature of the deities. They practised meditation or Yoga. It was claimed that the particular deity on whom the meditator fixed his thinking faculties appeared before him. This created a sound reflex in the meditator. The ecstasy which the meditator then felt gave rise to a musical setting to this sound reflex. This came to be known as 'māla'. It contained a picture of the deity in the language known to the meditator. The mantra had several phases like praises, invocations, directions, deliberations, new feelings, questions and ver...
others God then became identical with the mantra. Many deities appeared thus to the same or various meditators and thus many mantras came into existence. Those mantras which were of the nature of praise were also called ṛks. Some of these mantras were used with or without change when set to music and sung and when making offerings to the deities concerned. The meditator is thus a seer of the mantra (mantradrāṣṭṛ) and not its author. Those who have realized this are known as the ṛṣis for the particular mantras. Hence some sages are considered as the ṛṣis for some ṛks.

The word ‘mantra’ is considered to have been connected with the faculty of thinking which is the sense of the root ‘man’ or ‘matri’. When the ṛks occur in the Vedā texts for employment in sacred rites, they no longer have the denotation of the faculty of thinking. Besides, certain passages which convey senses other than thinking, are also called mantras. So, it is held that whichever passage is specifically mentioned in the Vedā texts as mantra must be named as such.

Regarding the concept of God and the characteristic features of deities in the Rgveda, the scholars of the West contend that the religion of the Rgveda represents that of a primitive society marked by the "spontaneous emotional reactions of wonder, awe and fear evoked in man by natural phenomena such as the wind, the sun and the moon. Impressed by these powerful and inexplicable forces of Nature, primitive man reacted with emotional attitudes and behaviour to which"

15 For the definition of ṛk, Sāman and Yajus, see Jaimini’s Purvamāṃsā Sūtras, II 1 35-37.
16 The root ‘matri’ has the sense of ‘secret talk’ (gupta-paribhāṣa). It seems that the word ‘mantra’ must have been derived from this root. The seer (mantradrāṣṭṛ) who received the mantra was the only person who had received it and none else. He alone had the sound reflex and the sense of the root ‘matri’ is applicable here.
17 Vide Śāyana’s Upodghata to his Rgvedabhāṣya (p. 35)
the name 'religion' is given. Personification of the supernatural and the anthropomorphic concepts of Nature are also held to have given rise to the idea of God in primitive society. Some scholars are of opinion that the Vedic culture was influenced by magic acts, fertility rites and other primitive manifestations of religion. The performance of these was intended to stimulate or propitiate the powers of Nature and was considered as an obligatory duty. A study of primitive culture is thus quite essential for understanding Vedic culture.

These findings of the Western scholars could be accepted, if the Rgveda contains any evidence to support them. A society which is called primitive is distinguished from a civilized one and, on this ground, is held to be inferior to the latter. In order to avoid this kind of attitude towards that society, the word 'preliterate' is often used by modern writers.

Certainly the society and culture as depicted in the Rgveda are not primitive. There are certain features which belong only to primitive society and none of them are traceable in the Rgveda. There is nothing like the 'mana' of the Polynesians, the 'manton' of the North Americans, tyrannical practices characterized by cruelty and rough behavior, head-hunting for achieving a greater status, tattoo, taboos and totemism. These are negative pieces of evidence to prove that the religion of the Vedas is not primitive.

On the other hand, there are substantial pieces of evidence to show that the society in the Vedic period was civilized. Family life is well depicted with people striving for and living a happy

and prosperous life. The ideal of a rāstra was quite familiar to the people of that period. Homes, gatherings, garments and the use of horses and chariots are frequently referred to, suggesting an advanced and developed society on the material plane. Words like cāru, sumangaliḥ, saubhogaṭva and others bring out the aesthetic sense of that society. Fine poetry, with attractive similes, points to the literary excellence of the Rgveda.

Culturally, the standard of the Rgveda marks a well advanced stage of society. Acts of worship and prayer, accompanied by offerings, convey the friendly attitude of the people towards the deities. The relation between a devotee and his god as described reveals reciprocal affection and familiarity between them. This can be compared only to the relation which is noticed in the cult of bhakti of later days. Lastly, lofty ideals of culture are suggested in the prayers offered by the people. All these show that the culture and religion of the Vedas were well advanced and so could not have belonged to a primitive society.

Supernaturalism is an important element of religion. It is a belief that there is a reality over and above the forces of Nature. This reality is acknowledged by both preliterate and civilized societies. So the worship of this reality as manifested in Nature cannot be treated as worship of Nature or anthropomorphism or personification of natural phenomena. Neither the cosmic experience nor the awe and fear evoked in man by natural phenomena could be taken as having given rise to the

21 RV X. 34, 85
22, Ibid IV 42. 1; X 125
23 Ibid X 168
24 Ibid I 34 5, III 8 2, X 85 33
25 Ibid I 85 7, I 113, I 10; III. 8. 9; 39. 1, IV. 51. 8, 5 83, V 11 6, 6 64, X 71 2
26 Ibid III 69 3, VI 54 4, VII, 71 6, VIII. 48 9
27 Ibid, VI 52, 5, X. 37. 7; SY. XL. 18; Be, Up, I. 2. 28.
origin of religion. Faith in the deity as governing the moral order must be taken as accounting for its rise.

Even if we concede that magic arts could have been responsible for the rise of culture and religion in a primitive society, it has no relevance for Vedic culture. The Rgveda does not have any direct reference to such acts. Whatever references are there, suggestive of such practices in the Rgveda, and, more so, in the Tajurveda, may be deemed as survivals from a hoary past. The Atharvaveda does contain many references to them. It would be reasonable to take the major portion of the Atharvaveda as compiled long before the Rgveda, but on this account it would not be proper to trace the origin of religion to magic.

Not only were the ancient people aware of the concept of the deity, but they had also knowledge of the distinct traits of several gods. Indra is depicted as a warrior, Agni and Brhaspati as priests and Rudra and Asvins as physicians. Some deities are depicted as passing through the air in their chariots drawn by steeds.28 Their limbs and ornaments are frequently referred to as dazzling.29 They are offered seats made of sacred grass,30 and served with milk, butter, grain and flesh of sheep and other animals.31 The soma juice is frequently stated to be an offering to deities.32

Such descriptions show that a particular god was conceived in the manner in which he presented himself to the seers and that each deity had some definite features with which he was identified. Sometimes, while a particular deity is glorified, another deity is also brought in and extolled together with the

28. R. V. I. 35. 3, 5, II 12. 7, IV 51. 5, V. 83, 6, VII. 71. 3.
29. Ibid. I 34, 9, 10, II 33. 9.
30. Ibid I. 85. 6, V. 11. 2.
31. Ibid. II. 33. 5, II. 35. 12, III. 59. 1, IV. 50, 6, 10, VII. 63. 5.
former 33 This is taken by the Orientalists as a feature of Vedic deities whose "figures are indefinite in outline and deficient in individuality".34 However, it is difficult to agree with this view. Rudra is referred to as 'Kapardin',35 which word means one who has matted hair. He is depicted as having the bow, Pinākā,36 in the hand. The word, 'pratimā',37 occurs in the sense of the form of the god who is to receive the oblation. It is not therefore proper to hold that the deities of the Vedas did not have definite forms at all and much more inaccurate is it to treat the Vedic deities as lacking in individuality. The deities must have appeared before the seers with their distinct features which were identifiable to them and which were described by them in expressions with which they were quite familiar.

Though the gods appeared before sages through mantras and were depicted by them, they went out of sight afterwards. When the sacrifice was required to be performed in honour of a deity, the singers of the ṛks had to invoke that deity.38 The ṛk which was already available, had to be revised and chanted. The seat of grass was already prepared for the god to arrive there and occupy it.39 This is enough proof to hold that the

33 RV IV 57 10, 11 where Indra is jointly mentioned with Viśvakarman, VII 63 3, 5, 6 for Mitra. Varuna and Sāvitrī, cf I 35 1, 7, 1, 88, II 33 2, V 83 6, 6.54, VI 49 3, 4, VII 61, VIII 29.

34. Vedic Reader for Students Introduction, p xix

35. RV. I 114.1, 5, VI 55 2, VII 83 8; IX 67 11

36. SY III 61, XVI 51, TS I 8 6 2, Cf SY XVI 7 where he is referred to as blue-necked.

37 RV IX 130 3 The word occurs here in the sense of the deity. A question is put as to who the deity is. Sāyana explains the word thus, 'Devatā havisp Charmithavāntā aññāḥ nāmi pratimā'. The answer for this is contained in the next hymn where the deity is mentioned as Sāvitrī. This does not convey the sense of the idol and, as such, the word 'pratimā' cannot be taken here to convey that sense.

38 RV. II 33 5; VII 71 2, 3, 4.

39. Ibid. I 85.7, V 11, 2.
Vedic seers were aware of the possession of physical forms by the gods. Yet the Vedas do not contain a specific description of the person of the deity. This is clear from the role that Agni played in sacrifices. Agni is considered as the bearer of oblations to the gods, which means that the gods did not appear in person to receive the offerings. This made the Mimāṃsā schools of thought argue that a god is only mantra and there is no god apart from it. Supreme significance came to be attached to the scrupulous attention to be paid to the uttering of mantras without the least inaccuracy.

While the concept of divinity was developing on these lines, there must have been growing another tendency to evolve a different concept of the deity, of course basing it on the teachings of the Vedas. The ṛtṛ, adhvaryu, udgātṛ and brahman, who were all connected with the performance of a Vedic ritual, were perhaps the only persons who were content with the identification of mantras with the gods. Perhaps, those who assisted them also held the same view. Others who were Brahmins, Kṣatriyas and Vaiśyas, and did not have actual participation in such performances, might have remained content with this concept of God. The Vedāntins, however, refuted it, admitting physical forms for the deities.

Long before the development of the Itihāsas and Purāṇae there must have been an intense yearning on the part of the people to visualise the one supreme God in person. God however would not present Himself to one and all for the mere

40 Cultural Heritage of India, Vol. III, p 166
41 Vide Pāniniyaśīkṣā 52, where the dangers of mispronouncing words in respect of syllables or accentuation are affirmed, citing the example of the disaster to the sacrificer who misplaced the accents in pronouncing the word, "Indraśatu".
42 Chānd. Up. IV. 16. 2.
43 This is discussed in the Devatādhikarapa of the Brahma-sūtras, I. 3. 25-29. See also Yāska’s Nirukta, VII. 6, 7.
asking, and so the followers of the Vedic tradition must have been seriously considering a way to attain their cherished objective.

Again, though gods and men appear to be friendly according to the Vedic tenets, there is no direct evidence in them to prove that man had an intense longing to visualize the one Supreme God. That is, the doctrine of bhakti does not appear to have developed then. Those who performed the sacrifices had only the awareness of their dependence on the gods for protection and security. They and those also who did not actually participate in the ritualistic performances, should have had the concept of a Supreme God and even might have developed a strong desire to see Him in person. It is this intense longing that ripened later into bhakti.

Besides, there were Sudras who formed the majority of the population. There were also women who represented nearly half the people. Both these were not qualified for the study of the Vedas and for that reason had no competence to have the fitness to perform the rituals. They were not, however, living in the dark. In a way, they should have known what God is. Belonging to the same community, they must have had abiding faith in what the sacrificers believed. It must be no surprise if they, too, along with the men of the twice-born castes, cherished a deep longing to visualize God.

It is to satisfy the yearnings of these that the Agamas were brought into being. The word 'āgama' suggests that they came later than the Vedas. They are held to be intrinsically valid for the following reasons. First, they are based on what the Vedas teach. What is adumbrated in the Vedas receives an elaborate exposition in the Agamas. Secondly, the promulgators of the

44. This may also indicate that they were brought from a different place since 'ā' means motion towards a particular place from a different one.

ASV—2
Agamas are either the gods themselves or sages of great credibility who were steeped in the Vedic tradition. Further, the Agamas contain references to the Vedas and enjoin the adoption of Vedic mantras

The word ‘āgama’ is derived from the root, ‘gam’, with the preposition ‘ā’. The sense of this root, which means ‘to go’, may also be ‘moving (mentally) towards an object which is to be gained’. In this sense, the word conveys the same meaning as the word ‘veda’. Besides, as the preposition ‘ā’ gives this root the sense of motion in the reverse direction, the word ‘āgama’ can be taken to imply the handing down of knowledge from teacher to pupil, and thus to denote traditional (sampradāya) knowledge. Then the word ‘āgama’ can be taken to mean what the Agamas stand for.

The Agamas are also known as Tantras. The word ‘tantra’ is derived in two ways. According to one view it is from the root, ‘tan’, to spread, with the upādi suffix, ‘ṣṭran’.45 Hence some scholars46 suggest that ‘tantra’ means the spreading out of the cosmic energy in the person who practises it. Others47 take it in the sense of a system which elaborates the knowledge evidently acquired from the Vedas. To vindicate the validity of their system, the writers on Tantra seek to split the word as ‘tan’ and ‘tra’ (spreading and saving), so as to mean that Tantra gives an exposition of the matters taken up in the system and also saves the aspirants who follow it from bondage.48

45 Vide Sarvedhātubhyah ṣṭran (498)

46 This sense is based on the root ‘tan’ to spread, which must be with reference to something centred in a particular place. The system of Tantra believes that the universal energy is latent in the individual. He has to practise yoga and enable his energy to issue forth from his body.

47 Shakti and Shakta, p 17.

48 Vide तन्मोति विपुलार्थार्थं तन्त्रमन्त्रसमन्वितानां ।
प्राणं च कुर्वते यस्मात्तन्त्रमित्र्यमिद्वदिवते ॥
(Kāmikagaṇa. Tantrāntara Paṭala)
word is also traced to the root ‘tātri’ which means sustaining or lending support, and hence can be taken in the sense of offering an exposition. Yet others take it to mean understanding.

The word, ‘tāntra’, occurs in the sense of a śāstra, as evidenced by the titles of works like Śaṅktiśastra Tantravārttika and others. It has acquired a specific sense in this literature. It does not mean any śāstra, but only the Tāntrika system.

An attempt is also sought to be made to specify the purposes served by the Agama and Tantra. The Āgama provides the aspirant with knowledge and Tantra saves him from bondage.

(Prāgaikāmata quoted in Tantras: Studies in their Religion and Literature, p 2).

However, the two names have come to signify the same system whose validity is held to be on a par with the Vedas, Sāstras and Purānas. It is held that the Āgamas have special importance and validity in the Kaliyuga.

(From the Bhāṣya to Saṁhitāyānī pravrttī (VIII, 2, 12)) Kauṭilya’s Arthashastra (XV, 3) uses the word in this sense. Of

1. The word is used here as the basis.
3. Vide - Kāśikāvyotti on the Aṣṭādhyāya (VII, 2, 9). Kauṭilya’s Arthashastra (XV, 3) uses the word in this sense. Of

For a fairly long list of matters dealt with in the Tantra, see the Āgama, Śabdakalpadruma, pp. 185 and Vācaspatya, pp. 616-618 and for the Āgama, Śabdakalpadruma, pp. 584-6 and Vācaspatya, pp. 322-327.
The Āgamas have an independent development of theory and practice and should be taken as a system of philosophy and religion based on the Vedas. The theoretical side represents a continuation of the results of philosophical enquiries which the Vedas deal with. The controversies and discussions which mark these enquiries are left out in the Āgamas. Greater attention is paid here to the cultural discipline which is sought to be inculcated through practical religion.

The matters which the Āgamas treat of could be brought under four heads, namely, jñāna, kriyā, kriyā and caryā, which stand respectively for the knowledge, reality, yogic practices for the realisation of the Ultimate Reality, preparation of materials and their collection for the worship of the religious practices.

The Sanskrit and Brahmana portions of the Vedas could be taken to form a unit containing a rich development of the concept of God who is to be worshipped through the performance of sacrifices. The various hymns of the Rgveda were evolved at different periods in praise of the deities and found ritualistic use in portions of the Taittirīya and Śāmavēda which had relevance to the propitiation of particular deities through sacrifices in which particular hymns were to be recited. The explanatory portions of the particular rituals, which had relevance, are found in the Brahmanas forming an integral part of those Vedic hymns that were employed for the purpose. It is only later that Vyāsa edited the mass of Vedic literature into the four Vedas, and the corresponding Sanskrit, Brahmana, Aranyaka and Upanishad portions.

The hymns of the Rgveda were classified by Vyāsa in a particular order, taking into account the importance of the roles of the deities in the hymns. The first hymn which is in praise of Agni, was not composed at first and so was not the earliest. Any offering which is made to any god is to be made only in the sacred fire, and so Agni is extolled in this hymn.
which Vyāsa placed at the beginning for that purpose. The concept of any deity cannot therefore be taken to represent an earlier or later stage simply on the ground whether or not he is extolled in the so called nuclear portion of the Rgveda. In fact, which the nuclear portion is and which it is not, cannot be now discussed and decided, for the present classification was made by Vyāsa long after the Vedas were compiled.

Two major aspects of the concept of the deity emerge when the hymns of the Rgveda and others are given a thorough study. One is that all deities are not different and distinct from one another, but represent several forms of a single Divine Being. It is because of this aspect that the features revealed in the depiction of some deities overlap. All the deities are real. The monotheistic tendency prevailed in the Vedic literature as such. To represent the Vedic religion as polytheism or henotheism is only to ignore this main aspect of the concept of the Deity. The Āranyakas and Upanisads contain speculations and discussions on this concept. The second aspect is that God is the soul of the mobile and immobile worlds, representing the embodied living beings and inert matter respectively. These two aspects became the foundations of theism as developed in the different schools of Hindu religion.

There grew up a literature, during the period of the development of sacred literature represented in the Brāhmaṇas which took the shape of narratives, anecdotes and epics. This was concerned with a critical enquiry into the nature, activities and relative positions of the various gods. The concept of a single divine Being was subjected to serious elucidation,


एक आत्मा बहुधा स्तूयते | अन्या देवता: प्रत्यज्ञानि भवलि

Nṛuktā, VII 4.

54. Vide:

सूर्य आत्मा जगतस्तस्तस्यष्टिः | (R. V. I. 115, 1)
resulting in the identification of this being. Agni and Indra were, of course, the chief deities in the Rāved c hymns. Yet, Vānu and Rudra did not have insignificant positions, as imagined by foreign scholars. It may be admitted that they were not favoured as against Agni, Indra and Varuṇa. The hymns addressed to these two contain what could be taken to be suggestive of the intimate relationship of the people with them. The narratives and episodes did not underline the prominence of Agni and Varuṇa or Indra, but were in favour of the exclusive worship of Viṣṇu or Rudra.

The Āgamas presuppose this aspect of the development of the concept of God. Other deities are not treated as unreal. They are not, however, as eminent as Viṣṇu or Rudra. In fact, they are of secondary significance, and are generally treated as forming parts of the retinue of Viṣṇu or Rudra. The Āgamas arose in this way and their emphasis on the personal nature of God marked them out. They became classified, according to the deity exclusively glorified in each.

A god treated as supreme cannot be conceived of as a mere Absolute, nor as one who is to be propitiated for a definite purpose like obtaining rains, security from enemies or the elements of Nature, or prosperity of a particular kind. For these purposes, the worship of particular deities is commended, but this does not by any means lend support to any pre-eminent position for these deities. As a result of the development of the worship of the principal deities as recorded in the epics, Purāṇas and other ancient literature, the Āgamas evolved the cult of a single deity to the exclusion of all others. He came to be looked upon as pre-eminent in the sense that he not only overshadowed the greatness and might of other gods, but also had enough power to fulfill the aspirations of his worshippers. This trend is already noticed in some of the Purāṇas, like the Viṣṇu, Bhāgavata, Skanda and others.

Whether Viṣṇu or Rudra is admitted to be the pre-eminent God, it is necessary to recognize Him as endowed with
enormous potentialities and capacities to keep every thing under His control, to create the world and maintain it, affording protection and security to created beings. The Āgamas therefore conceive of God as powerful (sākta). The power (sakti) which God possesses is not external to Him, for in that case His relationship to and control over it will have to be explained, which may lead to the undesirable admission of power (sakti) being independent of God. For this reason, the Āgamas recognize God as never dissociated from power. This power is not inert like primordial matter (prakṛti); in which case, it should occupy a very subordinate position in relation to God. Hence the Āgamas describe this power (sakti) as animate. The feminine gender of the word, 'sakti', suggests that this should be a goddess ever associated with God as His consort. As such, this goddess is named differently as Lakṣmī, Durgā, Māyā and others. The Godhead therefore is a two-in-one reality.

Except for the Sṛiṅgākta and later portions of the Mahānāravīya Upaniṣad, the Vedic literature does not conceive of the co-presence of a female principle along with Brahma or Īśvara. Those Upaniṣads which subscribe to the concept of the female principle as constituting the Ultimate Reality, are held to be of later origin. This concept is also indicated or elaborated in the Purāṇas and Itihāsas. In this respect, the Āgamas maintain their own concept and tradition, not shared by ancient Vedic tradition.

Admission of a Supreme Deity is closely connected with problems like God's relations to the world in respect of its

55 This forms part of the Khila of the Rgveda. The word, 'Khila', shows that it did not form part of the Rgveda in the recension that is now available. Evidently, Vyāsa did not include it. It could have been in some other recension which has now disappeared, and so it has a loose existence. But on this ground, it cannot be treated as a later production.

56 Mahānāravīya Upaniṣad, 10

57 They are Stiopaṇiṣad, Annapūrhapaniṣad, Devyupanisad, Saubhāgyalakṣmyupanisad and Sarasvatīrahasyupanisad.
origin, maintenance and destruction. The Veda texts contain conundrums, questions and answers on the source of the world and cosmology. Various theories, which have sprung later in the periods when systems of thought developed, are traceable to these sources. The Itihasas, particularly the Mahabharata, and the Puranas have their own versions of cosmology. In some of these, Brahma Vigni and Rudra are regarded as respectively in charge of the creation, maintenance and destruction of the world.

The attitude of the Agamas to various cosmology differs from the concepts that arise from the aforesaid sources. On principle, the Agamas agree with the evolution theory of the Saankhya system, but there is much divergence from the Saankhya theory.

The concept of a two-in-one Divinity does not permit the Agamas to allow a place in their cosmology for other divinities on a footing equal to that of the Divinity exclusively glorified in any particular Agama. Either according to the same Divinity attends to all the cosmic functions or carries them out through the agency of other gods. This is treated also in some of the Puranas.

69 RV I. 184; VIII 29.
68 MB Y XLI. 4, S Y XI. 45-32, XXIII 9, T Br III 954; S Br. XI. 2 6 12; Chand. Up. I 9. 6. 23
60 M Bh II 43, XII 183-347
61, VP I 5. 6, 7, 8; Bh II 5, III 10. 23
62 The Supreme Being is regarded as the God who has the forms of Brahma, Vigni and Rudra for carrying on the work of creation, maintenance and destruction. VP I 2 61 63 67 70. Therefore, the three divinities Brahma Vigni and Rudra, are regarded as having their respective functions.

Vide: 1

Vide: 2

Cf. Ibid. I 1 2 7: Brahma assumes the name of Brahma, Vigni and Siva for the purpose. Ibid I 2 63. Cf. Ibid. I 2 70.

Vide: 3

Cf. Bh. II. 4. 12.
Since God and Sakti are non-dual, there cannot be anything that could exist outside this Reality. If anything exists, it can only be an emanation of the Reality. To account for the existence of the world, the Agamas give three cosmological accounts. Each one has a definite purpose to serve.

The first account mentions three types of creation, namely, pure (śuddha) mixed (miśra) and impure (aśuddha). The pure type is represented by the emanations of Sakti which are intended to give relief to the selves in bondage. The mixed one corresponds to the traditional kind which is described in the Purāṇas and according to which Brahmā, Viṣṇu and Rudra have their roles to play in the world to be created. The impure type is akin to the evolution of Prakṛti, more or less based on the teachings of the Sānkhya system. Sakti is present in every created product in some form or other.

The second account divides creation into six stages through which it passes. Each stage is called a sheath (kośa). The first is Sakti-kośa in which Sakti manifests itself, but remains in its transcendental form. Māyākośa is the second, which represents the beginning of the material creation. The Prasūti-kośa is the third in which Sakti gives rise to deities with the help of the three guṇas. Brahmā, Viṣṇu and Rudra get their consorts during the fourth stage called Prakṛti-kośa. Brahmāṇda-kośa is the name given to the fifth stage, which represents the evolution of the Sānkhya categories. The bodies of all animate beings represent the last stage called Jīvakośa.

64. The Saṅkhyāvāda which forms the basis of the creation theory requires to be justified while explaining the emanations of various forms from the Ultimate Reality which is pure unsullied with the three guṇas of Prakṛti. This is possible only by admitting certain divisions in creation as pure, impure and mixed.

65 These are different from the five kośas of the Vedantins: anna, prāṇa, manas, viññāna and ānanda.

ASV—3
The third cosmological account details sonic creation which passes through six stages called varṇa, kalā, tattva, mantra, pāda and bhuvana. The first stage is represented by absolute sound (śabdabrahman) which has four stages of polarization under the names of Parā, Paśyanti, Vāskhari and Madhyamā. Kalā has five aspects, namely, Nivṛtti, Pratiṣṭhā, Vidyā, Śānti and Śāntyātītā. ‘Tattva’ refers to the classification of sounds and of the created beings. The mantra stage can be termed as linguistic occultism. This begins from the letters which are called mātrikas (a word which means ‘mother’) forming the source of all words. The pāda stage marks four levels of consciousness.

66. This is concerned with the creation of sound from Brahma and its development through stages.

67. Vide:

चतुर्वारप्रवेशविषया वेधरी ।
मध्यमा हत्यदेशस्था पद्मप्रत्यक्षा
तु रापस्या शयनविषय तिता ।
योगिनां तु तत्वापि प्रकृतिप्रत्य वाचितारिति
परायणं तु न ॥

Laghumaśjāgyākhyā-kalā p 182. (Chowkamba edn.)


68. Three more are added to make this number eight,

Vide: निवृतिः प्रतिष्ठा बिया शास्त्रस्थायेऽथ च

शास्त्रस्वततमामाना च प्राणा गुणवती तथा च

गुणस्वरुपा निरुणा च पति: संख्या: कमातु स्मृत्ता: ”

(LT. XXXV. 15 b, 16)

69. This word is a collective term for the letters which form the basis of all sounds. Cf Shakti and Shakta, pp. 280, 290

70. A fifth stage called Turīyatā is admitted as denoting its supra-

व्यः state of existence which manifests fully the soul’s majesty and

splendour. Vide LT (Translation) p 130, fn; LT XXIV. 31; LI 11.

See also Śivānghośīndraśāmya’s Śaivaparībhāṣā, pp 63 64.

Some Upaniṣads describe the person in this state. Vide Nārada-

प्रवेशका Upaniṣad Turīyatāyadhitā Upaniṣad and Saṁyāśa Upaniṣad.

It is however doubtful whether the contents of these have any direct

bearing on the passage in LT. cited above.

Cf. Varaprātanvaśvamiteśvam, Agamādikāra, II. pp. 18-20.
namely, jāgrat, (waking stage), svapna (dream), suṣupti (deep sleep) and turiya (transcendental state). The last one, bhūvana, consists of the material creation. Among these, varṇa and mantra have a direct bearing on sound and its creation. The other four are related to general cosmology. This account of creation seeks to indicate that the physical world, which is made up of the material nature and sonic nature, arises out of the Absolute Reality, identified with Absolute Sound. Another name for this theory of creation is 'adhvān' and the six courses are called śaḍ advaṇoḥ.

While the above account of the third theory of creation is concerned with an admixture of sonic and material creation and therefore is objective, there is another kind of evolution represented purely by sound. The first or primordial stage is represented by the Ultimate Reality (paraṇa tattvam) and is in the form of sentence. When this Reality entertains a will to create, it manifests itself as Sakti. It is also called Māyā and the root-cause (kāraṇabindu). This shows that Sakti is non-different from the Supreme Reality. The next stage in the evolution is the formation of Nāda which is indistinct sound possessing light. From the Nada emanates the supreme Bindu (Para), which represents the primary stage of creation. Out of this evolve the lower Bindu and Bija. From the lower Bindu a lower kind of Nāda is produced, representing the creation of the sound of the letters; and the Bija is the source for the tattvas of the material world.

These two accounts of the third kind of creation have a significant meaning. Other systems of thought hold sound to

71. Vide

सचिदानन्दसङ्गवाच सक्तातू परमेश्वरतातू।
भालीच्छालकस्तो नालो नादांदिनूनसनुलकः॥
परशाक्षिमयः लाभातू बिधाली भिषते पुनः ॥
विन्दुनादो बीजमिति तस्य मेल्लः समीरिताः॥

Vāradātīkā, I. 7, 8.
have sprung from ākāśa, āhañkāra, vāyu and other sources. This
does not explain the important role which mantras play in wor-
ship nor show how God could be taken as existing in mantras. A
better exposition is therefore attempted by the Āgamas, which
seek to trace the origin and development of mantras from the
Ultimate Reality.

The individual self (jīva) is represented by the sixth kośa
called jīva-kośa. It is therefore part of Absolute Reality Sakti
manifests itself in several kinds of evolutions which are insentient
and sentient, the latter being represented by the selves. The
selves are admitted to be karma-ridden, and the evolution of
Sakti is only to help them in freeing themselves from bondage.

Liberation consists in the self obtaining proper enlighten-
ment about the essence of the Supreme Reality. In other words,
the self has to realize that it is part of Sakti which is not dif-
f erent from God. The schools of Āgamas have different interpre-
tations of the nature of liberation which is based on this
concept of the self being a part of and emanation from Sakti.
The self merges into Sakti and so has no existence apart from
God. Others hold that, being sentient, the self even then
has individuality, with transcendental existence.

The self gets to this stage through enlightenment acquired
by divine grace which is called Sakti-bhūta a word indicative of
the role played here by Sakti. Karma, jñana and yoga are the
means to win the grace of the Divine.

The yoga section of the Āgamas discusses the methods which
a self has to adopt to know the real nature of the Ultimate
Reality. They are based on the Yōgā-sūtras of Patañjali. The

72. This is quite appropriate, inasmuch as the self issues out of the
sentient form of Sakti.

73. Same as under 70.

74. Alighting of grace is called Saktipāta, a name given in the
Pāncavātra, Saivism and Śaktism. See The World as Power, p. 212.
Agamas recognize that, within the human body, there are six cakras (or circles) with the names of Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, and Ajna, placed one above the other, the first one being placed below the navel, and the last at the top of the head. All of them are said to be in the form of lotuses. There are several ducts (nadiis) inside the body among which an arterial duct is called Susumná and is held to be the most important. Idā is another important duct to its right, while Pingalá runs to its left. The Susumná duct connects the Muladhara with the Ajna. The jiva-sakti lies coiled like a serpent in the Muladhara.

The self has to adopt yogic practices to arouse this sleeping Sakti which is called Kundalini and make it rise up through the duct of Susumná, pass through the 'circles', and ultimately reach the Brahmārandhra, the middle cavity at the top of Susumná. At this stage, the self would merge with the Supreme Sakti and have a direct experience of bliss. In order to adopt this method, the self has to practise various postures (āsanas) and carry out breath-control (prānāyāma). The Idā and Pingalá ducts play a prominent role in prānāyāma. The method of yoga as recommended in the Agamas envisages a self which acquires the knowledge of reality to find the Absolute in himself, since God is not absent from anywhere and is not distinct from Sakti. The aspirant is therefore required to have experience within himself and, as such, this concept has appeal only to a limited number who could adopt yogic practices.

The next section is called Kriyāpāda, which is concerned with the making of images, construction of temples and installation of the images there. The gods are represented in the Vedas as displaying or possessing distinct features so as to be definitely

75 Ibid, p 113 They may be plexuses or centres of the involuntary nervous system. They are described as focal points of power in the body of man which are only partially open. (Studies in the 'Tantras' and the 'Veda', p. 79.)
Identified and distinguished. Certain features displayed by some gods were held in common by more than one deity. This led to the formation of the concept of 'all-deities' (viśvedeṇḍha)\textsuperscript{78} and to the evolution of a monotheistic tendency making the gods as subordinate in position to a Supreme God whose various manifestations they were taken to represent.

It is hard for an aspirant to have concentration on the features of a god who is not present before him whenever he requires. The need therefore arose to evolve a concept which would admit of the form of the particular god who is to be meditated upon. God has been conceived of by the Vedic seers as all-pervading (sarvānyāpīn) and also transcendental\textsuperscript{77} Another principle which is involved in the concept of God's head is that He is also immanent\textsuperscript{78}. These aspects have made it possible for evolving a new concept according to which God, who is infinite and beyond all kinds of temporal, spiritual and objective limitations, and who, for that reason, could not be described and depicted accurately with the instruments of measurement and evaluation that are finite, becomes accessible to man by taking a physical body in the shape of an idol. Along with the idol, there also came into existence the mystic diagrams drawn to specific scales on metals or other materials with the letters of the mantra relating to the particular deity being set in specified spots.

This concept of admitting a finitized form for the Infinite Supreme Being is based on two assumptions. God can make

\textsuperscript{78} RV. III. 29

\textsuperscript{77} Vidē:

अन्तर्विधिः तत्सवे ध्याद्व नारायणे स्वयम्

Nārāyana Upaniṣad. XIII. 3.


tathā tintindramadbhusnu

(RV. X. 90. 1)

\textsuperscript{78} Gṛhasthāra Upaniṣad. VI. 11.
Himself manifest at any time at His own will. The manifested form is as much God's as the unmanifested one is. God presents Himself in this form for the sake of His devotee, and so God's presence in the idol cannot be questioned. Secondly, God's immanence, when it is displayed in the idol, cannot also be explained away. Therefore, the finitized form of God as idol must be taken to have been known to Indians from very ancient times on the authority of the Agamas.

The various deities were worshipped by the Vedic seers by making offerings of ghee, butter and other materials in the sacred fire, whenever specific desires were needed to be fulfilled. The worshipper was well aware that his particular desire would be granted if a particular deity was worshipped. The relationship between the worshipper and the deity was based merely on this understanding. People who used to know this and realized it, must have felt in course of time that there existed between them and the particular deity an intimate relation which was drawing them both close to each other. This gave rise to the feeling of dependence on the god, which developed into one of affection. Affection gradually resulted in the rise of devotion in man for the god. Man could not then live aloof from that deity. He desired to offer his oblations to that deity in the fire. It is not unnatural then that he should have desired to see his god before him. A devotee should, indeed, expect to perceive his god in a form which his finite senses could easily comprehend. The form with which the god presented himself to his devotee, must have been cherished as his essential form. Those who had visions like these of the same god would not have allowed that attractive figure to go away from their sight. They were not sure of having it again, if it vanished from their presence. Naturally, they should have taken steps to shape, out of any material they had, whether mud, stone or metal, a figure that would represent that form in the idol carved out by them. So it is the devotion of the worshipper that has brought about the concept of the idol and idol worship.
The seer who used to feel that his transactions with a deity whom he worshipped by making offerings into the sacred fire were ended after that act of worship was completed, did not any longer ponder over the identity of that deity, as there was no need thereafter for continuing the worship. When that deity was represented in an idol, the deity was always there before the worshipper, attracting his mind and senses. Emotions surged into his mind, taking the forms of gratitude for the favours received and attraction to the beauty of the person of the deity. The mind was enraptured with the ravishing beauty of the god. The worshipper could no longer allow himself to forget that form or ignore the presence of the deity there.

The idol is God Himself. Awareness that God is supreme, possessing countless qualities, powerful, amiable and easy of access to the worshipper, gives rise to affection and passionate longing for God. Naturally, the worshipper would erect a place for keeping the idol, decorate that place and see that nothing affects its sanctity. This is the starting point for the rise of the section called Kriyāpāda in the Agamas.

Steeped in the Vedic traditions, the seers could not ignore the significance of the Vedic mantras which, on being repeated by them, brought forth the deity before them. The mantras were therefore used for all purposes connected with the worship of the idol.

The feeling of attachment for an object fills the human heart and arouses there a desire to keep that object well-secured in a safe place. When that feeling is enlivened by the spirit of devotion, attempts are made by the owner of that object to beautify it and enshrine it in a place that is also embellished with all artistic designs in consonance with the beauty of the object. Every possible attempt is made to adopt all devices for the main purpose of providing that object with a charming environment. It is in this sense that Hindu iconography, sculpture, painting and architecture are said to have had a divine origin. These fine arts were primarily intended for God.
The selection of the proper site for the erection of the temple, excavating it, preparation of the bricks, raising of the basement and other preliminaries are dealt with in detail in the Kriyāpāda. Choice of stones, erection of pillars, building the halls and construction of the temples are then described. The temple is treated as Puruṣa, the humanized Supreme Being. The cosmos is conceived to be present abstractly and also in conception. So, the temple is constructed with specific numbers of halls, courtyards and other structures, with all the deities represented there in the form of images and specified places. This explains why the sanctum sanctorum is called ‘garbhagrha’. The size of the towers, the storeys in the towers and the temple structure should be uniform, but in proportion to the size of the chief idol to be enshrined in the temples. Rules are given for the selection of stone, wood or metal for making the idols. After the idols are carved, an initial ceremony called adhvāsa is to be performed. Then the eyes are carved for the idol followed by an elaborate process of installation. After this, the idols become sanctified and fit for worship. Methods of offering daily worship to the deity are then treated. Vedic mantras are to be recited while attending to all this work.

Similarly, every person is required to offer worship to God in his residence. The procedural details for this purpose are also contained in this section of the Āgamas. The idol, the sālagrāma, the liṅga and the mystic diagram are required to be worshipped in the house in accordance with the aptitude, capacity and economic conditions of the worshipper.

The fourth section which is called Caryāpāda prescribes the rules for carrying out the daily routine of the aspirant and for attending to the worship of God in temples and houses and conducting general, private and public festivals. Most of the texts of the Āgamas contain a more detailed exposition of this.

79 For a treatment of this, see M. A. Dhaky: ‘Prasāda as cosmos’ in Brahmavidyā, XXX, pts. 3 & 4.
section than others, indicating the ulterior purpose of the \textit{Agamas}. This section lays stress on the practical side of their teachings.

The worship of God is to be conducted through \textit{mantras}, which are constituted of letters or rather, syllabic sounds. These represent the power of God.\textsuperscript{80} Each letter has a deity. An aspirant has to choose the letters which get moulded into the form of a \textit{mantra} and use it for worshipping his deity. Any set of letters or any word is not a \textit{mantra}. The letters have to be such as to form a word which could become a \textit{mantra}. Each letter in that \textit{mantra} reveals only an aspect of God who is to be represented by it. Only when the whole \textit{mantra} gets formed, the full form of God would become available there. This is like a particular formation of letters which, becoming a word, would convey meaning. \textit{Mantra} manifests God and thus stands for God whose presence is felt there. \textit{Mantras} and \textit{Dity} become one and the same. The letters of the \textit{mantra} become the \textit{yantra} of God. So \textit{mantra} is \textit{yantra} or an id.1 of God. The \textit{yantra} or Idol cannot therefore be a mere piece of stone or metal. To produce this manifestation of the deity in the \textit{yantra} or idol, the \textit{mantra} must be intoned in the most accurate way prescribed in the \textit{Agamas} in respect of both sound and rhythm. Any attempt to render it in another language would reduce it to the status of a mere word, possessing simply physical properties. Such translated words may have the status of prayers, but \textit{mantras} alone have the power to compel the deity to appear before the aspirant.

The letters, which form \textit{mantras}, are called \textit{mātrkās}, as they form the basis of words. They are classified under different heads. A pedestal for them (\textit{mātrkāpiṭha}) is required to be prepared with specific dimensions and a diagram is to be drawn to take the shape of a lotus. There are specific rules to draw the forms of the letters in the petals in accordance with the \textit{mantra} of the deity to be worshipped.

\textsuperscript{80} \textit{Vide: L.T. XX: AhS. XVIII, 53.}
The characteristic feature of the mantra is consciousness and is said to be of four parts, namely, bija, pīṇḍa, sāmyadh and pada. The bija may contain either one or two vowels coupled with a consonant. It constitutes the essential part of the particular deity's mantra. The praṇava, hrim, dhrim, aṁ, klim, and such others illustrate the bija. The consonants, inserted between the bija and the remaining part, constitute the pīṇḍa. Vowels also are sometimes connected with it: iṁ represents this Sāmyadh is the name of the particular deity addressed in the mantra in association with the words, nāmas and praṇava, e.g., ‘namo Viṣṇave’. A combination of verbal utterance with nominal concepts of a laudatory nature gives rise to the pada section, e.g., ‘sahasrajālaṁ’. All these four parts together constitute a complete mantra and each of these is held to be as efficacious as a mantra. Such words as svāhā, vaṣṭi and phat are used at the end of certain mantras, conveying the offering.

Mantras of two kinds are employed in the śāmic practices, namely, vaśīka and tánīśka. The vaśīka mantras are taken

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81 All the four are essential. If one of them is not available, then the mantra becomes of the middle kind. If none of them is there, then the mantra is called inferior. Vide LT. XXII. 35, 39.

See also LT. translation p. 115.


82. Vide:

कमोदुक्षना समस्कारकेन भवेतुः
तथा फलायिस्मान्ये नवर्षीः प्रकृतिः
लोकासौ श्रविमानिनां स्वाहाकारायुक्तेऽवत्
आच्छायेऽतु वेव सीप्तं लर्षं कमोदुर्जयः
वशायं बापि बिहिनेऽहुः चुब्रोश्वायतनकर्मिः
इत्स्म्कृत्वा च निनित्तमयोन्योत्तमेऽववत
तरत्यं बलिनेऽव तेजसोऽस्मितवयेऽव
अने सप्तवाहिन्न समस्कारपद्धतिः वेऽव

from the four Vedas, according as circumstances demand. There are also tántrika mantras, and some which represent an admixture of both. The tántrika mantras are required on two grounds: One is that every deity, which forms part of the retinue of the principal deity, requires a specific mantra for worship, and a Vedic mantra is not always available for the purpose. Secondly, they provide those who are not qualified to study the Vedas with mantras which they could readily u e ; e.g. Om hrim hālāya astāya hūṃ phat; Om hrim aṁ kirtun namḥ; sadoditānandavigrāhaya hūṃ klim svāhā. The Vedic mantras are adapted for tántrik purposes. For instance, there are Gayatri mantras for several deities on the model of the Sāvitrī mantra. The Rigvedic mantra ‘Saṃvī na Indro Vṛddhastavāh’ (1.89.6), is adapted as ‘hrim hūṃ svāsti naḥ Kātyāyani Ṛṣhīgāh’. These mantras have to be repeated (as japa) in order to attain success (siddhi).

Those who adopt the tántrika mode of worship are required to undergo initiation (dikṣā) under a preceptor who is well up in the subject. The qualifications are prescribed for the pupil and the preceptor. Initiation (dikṣā) is not simply giving lectures or guiding the apprentice in doing a piece of work, but transference of the supreme power which resides in his body into the body of the pupil.

There are several items to be gone through while offering worship of God. Worship of God is of two kinds namely, internal (āntaryāga) and external (bāhyā yāga). The servant is required to look inward and find God there. The entire procedure of worship as practised internally is to be gone through and, after the inner worship is over, external worship is to be undertaken.

83. Vide: Narāyana Upaniṣad, 5, 6, 7, 20.
85. Shakti and Shaktia, p. 311.
The first step to be adopted before actually beginning the inner or subjective mode of worship is the purification of the elements in the body of the aspirant (bhūta-suddhi). This consists in imagining the earthy element of the body being absorbed into the subtle element characterised by smell (gandha-tanmātrā); which is to be merged in water, which in its turn in the subtle element characterised by taste (rasa-tanmātrā) and so on till the body gets into the mind, that into life and that into matter. Matter is to be absorbed in the Supreme Being. In the reverse order, a new body is gradually imagined to be created, a body which is made up of pure sattva, so as to be free from the impurities which arise on account of the rajas and tamas of matter. This new body then gets fit for worshipping God.

The human body, which is made up of matter, is regarded as impure. The ancient texts tend to depict the body as reprehensible. The question that would generally be raised in the context is as to how the perfect idol or diagram of God, sanctified by the utterance of mantras, can be touched by the impure hand of man and offered worship. There is no answer to this question in any ancient work except what is suggested in the Āgamas. By this process of bhūta-suddhi, an aspirant is made to imagine that he gets rid of his impure body and obtains a pure frame with which he could offer worship to God. This at once suggests that the body which has become perfect and flawless through this mental process is fully qualified and competent to offer worship. Hence the Āgamas have gone beyond the Vedas in suggesting that the human body is not so detestable as it is held to be. One should rather attach value and respect to the body which acquires the unique privilege in

86 Vācaspatya, pp 4636-7; Shakti and Shakti, pp 287-289; The World as Power, pp 152-3. Īṣānaśivaqrudevapaddhati, Part III 97-99. Mantras are contained in the Subāla Upaniṣad, II.

Bh. VII. 2. 42; VII. 15. 41-46; XI. 8. 33; XI. 20. 18.
this life for handling the idol or diagram and offering worship to it directly.

After carrying out bhūtaśuddhi, the aspirant should imagine that he offers worship to God within himself, passing through all the stages of worship and using the materials which are also imagined to have been procured there for the purpose. This mental worship enables the aspirant to feel happy that God within him has been worshipped by him and helps him in preparing himself for the external mode of worship.

Apart from collecting the widely used materials of worship such as the vessels, bell and others, the Āgamas insist on certain preliminaries to be gone through before the actual act of worship is begun.

Among them, the mandala is a pictorial representation of the descent of the Supreme Reality on earth at the spot where God is to be worshipped. This takes the form of drawing certain figures on the ground. The figures generally take the form of a lotus with a specific number of petals. Each figure has particular spots assigned for various deities with the chief deity taking its place in the centre. In general, a mandala can be used for any deity. With an artistic background, the mandala is treated as the place to be worshipped. This is generally used on occasions when pāvitraśārapana, initiation and other rites are undertaken.

Tantra plays a prominent part in the Āgamas. The word, yantra, which is derived from the root yam meaning 'to restrain', conveys the sense that the yantra is capable of subduing lust, anger and other impurities which affect the self. It

88. The mandala is not a mere piece of decorative imagery for a ritual. It furnishes a powerful material basis for the operation of subtle forces within and without. Vid Studies in the Tantras and the Veda, pp. 69-73.

89. Shakti and Shaktis, pp. 29-30.
restrains the self from falling a victim to vice and fixes its attention on the deity. Generally, it takes the shape of a diagram drawn on paper, engraved on metals or cut on crystals and stones. *Tantras* vary in design according to the deities they represent and whose *mantras* have their syllables written or carved there in specific places. The *yantra* is said to be the body of the deity which is *mantra* itself.

Vide:

यन्त्रं मन्त्रपञ्चं प्रोक्तं मन्त्राश्रयं देवतैव हि।
देहांस्यमनोर्थ्या सेदे यण्ट्रेवतयोस्तथा।

(Cited in *Sabdakalpadruma*, Pt. IV. p. 13.)

While *maṇḍalas* could be used for any deity, the *yantra* is concerned only with a particular deity. All *yantras* have a common edging called *bhūpura*, which is a quadrangular figure with four doors on each side. These doors are intended to isolate the *yantra* from the outside world. The worshipper meditates upon God and arouses Him within himself. He then transfers Him to the *yantra* which becomes His body. The *yantra* is then no longer gross matter. It becomes fit to be worshipped. This transference of God into the *yantra* is stated to be *Prāṇapratīṣṭha*, as the deity is infused with life there.

The *yantra* becomes thus the concrete presence of the deity. The syllables of the *mantra* of the deity are still there, representing the deity. Meditation, repetition of the *mantra* and the act of worship are all done with reference to the *yantra*. Though concretized, the deity is not visualized in the *yantra* by all the aspirants. Hence this principle of the *yantra* is extended in its application to the idol of God which represents Him in physical form, acceptable and attractive to the eyes and minds of the aspirants. The idol, made of stone, wood, minerals, or metals, does not have the syllables of the *mantra* carved on it.

90. Vide; *The Tantras: Studies in their Religion and Literature*, p. 90.
Sometimes, however, the idol may be installed on a yantra specifically prepared for the purpose.

Nyāsa is a practice enjoined by the Agamas. Sounds have particular deities. They are also located in the human body. The sound, presided over by a particular deity, must be identified with the one present in the body. This is done by touching that part of the body where it is located with the tip of a particular finger in the right hand and its palm. This is called Nyāsa. While doing this, the mantra of the particular deity must be uttered. Thereby, the body of the aspirant is considered to get filled up with the life of the deity. This Nyāsa is called mantranyāsa, which makes the aspirant acquire fitness to worship that deity. It is a mental process which removes the obstacles which lie in the path of offering worship to the deity. When it is done on one hand with another, it is called Hastanyāsa or Karanyāsa.

This is to be followed by doing it on the body, when it is called Aṅganyāsa. The latter is said to be of five kinds the limbs on which nyāsa is to be done being ḫidaya, ṭīkha, śiras, astra and kavaca. When this is to be done on the yantra and idol, they are held to possess these limbs. The aspirant who spiritualizes his body by Nyāsa, infuses the potency of the mantra into the idol on which he performs Nyāsa. He must spiritualize the limbs of the idol and the interior of the idol also: the Nyāsa is thus both external (bahir) and internal (antar). Nyāsa is also done with a view to create a new potency in the idol. It is of three kinds, saṁhāranyāsa, syāntinyāsa and sthitinyāsa. Nyāsa is required to be done on almost all

91. Ibid p 80; Shakti and Shaktas, pp 289-293.
92. Vacaspatya, p 4173.
93. Several aspects of infusing potency with reference to the mantras and the parts of the body where it is to be done, as also having it in the reverse way, are dealt with in great detail Vide SKS, Brahma IX, 12-09. Cf. Iśanaśvagurudavapaddhati, Part II. pp. 58-60.
occasions and whenever a fresh act of worship is to be undertaken. 

In every part of the act of worship, mudras is required to be displayed by the aspirant. Mudra is a symbolic hand pose with the fingers assuming particular positions. This plays a very important role along with nyasa in acts of worship. Being a symbol, it is intended to convey a feeling about or refer to a situation or a condition in which the person adopting it is placed.

Writing which includes painting gestures which convey the intention of those who display them and articulate speech have been, from a very ancient period of human history, the means which men have adopted for communicating with one another. Among these, speech in the form of articulate expression is most widely used, while writing comes next in importance. Gestures, unaccompanied by words, do convey sense. Yet, speech is seldom unaccompanied by gestures in the form of movements of head and hands with fingers and changes in facial expression which include those of eyes and lips. Quite often, these physical movements give strength to speech.

It is therefore natural that both in practical life and in artistic presentations such as dance, the poses with the physical limbs should play a dominant role. The same principle is applicable to the employment of mudras in worship. Varada, abhyasa-hasta, vyakhyamudra and other kinds of mudras are found to be shown by icons and painted and sculptured figures, adding much to their communicative effectiveness. Similarly, the aspirant is enjoined to employ the mudras, while performing worship.

94. Invariably, this is to be done on the body of the pupil by the preceptor during diksa. When it is done from head to foot, it is sy.tinyasa; from navel to heart, it is sthitinyasa, and from foot to head, it is sanharr-nyasa.

Cf. Sāṃskāraśāntamāla, p. 737 where the Vāyavāyasaṁhitā is cited.

95. Shakti and Shaktta, pp. 286-7.
The word, 'mudrā', is derived from the root 'mud-', meaning 'to rejoice', and the root 'rā' meaning 'to give'. The word then is taken to mean 'giving delight' and only to the deity before whom this is displayed. To emphasize that the display of mudrā is obligatory, attempts have been made to explain the connotation of this word. Two purposes are indicated through this connotation. One is that what is undesirable could be dispelled by this display. Sins get removed, defects disappear and malicious spirits are cleared away, smoothing the path of worship for the aspirants. The second purpose is that the desires of the aspirants get fulfilled through this display.

Mudrās are numerous, as several feelings and states have to be represented. Some texts of the Agamas indicate which describes how the several mudrās are to be furnished and displayed. They have to be displayed in accordance with the mantras that are recited.

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Vide

सुद्रे हर्ष्य चिरग्रमाणि परमानन्दस्वरूपप्रवत्ति

विश्वम्भास्तरुपयमाग्नि मुद्रणानि मुद्राः

Pra. अच्छक-हृदया, p. 88, Sūts LIII 87, Sādakalo-druma III p 745
Cf. Mahesvaranda's commentary on M hārth m aṇjara, p 131

97. Is XXIV 2, Pars, XIV; Pās. IV 22 Isānatin-gurudevaparidhati, I pp. 72-74.

Vide

तस्मान्युद्रं भाष्यन्ता सर्वेष्यांमार्थार्थमाध्यं

Sādakalpadruma, III p. 745, Suprabhedagama, IX

The mudrā is also explained as offering remorse to the self through the body. It is also said to afford relief for the self from adverse planetary influences and to destroy sins. The former is in śraddhā, and the latter by drā. Vide.—Tantrasītra cited on p 79 of the Sūtra-vatāra-nāmālā

99 Sūtra-Ka IV; Is XXIV, Is VIII, Pars XIV; Pās. IV 22, Sāradāntika, XXIII.
Worshipping the deity involves sixteen kinds of ceremonial practices (upacāra) which are Āvāhana, Sāhapaṇa, Saṃvidhāna, Saṃyuvodhana, Aavagunthana, Dhenumudrā Arghya, Pādiya, Acamaniya Puspadāna, Dūpa, D.pā, Naivedya, Pāviya Japaamarpana and Arātrika. Sometimes, the first ten alone are taken up for enumeration. All these are classified according to the five elements out of which they could have sprung.

On occasions, the idol or yantra is to be given a ceremonial bath, the preparations for which are to be made on an elaborate scale. There are varieties of the bath. Minute details are given for selecting the right type of flowers and of plucking them. The prepared food to be offered to the deity is called havis. The nature of the grains and other ingredients of the preparation is dealt with according to the quantity required for the offering.

The Agama texts generally have the words, ‘tīntra’, ‘ṣaṁhitā’, and others at the end of their names; Mrgendrīṇīḥita, Mūlāṇiḥ yantra Lakṣmīyantra, etc. This shows that the Agama texts came into being after the Vedic traditions became abridged, and also that they are all based on the Vedic texts. However, these details do not belong exclusively to any one creed or religion. Apart from Hinduism, the Buddhist religion too had tāntrika aspects.

A difficulty arises, in the absence of acceptable evidence, in settling the identity of some of these concepts. Ever since foreign scholars began handling Indological subjects, particularly Hindu traditions, their tendency has been to deny outright

100 Shakti and Shakta, p 233.
101 VK p 418, SA LII Narayana: Tantrasamuccaya, Part II pp 375-442 Suprabhedāgama, XV.
102 Śradātalaka, p 157.
Indigenous origin to any concept that has been outstanding in its excellence or attractiveness. Either the Greek tradition or Buddhistic developments have been cited as having served as the foundations for or as having inspired the Hindu concepts to grow and develop. This could be conceded, but there been available any evidence of a decisive nature in favour of such views. However, such evidence is yet to be found out. On the other hand, whatever is available to the contrary is summarily dismissed as of no consequence. Therefore, the question of Greek influence is yet to be settled on surer grounds.

As regards the Buddhist influence, what developed centuries after the Buddha’s demise has been attributed to his preachings which are yet not available in the form of scripts books. If the Buddha had not preached against the Vedic tradition, then no concept could be attributed to him as exclusively Buddhist. If he had preached against Brahminism (a term coined by the Western Orientalists with a view to create mutual distrust and lack of respect among the Indian communities and thereby to decry the indigenous character of Hindu religion), he, the tantric practice which sprang among the Buddhists of later days, could only be exotic to Buddhism. They must have been taken by the Buddhists from others.

It is also suggested that the original inhabitants of India, who had no progressive and civilised notions of life, should have been following these practices. The founders of Tantricism saw in them much that was needed to inspire the creation of a new cult. The Vedic source for the rise of the Agamas is thus sought to be denied.

This theory requires critical consideration. It presupposes that enlightened men came from outside to India where there were already the natives who were inferior to them in all respects. This presupposition is based on ignorance and prejudice. No society has ever consisted of members having the same standards of culture, education and other equipment.
This must apply also to the people who lived in ancient India. This society did not certainly migrate into India from without. Practices of the people should have varied, and the different practices could have reacted on one another. Certain of them might have been taken up by a section which did not have them before. These practices have been there ever since the enlightened section of people had their own way of religious and secular life fully organized. The foreign or tribal origin of the Agamas does not therefore merit acceptance. The sources for the Agamas must therefore be admitted to have been visited by Indian, permitting the votaries of the various cults to draw out whatever they required. Besides mutual influence, exotic impact cannot be totally denied.

The Himalayan regions where Kailasa is situated, are said to have been the home of the Saura Agamas. Some think that it is from Bengal the Agamas spread to Assam, Nepal, Tibet and China. Assam is the natural home according to some others. It would be prudent to avoid taking sides on this problem until evidence becomes available. That the Tantric practices have been largely prevalent in certain areas cannot help in determining their original home. The extent of foreign influence cannot also be decided, even if it were to be proved that there was such influence on the development of the Agamas, for the Indian tradition says what is borrowed from others so as to be in harmony with its character. The result has been the loss of individuality of the borrowed features, when there are any.

The date of the Agamas poses another problem. The evidence will have to be found in works, both Vedic and Agamic. The system of the Agamas must have taken its rise in the remote past and undergone development gradually and not at any

103 Wintermuz: Indian Literature, I, p 592, fn. 4.
106 Ibid.
uniform pace. Long after its full development, the system would be recorded in works. The concept of worshipping the deity in a concrete form could have been evolved even when the mantra portions were accommodated to form sections of Vedic ritual in the Yajurveda, Sāmadeva and their Brāhmaṇas. It is absurd to believe that those who had a yearning to visualize God waited and waited for centuries to witness the end of the era of the Vedic rituals and the production of Vedic literature. The Agamic concepts have been developing alongside the ritualistic literature, but certainly a long time after the mantras became powerful in man's hands of the sages to invoke the presence of the gods.

Sages like Ātri, Kāśyapa, Maru, Markandeya, Śiunika, Saṅkunarā and others were intimately connected with the development of the Vedic ritual and the philosophical disciplines. Their names are also associated with the concepts of the Agamic tradition and with some works on the Agamas. An ancient date even for the evolution of these concepts is not acceptable to the Orientalists who have pronounced predictions for placing these at a very late date, leaving the earlier periods to be marked by mental stagnation and lack of inspiration. But the Kalpaśāstraś refer to a few important sages associated with some of the Agamic concepts.

It is said that the Agamas must have risen after the Vedic period, but this does not make clear even the probable date. In this context, it is necessary to understand what the expression, 'Vedic period', means. The Orientalists divide Sākṛt literature into Vedic, epic and classical periods. The epic period is said to have begun after the close of the period of the

107 Bhavatrāta’s commentary on Jaimini’s Śrautasūtra mentions Gāṇḍīvyā, p 224; Brhadnāyana’s Śrautasūtra mentions Ātri, 16.38 and Brugu 2.16. Ṣaṁyāmbhūvatsūtra refers to Brugu, 25 S.0.69, Aippāvi, 24.8-10, K-piṣṭila, 20.14.2, Kāyapa 13.5, and Bhāra ṣuṣṭ, 24.6.48 and 7.3-10.
Vedas which include the Samhitas, Brähmanas, Aranyakas and Upanisads and also the Vedangas. The classical period commenced after the epics were composed. Those who are guided by this opinion of the Orientalists, forget that Vedic texts contain narratives, episodes and other epic-like formations. Likewise, the language and contents of the epics have much of the classical features. So, it is to be realized that these periods overlap one another.

The Vedas continue to be recited down to the present day. The rituals are still performed, though not on such a large scale as in the distant past. The Vedic passages have been analyzed, interpreted and expounded by eminent authorities like Yāka, Skandavāmin, Saṅyāsa, Bhattachārjaka and others, all of whom did not live in the so-called Vedic period. The spirit of the Vedas is still glowing, and this itself is a mark of the Vedic atmosphere which prevails even today. Kālidāsa is supposed by modern scholars to have lived at some time between the 1st century BC and 5th century AD, and to him goes the credit for the composition of the following sloka in a Vedic metre. He did not certainly live in the Vedic period.

अभिज्ञानासंकल्पमुश्च

Abhijñānasākuntala, IV. 7

108 For mahān of ākhyāna, see ŚBr. I 3. 4. 3 2, Āsvalāyana Ārauta Sūtra, X 6, for 'purāṇa', see ŚBr. I. 5. 6. 8; Chand. Up. III 4 1, 2, VII. I 2, 4, II 1

109 This Śloka is composed in an admixture of two kinds of Triṣṭubh namely Vātariṇī and Saṁhitī.
The *āraṇa* form is stated to have been introduced by the sages for worship at the beginning of the *Tretāyuga* 110

\[\text{Vide:—}\]

शेते जीवन रूपेण पुरिकु दुरुहोज्यनी ॥
तेष्वेऽय भगवान् राजस्वारत्सर्वेन वनाते
नमस्तु पार्श्व द्विपुरी वायनामा यशयोऽस्ते ॥
हृण्य नेपणं नथो नृणामवशानां मंनां नृर।
प्रेताद्रितु इहरैऽभि फियाइ विभिः क्रियां हृ
नामार्थाय दुर्ग के।रू संछेक न लपरंगा।
उग्रतत उग्रस्तापि न यहेश्च पुरुषविद्यम् ॥

(Bh VII 14. 30b-40.)

The *Rāmāyana* refers to the temple of Viṣṇu by the word, ‘*av luna*’ 111 and ‘हर्षद्वि’ of girls throng the words ‘*devāgura*’ 112 and ‘*sthāna*’ 113. These could be taken to refer to particular places where shrines were built for the worship of deities. It is not the holy fire-pit (*homakundī*) of the ritualists where the offerings were made for the deities. However, there is no mention of the idol or any symbol in these cases. Anyway, a specific structure (*agāra*) was erected to worship the deity (*deva*). The word, ‘*sthāna*’, in another passage, 114 should also point to the same structures.

The *Viṣṇupurīṇa* 115 contains unmistakable evidence to the *vyūha* doctrine of the *Pañcarātra*. The *Mahabhārata* refers to...

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110 *Ārca* is mentioned as one of the seven places where worship could be offered. *Vide* - *Ṛṣṇihīna* II 29 7, Bh XI 27 9 Eight kinds of images are enumerated: *Ibid*, XI 27 12.

111. *R* II 8 4
114 *Ibid* For a detailed treatment, see ‘*Rāṣṭrīya and Temples’ in *BBRAS*, XXIII, p. 242.
idols in temples and to the Pāñcarātra doctrines. The Harivamśa refers to the temple of Indra where the goddess was worshipped by Rukmini. The Bhāgavata refers to the ṛtyāha doctrine of the Pāñcarātra, the arca form, worship, temples and tāntrik initiation. Many Purāṇas contain glorification of the holy places where temples are described.

All this evidence could not be summarily dismissed as baseless. The glorification of the holy places could have been included in the Purāṇas at different periods, but long before such accounts were composed, the temples should have been in existence, though not in their present form. The Bhāgavata refers to some holy places like the river Gaṅgā, Kuruksetra, Naimīśā and others. In the same context, the places where the idols of Viṣṇu are enshrined are glorified and shown as specially suitable for worship.

A passage cited above from the Rāmāyana mentions also the names of deities other than Viṣṇu, indicating that they also

115 VP. V 18 58
116 Vide

देवता प्रतिमा चेव करस्ति च हरस्ति च।
बरस्ति हिंदरे चास्येम स्वत्वति प्रसांति च।

Mbh VI 2 25

117 Mbh XII 342-359
118 Harivamśa, II 59 33, 34
119 Bh X 16 45, X 40 21
120 Ibid X 53 44-50, X 84 11
121 Ibid X 53 39-49, X 79 12-15
122 Ibid XI 4 47-55, XI 11 37, XI. 27

123 The Vāmana, Skānda Mārkandeya, Varāha, Brahma and Padma Purāṇas glorify Tirumalaii, the Saura glorifies temples of Śiva, the Brahmanda treats of Kāńci and Ahobilam, the Skānda glorifies Badarikāśrama and so on. A reference may be made here to TA (X 43-47) which deals with the worship of Śivalinga.

124 Bh. X 79

△sv—6
received worship in particular places. The passage in the Mahabhārata makes a general reference to the gods, which shows that deities other than Viṣṇu had their idols in temples for worship. The Purāṇas contain references to the temples of these gods. All this indicates that idol worship, as enjoined in the Āgamas, must have been very ancient. The structures to house these deities could have sprung up later, of which alone the Purāṇas have references and descriptions.

It must not be surprising, if references in the Rāmāyana to the various spots in hermitages for many deities should turn out to be Āgamic without any tinge of the use of yantras and tāntrika mantras. The vyūha doctrine of the Pāñcarātra refers to the names of Kṛṣṇa and the members of His family. This may be a later addition made at the end of the Dvāparayuga. Or, those names, which should have been in vogue long before that period, could have been given to the members in the family of Kṛṣṇa, just like the name ‘Vāsudeva.’ Anyway, the Mahābhārata which must have taken a specific shape by 3000 B.C. should justify this date as the lowermost limit for the prevalence of the Agamic doctrines.

125. V. Varadachari: Mahābhāratakālānīryaḥ; śāṃbīduḥ IV. 1-14.
CHAPTER II

VALIDITY OF THE 'ĀGAMAS'

The authenticity of the Agamas has been questioned from about the beginning of the Christian era. There was objection to their validity in a general way and also to that of particular kinds of Āgamas. The whole objection is based only on one point, namely, worship of God.

These who raise this objection, rest their arguments on the supposed non-Vedic character of the Āgamas. The word 'non-Vedic' means that which is not Vedic, not based on what the Vedas stand for. By 'Vedic' the Vedas and the Vedāṅgas are meant. These are concerned with the performance of the rituals enjoined in the Kalpaśūtras in accordance with the procedures recommended therein on the basis of the Brāhmanas. They do not uphold the exclusive worship of any single deity. On the other hand, the rituals have different deities to be worshipped according to the nature of the rites. It is sacrilegious to offer worship to a deity in any ritual in which he is not to receive worship, in the place of another who is to receive it.

The Agamas which recommend strongly the worship of particular deities in an exclusive manner, go against the Vedic concept of deities. Again, the Āgamas miss the Vedic concept of God. Idol worship marks the Āgamic mode of adoring God. The Vedas nowhere refer to the distinct concrete form of God, nor do they speak of adoring that form. God is transcendental and also immanent, and so could not be comprehended by any one as having a finitized form. There is nothing in the world which can represent God, for whatever exists is neither transcendental, nor subtle enough to be immanent. Hence it is a sacrilege to conceive the idol or any other form as God.
Secondly, in order to get qualified for performing the worship in the sacred fire, one must have investiture with the sacred thread (*upanayana*). And offering worship in the fire is the only mode of worship according to Vedic religion. The members of the first three castes alone are eligible to have *upanayana*. Contrary to this practice, the Agamas have allowed the Sudras and women also to take part in offering worship to the deity. The qualification for this is initiation (*dikṣā*). This is necessary for all and becomes the second qualification for the twice-born. There is no second initiation or special *dikṣā* sanctioned by the Vedas, and so the Agamas have no validity as regards the worship of God.

Thirdly, the Agamas prescribe *tāntrika mantras* for adoption in worship, so that they can be used by all, irrespective of their having had *upanayana*. This is criticised as an anti-Vedic practice that proves the Agamas to be invalid.

Fourthly, the ceremony of installation (*pratiṣṭhā*) of an idol or any figure is unwarranted according to the Vedic rules of the rituals. There is invocation (*āvāhana*) and dismissal (*visarjana*) for a deity in Vedic ritual. The same cannot become applicable to idols in which the deities are ever present after installation. To add to non-Vedic practices, the Agamas prescribe the performance of such things as *mudrā* and *nyāsa* as part of the act of worship. These too have no Vedic sanction and, besides, are meaningless.

Fifthly and lastly, the Agamas enjoin the practice of certain cruel rites such as *mārāna*, *uccātana*, *vaṣikaraṇa*, *ākārṣaṇa*, *sānti-karma*, *paustikakarma*, *viducṣaṇa* and others. These are calculated and intended to do harm to others. A system which does not promote justice and good deeds and encourages, by enjoining, such acts as corrupt the mind of the performers, does not deserve to be followed. There are also other detestable practices such as drinking wine, eating flesh, taking fish,
gestures and sexual intercourse. Five important detestable practices are set out below.

शाकास्त्रु मर्य मांसं तथा सत्स्यो मुद्रा मैथुनमेव च।
पश्चत्तथविदं प्रोक्ते देवि निर्वणिंहनवे।
मकरपशुकं देवि देवानामि दुस्भमु।

Guptasādhanayatantra, VII.

It is also argued that the origin of the Āgamas is to be solely traced to the practices of primitive tribes. Those who base their rituals on Vedic authority, would not accept the Āgamas as valid, not to speak of following the practices laid down in them. The life of the primitives is not governed by law or custom, nor based on ethical standards. Head-hunting vindictive pursuits and gruesome practices characterize the life of primitive peoples. The Āgamas, it is asserted, took their rise among them or at least arose under the strong influence of their practices and so cannot be held as valid.

The objections noted above lose ground, when it is remembered that the Āgamas are very near the Vedas, rather based on the Vedas. They cite the Vedas for authority and so cannot be treated as non-Vedic or anti-Vedic. What is treated in the Vedas need not be treated in other texts. New concepts and theories could have been evolved as a result of Vedic influence, and they do not, on that account, become non-Vedic. The whole of the Veda, the Smṛti texts, the conduct of those who know the Vedas, the conduct of the good and the satisfaction of the self become the sources of dharma. All these cannot be declared to be invalid, because they are not treated or mentioned in the Vedas. The Mīmāṃsā school seeks to defend the Vedic authority for certain practices which do not have direct Vedic sanction, but are dealt with only in the Smṛti.
texts. In such cases, the source of these practices is inferred to be some passage of the *Vedas*.  

Similarly, the monotheism of the *Āgamas* is a concept derived from Vedic sources. The *Aitareya Brāhmaṇa* makes an emphatic statement that, among gods, Agni is the lowest and Viṣṇu the highest. It is evident from this that Viṣṇu, being at the head of the divine beings, must have been held then as not only the Supreme Deity but also as one who is preferred to others for worship. This concept was developed in the *Āgamas* which is a proof to show that they are not non-Vedic. For the same reason, idol worship, as enjoined in the *Āgamas*, needs to be treated as a religious act which is a logical extension of the monotheistic tendency. This is enough to concede that idol worship is not non-Vedic. According to the *Varivasayārahasya*, the *Āgamas* are *Smṛti* texts and are to be treated as supplements to the *Upanisads*.  

Secondly, it is true that the *Āgamas* enjoin a special initiation (*dīkṣā-viśeṣa*) as conferring a qualification for performing worship. It becomes an additional qualification for those who have *upanayana*. Such specific initiation is not non-Vedic, but is a Vedic practice, as it is enjoined also for performing certain sacrifices. Here the agent who is already qualified to perform the ritual by virtue of having had *upanayana*, is required to undergo a special initiation. Thus the special initiation is not confined to the *Āgamas* alone.

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128. Vide:  

अष्टिक्षेण देवातापंचमो देबता विष्णु: परमस्तव्वतंतरं सर्वं  
अन्या देबताः: ।  

*A Br. I. 1. 1.*  
Thirdly, although the study of the Vedas is prohibited for Sudras, there are some references which uphold their participation in the performance of sacrifices. The following passage occurs in the Apastamba Srautasutras (I 19 9) —

हविष्कृतेवेश्यस्य, हविष्कृतागाहितिः राजस्यस्य, 
हविष्कृताद्वैतेव वैद्यस्य, हविष्कृताधावेति शूद्रस्य।

Here the Sudra is described as one preparing the havis or offering it in the same way as the members of the other three castes, though the verb differs in calling the offerer of oblation from each caste. The hunter and architect are known to have been allowed to perform the sacrifice. The wheelwright is asked to ignite the holy fires. These persons are lower than the Sudras in the social scale, but they are permitted to take

131 निषादस्थपति याज्येत्।

(Katyāyana Srautasūtra XXII 11.11)

The wheelwright is permitted to have upanayana in the rainy season.

(Apastamba Srauta-sūtra, V 3 18)

निषादस्थपतिः राजानाद्वितिनिवृयं द्वारिष्टीपर्यंतोऽऽनिषिः।

(Satyāśādha Srauta-sūtra, III 1)

Vide

स्थपतिनिवादः स्याच्चक्षुद्दामथ्यावतौ।

स्थविधानां।

(Mimamsā-sūtras, VI 1 51, 52)

132 रथकारोऽवनिवत्ताधीन।

The agni to be used here must be of the laukika kind.

(Bhattadipika on ibid.)

वास्तवमेव रौंदेऽनु निर्तिषेत्। पत्या निषादस्थपति याज्येत्।

तत्कालिकाचार्योपदेशार्धम् विच्यं संपाया धनिको निषादो

रोदिवारं कुर्यात्।

(Jaiminiya-nyāyamālā on ibid.)

133 Vide

बैद्यायं क्षत्रियादुत्पत्तिः माधिष्यम।

शूद्रायं बैद्यादुत्पत्त्वा कर्णी॥

Yājñavalkya-smṛti, I. 95

माधिष्येन कर्णिः तु रथकारः प्रजायते।

विषादः हृद्रकन्यायं स पारशुव दच्यते॥

MS. (X. 8).
an active part in the performance of the ritual. In order to make them get fully qualified on particular occasions, they are allowed to study and repeat the particular mantras when these rites are to be performed. The same principle must apply to the Sudras and women for performing worship. The Agamas do not permit them to utter the Vedic mantras, but have evolved new mantras on the model of the Vedic ones. These are tantrika mantras, which not only these who are not qualified for Vedic study, but also others are asked to utilise. The Vedic mantras also have to be used by the twice-born. The tantrika mantras are created for use in certain practices which do not have Vedic mantras. Thus the Agamas are more liberal in allowing the act of initiation (diksa) to all, and this answers the second objection. Provision in the form of tantrika mantras which is thus made, silences the third objection.

Fourthly, the objection may be made to stand on the strength of a passage which declares that worship in the fire is for the Brahmins, that in the heart for those who could perform yoga, that in the idol for the unlearned and that in all these three for those who view the world impartially. This may be admitted, but a comment is required here. Absence of the spirit of devotion which characterizes the culture of the Vedas, need not actually mean rejection of the idol. Even those whose outlook in life is characterized by detachment require a concrete form for worship. The question of the aspirant being unlearned or otherwise is immaterial. Worship of the idol is discussed in the Agamas and recommended by great sages like Sanatkumara, Bharadvaja, Atri, Kasyapa and others who were the staunch followers of the Vedas. They could not be regarded as wanting in wisdom in preaching idol worship to various audiences who were also, like them, following the practices laid

134. Vide

भवनी तिरिष्ठि विप्राणा हि तिरिष्ठि योगिनाम्।
प्रतिमास्वमबुद्धानां सर्वंत्र समदर्शिनाम्॥
down in Vedic texts. Idol worship, which the Āgamas recommend, should be looked upon as deriving its authority from the Vedic practices themselves, though the Vedic texts may not make a direct recommendation to that effect. The Āgamas enjoin also worship of gods in fire and meditation through yoga and, as such, could not be taken to go against Vedic authority.

Any figure made out of any material cannot receive worship. The presence of the deity will have to be infused into the idol, for which purpose Vedic mantras are primarily employed. This ritual cannot be called non-Vedic. For the purpose of ensuring the installation of the immanent God in the idol or yantra, pratiṣṭhā is required to be done. Mantra, nyāsa, bhūtāśūdhi and mudrā are quite necessary to offer worship to God who has taken His abode in a materialized form.

Mantras are classified into bija, pinda, saṁjñā and nada. This has full relevance to practical utility, as they require to be changed according to the deity whose adoration is to be undertaken. This is not meddling with Vedic mantras. A change in mantra involves the introduction of alterations in the case-suffixes, number and other parts of the words occurring in the Vedas, so as to suit those mantras for application in the particular contexts. This is sanctioned in the Mīmāṃsā.

Vide:

प्राकृतस्थानपतितप्राध्यायलेक्तकर्षित: ।
ऊहः प्रयोगो चिक्षुत ऊष्मानतयोढिनिः ॥

(Jaiminiya-nyāyamāla, IX. 1. 1).

Such a change has the sanction of the grammarians also.

Vide:

रक्षोद्गमलघ्वसन्देहः प्रयोजनम् ॥

(Kātyāyana’s Vārttika, cited by Patañjali in the Paspaṭāhnikā of his Mahābhāṣya.)

ASV—7
A change in the Vaidika mantra is permitted on this principle. For instance, the passage, ‘Agnaye justam nirvāpāmi’ which is to be used while offering cooked cakes to Agni (āgneya cara) must change into ‘Sūryaya justam nirvāpāmi’ when the cake is to be offered to the sun. Such a change is necessitated, even according to Vedic texts, as the deities to whom the offerings are to be made are many and mantras are not available for each offering to be made to each one of those deities. Though each deity has a mantra, it is required to be changed according as the occasion demands. Though the Agamas intend to enjoin the exclusive worship of a particular deity, other deities are not fully dropped out from the purview of the ritual or worship. These deities form part of the retinue of the principal deity. Hence mantras are required to worship them. Thus tántriya mantras arose on the foundation of the Vaidika mantras. On this account, they do not lose their validity.

The syllables or letters in a Vaidika mantra have a deity presiding over each of them. Similarly, each letter in the alphabetical system has a deity. The word, ‘bijākṣara’, means the foundational part of a mantra. This is not peculiar to the Agamas alone. The Vedic texts contain many of them, from which the Agamas have developed their own list. The syllable hṛṃ is used in the Vedic texts. So a further development

135 jaumati-nyāyamita, II 1 9
136 RV III 62 10.
137 Vide.

शृङ्खला द्विविधा वदिशंक्री तान्त्रिकी वै स्वतः

(Kulluṭa on MS II 1)

138 ABR. II 3 6, II 5 5
139 Ibid. VII. 3. 6; Gopatha Brāhmaṇa, X, 1 24. Aitareya Āraṇyaka. VII 8, Chand, Up. 1 1 1. Aśvalayana Gṛhyasūtra, IV 8 34.
140 Pranava, hṛṃ, śrīṃ, aṁ, kāṃ and others are bijākṣaras.
of such syllabic sounds must be taken as indicative of the pro-Vedic character of the Āgamas.

Similarly, nyāsa is a practice which may be traced to Vedic texts. Karanyāsa and aṅgulinyāsa form part of many of the daily religious practices like the adoration of samdhya. Either the nyāsa must be traced to a Vedic source to defend this daily practice or practices of samdhya must be traced to Āgamic sources.

The drawing of mandalas and the worship of yantras could also be traced to Vedic sources. Likewise, mudrā which is gesture conveying one’s intentions, is traceable to the S’atapatha-brāhmaṇa.

Lastly, the Āgamas are condemned for enjoining cruel practices. It is true that they do so. They do not stop there. They recommend the slaying of the enemy. The Vedas also are not free from rituals for such purposes. If such practices are claimed to be not cruel on the ground that they are enjoined by the Vedas, it is not possible to justify the expiatory rites (prāṇaśeṣa) which are to be performed to get freed from their evil results. The Vedas also recommend certain practices for malevolent sorcery (abhicāra), slaying and enchanting.

142 ŚBr VII 5 2 19, Aitareya Aranyaka, III 2 1 2, III 2 5 2.
143 ŚBr I 1 18, VI 1 1 6, XI 7 1, Kaśikāsūtra LXXVI 21. The lotuslike drawings of cakras are described in AV X 2 32, 34.
144 Vide ŚBr III 1 3 25
145. ŚBr III 9 1, 7, V 5 4, 1, XII 7 2, 3 Cf RV, X 127 1
146. Āpastamba Dharmasūtras, I 9 26, 27.
147 SY 7 3, Vide

खड्र पट्ट चिछन्धी भिन्धी कटु धति बाचः कुराणि।

TA IV 27.

148. RV, VII, 104, X 145.
others. The Vedas also are not free from sensual practices. Since many of these practices are traceable to the Vedic texts and the rest could be explained as having arisen under the influence of the Vedic rituals, there is no need to look to primitive society as the source for all these practices.

The authority of the Āgamas is strongly upheld by Jayantabhaṭṭa, who flourished under King Saṅkaravarman of Kashmir (883–902 A.D.) He is the author of the Nyāyamañjarī, a treatise on the Nyāya system and the Āgamādambara, an allegorical play. In the former, he divides Āgamas into two kinds, one opposed to Vedas and the other not opposed to them. The Āgamas of the Buddhists and others are opposed to the Vedas and so are invalid. Others are not opposed to the Vedas, but enjoin practices which are substituted for the Vedic practices. Being an exponent of the Nyāya system which believes Vedas to be the composition of God, the author admits the Āgamas as valid, as they are also the compositions of God. People who have been following ways of life based on Vedic authority, also follow Āgamic practices. That these practices are opposed to Vedic practices is not a strong ground for rejecting the authority of the Āgamas. The scheme of the pramāṇas and the aim in life (puruṣārtha) to be attained are common to all the Āgamas and, as such, their validity does not suffer because of the mutual references contradicting each other’s practices. If injury (himsā) is enjoined in the Āgamas, the same is found in the Vedas also, and so both are equally valid. All Āgamas are based on the Vedas. It is possible to trace, through inference, the authority for certain practices which are not based on Vedic and Āgamic sources.

149. TBr. II, 3. 1. 10.

     Cf. Aitareya Āraṇyaka, II. 3. 7. 3

The Agamādāmbara is a play in four acts presenting some schools of thought which prevailed in Kashmir during the 9th century. The opinions of the various schools, both āstika and nāstika, are presented by their adherents Jayanta’s attitude towards them is one of tolerance. There were the Saiva and Vaisnava schools also. The author and his patron are shown as taking action against those sects or Agamas which carried out or enjoined corrupt practices like those of the Nilambaras, Baudhhas, Jainas and the extreme Saivas. The Saivas who were following desirable practices and the Vaisnavas who adopted the Pāñcarātra way of life are declared to be leading virtuous lives, though they favoured Āgamic authority, ignoring the direct dictates of the Vedas. The traditions of these schools which, following the Agamas, have been uninterruptedly continuing, were adopted by the enlightened people, and so the Agamas are declared as authoritative. Whichever deity the Agamas glorify, they are valid, since they are the compositions of a divine being. The spirit of tolerance breathes in the following sloka which declares that many could be the courses or approaches to attain Reality.

Vide

नानाविघीरागमार्थंसेवितरास्तिस्मात् बहुस्युपायः ||
पकल ते श्रेयसं संपत्तिनिः सिद्धौ प्रवाहा इत्य जानवीयः ||

The analogy of many door-ways leading to the interior of a mansion is suggested in another stanza:

प्रेष्ठुकामा वहते पुरांसः पुरे यथैकं महायूहेः वा ||
द्वारास्त्रेणापि बिशिश्नि केषितं तथोत्तमे धार्मिक सुस्पष्टवोपिः ||

That the Agamas do not contradict one another is stated in:

परमं पुरुषार्थं प्रति न चागमार्थं विरोधिता कथितं ||
आदिकवः इह सवः केवले तुल्यमंच फलम् ॥ 152

152 Refer to 'A New Play of the 10th Century, the Agamadambara of Bhatā Jayanta of Kashmir', printed in the Samskṛta Ranga Annual III.
On the other hand, the *Kūrma Purāṇa* condemns several religious schools for their practices. *Kāpāla, Nālula Vāma, Bhairava, Purvī, Paścima Pāñcarātra* and *Pāṣupata* are mentioned in this connection. It is true that some of these schools were adopting reprehensible and disgusting practices. The question of their going against Vedic authority is not the main concern. As Jayanta pointed out, they were objectionable to good taste. The practices enjoined by the Saiva and Vaiṣṇava Agamas were far from them. They were perhaps included in the condemnation as they followed a different cosmology and theology not traceable to the *Vedas*. The passage in the *Kūrma Purāṇa* should have meant only this; and while listing the non-Vedic schools, the Saiva and Vaiṣṇava schools were also clubbed along with them. In the light of the evidence and reasoning given already in defence of the validity of the Agamas, this adverse criticism should be understood to relate only to anti-Vedic schools for their enjoining objectionable practices or for their lack of implicit subservience to Vedic authority.

The *Bhāgavata Purāṇa*, on the contrary, recommends the Agamic mode of worship which is referred to by the other name *tāntrika*. One should take to the injunctions of the *Vedas* to become free from the results of *karma*. He who would tear away the knot of the heart must worship Kṛṣṇa according to the rules laid down in the *Tantras*. He has to receive the grace from the preceptor and guidance from him to pursue the Agamic course. He must adore the Supreme Deity in a form which is to his liking. *Bhūtasuddhi* and dedication of himself to God should follow next.

153 Vide
कापालं नाकुलं वामं भरव पूर्वपक्षिमम् ।
पाश्चरात्रं पाश्चुपतं तथान्यानि...... ॥

(*Kurma Purāṇa, II. 16. 15.)*
VALIDITY OF THE AGAMAS

Vide:

बेदोकामेव कुरुणो निःस्मृतिपितमिश्वे ||
नैक्षम्यं लभते सिद्धि रीचनाथसः फलविदः ||

य अाशु हृदयार्थिः निजिनिहीः परमात्मनः ||
विविहनोपचरे न नन्दोकेन च केशवम् ||

इत्यानुग्रहः आचार्यस्ते सन्मितितामः ||
महापुरुषमभिच्चन्मूल्यिन्यभवतं आत्मानः ||

शूचिः संमुखसामीते: प्राणासंगमनासमिः ||
पिण्डं विशोध्यं सत्यासक्ततरस्त्रोविज्ञाद्रितिम॥

(Bh XI, 3 46-49)

Elsewhere, both the Veda and Tantra are stated as being followed for adoring the Lord

नं तदा शुरुम सद्यं महाबाजोपार्थमः ||
बजति बैद्यनाभां परं जिज्ञासवो नुप ॥

Ibid XI 5 28

एवं कियोगपथे: पुमानु बैद्यकर्तानिज्ञे ||
अर्चनसनुभुतस्य: सिद्धिः मतो विन्दृध्विलितवान् ॥

Ibid XI 27, 49.

Those who denounce the authority of the Agamas may refuse to accept this testimony on the ground that the Bhāgavata is of late origin. In that case, the evidence of the Kūrma Purāṇa must also be discountenanced. The difficulty lies in ascertaining the probable periods when the Purāṇas as a whole or any of them in particular was compiled.154 It must, however, be

154 Abhinavagupta (C. 1000 A.D.) cites passages from the Bhāgavata (XI 20 17), mentioning the portion as ekādaśa-skandha in his Gītārthasaṅgraha, the commentary on the Bhagavadgītā, (XIV 8) This shows that at a period before the tenth century, it was held to be authoritative.
admitted that there were accretions to the originally compiled texts from time to time, but even here the dates when such additions were made are not known. The two Purānas noted above make specific references to the Āgamas and the mode of worship based on them. This makes it clear that the Āgamas were at least available when the Purāṇas, like the two above mentioned, were getting finalised. Therefore, the validity of the Āgamas is a settled fact, and it must be said that the way of life which the Hindus lead at present is chiefly guided by Āgamic precepts and Vedic authority.
CHAPTER III

CLASSIFICATION OF AGAMAS

The Agamas advocate the adoration of particular deities to the exclusion of others who form part of the retinue of the principal deity. More than one deity enjoys the privilege of such prominence. The Vaishnava, Saktta, Saiva, Ganapatya, Svayambhuva and Candra are most well known kinds glorifying particular deities. The Pasupata, Kalamukha, Cina and Jaina are also held to be types of Agamas. The Saura also is added to the list. Of these, Pasupata and Kalamukha are to be brought under Saiva, and Cina and Jaina are of the naStika kind. Visnu, Sakti (standing for the female principle identified with Durga or Parvati), Siva, Ganapati (Vinayaka), Brahman, Candra and Surya are the principal deities glorified. In course of time, all of them have become extinct, except those of the Saktta, Saiva and Vaishnava varieties

Among modern scholars who have been making an intensive study of the Agamas, there is a tendency to treat the Saktta Agamas as the earliest among the Tantras and as influencing the development of other Agamas, though not their origin. While arriving at this conclusion, the role played by Sakti in the other Agamas is stressed. All the three Agamas, Saktta, Saiva and Vaishnava, agree that Sakti plays a prominent role. While Sakti is the prominent deity in the Saktta Agamas, the other two recognize Sakti as never dissociated from Siva or Visnu. The question is one of the position occupied by Sakti. Whether she has an independent or dependent status, the fact remains that she has to play a significant role. To arrive at this conclusion, there is no need to look upon the dependent nature of Sakti as derived from her status. Every Vedic deity is looked
upon as possessing power, which is ever with that deity. This concept is inherited by the Saiva and Vaishnava Agamas. This does not mean that the Sakta Agama should have been the earliest in origin. Mutual influences should have been there. All the Agamas must have had a common source, but their development need not have not been uniform in point of time.

The Sakta system believes in the all-embracing potency and supremacy of Sakti, treated as a female principle Sakti is considered as a goddess and hence this Agama is called also as the Devi Agama. It is held that Sakti worship was introduced from Persia. Others believe it to have risen in Bengal and spread to Assam, Nepal, Tibet and China. Sakti is God in mother-form. In her static, transcendent aspect, she is of the same nature as Siva. Siva is unchanging consciousness and Sakti is its changing power. The self is one with the transcendent spirit. Mind and body are the manifestations of Supreme Power. Thus the philosophy of the Sakta Agamas is advaitic. The self must realise this through discipline, which is at first external through material forms and symbols, and later through yoga when Sakti is unfolded and awakened.

The worshipper has all the objects of enjoyment before him, but is not disturbed by them. These objects are mantra, māmsa, madya, mudrā and maithuna. Though this could be said to be characteristic of Sakta worship, certain texts offer substitutes. As a result of this mode of worship, the position of women has gained importance.

155 For a discussion on this by P C Bagchi, see The Cultural Heritage of India, Vol IV pp 224-225
156 Philip Rawson The Art of Tantra, p. 15
157 The Paramānanda school does this. Vide. The Tantras Studies in their Origin and Literature, pp 40-41
The texts of this Āgama speak of the system as delivered by Devi, listened to by Śiva and approved by Vāsudeva (i.e., Kṛṣṇa treated as the brother of Devi) Sometimes, Devi listens to the discourse of Śiva. The derivation of the word ‘Āgama’, is therefore given as rising (ā) from Śiva or Devi, reaching Devi or Śiva (ga) and approved (ma or mata) by Vāsudeva. They are classified as daksīṇa based on the Vedas, Smṛtis and Purāṇas, vāma, relying on the Vedas and Tantras, and uttara, having the authority of the Vedas and the utterances of the preceptor. The texts which are called Āgamas are seventyseven in number, five called as Subhagama, sixtyfour as Kaula and eight as Miśra. The Āgamas of the daksīṇa variety declare that Tantra is part of Veda which is vidyā and Kaula is the philosophy. Those who do not observe the rites of the Vedic kind are disqualified for the Śākta cult. Important works on the Śākta system are the encyclopaedic Prapañcasāra attributed to Saṅkarācārya, Laksmanadesika’s Sāradātilaka, Bhāskararāya’s Varvāsyaśrāhaya and Lalitā-sahasranāma-bhāṣya, Kṛṣṇananda Āgama Vāgiśa’s Tantrasāra, Pūrṇānandahamsaparivrajayaka’s Sritattvavacintāmaṇī and others Laksmidhara’s (1497-1539) commentary on the Saundaryalahari contains valuable information on the cult of Śakti.

The Śaiva Āgamas hold that Śiva is the Supreme Deity ever associated with Śakti, identified with Devi or Pārvatī. Several schools are mentioned as coming under this head. They are

158 Vide

आगमं पश्चवक्षः गन्ते च गिरिजानने।
ममं च वासुदेवस्य च तस्मादागममुच्चते॥

Pingalāmata cited Ibid p 2.

159 Prānatosanī, 70, Mahānuṛṣṭantra, I 18 19, Mahārukṣrayāmala, I 15, II 2

160 Pāṭupatīsūtras, I 23 14; Sūkṣma-tantra, III. 26
Saiva, Pāṣupata, Kārunikasiddhānta and Kāpālika. Kālakūmka replaces the third one in another list Th. Vīrāgama, one of the texts, enumerates Sāmānyāśava, Pūrvaśatva, Miśrasāva and Suddhāśava Vāma, Pāṣupata, Soma, Lāṅgala, Bhairava, Kāpāla and Nākula are the schools enumerated elsewhere. Perhaps Lāṅgala and Nākulas represent the Nākulāśapāṣupata. The acceptable classification falls under three heads, namely, Pāṣupata, Siddhānta or Salvasiddhānta, and Pratyabhijñā.

Lakulī (105–30 A.D.) is said to have taught the Pāṣupati-sūtras to his pupils. These were commented on by Kauḍīnyya (c.600 A.D.) Pati jīva, yoga, niyama and duḥkānta are the principles standing respectively for the Lord, self, meditation, discipline and mokṣa respectively. Sadyojāta, Vāmadeva, Aghora, Tatpurusa and Iśāna are the five mantras taught by Lakulī. Pṛṇa is to be meditated upon. Immediate union (sāyujya) with Śiva is the goal. It is wrong to assume that the rules of caste and orders are not observed, for the Sudras and women are excluded from initiation according to this system.

The Sāivasiddhānta admits three sections in its Āgamas. They are Vidyā, Kṛṣyā and Yoga. The first is concerned with Pati, pāśu and pāśa. Pati is Paramaśīva having the five activities of creation, maintenance, dissolution, giving mokṣa and obscuration: He is the instrumental cause of the world. The pāśu is the self which is atomic in size, while pāśa is power which is impurity karma, māyā and restraint. The second section deals

161 Bhāmatī on Śaṅkara’s Brahmaśūtrabhasya, II 2 37
162 Śrābhāṣya, II 2 35
163 XI D 5802.
164 See Vīramitrodāya, I 22
165 Pāṭupatisūtras with Kauḍīnyya’s Bhāṣya, pp 78-79.
with mantra, japa, homa, diksa and other such matters. The third section deals with thirty-six tattvas and the siddhis. The self is real and ever-conscious luminosity. Everything is the manifestation of Paramasiva. The school is advaitic in its outlook.

The Agamas are twenty-eight, brought under the four heads of Kämika, Kårana, Suprabheda and Vāthula. It is held that all these Agamas issued forth from the five faces of Siva (i.e., Sadyojāta, Vāma, Aghora, Iśāna and Tatpurusa). Among them the Vīra and Vāthula kinds are the most important. The worship of Śivalinga is the means of realizing the Ultimate Reality.

In Tamil Nadu, this Siddhānta has had a rich development through the Tirumantiram of Tirumūlar. Maykandadeva of the 13th century composed the Śivajñānabodhasūtra, a counterpart of the Brahmasūtras. It preaches that one should meditate on the self being identical with Siva. It has a Sanskrit commentary by Śivāgrayogīn of the 13th century in the Śivajñānabhashya.

Śrīkaṇṭhasivacārya (c 1400 A.D.) wrote the Brahmanimāmsā, a commentary on the Brahmasūtras upholding the Viṣṇūdvaita aspect of Vedānta and propounding that Siva with Śakti is the Supreme Being. On this commentary was written the Śivārkamandālapikā, a super-commentary by Appayyadikṣita.

The other sects of Saivism such as Pāṣupata, Lākula, Kālāmukha etc. lost their independent existence, having merged in a way and giving rise to ViṣṇAVEDAVIDVAITA or Viṣṇāsaivism which spread in Andhra and Kānāṭaka regions. The founder was Reṇukācārya. The Brahmasūtras were commented on by Śrīkara-paṇḍitārādhya in the Śrīkarabhāsya. The Vedas and Saiva

166 He flourished in the 13th century A.D.

167 His date is fixed between 1300 and 1400, A.D.

Vide Hayavadana Rao Introduction to Śrīkarabhāsya, p. 3
Agamas are treated as authorising practices such as wearing the rudrākṣa, Sīvalīnga and others. Siva is held to reside in six places (satsthalā) namely, the five senses and the mind. He must be visualized in them. Every act must be surrendered to Him.

Śaivism in Kashmir accepts ninety-two Agamas which were held to be based on Doṣita, Advaita and Duṣṭādvoṣita. The Doṣita and Duṣṭādvoṣita became amalgamated into a single group called Siddhānta. These Agamas preached sixty-four systems of Siva cults of which Trika is one. Tāntric domination was marked in Trika. What exactly this name denotes is not clear. The Trika has three sub-groups called Pratyabhijñāsastra, Āgama-śāstra and Spandaśāstra. The Pratyabhijñāsastra represents the philosophical aspect of Trika. The Āgamaśāstra deals with the tāntrika practices of Śaivism. The Spandaśāstra deals with the Śaiva doctrines as formulated in Agamas, amplifying the fundamental principles dealt with in them. This division recognized Anavopāya also called Kriyopāya, Saktopāya, and Śāmbhavopāya as the means to be blessed with divine grace which is called Saktipāta. The first is concerned with the observance of the rituals, the second which is also called Jñānopāya with the activities of the mind, and the last with meditation on Śivatattva. The Siddhānta and the second and third sub-groups of the Trika were more concerned with the ritualistic aspects of the Agamas, though the philosophical aspect was not left out. The Pratyabhijñāsastra gives predominance to the philosophical aspect, leaving the Āgamic and ritualistic aspects in the background.

The Ultimate Reality in the system is Maheśvara who has two aspects, namely prakāśa and vimarṣa, which stand respectively for universal consciousness and physical activity Prakāśa.

188 Abhinavagupta A Historical and Philosophical Study, p 170
189 Introduction to ‘Pratyabhijñāśāstra’, p 17; Śivadrśti, IV 118-120
is pure luminosity and *spanda* is vibration, that is, activity. Maheśvara has self-dependent power which evolves the variegated world of Nature, having *prakāśa* as the substratum for manifestations and *vimarśa* as the process of manifestation going on in this substratum. This manifestation is called *ābhāsa* which is real. The subject and object of knowledge are both manifestations of the Supreme Being, Maheśvara. The phenomenon of knowledge is like the rise of two waves of the sea of universal consciousness. One of these has the capacity to reflect and the other is free from it. The former represents the self and the latter inert matter. On account of nescience, the self feels bound and considers itself to be a separate entity. Final release consists in the recognition by the self that it is identical with Maheśvara. This is called Pratyabhijñā and hence the name of this subgroup of *Trika*. The manifested world is analysed into thirtysix *tattvas* which the *Siddhānta* admits.

The concepts of Ānavopāya and Saktopāya explain that jñāna and karma together constitute the means for getting this recognition. *Karma*, enjoined in the *Vedas*, is to be done without expecting rewards for it. The *Agama* and *Spanda* aspects of *Trika* are not completely left out in the Pratyabhijñā system.

‘Pratyabhijñā’ is not actually the name of a Kashmir school of Saivism, but only of an aspect of the *Trika* school.

170 Vide

[Verse from Śivaśṛṣṭi, IV, 118-20.]

171 Vide Abhinavagupta Bhagavadgītārthasaṅgraha, on III 4.

172 Ibid XVIII 2.
The Śaiva Āgamas were given a monistic interpretation by Tryambaka (c. 400 A.D.); the Śivadṛṣṭi of Somānanda (850 A.D) gives for the first time a systematic exposition of the system. He was therefore the founder of the school. His son and pupil, Utpaladeva, composed the Pratyabhijñā sūtra and the Īśvara-pratyabhijñā-kārikā with his own glosses thereon. The greatest contributor was Abhinavagupta (c. 1050 A.D.) His Tantrāloka is encyclopaedic in range, dealing with all the schools of Kashmir Saivism. He commented upon Utpaladeva and many Śaiva Āgamas and wrote glosses on what others had written on them. The Mālinīvijaya-vārttika, Parātīmśikā-vṛtti, and Paramārthasāra could be mentioned in this connection.

The place for Śakti is thus prominent in the Śaktā Āgamas only. Its importance in others is in subordination to God. It plays an important role in Kashmir Saivism. The Śaivasiddhānta in South India has received a powerful impact from the concept of Śakti in the Śaktā Āgamas, as a result of which Pārvatī has gained prominence along with Śiva and bears several names.

The Vaisnava Āgamas glorify Viṣṇu as the Supreme Being to the exclusion of other deities. They treat the Ultimate Reality as not mere Viṣṇu but Viṣṇu with Śrī. While there are several names for Viṣṇu, the use of the word ‘Vaisnava’ as an epithet for these Āgamas shows that they must be closely related to the Vedas where He is mentioned primarily by this name.

Most modern scholars in India and abroad hold that both Viṣṇu and Rudra occupy subordinate positions in the Vedas and that Vaisnavism as a religion arose later than Saivism. This view requires careful examination.

The Vedas (particularly Rgveda) have gained their present form through the efforts of Kṛṣṇadvaipāyana who acquired the

173 Vide B K. Goswami ‘Bhakti’ cult in Ancient India: Introduction, p XVII
The need to arrange the *Vedas*, under the direction of his father, Parāśara, must have been felt because all the *Vedas* during that period must have been mixed up so that the clear distinction of each *Veda* could not be made. So Vyāsa was asked to arrange them in order. He picked out the *rkṣ* and prepared the *Rgveda* and similarly the other *Vedas*, *Brāhmaṇas* and other portions, following some principles. Certainly, the arrangement of the hymns was not made in the chronological order or with reference to the superiority of one deity over another. It is therefore futile to attempt to find out which *rkṣ* were composed earlier and which later. Equally hard is it to determine whether Rudra or Viṣṇu, Savitṛ or Varuṇa was the earliest deity adored by the ancient seers of India. So the question of the relative prominence of any deity in the *Rgveda* cannot be answered. Viṣṇu and Rudra could have been held in high regard then. In the absence of evidence to the contrary, it is not proper to assume that some deities were prominent in the *Rgveda* and lost their position later to Viṣṇu and Rudra who thus emerged into pre-eminence after having occupied subordinate positions earlier.

Again, Sūrya, Varuṇa, Yama and others are still objects of worship, though not with as much veneration as Viṣṇu and Rudra. It is not possible to pick out the specific traits of the deities from the *Rgveda*, since all of them have hymns addressed to them and are offered oblations in the sacred fire. Yet, a close, comparative study of the few hymns addressed to Viṣṇu and Rudra would show that people depended more on these deities.

174 Vide  
विद्यावाल वेदान्त यस्मात्सन तत्साध्याल इति स्वरूपः ।  
MBh Ṛch. 84-130.

175 VP III 3 4

176 तत्रस्त्र अज उद्धृत्य ऋग्भेद इत्यचारः युजिः ।  
यज्ञविभाय यजुर्वेदं सामवेदं च सामसिः ॥  
VP III 4, 13.

ASV—9
for their security and well-being than on others. While Viṣṇu offered protection to the people providing them with the means for happy living, 177 Rudra was looked upon as a terrible deity ready to award punishment to wrong doers. Naturally, the sages prayed to Rudra for pardon and for gifts enabling them to lead a prosperous life with kith and kin. 178 This explanation could be offered to justify the continued primacy which Viṣṇu and Rudra have been enjoying.

While studying the nature of Vaisnavism, it becomes necessary to take into account the development of the Viṣṇu cult in the source books. Apart from the Vedas, there are the epics, the Purānas and other such works. The difficulty of getting evidence to determine the antiquity of the cult is immense, since the dates of these source-books are yet to be fixed with a fair degree of accuracy. The tradition of the Hindus, however, fixes the periods of these sources at a very ancient date. Modern researchers find these dates unacceptable. However, it must be admitted that dates as arrived at by modern research also have their own limitations as regards accuracy. The date of the compilation of the Mahābhārata may not be far later than the beginning of the Kaliyuga, when the war described in the epic was fought. This date is fixed at 3102 B.C. 179 The Rāmāyaṇa which is cited 180 and whose author is mentioned 181 in the Mahābhārata must be more ancient and definitely before the beginning of the Kaliyuga. The Purānas are held to be the compositions of Vyāsa, the author of the Mahābhārata, and so are to be placed about the beginning of the Kaliyuga. The Bhagavata-piṭā forms part of the Mahābhārata.

177 RV. I 154
178 Ibid II, 33.
179 See under fn. 125
180 Mbh Droṇa, c. XLIII 85, 88
181 Ibid. 85
At the same time, it is necessary to take into account the accretions, losses, changes and interpolations which have entered into these texts from time to time. The Mahābhārata is said to have been available in its present form from about the beginning of the Christian era. This, however, does not prove that further changes did not take place after this period. It can only be said that by the beginning of the Christian era the two epics were available more or less in their present forms and known by their present names. The same must be said of the Bhagavadgītā and the Purāṇas. Curiously enough, the Purāṇas have undergone several changes which make it difficult to identify their genuine portions. The Viṣṇupurāṇa is mentioned as a Vaisnava text in the Tamil classic, Manimekhalai, which is to be placed much earlier than 6th century A.D., when Buddhism flourished unhindered at Kāñci before the renaissance of Saivism and Vaisnavism there under the patronage of the Pallava rulers. This Purāṇa must have become well known before the Tamil epic was written. It will not be wrong to place it two centuries at least before 4th century A.D., when the Manimekhalai was written.

The Bhāgavata-purāṇa presents a problem regarding its date. Its contents are undoubtedly very old. The spirit of devotion to God permeates it. But the text is not mentioned by Śaṅkara (8th century A.D.) and Rāmānuja (1017-1137 A.D.). This, however, is only negative evidence. The Viṣṇupurāṇa was then available to serve the purpose of upabrahmāna, and the other Purāṇas, because their contents were more or less the same,

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182 Weber Indian Literature, p 186
183 Kadal-vannan purāṇam, Manimekhalai, XXVII. 98
184 Vide उपब्रह्मण नाम विविद्वल्कवेदवार्ताः स्वयोगमहिमसाक्षात्कृत- वेदवार्ताः वाक्येत्स्वालवत्वेदवाक्यादिविश्लेषकरणम्।
might have been ignored. The Bhāgavata can therefore be placed along with the Viṣṇupurāṇa. It must however be understood that the Bhagavata contains references to certain occurrences which the Mahābhārata treats.

There were four currents of thought on Godhead, all of which were promoting salient and dominant traits which later on came to be identified as displayed by Viṣṇu. These were about Viṣṇu, Nārāyaṇa, Bhagavān and Vāsudeva, the theistic character of which could be traced to different sources. Viṣṇu is already a Vedic deity. Nārāyaṇa gets glorified in the Mahābhārata. Bhagavān is the Lord of the Bhagavadgītā, Viṣṇupurāṇa and Bhāgavata. Vāsudeva is prominent in the Viṣṇupurāṇa. Omnipresence, omnipotence, readiness to come down to sufferers, offering them relief from their misery, displaying miracles to convince them of His greatness and willingness to forgive the sinners and even those who offend Him are some of the features of the Deity who is widely mentioned in the sources listed above. These traits have made it possible to regard all the four names as standing for one Deity, so that the specific features and concepts found associated with each in the respective sources came to be attributed to that one Deity. The fusion of these currents has already taken place in the source books, which must be looked upon as records of the concepts when they took a definite shape.

The Vedas do not refer to any of these names except Viṣṇu and perhaps to Nārāyaṇa. The maṅgalaśloka, the Nārāyanīya section and other passages in the Mahābhārata refer to

186. Bh VII, 1 44, also see m. 154.

186. नारायण नमस्कृत्य वरं चचव नरोत्तमस्।
देहीं सरस्वती व्यासं ततो जयमुदीर्येव॥

187. Mbh. Śanti. CCCLIII–CCCLX.
the name ‘Nārāyaṇa’ Bhīṣma refers to Kṛṣṇa as Brahman,188 Nārāyaṇa,189 Vīnu190 and Vāsudeva 191 The universal form (viśvarūpa) which Kṛṣṇa displayed to Arjuna is referred to as the form of Viṣṇu in the Anuśīta192 of the Mahābhārata. Yudhīśthira calls Kṛṣṇa as Bhagavān 193 Markandeya refers to having been informed by the Deity whom he noticed during the cosmic deluge that He was Nārāyaṇa 194

Though Kṛṣṇa does not openly speak of Himself as Brahman in the Gītā, the expressions used have an Upaniṣadic tinge and suggest that He is Brahman 195 He is identical with Viṣṇu196 and is Hari,197 He is the best among souls, Puruṣottama,198 an appellation that could apply only to Brahman. He is identical with Vāsudeva 199 The word ‘Nārāyaṇa’, does not occur, nor is Kṛṣṇa identified with Bhagavān, though the speeches of Kṛṣṇa are introduced by the words, “‘Sī Bhagavānuvāca’”

Viṣṇu is identified in the Viṣṇupurāṇa with Brahman,200 Hari,201 Bhagavān202 and Vāsudeva 203 The Bhāgavata

188. Ibid Bhīṣma LXXV 54 56
189 Ibid Bhīṣma 50
190 Ibid Bhīṣma 63
191 Ibid Bhīṣma 67
192 Ibid Śaṁvedhika, LV 3 6
193 Ibid Śānti XLIV 17
194 Ibid Vana, CXXII 4, 5.
195 Bh G IV 13, 24, 25 V 25
196 Ibid XI 21
197 Ibid XI 9
198 Ibid. VIII 1, X 15
199 Ibid X. 37.
200. VP 1, 22 61-63.
201 Ibid 1 22 63
202 Ibid. VI. 6, 69, 79.
203 Ibid. VI 5, 75, 80, 82.
identifies Krsna with Bhagavan, NarayaNa, Hari and Visnu. NarayaNa is identified with Visnu in the BaudhayaNa Dharmaśūtra (c. 500 B.C.)

The principal role assigned to Visnu in ancient texts like the Vedas, is one of helping suffering humanity. He is a protector of people in general, of the embryos and of conception in particular, this marks His effort as mainly intended to save beings and objects that have come into existence. Welfare of the people thus attracts His attention, for which alone He descends down to earth taking up a form of utmost purity unsullied by the defects of Prakṛti. His divine descents are many, and the gods too cannot visualize Him except in these forms. All gods are under His control, and so He is the greatest among them. Yet He gets associated with Indra to help him in his undertakings. There is nothing which is not pervaded by Him and it can be said that He is everything. The universe is His body.

204 Bh XII 12 3
205 Ibid X 14 14, XII 12 3
206 Ibid XII 12 3
207 Ibid X 1 65, X 45 44
208 BaudhayaNa Dharma sutra, II 5 24
209 Ś Br I 2 5, XIV 1 15
210 RV VII 36 9
211 Ibid VII 36 9, X 41 81
212 Ibid VII 100 4
213 Varāha Purana LXXV 44, 45
214 Vide

भवतो यत्परं तत्बं तद्भजनति कम्भन ।
अवतारेऽनु यदूपं तद्भजलितिविवैकसः ॥

VP. I 4.17.

215 RV, I 154 6, VI 69
216 Ibid, I, 154. 6, IV, 18, 11, VI. 69, VI. 120, 28.
He took three strides for the well-being of the world and provided those who were attached to Him with accommodation in distant lands like Uru and Ksiti (that appear to be located in Mesopotamia). This act, along with rescuing the world from a cosmic deluge, has won unique fame for His descents as Varāha and Vāmana.

He is ever associated with Śri, though the Vedic hymns as such do not have a reference to this association. This association continues even during divine descents.

He Himself creates the world and, pervading it as its inner controller, protects it from insecurity. The sacred rites are identified with Him who is also the only receiver of the offerings made there.

The arcā form of worship, which seems to be not known in the Vedas, became known in the epics and, more so, in the Purānas and particularly, the Viṣṇu and the Bhagavata

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217 RV I 154 1 5
218 Ibid VII 100 4
219 Ibid I 61 7, II 7 1, V 77 10, TS II 1 3 1, Bh, I 3 7
220 RV I 154 Vāmana should be considered along with Trivikrama Bh I 3 19

221 The Śrīsūkta which forms part of the Rgveda Khila glorifies Śri ‘Khila’ is explained as follows

Unmattānanda on Śrī Sūkta Charudeva Sāstrī Felicitation Volume, (p 572)

222 VP I 9 142-146
223 Ibid I 1 31
224 Br U III 7 3-23
225 Š Br I 4 1 3 cf Bh G V 29
226 See under fn. 116
227 VP VI 5. 88; Bh, XI, 3, 49, 27. 12.
among them, recommend strongly the path of devotion in preference to those of jñāna and karma. Karma, itself, becomes something different from what it is in the Vedic texts. The act of worship, rendering service to the Lord and His men and offering whatever one has and also the acts of devotion, together with the results expected of them, at the feet of the Lord, have been made part of karma Stotras composed in languages like Prākṛti are allowed to be used, a feature proclaiming the democratic approach of Vaiṣṇavism. The Lord is pleased with any kind of offering, however insignificant it may be, and He proclaims that His devotee will never perish.

The temples in which the worship of the Lord in arcā is conducted are mostly situated in South India. Each ancient temple of Viṣṇu has its greatness (sthalamāhātmya) recorded in the Purāṇas. Hoary antiquity is claimed for most of them.

228 VP III 14 20, Bh XI 11 25
229 Vide

वर्णाष्ट्रभोजितपरमपुरुषार्धवेषपनित्यनमैतिककर्मोपस्हिति -
निषिद्धपालितार्निप्रथया

Vedarthasamgraha, p. 23

230 Bh III 29 11 19, XI, 29
231 Mbh Aśvamedhika, XVI 23, Jetante Stotra, I 15
232 Bh X 81 2-4
233 Ibid VII 5 26 XI 3 28 VP III 8 6 19
234 Ibid XI 27 45 See Bh VI IX 12 for a democratic approach
235 Bh G IX 26,
236 Ibid VI 40, IX 31

237 The Saura Purāṇa refers to temples of Śiva. Veṅkaṭadri is referred to in the Vāmana, Skanda, Mārkandeya, Varaha, Brahma and Pādma Purāṇas. The Brahmāṇḍa refers to Ahobilā and Kaṭīcī
Whether this can be upheld or not, it is not irrational to recognize the contribution made by such accounts in the *Purānas*

A reference to some of these shrines is found in Tamil classical texts such as *Silappadikāram*, and *Paripādāl* and others. Other such works include *Akanānūru*, *Puranānūru*, and *Kaliyottakai*. They describe Viṣṇu graphically, depicting Him to be the foremost, and contain allusions to the divine descent of the Lord.

The above-mentioned aspects of Viṣṇavism are dealt with in the *Vaisnava Agamas*. There could have been mutual indebtedness between them and the epics and *Purāṇas* which are found to make use of certain doctrines forming the fundamental principles treated in the *Agamas*. In the long history of the development of Hindu culture which is of an all-embracing character, the various branches of knowledge could not have risen in isolation nor undergone development and flourished without influencing one another.

The *Vaisnava Agamas* reveal certain peculiar traits. Firstly, the Supreme Reality is Viṣṇu with Śrī and they are inseparably associated with each other. Secondly, other deities are held to form part of the retinue of Viṣṇu. Thirdly, the *arcā* form of worship gets detailed treatment which includes the

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239 *Tirumāliruṣicolai*, *ibid* XV 11. 1, 14

240 Shrines of Kṛṣṇa and Balarama, 59, 175

241 Shrines of Kṛṣṇa and Balarama, 56, 58

242 Shrines of Kṛṣṇa and Balarama, 28, 105.

243, *Silappadikāram*, XVII

244 *LT*. II, 15, XVI. 31 · *Ahs* XLVIII. 229.

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erection of temples and conducting private and public festivals. Lastly, they enjoin the worship of God in the household.

The Vaisnava Agamas are of two kinds, namely, Pāṇcarātra and Vaikhānasā. The former is more liberal in its outlook and practice than the latter. Tāntrika practices have exerted a very deep influence on the Pāṇcarātra, while the Vaikhānasā is free from it. Naturally, tāntrika mantras have no role to play in the Vaikhānasā Agama.

The Vaikhānasā Agama perhaps arose earlier than the Pāṇcarātra on account of its pure Vedic links. The following passage indicates this conclusion:

वैखाऽनसं श्रीशाखलं प्राहुरेक्षयनास्मिद्यम् ।
शाखलेणाक्षयनास्येनात्रिविचित्र हरी पुरा ॥

लबं श्रीहरिस्सरिष्क्षितं गता वे जीवकोषः ॥
न स्वयं नापि तरको न जनमसरणे तथा ॥

श्रीशाखलेन रक्षार्थं पूजनार्थं तथापदि ।
पारात्रं भुनन्मादि शाखलं वैष्णवस्मृततमम् ॥

S.A. LXV 117-119

It is said that Vaikhānasā is Srisāstra (or a holy śāstra) called 'Ekāyana'. When Hari was worshipped in olden times in accordance with the system called Vaikhānasā, all the groups (or crores) of living beings attained the presence of Hari. There was (then) no paradise nor hell, and no birth and death. The Lord uttered the best Vaisnava system, Pāṇcarātra, to safeguard the holy system and also for (preserving the mode of) worship during danger.

245 Paus 32, Pās. III 32, SA 81, KA. 15

Vide

प्रतिमं विश्राहं शाखलेवेयं श्रेय्यले तू बै।
Paus XXXVI – 414 a
Here the word, ‘Śrīśāstra’, may be taken to mean ‘a holy system’ or ‘a system in which Śrī is dealt with’. In the former case, ‘Śrī’ is only an honorific and in the latter, it indicates that the system is intended to glorify Śrī. The word, ‘ekāyana’, means the only one or unique path for salvation. This is the Ekāyana system mentioned in the Chāndogya Upanisad246 as a subject of study among others. This is said to be the name of a recension of the Veda which is now lost. The following passage is said to convey what this recension stood for.

वतेव बिद्वानन्मूत इह भवति ।
नास्यः पञ्चा अपवनाय विचार्ये ॥

T A. III 127

According to this passage, a person becomes immortal here by knowing Him to be thus, that is, as depicted above in the Purusasūkta. The word ‘veda’ is to be taken in the sense of worship (upāsana)247. As it is said here that there is no other way available to get mokṣa, this method, namely, the worship of Viṣṇu called ‘Purusa’, is to be adopted.

In the passage cited above from the Vaiṣhānasa Āgama, it is evident that worship of the Lord takes the worshipper to Him. It is not, however, stated there that all the selves had obtained mokṣa, but only that they had gone near Hari (Śrīharṣānmbdhyā). This means that they, if they had not really obtained mokṣa, or other selves who were still waiting to be sent to the mortal world to have the experiences of the results of their past deeds, would be coming down to earth. By then, the Śrīśāstra might be lost, and so the Pāñcarātra was brought into being. The latter is declared to be the best Viṣṇava system and intended to

246 Chu VII 1 2, 4, VII. 2 1
247 Vide

बेदनिषुपालसं स्थात्रिक्षेये अववात् ।
(Vākyakāra’s passage cited in the Śrībhāṣya, p. 53.)
safeguard the Vaikhānasa system. The word ‘prāha’ must indicate that Pāñcarātra was uttered by Hari.

The word, ‘ekāyana’, in the passage cited above, presents a difficulty. The Pāñcarātra and not the Vaikhānasa is believed to be based on the Ekāyana which is also called Rahasyāmnāya. The references to this in many texts are not easy to reconcile with the sense of the passage cited above from the Vaikhānasa Āgama. However, this statement is a good piece of evidence for the Pāñcarātra being closely allied to it.

There is again a reference in the Pāñcarātra tradition to the offering of the effigy of a beast made of flour (pūstapāsu) in the sacrifice where an animal is to be slain and offered. A similar rite, with the name, Vīsnuyāga, is referred to in the Vaikhānasa Āgama. It is not clear whether it originally formed part of the Pāñcarātra tradition or was adopted mainly on grounds of kindness to animals. Anyway, this sacrifice lends support to believing that both Āgamas have the same tradition, though the ritual is enjoined as a means of expiation in the Vaikhānasa.

There is also another way of explaining the above passage. The Ekāyana recension must have been the basic foundation for the development of the concept of absolute devotion (paramar-kāntīvā). The Vaikhānasa must have developed out of this recension and, in this respect, has to be regarded as akin to the Pāñcarātra. The latter had a specific development with provision made for the yantras and tāntrika mantras which are absent in the former. The two do not have much divergence in the main concepts of Vaisnāvism. An Upaniṣad called Sitopaniṣad alludes

248 SS I. 16
249 Vide - IS XX 289, IS. I 18, 19, 40.
250 Mḥḥ Śānti, CCCLV.
251 JK, 99,
to Vaiṭhānaṣa (and not Vikhanasa), a sage who is an exponent of such important doctrines as those relating to the three powers, icchā, jnāna and kriyā, and others, which are treated only in the Pāṇcarātra system. This work, though perhaps relatively late, seeks to show the sage Vikhanas as associated with the Pāṇcarātra system. An approach on the basis of this reference may justify the passage in the Samūtāranāḍhikaraṇa. Yet the frequent references to the Pāṇcarātra as based on the Ekāyana recension cannot be easily explained away.

The following verses from the Pāṇcarātra Āgama lend support to the concept of absolute devotion of the Vaikhanasa.

विश्व बैठनसाधय ये ते भक्तमत्वायोऽध्यते ।
एकान्तितस्तु सत्यस्य देहान्त्व नान्यायाजिनः ।
कत्वं त्रिवितति देवेशां संयतन्ते फलं विना ।
प्राप्तुवानि च देहान्ते वासुदेवव्यत्मणज्जः ॥
Paus XXXVI 260b–262a.

That the Vaikhanasas do not worship any other deity and worship Visṇu out of a sense of duty and without expecting any results, makes it clear that they must be following the Ekāyana recension.

The Bhāgavata contains a reference to Vikhanas having prayed to the Lord for descending down to the earth and to the descent of the Lord in the family of the Sāttvatas.

252 Vide —Sūtapanīsad Translation by Alain Danielou, Brahmanidyā XIX, parts 1-4, pp 321-327
253 SA. LXV 117-119
254 Same as 249
255 Paus reads ‘ekāyaṇākhyā’ instead of ‘vaikhanasākhyā’. It is not clear whether this citation as noted in SA, Introduction, p. xxii, is really taken from an authentic text of Paus.
Vide:

विखण्ठाविचित्रो विखण्ठास्य संस उदेशवान् सार्वत्त्मानं कुले।

X 31 4b

The word, 'Vikhanas', must be taken to mean Brahmā who made a request to the Lord for the divine descent on earth.256 Vallabhācārya, the founder of the Suddhādvastus system of Vedānta, takes this word to mean Vikhanas, the sage and founder of the Vaikhanas system.257 This interpretation would support the sense of the passage cited above in the Samūrtārcanadīhikarana. Then the Pāncarātra system must be admitted to have sprung long after the Vaikhanas. Yet the problem remains unsolved. Brahmā is mentioned in the Visnupurāṇa and Bhāgavata258 as having approached the Lord and made a request to Him to descend on earth. The word 'Vikhanas' means Brahmā besides the sage with that name. The expression, 'viṣṇu-guptayā', means "for protecting the universe." This protection, as far as the descent of Kṛṣṇa is concerned, was desired by the gods to be effected through lightening the burden on earth. The Pāncarātra doctrines receive exposition through the Lord, but the main purpose served by His descent is fulfilled only through the removal of the evil forces, and so this achievement, which is in consonance with the request made of Him by Brahmā, should be considered as of primary significance. In fact, all the divine descents of the Lord have served this main purpose. It is not therefore appropriate to take the passage as being in favour of bringing the sage Vikhanas into the picture. Ingenuity, however, plays the chief role in these interpretations the context, however, does not support them.

256. VP V 1 54-58, Bh X 1, 20 The interpretation of the word 'Vikhanas' as meaning the sage Vikhanas and found in the introduction, p XVIII, of SA, is wrong.

257. Vallabha on Bh X, 31 4b

258. VP, V, 1, 14, 28, Bh, X, 31, 4b.
CHAPTER IV

VAIKHĀNASA ĀGAMA

The Vaskhānasa Āgama describes the method of worshipping Viṣṇu and prescribes the way of life for those who adopt the Vaikhānasa-sūtra. This is based upon the Vedic sources and derives support, for the doctrines which it preaches, solely from Vedic texts. The worship of Viṣṇu in the arcā form is stressed.

The word, ‘Vaikhānasa’, is very old, occurring in the early literature of Sāṃskṛt; it signifies the vānaprasthāśrama which a student who had completed the study of the Vīdas could take up even without getting married. The sage, Saubhāri, who entered into the householder’s life to be happy with a family, though he used to practise meditation, renounced it and entered into the vānaprastha order and followed the way of life prescribed in the Vaskhānasa mode and became a recluse. Here the word, ‘vaikhānasa’, is used in the sense of duties to be

259 Vide VP III 10 15

260 Vide

तत्तत्त्वायुदित्वं वैखानसनिप्पायमोक्षकवियाकलापं निःपाय
क्षयितसकलपाप: परिक्रममोत्तिरत्नयान्त्रिन् समारोप्य
सिद्धुर्भवत्

Ibid IV 2 130

Here the word ‘vaikhānasa’ is only the name of a class of hermits. Cf Bh. III. 12 43, Prthu took to this way of life and practised penance as approved by the hermits (vaikhānasas). Ibid, IV, 23, 4.
performed by a *vānaprastha* (who is referred to by the word ‘vaikhānasa’). Kālidāsa refers to this order of life in the *Abhijñānaśākuntala* 281. The commentator, Śrīnivāsaśārya (Vai-khānasa) refers to the *Vaikhānasaurata* mentioned here as a hard observance of those who practise penance 282. Here, it must be taken to mean an act of penance and austerity (śrāmanakadharma). Anyway, the word, ‘vaikhānasa’, in the above contexts, does not appear to stand for the follower of the *Vaikhānasa Agama*

The word has been explained as ‘belonging to or following Vikhanas, a sage who “dug” within himself and meditated upon God’

Vide

क्षितिञ्च चातमनात्मां धर्मीदिगुणवंशयतम्।
प्रातामाविश्व योगेन श्वासीद्रिखनसो विभुः॥

*S A Introduction P XIX*

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281. Vide

बेखानसं किमनया ब्रजमाण्डलायाप्रारोधि पदनसय निषेवित्वथम्।
अवलंबोङ्कर श्रीहक्षणवल्लभामिराहो निवसस्यति समं हरिणाजङ्कनामः॥

That some women remained unmarried and spent their life as hermits is indicated here

282. Vide

बेखानसः तपस्विनां हुष्करो वतविशेषः।
मूठरके फलैरके द्वाष्टाः।
वत्तयति प्रायांगुर्थ बेखानसमवताशितः।

Śrīnivāsaśārya’s com. *ibid*

Cf.

पुष्पमूलफलेश्वापि केशवेवत्यास्त्रदः।
कालयः स्वयं श्रीवेश्वरानसंमते स्थितः॥

*MS VII. 12.*
Here the root 'khan' means to dig, to go deep into, and is to be taken to lay bare what lies hidden (gūḍhārtha-prakāśana). He moved among the birds

Vide

खनन तत्व मीमांसा श्रासिद्ध: परत: परात्।
विशेषेन खनेदस्मात् भावनामुनिनिस्त्रये।
नास्ता विखनसो लोके स भासीत्तुष्णाः प्रियः।

Ibid.

The name of the sage occurs as 'Vikhanāh' 'Vikhanas', and 'Vaikhanasa.' He is considered to be Brahmā in his divine descent.263

Three passages from the V Edward are cited to support the achievement of the sage Vikhanas, as an exponent of the Viṣṇu cult —

1 प्रव: पावनमन्धसों धिबायते।
महेश शूराय विष्णुं चार्चित॥

RV I. 155. 1.

"Acquire the food of Soma which belongs to you. Offer worship to the great warrior and to Viṣṇu who desire to receive praises from you." The great warrior is Indra.264 In his Vimānarcanakaḥ,265 Marici cites this and remarks:

तस्माहिष्मवचनस्य द्रिझैरहस्त: कर्तव्यिभिर्विखायते।

This means that only Viṣṇu is to be offered worship every day:

2 वैखालस्य पूर्वः हि साम भवित।
ऊदे द्वाराये सप्तमेंशि। 266

263 Vide विखनाय विविख्यन:। Vaiyāśika Nighantu

264 RV I 155, VI 69, VII 99.

265 VK p. 503.

266. Introduction to VK p. 2

ASV—11
"There is here an old Sāman with the name Vaikhānasa. This is to be used on the seventh day of the ten-day sacrifice." The Rgvedic hymn,

नकिधर कर्णाणि नशाल् ।

had its first half set to the Sāma mode of chanting by Vaikhānasa and the latter half by Puruahanman 268. The word, 'Vaikhānasa', may mean 'by Vikhanas' or 'a pupil or follower of Vikhanas'.

3.

पवस्वन्तं वेशान्ति, पवस्वते ।

"The Vaikhānasa purify the already pure person." The pure person is Viṣṇu. To purify Him, one has to offer worship to Him. His worship is enjoined here. This is referred to in the Bhaddevatā (II 29).

पुजाति वदिं विष्णुमेवाविनि: पारिवर्त्य च।
वेशान्तिपिंपिस्तेन पवमान इति स्तुतः: ||

The passages cited above convey that Vikhanas was an ancient sage who was a devout worship of Viṣṇu. He belonged to the Aukheya division of the Taittiriya recension of the Kṛṣṇa-yajurveda 270. He was quite familiar with the Sāma chants, as

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267 RV VIII 70 3 The meaning is No one can kill him who worships Indra

268 Vide Bhāskara's Bhāsyā on Sāmavedārṇava-pradīpa, III 2, 1.

269

पवस्वन्तं वेशान्ति: पवस्वत्यादिशत्च: वेशान्तिसर्वदेवताः: ||

V K Introduction p 2.

There are several rks in RV 9 all addressed to Soma and not to Vaikhānasa. The passage cited is perhaps lost. The support, however, in favour of Vaikhānasa, is available from the Bṛhaddevatā cited below

270, Caranavyūha, p 28
evidenced above. The exponents of the Vaikhānasa systems declare that they follow the Vaikhānasa recension.

Vide:

बेदानां व्यवस्थायां प्रागृहं मिलितं तु यदूः।
नां तु बेदानसी शाखामिति ब्रह्मविदा चितुः॥

S. A. Introduction P. XIX

This is not correct. Perhaps the name, 'Aukheya,' came to be forgotten when that recension came to be called after Vikhanas who become a celebrated figure through his contribution to Vedic rituals. This is evident from the following passage:

वेद वेदार्थ विद्वान दोकानुग्रहकाम्यया।
प्रणीतं सुत्रमोखेयं तस्मै विखलनसे नमः॥

Commentary on the Vaikhānasa-Srautasūtra.

The followers of Vikhanas are stated to be dear to Indra and regarded as the seers of mantras. They are acceptable for guidance not only for the hermits in their conduct, but also for worshipping Visnu.

271 Tānd, a Brāhmaṇa, XIV 5 7

272 Vide.

बेदानासी बेदानसी: कैलाश शतसहुकराका मन्त्रहस्तः।

Sāmacidhāna Brāhmaṇa, I, 17.

273 Vide.

बेदे बेदानले सूचे यो धम्म: परिकीर्तितः।
सवेभस धर्मानुष्ठयो नाव कायो विचारणा॥
वामप्रस्थात्तत्तस्तवेचे जिज्ञासुः च सूचिण:।
तत्त्वविवधनुष्ठानात्तस्वता बेदानासस्तु विन॥
वामप्रस्थात्तत्तस्तवेचे भगवानविवधनुष्ठवः।
वामप्रस्थात्तत्तस्तवेचे भगवानविवधनुष्ठवः।

V. K. Introduction, p. 4.
Vikhanas himself is the author of Dharma, Gṛhya and Śrauta Sūtras which he claimed to have compiled under guidance and instruction from Viṣṇu. He is identified with Brahma, who is credited with the authorship of the Sūtras. Besides the ceremonial aspect, these Kalpasūtras enjoin the worship of Viṣṇu. The directions given here for the worship are stated to be in consonance with the contents of the Vedas.

The Tāṇḍya Brāhmana, Jaṁiniya Brāhmana, Ārṣeya Brāhmana and Tatttirīya Āranyaka mention the name, Vaikhānasa, for reference. The Dharmasūtras of Baudhāyana, the Gṛhyasūtras of Agniveśa and Baudhāyana and the Śrautasūtras of Baudhāyana and Hiranyakesvin.

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274 आदिकाले तु भगवान् ब्रह्मा तु विखना मुनि:।
यजु: शाखानुसारेण चकेसूत्रं महत्तरम्।
वर्णाचार्याचुतं श्रौतसारस्त्रमन्वितम्।

Ibid pp 3, 4

275 Vide

ब्रह्मा तु विखना मुनि:।

Ibid. p 3.

276 See under 273

277. Vide

सत्वंतदेखाचारास्तुपो यक्षश्च बिष्णुपूजारविष्णुभेंद्रः।

VK p 480.

278 Tāṇḍya Brāhmana, XIV, 9 29
279 Jaṁiniyabrāhmana, I. 9 3
280 Ārṣeya brāhmana, I 82
281 TA XXIII, 3
282 Baudhāyana Dharmasūtra, II 6 18
283 Agniveśa Gṛhyasūtra, II 6. 5.
284 Baudhāyana Gṛhyasūtra, II 9 17
285 Baudhāyana Śrautasūtra, XVI 24 3
cite Vikhanas as authority for their ritualistic practice in certain contexts.

Vikhanas had nine pupils according to the following sloka of Bhṛgu,287

काष्यपंग्रहितार्धिचित्र विलितकोऽस्तायस्मम् ॥
पुढस्वः पुढस्वैः क्रतुम् नवसंख्यकः ।
पते विकनसः शिष्या: लोकानुग्रहकारिण: ॥

Among these Kāśyapa, Atri, Marici and Bhṛgu are known to have composed their own Āgama texts. The works of others have not come down to us. Whether they wrote at all is also not known. Another point to be noted here is that there is no independent Samhitā with the authorship of Vikhanas. Perhaps, Vikhanas taught in general the conduct of man and his mode of life in regard to dharma, grhya and śrauta aspects and laid stress on the need to attend to the duties concerning these with implicit faith in Visṇu. He could have directed his pupils to write only on the practical aspects of Vaisnavism in the light of his own teachings. They too must have undertaken their work accordingly. Hence, the Vaikhānasa Āgamas do not treat exhaustively the Cavyāpāda which is dealt with in the Vaikhānasa Kalpasūtras by Vikhanas himself.

The validity of the Vaikhānasa Āgama is questioned in some quarters. The objection here is based on two grounds. The first raises the question of the validity of the Vaikhānasa Kalpasūtras. These sūtras, it is urged, cannot be valid nor their author

287. Vide

ततो भगवताः: शुद्धः तावस्ववसंख्यकानन्त्यायामास तथा।
शास्त्रोपास्यानि सर्वशः ॥

VK. Introduction, p. 5

Then the verses cited above, naming the disciples of Vikhanas, follow.
acceptable, because they are not adopted by any one outside this group. The second criticism is based on the vocation of those who adopt them. The priest who attends to the worship of the idol according to the *Vaikhānasa-sūtras*, must be considered to live upon the earnings through this. The *Vaikhānasa Āgama* has not prescribed any vocation other than attending to the worship of the Deity for those who follow these *sūtras*. Such priests are called *devalakas* and, along with others whose practices are similar, they have received severe condemnation. They are stigmatised as not being Brahmins. They are compared to *Candālas*.

Vide,

देवकोशोपजीवी यस्म देवलक उच्चते ।
तृत्ययः पूजयेदवेव गृहिणि वर्षाणि यो द्विजः ।
स वै देवलको नाम सर्वक्रमसु गहितः ॥

(cited in the *Āgama-prāmāṇya*, p 8)

अवाचलुकः: देवलकः कलयदेवलकः: गणभोगदेवलकः
भागवनशुचिरितं चनुर्थं । वले उपभाषणं इति ॥

(cited Ibid pp. 8-9.)

आहाश्यकः देवलकः नक्षत्रप्रामयाजकः ।
पते ब्राह्मणचण्डालः महापथिकपश्चमः ॥

*Mbh* Sānti XXVIII 74

These objection cannot stand. The *Vaikhānasa Kalpasūtras* are valid like the other *kalpasūtras*, such as those of Āśvalāyana, Āpastamba and others. They are valid, as they do not go against the *Vedas* and they make use of only the *mantras* of the

288 The word ‘*devalaka*’ is thus derived, देवं देवस्य लाति. One who takes away what belongs to God. Identity of the kinds of ‘*devalakas*’ cited by Yāmuna and in *Mbh* Śānti. XXVIII 74 is hard to be arrived at. See *Āgama-prāmāṇya*, notes by Van Buiten, p 125 under 34, 35. Cf. *Sṛtucandrīkā*, II p, 396 where Devala’s view is cited about the ‘*devalaka*’ as a despicable person: also see *Āparākṣa*, pp. 450, 823.
*Vedas* for any rite whatsoever. That they do not adopt any other *kalpasūtras* is not merely a meaningless contention, but also speaks highly of their original and superior position among *kalpasūtras*. The *sūtras* of Āpastamba, Gautama, Yama, Manu, Saṃkha, Likhita, Ĥārita, Vasiṣṭha and others adopt the *sūtras* of Viśnūs for the reception and preservation of the sacred fire (*kūnda*), while performing *Paundrīka* and other sacrifices. Viṣṇu alone is to be worshipped according to these *sūtras*, which therefore should be considered as *sāttvika*. They prescribe their rules in accordance with the duties of castes and orders in life. The *Vaikhānasa Āgamas* must not therefore be denied validity, merely because they deal with matters according to the *Vaikhānasa Kalpasūtras*.

Those who have been adopting these *sūtras* to guide their religious practices, have been studying the *Vedas* through the generations and gone through all the secular and religious purificatory rites (*samskāra*) enjoined therein. They have been following the rules prescribed for castes and orders in life. They are diligent in doing the duties prescribed for them. They are Brahmins devoted only to God. Therefore, they are not inferior to any other group of the Hindu community.

Those who follow the *Vaikhānasa Āgama* the texts of which are composed by Kāśyapa, Atri and others, are required, by virtue of following the *Vaikhānasa Kalpasūtra*, to perform worship to God in *ārca* form. This work is not prompted by the need to earn their living. On the other hand, they would become degraded, if they do not discharge this duty. So the definition of *devalaka* does not apply to them.

289 Baudhāyana *Dharma Sūtra*, II 6 16, III 3 14, 17, refers to the views of Vaikhānasa Govindasvāmin on *ibid.* mentions the Vaikhānasas, Vide.—on III 3 21, 23, Haradatta on Āpastamba *Dharmasūtra*, II 8 11 20, Gautama, III 21.
Kāśyapa, Atri and other authors of the Vārkhāñasa texts are as authoritative as Manu, Nārada and others whose Smritis are wholly valid. That these are not included within the well known subjects of learning (vidyāsthāna) is no argument, since their number (fourteen) only implies that some more could be added to this list. All that enlightened and good people believe in could not be traced to this list, and something not found there could not on that account alone be condemned.

Other Dharmaśāstra texts do not expatiate on the celebration of festivals, but the Vārkhāñasa Āgamas have an elaborate treatment of them. This is no reason to declare the latter’s invalidity. Like some Dharmaśāstra texts, the Vārkhāñasa Sūtras recognize the worship of God. Both just indicate the mode of worship. On this is based the detailed treatment of this subject in the Vārkhāñasa Āgamas. The elaboration is not

280 Vide

पुराणायाय्यमीयामाध्यमाश्रयाकारार्धिमधिनिता: ||
बेदाः स्थानानि वियानं घर्म्मां च चतुर्दशा ||

Yājñavalkyaśmyt. I. 3

Eighteen of them are thus enumerated —

अङ्गानि बेदाः हमक्ष्वत्वारो मीयामान्यायविस्तर: ||
पुराणं घर्म्मां च भिद्याह्यायत्तुद्दाश ||
अधिवेद्व: धनुसेवो गान्तव्येव पे जयः: ||
अधिवेद्व: चतुर्थ तु विद्याह्याद्वेदेव नन: ||

VP III 6, 28, 29

291 It will not be inappropriate to treat the epics (itihasa) like the Mahābhārata and the Rāmāyaṇa as forming part of a separate vidyāsthana

292. Agnivesagṛhyasūtra, pp 71-73

Cf. मादित्यमथवा विष्णुग्रीष्म घर्मांसेवं च ||
अर्थवेद्येवकैकेयलैण्येष्य: प्रयतो भवेदु ||

Smritumuktāphala, Āhnikakanda, II. p. 384.
therefore lacking in authority and the *Agamas* do not cease to be valid because of this.

Finally, it must be said that the *Mahābhārata* mentions both the *Vaikhanasa* and the *Pañcarātra* as equally valid.

Vide.

_*विश्रुऽः च पुरं च नित्यभृमूति च युः विखिरितः अनित्यम च मां प्राधुर्यस्वाभिषेकः जनः॥_*

_*अन्येऽतेवं विज्ञापितं मां राजन् पान्चारात्रिकः॥_*

*Mahābhārata*-CIV 87

The *Vaikhanasa* *Agama* is ancient, as it is mostly free from the influence of the *tāntrika* practices. The *Vaisnavadharma-parvan* in the *Āsvamedhika-parvan* of the *Mahābhārata*, where this is mentioned, is not admitted by modern scholars to be earlier to the nuclear portion of the *epic*. Anyway, the cult of *Vaikhanasa* must be as old as *Pañcarātra*. The account of the *Pañcarātra* doctrine is put into the mouth of *Bhīṣma* whose discourses are contained in the *Sāntiparvan* of the *epic*. *Bhīṣma* died before the beginning of *Kaliyuga* (3101 B.C.), and so the doctrines of the *Vaikhanasa* and *Pañcarātra* are as old as the date of the *epic* which is fixed about 3000 B.C. when it was narrated to *Janamejaya* by *Vyāsa*’s pupil, *Vaiśampāyana*.

That this *Agama* was also known as *‘Bhāgavata’* is evident from the references which the *commentators* on the *Kālidāsa*.

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293 *Mahābhārata*, CIV 84-85

294 *Mahābhārata*, CCCXLII-CCCLX

295 *Vāyu* Introduction p 3 It is however inappropriate to take, as the editor has done in this Introduction, the word *‘Bhāgavata’* occurring in the *Agamaprāṃśa* (p 1.) in the sense of *Vaiṣṇava*. It is of interest to note that he who takes to the worship of *Viṣṇu* was known as *‘Bhāgavata’*. Vide — *Bṛhatāṃśa* CX 19 The name also denotes according to *Atri* (384) any one who is unfit for any work and so takes to the worship of a deity (including *Śiva* and others). Vide —

*बेदेविविहीनाः पदठति शास्त्रं शास्केन दीनाः पुराणपाठं:॥
पुराणपाठं: कृष्णो भवन्ति भद्रस्ततो भागवता भवन्ति॥*

*ASV—12*
sūtras make, identifying the sūtras of the Bhāgavatas as those composed by Vikhanas.

Bāna, describing Divākaramitra, the Buddhist monk, in the Harṣacarita, says:

अथ नेष्ठं तत्रूणं मध्ये नानादेशीय: ॥ विटपल्ल्यात्तो निरोण्या-ललसूख्तानि निषेधमाणि: ॥ भागवते वैविद्यम: ॥ औपनिषदेषवर-कारणंके । पौराणिके । पांरालिकेरूक्ष्य अथ ॥ स्वानु स्वानु सिद्धान्तानु श्रृणक्विद्विद्विद्रुक्ष्य ॥ शिष्यां प्रतिप्रेण् दुरालेव बेदमाने दिवाकरमिन्तमद्विद्विद्रुक्ष्य ॥


It is here said that the Buddhist monk was attended by a number of people who became his disciples. They were the followers of various systems of faith and thought. Here the words, 'bhāgavata,' 'aupanśada,' 'āśvavakārana,' 'pourāṇika' and 'pāñcarātrika' occur to mean respectively the devotees of Viṣṇu, followers of the Upanisads, the Nyāyaśikas, preachers of the Purāṇas and the followers of the PāñcarāTRA system. Those who followed the Upanisads, Nyāya system and Purāṇas could be taken to have faith in Viṣṇu and other deities as well. The devotees of Viṣṇu and the followers of the PāñcarāTRA system are exclusively attached to Viṣṇu. The word 'Bhagavān' denotes primarily Viṣṇu and no other deity, and the words 'Pāñcarātra' and 'Bhāgavata' must be taken to mean two groups of

296 Vide

बाचकों मंगच्छद्वैस्त्यायाध्वाकालयात्म: ॥

VP VI. 5 69 b.

प्रभुभुध्मान्वत्ते मैत्रेय भगवानिति ॥

परमस्मांस्मांस्मांस वार्दुद्ववस्य नाल्यः ॥

तत्पुन्वं धार्मिके परिभाषात्तमन्वितः ॥

शास्त्रोत्त नोपचारेण तवन्यः ह्युपचारेष् ॥

Ibid. VI. 5. 76, 77.
devotees of Viṣṇu. Hence the Bhāgavatas must be different from the followers of the Pāṇcarātra. They should be the worshippers of the Lord described as ‘Bhagavān’ in the Viṣṇupurāṇa and Bhagavadgītā. Or they may be the Vaikhānasas. This identification requires stronger evidence. If it is admitted, the Vaikhānasa system may be taken to have been in vogue at the beginning of the 7th century A.D.

The Avantisundari of Daṇḍin (c. 675 A.D.) refers to the worship of the Vaikhānasa kind in the following passage:

बृहत्त्व विवक्तस्विधानविविविविद्या विधी भानस्वायापितेषु

प्रज्वल्लत्वम प्रदीपेषु ।

This gives the latter half of the seventh century as a period during which the rites according to the system of Vikhanas were being observed.

The Vaikhānasa Āgamas are mainly concerned with worship of the Lord in a concrete form. To that end are detailed the selection of a site, building of the temple, choosing materials like wood and stone, production of the idols of various kinds, their installation, method of worship, private and public festivals, and expiation for the sins of omission and commission. Apart from Viṣṇu, other deities like Rudra, Siva, Devi, Vināyaka, Śaṅmukha, Sūrya etc., are required to be worshipped. The reason given for the worship of Rudra is interesting:

अभ्यरथयानागायूषोधानां जयवीरिीयानो राजस्तुवा रामदशाक्या

प्रसिद्धिनि उप्रूपपवादाद्रुदक्ष्य । भतो नगर्विविली हरः पूज्यः ।

J.K. XVII.

297 Vide Avantisundari, p. 156.
298 KA, V., SA, V.; VK. XX.
Many other ways are available for offering worship to God like Pañcarātra, Yoga and others. Yet, the Vaikhāna mode is said to be the best and most pleasing to God. In this connection, the following passage is of significance:

विशिष्टोपमनेव पूज्यनं समुदरनिरितम्।
वैष्णवस्तेन सुनिना लोकानुवर्गकारिणा॥
असभ्यमेतदुः क्षं विशिष्टाद्वैतपूजनम्॥

SA. XXXI. 58, 59 a.

The expression, 'viśiṣṭādvaita-pūjana', must be taken to be the way of worshipping God in accordance with the doctrines of the Viśiṣṭādvaita system. The word, 'viśiṣṭādvaita', came to be used to refer to the system of Vedānta expounded by Rāmānuja only during the 13th century. This passage must have been added to the Atraśanhitā after this period. Yet one cannot miss the desire behind this addition to the text. It is to harmonise the mode of worship taught by Viśhanas with the doctrines of the Viśiṣṭādvaita system.

Regarding the installation of the Idols and the need to worship, a question is generally raised. The Lord is everywhere. Why should there be invocation (āvāhana) and dismissal (visarjana) of the Deity? The answer is given thus in the Vaikhāna Agama. The Lord is all-pervasive. Invocation means inviting Him through mantras and requesting Him to be in one particular place to receive worship. Otherwise, even gods

299 Vide

यद्यदमन्वः कियते तद्भवतिनामपरितम्।
तस्य श्रवणस्त्रेṣ्टम्यमपूर्वन्यासनम्॥

KA. XXXVI. 26 b-27 a.

300 Sudarśanāsūrya was the earliest writer to use the word, in the śrutapradīpikā. Vide Śrībhāṣya with ten commentaries, Madras edn. p 958. Vedārtha-sangraha-tātparyadīpikā, Brindavana edn., p 46. Cf. V. Varadacharī. 'Antiquity of the term, 'Viśiṣṭādvaita'. Brahmavinday XXVI. Parts 3-4.
cannot adore Him. While He is invoked, He compresses His expansive form out of kindness for His devotees, just as the peacock does its tail-plumes Visṇu shines in the heart of the devotee who meditates upon Him as the fire in the forest blazes forth in a particular place there. The words of Mārkaṇḍeya, which are cited here, are worth noting:

असामिभव हरेतस्य माहात्म्यं नाववधयने।
मन्त्रेतारावाहिने देवे स्थूले कूचे जलेतयवः॥
भक्तानुक्रम्या स्थितवा पूजां गृहाति पूजितः।

SA XXXI. 66, 67 a.

Knowledge of the Ultimate Reality is admitted by all the schools of thought as the means of obtaining freedom from bondage. The Reality must be known as it is, without there being any room for uncertainty or delusion. Such knowledge is called tattvajñāna. Reality, which is referred to by the word, ‘tatva’, is taken differently by different schools of thought. The Viśiṣṭādvaita school recognizes three tatvas, namely, cit (sentient) acit (insentient) and Īśvara (God). The Vaikhaṇa Agama offers a very direct interpretation. The Vedas declare Nārāyaṇa to be the Supreme Tatva. So the word ‘tat’ must be taken to refer to Visṇu. The Paramātman is the object of tattvajñāna, the individual self is the knower and the Vedas represent the knowledge of tattvajñāna.

Vide:

तस्य भावस्तवमिति तस्य परब्रह्मणो नारायणस्य भावः।
तस्य नारायणः परः इति भूतिः। नत्रवगमनं ब्रह्म तद्विदः।
ब्रह्मविदः। तस्मातु भावबन्धस्य जीवात्मा ज्ञाता, भूतपो
भावविदं ब्रह्मवादिनो चढ़िति।

V.K. p.492
"Brahman", "Paramātman", "Nārāyaṇa" and "Viṣṇu" are the names by which this reality is referred to. It has two aspects, namely, being partless and being possessed of parts. The former (niṣkala) has full pervasion, both internal and external. As it is very subtle, its nature could not be determined. Hence some Vedāntins declare it as both existence and non-existence (sadasat). He is the self of all. He is present in the ākāśa within the lotus-like heart in the flame of Vaiśvānara fire. The niskala form is like ghee in milk, oil in sesamum, fragrance in the flower, juice in the fruit, and fire in wood from friction. Ghee, oil and the others mentioned here issue out of things within which they were lying latent. When a self meditates upon the niskala aspect of Brahman, there appears forth Brahman revealing in full its individual features. Devotion, which takes the form of meditation, rubs (or strikes) It, and there arises the sakala aspect. The meditator thinks of a particular form of the Deity. When the faggot (araṇi) is rubbed, sparks of fire fly forth. Brahmā, Śiva and others who emanate from Brahman are different from It like the sparks of fire from fire. The lump of mud

302 VK., p 492

303 Ibid

The word, 'brahmaṇavidinah', denotes those who have realized Brahman and therefore expound Its reality. The word 'sadasat' does not refer to the Advaita concept.

304 Vide.

नस्तः: शिखचया मद्ये परमाम्या भववस्थितः ।
स ब्रह्म स शिवः सिद्धः: लोकंतर: परमस्वराद् ॥


305 VK, p. 493. Cf. Ps I. 7. 45 b
placed on the potter’s wheel, is not distinct from the jar, plate and other things made out of it. The meditator can think of such forms which are different from and also identical with Brahma. Vishnu takes the form which is taken to represent the sakala aspect, for the purpose of creation, protection and destruction of all beings.

Vide:

शरण्यात्मकशरीरः परमात्मेऽव सर्वभूतानां प्रभवर्णः -
शंकिनिमित्तिमितिशरीरीः भवति।

VK. p 493

Sri, who is eternal and whose form is not manifested, belongs to Him as His power (śakti). She is ever in agreement with His will. She is ever in the form of bliss. She is in the form of primordial matter (mūlaprakṛti). She is the cause for the Lord taking to any activity. This concept is in agreement with that in the Tantras.

The Lord (Bhagavān) could be worshipped in four ways, namely, japa, huta, arcana and dhyāna. Japa is to be done, meditating on a mantra of Vishnu. Performance of agnisthota and other such rites comes under huta (homa). The third is offering worship to God in the idol in the temple or house, following the method of the Vedas. Dhyāna consists of meditation on God through yoga. Among these, arcana is the means to attain all objectives. The Lord becomes fivefold for this purpose with

306 स च सित्र भायृतवर्धिता अव्यक्तस्वप्नी प्रमाणायप्रमाण- ।
साधारणभूता विभोससङ्क्षयानुरुपा सित्यानन्दाय मूलप्रकृतिरुपा ।

VK. pp 493-4

307 Ibid. p. 494.

308 Ibid. p. 508. Here the word, ‘samaśrayaṇa’ is used to mean worship.
the names, Viṣṇu, Puruṣa, Satya, Acyuta and Aniruddha. Among them Viṣṇu is the foremost and is called Ādimūrti 309 God, who is subtle, pervading every being, must be looked upon as not different from Him who presents Himself in the gross form of an idol, and worship must be carried out without having any idea of distinction between the two 310 These five forms are distinct from one another like the five fires—Sabhya, Āhvaniya, Anvāhārya Garhapatya, and Āvasathyā—and the five prāṇas 311 Viṣṇu is all-pervading, Puruṣa is animating, Satya has unlimited static experience, Acyuta does not change under external influence, and Aniruddha has no check from any source 312 Viṣṇu, also called Ādimūrti, has four forms called Mahāviṣṇu, Sadāviṣṇu, Vyāpin and Nārāvana Satya arose from Mahāviṣṇu, Acyuta from Sadāviṣṇu and Aniruddha from Vyāpin Purusa represents a part of Viṣṇu. Dharma, jñāna, aśvārya and vairāgya are the qualities of Puruṣa, Satya, Acyuta and Aniruddha respectively 313

309 Viṣṇu is called Ādimūrti VK p. 245, 509, SA XXXVII. 3b, 4a.

310 SA. XXXI 87

311 VK p. 509. See SA 29 for the derivative significance of the names of the five fires

312 VK p 510

313 Ibid, SA XXXVII 3

Cf

आङ्कु मुरितः कुटस्थः, सूक्षममुरितः सल्लाभः। संतानं पर
ब्रह्म विष्णवार्थः।

JK, p 52

विष्णोरंश: पुरुषः महाविष्णोरंश: सत्यः सदाबिष्णोरंशो
सच्युतः व्यापिनोश्चोदिनिधः: हि।

VK. pp. 509-10
Prakṛti is both sentient and insentient. The former is the self which is ever associated with a material body and gets affected by it as a result of the deeds done by it before getting into it. The self migrates from body to body and suffers the results of its deeds. Insentient prakṛti is represented by the products of matter such as the five elements, mind, senses and other such things. The process of creation is stated to be due to God's will, but is not described as such.

There is a glorious description of Viṣṇu who pervades the entire world and remains there as its inner controller. The universe is conceived as His body, several things in the created world becoming the limbs.

Vide.

यस्यास्यमः दौर्मूर्गी ख नामिः भूः पादं वधुः अब्रक्षिताके विकृ थोत्रे ज्योतिषयमारणानि उद्धयोर्मवरे भूतात्मनिद्रियाणि बल्याहूः त्रमणत्वं कल्पितं भूयवावरिः । नदेशुमि नीवम्मतः यमः सर्वं चेतनाशास्त्रिस्मृत्मि सत्वं नादुर्विचिन्ता कार्येतु ।

J.K. p. 100

This resembles the following dhyānasloka in the Viṣṇusahasranāma suggesting that one must have been borrowed from the other,

Vide

सा प्रकृतिद्विया भवति ब्रेतनाधेतनेति, ब्रेतना प्रभूमूते-मनोवृध्यारक्रेप्त्रद्धा मिथ्या । भूया जीवभूता ब्रेतनेति ।

VK p 494.

314 Vide

315 There is no reference in the Vaikhānasa texts to the theory of creation. KA mentions that Brahmā was asked by Viṣṇu to create the world (XXXVI, 5 to 7). VK. states that creation is effected at Brahmans will. (p 495).

ASV—13
though it is not possible to fix the priority or posteriory of either:

भुः पाद्रौ यस्य नामगिरिविविधं भुनास्मारै च।
नेनेच कणिकावामार्दिस् बौमुक्कमपि दहनो यस्य वास्तेयमालियः।
अन्तर्द्वं यस्य विषयं सर्वस्मृतं भौगिन्यनन्धालृिेः
विन्दुसंवत्ते तं विचुञ्ववपुष्यं विषणवीशं नमः।

Cf
किति पाद्रौ च एवं नामगिरिविविधर्शास्त्रस्त्रस्त्रोऽः
नेनेच लोका महर्षिनि विभोरयस्य शिरोरुहः।
दिरालृिे भुनास्मृतं विदिशास्त्रस्त्रवं एव हि।
आधारशक्तिपर्वतं यस्य पाताळस्त्रति।

Paus XXXVI. 101-102

The selves are distracted by the Lord’s maya and, being subjected to the sway of passion, anger, avarice and others, commit sinful deeds which bring them to this world again and again.

These sufferings could be avoided once for all only by God’s grace which could be obtained by worshipping Him.

Vide:

अगवन्तं समाधित्वं भक्तया नारायणपुस्मािीत।
तस्यापालनात्
स्वात्प्तं भक्तस्वलक्षत्वात् भक्तानुक्षमया स्वषायं मोचयति।
तत्र आत्मा समयज्ञानं प्रविष्ठित।
प्रात्त्रा धरमस्मृतं को भगवद्ग्रामेलं करोति।

VK. p.507.

The worshipping of Visnu is enjoined as the means of obtaining security from the dangers of the world and freedom from bondage. Here again worship of the Lord in the form of
the idol is declared to be the best 316 How this worship could be conducted effectively gets elaborate treatment in this Āgama.

The description 317 of the human body, as possessed of the cakra of twelve spokes, the Kundalinī sakti, various ducts (nādi), and the cakras made of them, along with the names of twelve nerves like pingalā, susumnā, idā and others, reveal that the Vaikhānasa Āgama belongs to the yoga tradition. There is a detailed account of the practice of yoga 318 which is required for self-control. Deep meditation is needed to visualize God who occupies the heart of the self. The means of getting mokṣa is only through God’s grace. 319

While dealing with the performance of yoga, the value of the mantras is appropriately depicted. Prāṇava is described as

316 अथ भगवतसाख्यत्वं चतुष्टिविधं सवित जारुतार्चनध्यानमिति ।
तेष्वर्चनं सविष्काशयं स्यात् ।

VK pp 503-9 Other means are hard to practise.

Vide ā

परं सदा ध्यातुसहुपात्वात् । प्रतिमादित्रु पञ्चमूर्तितामेयः
समावधाय्यचयेत् । पञ्चसुन्तचिन्नम् । सर्वेतिादिपत्रतः पुदे
देवायतने च समुर्तचिन्मेव कारयेत् । अन्यथा न परं पदमापोति ।
तस्मात् श्रुतिचौरितं परमगुरुमेतर्द्वायोगं च श्रात्यं समाचरेत् ।

317. Ibid pp 500-503

318. Ibid pp. 510-519

319 Vide ā

तत्रप्रार्थनेन संकल्पार्थविनिमित्वो जीवत्मा परमात्माने नारायणे
पद्याति । सोपर्ययुनराथुच्छिकं तिव्यतोऽक्ष प्रसादयति ।
resembling a human being encompassing the entire world. A similar treatment is given to the Gāyatri mantra. There is then the representation of the syllables in the Gāyatrīnyāsa. Each syllable has a presiding deity. The japa of this mantra thrice a day is declared to yield manifold benefits commencing from long life and ending with final release.

Before explaining the process of meditation, the nature of the human body, its protection, development and attributes are set forth. The three qualities, sattva, rajas and tama, are then described with reference to their features and the effects they produce in human beings. As long as the self is encased in the physical body, there are three states of consciousness through which it gets experience, namely, waking, dream and deep sleep. The state of transcendence is also attainable.

The Lord is present in the central portion of the body where blazes forth a fire of golden hue in a triangular form. The bijākṣara, repha, shines there with bindu and nada. The Lord is present within it as Yajñamūrti. There is a cakra with twelve spokes in the navel. The self, which is under the influence of merit and sin, revolves there, resting on the vital airs, like the spider amidst its web. There is the Kuṇḍalinī sakti above the navel, covering the cavity of the suṣumnā nādi. The heart which is situated above the navel, has a brilliant flame as of the orb of the sun in the midst of which there is the form of Viṣṇu, shining like the rising sun, with four hands, two of which hold the discus and conch, the third in abhaya pose and the other.

320 Ibid. p. 485.
321 Ibid pp 487-488
322 Ibid pp. 488-491.
323 Ibid. pp 496-498.
324 Ibid. p 499.
325 Ibid.
328 Ibid. p. 500.
bedecked with ornaments, resting at the waist. He is with Śrī and Bhūdevī and a retinue. Narāyaṇa is also present within the orb of the moon and shining at the tip of the nose. Vāsudeva shines in the upturned lotus at the top of the susumnā nādi.327 Viṣṇu who is present in the heart must be meditated upon.328

The ducts (nādi) are stated to be 72,000 in number, of which idā, piṅgalā, susumnā and eleven others are prominent. The first three of these play an important role in man’s contemplation and, even there, the susmunā is held to be the path for obtaining final release. These fourteen are spread over the body. Besides the five vital airs (prāṇa and others), there are five more with the names of nāga, kūrma, kṛkara, devadatta and dhanañjaya.329 Among them, prāṇa rests between mouth and nose, between heart and navel, and between the two great toes; apāna in the navel (i.e., in excretory and generative organs), vyāna in the joints, udāna in the throat, samāna all through the body, nāga in the throat, kūrma in the eyes, kṛkara in the stomach, devadatta throughout the body and dhanañjaya all over the body.330

Although japa, homa, arcanā and dhyāna are declared to be the four courses for pleasing God, the Vaikhānasa Āgama stresses the significance of arcanā which will accomplish all that one likes to achieve.

Vide

तेष्वचनं सवर्धीताधनं स्यात्

(VK. p.509)

Yet the path of meditation is described at great length. Unlike in the yoga system which treats the separation of the self

327. Ibid. pp. 500-2
329. Ibid. p. 503
from prakṛti as yoga, this system considers the union between the self and the Lord as yoga.

Vide:

जीवात्मपरमात्माः योग इत्यामनिः

(VK p 510)

Among the eight constituents of yoga, yama is said to be of ten kinds, of which the first two are identical with those given by Patañjali 331 Asleya is referred to by the word, 'acaurya'. Brahmacarya is stated to be the householder's attachment to his wife and, as such, means making no advances to other women. The other six which are stated here are dayā, ārjava, kṣānti, dhairya, mitāśma, and saucā. Niyama is of ten kinds, of which tapas and santosa agree with the enumeration by Patañjali 332. Others are āstikya, dāna, Viśnupūja Vedārthasravāya, kutsitakarmasū layā, gurūpadesaśraddhā, mantrābhyaṣa and homa. The use of the word, Viṣṇu, brings out the identity of the Godhead. The seventh is an explanation of hri, and the next shows the importance attached to the role played by the preceptor. The twenty-four divisions of yama and niyama make an aspirant fit for understanding meditative practices.333

Nine kinds of postures are enumerated with a description for each and a classification of them as the best, mediocre and ordinary 334 Prāṇāyāma gets a very detailed description in which it is shown how the vital airs are to be made to pass through the nādiṣ. This purifies the nādiṣ and enables the aspirant to have the lotus of the heart spread out so as to make him see Nārāyaṇa there.335

331. YS II. 30
333. VK pp. 510-611.
335 Ibid. p. 513.
Pratyāhāra is of five kinds. The senses are withdrawn from their objects. The aspirant finds everything to be like himself. The vital airs are made to fill up the eighteen vulnerable spots in the body and thereby maintain complete cessation of external activity. Dhāranā is of eight kinds, namely, fixing up steadfastly the mind, control of ākāśa both within and without, control of the five elements and keeping the blissful body of God in the heart.

Dhyāna is of two kinds, according as the niṣkala and sakala forms of God are meditated upon. The former is not available even to the gods and the latter is of the nirguna and saguna kinds. Through meditation the aspirant visualizes God as having supreme bliss for His form. Meditating upon God as the store of auspicious qualities, Yajñāmūrti, Viśnu and Nārāyana, is of the latter kind with four subgroups having one for each of these forms. Samādhi is deep contemplation in which the self and God are in the same plane. As a stone that is not hot becomes heated by the sun's heat, the self acquires a flawless and blissful nature on visualizing God and continues to experience Nārāyana. As long as such a self remains in this world, it gets all kinds of siddhis and is practically released from bondage though embodied (jīvamuktā) This stage of feeling and experiencing the blissful state of final release, while yet alive in this world, is not attainable by any means other than yoga. Since it is said that the self gets all siddhis, this stage is not the same as in the Advaita system.

There are four states in the mental activity of man. They are the waking (jāgrat), dream (svāpna), deep sleep (suṣūpti) and
transcendental (turiya). The effects on mental activities during these are respectively external knowledge, internal consciousness and enlightenment. The qualities are dharma, jnana, aisvarya and vairagya which each of the five deities possesses.

The state of moksa is one of intimate union of the self with God.

Vide:

विष्णोः साधुयमाण्यान

JK. p 30

That this state should characterize the concept of moksa is justifiable, because the self, which emerges from prakrti, that is, Sri ever associated with God, should naturally get back to the place of emergence, of course, with this difference that it returns rid of all residue of karma and with full enlightenment.

The place to be attained is called Vaikuntha, which, true to its name, cannot be deformed or maimed by any force. It is far above the three called Pramoda, Sammoda and Amoda in the descending order, the last representing the stage wherefrom the regions called Visnuloka begin. Viṣṇu is the deity in Amoda, Mahāviṣṇu in Pramoda, Sadāviṣṇu in Sammoda, and Vyāpin who is Nārāyaṇa in Vaikuntha. The names of the three regions leading to Vaikuntha have significance in the sense that they provide room for the enjoyment of divine bliss.

Among the pupils of Vikhanas, four, namely, Atri, Brha, Kaśyapa and Marici, gave out their own versions of the Vaikhānaṇa Āgama which they had studied under Vikhanas. Unfortunately, only a portion of each version is now extant.

341. JK p 52,
342. SA 37 3, JK p. 52
343. VK. pp. 494-495.
The work of Marici contains, in the last chapter of his Vimānāreanakalpa, a list of the works written by all the sages including himself. The basis for these works is the Vaikhānasasūtra His Anandasamhitā,344 of which the Vimānāreanakalpa is a part, contains a slightly different list Bhrgu’s Yajñādhikāra345 and Atri’s Samūrtārcanādhikarana346 contain their own lists. There is discrepancy in the number of texts and in their names as found in these lists.

Atri is stated to have written four texts named Pūrvaṇaṇa, Ātreyatantra, Visnutantra and Uttaratantra, according to the version of the Vimānārcanakalpa Bhrgu’s version mentions eleven works among which Sāmūrtacanādhikarana is stated to be Uttaratantra. Apart from the four in Marici’s list in which Uttaratantra is identified with Samūrtārcanādhikarana, there are seven others among which a fragment of Niruktādhikarana alone is available. All these are said to have contained 88,000 ślokas. Except for these two works, all are lost. Some of these end their names as ‘tantra’ and others as ‘samhitā’.

Bhrgu’s works are thirteen, according to Marici, named Khatatantra, Puratatantra, Vāsanādhikāra, Citrādhikāra, Mānādhikāra, Kriyādhikāra, Arcanādhikāra, Yajñādhikāra, Varnādhikāra, Prakirṇādhikāra, Pratigrhyādhikāra, Niruktādhikāra and Khlādhikāra. The lists of others enumerate less works. Bhrgu’s list had only ten. Among these, the Kriyādhikāra and Yajñādhikāra are available in print. The Arcanādhikāra, Vāsanādhikāra, and Niruktādhikāra are available as manuscripts. The Mantrādhikāra, Citrādhikāra, Varnādhikāra and Puratatantra are available in fragments. The rest are lost. All the thirteen works are stated to have contained 88,000 ślokas. Except two which end their names with the word ‘tantra,’ the rest end in the word ‘adhikāra.’

344 Ibid. p 520.
345 Yajñādhikāra, Li. 13-29.
346 S.A. Appendix, 4.
ASV—14
Kāśyapa's works are three in the list of Marici. They are Satyakāṇḍa, Tarkakāṇḍa and Jñānakāṇḍa. Atri's list adds Santānakāṇḍa to the list. The Ānandasamhitā has a karmakāṇḍa. Perhaps all these make his works five in number as stated by Bhṛgu and Atri. Except the Jñānakāṇḍa which is in print, others are lost. All the works are said to have contained 64,000 slokas. They end their names with the word, 'kāṇḍa.'

Marici's works are eight, as stated in his Sanīrtarcanādhikarana. Their names are Jayasamhitā, Ānandasamhitā, Samjñānasamhitā, Vīrasamhitā, Vījayasamhitā, Vījitāsamhitā, Vimalasamhitā and Jñānasamhitā. His other work, Ānandasamhitā, mentions Kalpitāsamhitā in the place of the Jñānasamhitā. Bhṛgu's list enumerates eleven works. The list of Atri mentions the works of one Āṅgirasa which are seven, some of them having different names. Some of these are the same as those attributed to Marici. It is not clear whether Āṅgirasa is another name for Marici, but Āṅgirasa is not mentioned anywhere else as the author of the Vaikhānasā texts. Among these, the Vīmānārcanakalpa and Ānanasamhitā are alone available. The works, twenty-three in number, are stated to have contained 184,000 slokas. The names of all these works end with the word 'samhitā.'

On the whole, the number of samhitās of the Vaikhānasas comes to sixty. Among them, seventeen are available fully and in parts. Eight of them have been published. Two have not been printed at all. The remaining seven, which are also not in print, are available only in fragments.

347. Yajñādhyakṣa, ii. 17, 27-29.
348. SA. Appendix, 4
349. Ibid. IV. 30, 31.
350 For an account of the lists of these texts, see 'Vaikhānasāgama-sahityasya sūcikramah', Vimarsa, Vol. I, Part I, pp. 7-16.
These texts are written mainly in verse, as in the case of Atri and Bhrigu, but those of Kāśyapa and Marici are in prose. All of them reveal a high level of literary attainment.

In their contents, they are similar and, if there is any divergence, it is only in the more elaborate treatment of some topics in one than in another. Among the four divisions into which these contents are grouped, it is the kṛtyā pāda that has received more attention than others, Cārya receiving some treatment. The duties of a vānaprastha which are generally known as those of the vaikhānasas, the significant position which Vikhanas held in regard to rituals and the lack of emphasis on the importance of the ascetic order indicate that the Vaikhānasa Āgama is ritualistic to the core in its outlook and conception. How best the life here could be lived in strict conformity to Vedic traditions and how effectively the Lord could be worshipped have received attention in these works. In fact, the ascetic and the vānaprastha are excluded from officiating as priests for certain rituals. The other two divisions of the Āgama receive only brief treatment.

In general, the texts deal with the methods of construction of temples and making images. Installation, consecration and worship of the deities receive detailed treatment. Special ceremonial baths are described with minute details. Festivals, both private and public, get procedural treatment, indicating the purposes to be served by conducting them. Special emphasis is laid on the ways and means of performing the rites of purification and expiation.

The Srauta rituals receive special emphasis and all of them are declared as representing the various ways in which Viṣṇu is worshipped. Naturally, the various types of priests like the

351. SA, XXX 14b,

352. See under 275 supra.
ptoik, the adhoaryu and others have a prominent role to play in the rites connected with temple worship. Mantras are frequently cited for use even for what may seem to be only a secular activity like turning up the earth at the chosen site to construct the basement for a temple. The directions for many an item are drawn from the Sūtras of Vikhanas.

All are not entitled to adopt the directions contained in these texts and conduct worship in the temples. Only that Brahmin who has had the study of the Vedas and has undergone the consecratory rites (samskāras) since conception, according to the rules laid down by Vikhanas in his Kalpasūtras, is competent to conduct the worship of the Lord in the temples.

The Vaiśhānasas are exclusive worshippers of Viśnu and do this worship as an obligatory duty without expecting any results.

353 K pp 228 224
354 Vido
from it.  

Some of the acts which are enjoined for worship are peculiar to their Āgamas. For instance, manḍala, nyāsa and the positions of the syllables in mantras are mentioned. The ducts (nādi), bindu and other aspects of sonic creation are treated with reference to meditation. Śrī is considered as the power (śakti) of Viśnu.

The opinions of others described as 'kṣet' are referred to. Perhaps, these persons were offering a different direction to certain practices which could not be effectively carried out, for want of materials or facilities mentioned in these Āgama texts.

Though having an easy flow of graceful expressions, archaic forms are not absent in these texts. This does not at once indicate that they should be very ancient. Such expressions are generally met with in the epics and Purāṇas and also in the Kalpasūtras. Their presence in these texts could be explained on the ground that the authors of these works were sages who were practising rituals.

The sages Marici, Bhṛgu, Atri and Kaśyapa, are very ancient and, as it is generally admitted, many of these texts must have taken their rise in North India. The authors of the Kalpasūtras mostly hailed from North India. Curiously enough,

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355 See SA Introduction, p XXII
356 VK pp 282-3 285 338, 485-491 SA IX 71, 72
357 VK pp 500-505
358 Vide.
359 Ibid. pp 493, 4.
360 Ibid pp 103 182, 180, 488.
380 KA X, 41, SA, LXXIX, 18.
the Vaikhānasa Āgama as such is not well-known in North India. This is perhaps because the Kalpasūtras of Vikhanas are followed by a handful of people who belong to the Taittirīya recension of the Kṛṣṇa Yajurveda which is popular only in South India where the mode of worship in the temples must also have been derived from the Vaikhānasa Āgama. Most Vaisnava temples in the south are at present governed by the Vaikhānasa tradition. Perhaps, these texts were more popular among the Tamilians Words of Tamil origin are found in some texts 361

The Samūrtārcanādhikarana, which forms part of the Atriśamhitā, has 83 chapters containing about 5,000 slokas. Twenty-five chapters of this work are concerned with architectural details and eleven with the rites of expiation. One full chapter (83rd) is devoted to the worship of the sun. The priests who attend to the worship of God in temples, are required to be kept in contentment, as otherwise the locality where the particular temple is situated would be visited with misery 362. The gotra and pravara of 47 different families are mentioned in a separate chapter (63rd). The colophon of this work refers to this text as taught orally by Atri (Atriproktā). The printed text has a supplementary chapter called Rathapratistāvidhi as belonging to Purātantra, one of the four works of Atri.

The printed text has an Appendix I containing six chapters representing a version based on a different manuscript Bhṛgu, Kāśyapa, Āṅgiras and Atri received teaching about the highest dharma, the Supreme Deity and the method of worship from the four faces of Brahmā respectively facing the east, south, west and north quarters 363. While mentioning the various branches of learning, those of the Buddhists and Jains are also

The Āgamas are said to be five, namely, Vaikhānasa, Sāttvata, Tīrtha, Askāntika and Mūlaka. The Lord uttered some expressions taking Himself the form of a bird, and Brahmā who searched for the meaning of those expressions is here known as Vikhanas. The system which Vikhanas expounded became divided into four groups connected with the names of Atri, Bhrigu, Marici and Kāśyapa. The Sāttvata mode is based on the Ekāyana Veda. The Tīrtha kind has 24 tantras and prescribes four kinds of initiation (dikṣā). It has four divisions, jñāna, yoga, kriya and caryā as in other Āgamas, and an additional section on prāyaścitta. The other two are not treated, except for the mention of their names. The subject matter in all these five is stated to be one and the same. The Vyāhas are stated to be five in the Vaikhānasa system and four in the Pāncarātra. The pranava represents the threefold vyūha. Mention is made of the six infirmities (ūrmi), namely, grief, illusion, hunger, thirst, decay and death, the six sheaths (kosa) of skin, flesh, blood, sinew, marrow and bone, and the six phases of existence (bhāva), namely, taking birth, existing, changing, growing, declining and dying. Six paths (adhaśa) and six relations, namely, para, aparā, mahān, antarālaka, divya and divyayatra, which are connected with sound and sense, are also listed.

364 Ibid p 478
365 Ibid Appendix I 3
366 Ibid p 480, 4-7
367 Ibid p 481, 16-18
368 Ibid p. 481 10
369 Ibid p 483 23-26
370 Ibid p 483 41
372 Ibid p. 484 43-44 This view has held by Vārṣāyana.
373 Ibid p 484 44-45.
The name of *Sastrasiddhānta* is given for 28 kinds. The *Pāṣupata* and *Yāmala* are of six and nine kinds respectively. The system of the Buddhists, *Nyāya* and others are then enumerated. The names of the texts of the *Pāñcarātra* and those of the four sages of the *Vaskhānasa* are given. For the latter together the number of *slokas* is stated to be 64,000 and the number of texts as twentyfive. The nature of reality and the eight-limbed *yoga* get treated in the next two chapters.

There is the Appendix II which deals with the nature and geography of the world and has only one chapter called *Bhuvanakośavarṇana* as taken from Atri's *Visnitāntra*. At the end of the printed text, there is a chapter numbered as eight, belonging to Atri's authorship and entitled *Durnaksatraprāyas-cittavidhi*.

The informations contained in two appendices is very useful. Yet the mention of *adhoḍa*, which is generally treated in the other Agamas, Sākta, Sava and Pāñcarātra, does not establish it to be a genuine doctrine held by the *Vaskhānasa* system.

Among the texts of Bhrgu, the *Kriyādhūkāra* has 39 chapters containing about 4000 *slokas*. Worship of God is of three kinds: in the mind, in the image and in the sacred fire. The first kind must not be taken as meditation, but as offering worship in all its details mentally conceived. The second is carried out with respect to the idol which is installed. The third kind consists in mentally conceiving God as seated amidst the sacred fire and making offerings to Him in that fire. The worship of the idol is the best among the three.

375 *Ibid.* pp 485-6, 5-11
378 *KA* I, 5-12.
Expiatory rites are dealt with in five chapters. It is also shown how to get over minor lapses during worship without undertaking an elaborate expiatory process. There are references to the treatment of the topic in the context in the \textit{Yajñādikāra}, \textit{Nirukṣādikāra} and \textit{Khilaṣhikāra}. The opinion of Āṅgiras is cited more than once.

Bṛgu’s \textit{Yajñādikāra} contains 51 chapters, of which expiatory rites cover six. The main subject-matter is the worship of God according to the directions contained in the \textit{Vaikhānasā system}. The \textit{Prakṣādikāra} of Bṛgu is a supplement to Marici’s \textit{Vivarcanakalan} and Atri’s \textit{Samūtārcanādikāra}. It contains 24,000 ślokas in 37 chapters. The greatness of the \textit{Vaikhānasā system}, offences (apacāra) and the nature of sin are treated here. Some of the ślokas in the last chapter are identical with some in the \textit{Manusmṛti}. Bṛgu is mentioned as the propounder of the doctrines of the \textit{Manusmṛti}. He may be perhaps identical with this Bṛgu. Six chapters of this \textit{Prakṣādikāra} are devoted to expiatory rites. The \textit{Khilaṣhikāra} of Bṛgu has three sections called \textit{jñāna}, \textit{kriyā} and \textit{yoga}, dealing respectively with the \textit{tatnayāna}, practice of worship and meditation on God.

Kāśyapa’s \textit{Jñānakānda} is in prose and contains 108 chapters. While recommending the worship of the idol, it is said that here the eyes and mind get delighted through such worship and perfect remembrance of God becomes possible. This gives rise to devotion and faith. He who has faith and devotion has complete success in all endeavours. There is mention of nine kinds of regions named Vaśṣava, Brāhma, Raudra, Aindra,

\textbf{380}. \textit{Ibid.} XVIII. 66
\textbf{381}. \textit{Ibid.} XIX. 124
\textbf{382}. \textit{Ibid.} IX. 286; XI. 68; XXX. 129.
\textbf{384}. \textit{JK}. p. 4.
\textbf{ASV}—15
Gāruda, Bhaṭutika, Āsura, Rākṣasa and Paiśāca: Only the first is to be chosen for the erection of a temple. How the villages and towns are to be formed is detailed in four chapters (14-17). The person who is devoted to God; must set apart one third of his property for the maintenance of his family and spend the remainder for building a temple and maintaining it.

Among the five forms—the unchanging and highest one is Brahman—called Viṣṇu. His form is characterized by bare existence and is subtle. He is then partless. The question that would arise then is regarding the forms of Śaiva, Acyuta, Puruṣa and Anītuddha. It is said that these are only the created forms of Viṣṇu, like the shape of the written characters (tīpi). The characters are only the symbols of various sounds. Close union of the self with God marks the stage of mokṣa. Twelve chapters are devoted to expiatory rites.

Marici's Vīmānārcaṇakalpa, which is written in prose, has 101 chapters of which 40 are devoted to the construction of temples, six to the daily worship, three to the bath, eleven to the conduct of festivals and installation of other idols, nineteen to the acts of expiation, one to the deities in charge of the holy fire-pit (agnikutpa), four to the code of practices, fourteen to tattva and one to the extent of the Vaishānava texts.

The text opens with two stanzas of benediction in honour of God as Śrīnivāsa who gets a glorious description. Marici is the narrator of this text. At the outset he speaks of the means of getting final release. God (Nārāyaṇa) must be worshipped with the mantras taken from the four Vedas in a manner prescribed by them. Finally, that self which adopts this way of life,
would reach His place.\textsuperscript{389} Passages from the \textit{Rgveda}, \textit{Taittiriya Aranyaka}, \textit{Aitareya Brāhmaṇa} and \textit{Taittiriya Upanisad} are cited to show that Viṣnu is the Supreme Being.\textsuperscript{390} Worship of the Supreme Being (\textit{Parama Puruṣa}) is called ‘Vimānāreana’,\textsuperscript{391} which explains the title of the work.

The results which accrue by this worship are stated to be equal to those of performing Agnihotra even for those who do not do it and all-round prosperity for those who do.\textsuperscript{392} Marici declares he will set forth the way of doing this worship, which he denotes by the name, ‘Kriyāmargā’, suggesting that this text is devoted to the kriyā aspect of the Agamas.\textsuperscript{393} This is evident from the large number of chapters (1-40) devoted to the procedural details regarding the construction of the temple and installation of images there. On this account, it is not implied that the caryā aspect is not given importance. Chapters 41-85 discuss this matter. Special mention must be made of the detailed treatment given to the conduct of festival,\textsuperscript{394} and to the acts of expiation.\textsuperscript{395} Nineteen chapters which detail the latter, indicate the pro-Vedic character of the \textit{Vaikhānasa} system.

\textsuperscript{389} VK p 2
\textsuperscript{390} Ibid pp 2-3
\textsuperscript{391} Ibid p 3 The word, ‘vimāna’, which means the story in the structure of the temple, indicates that God must be worshipped in a temple.
\textsuperscript{392} Ibid p 3
\textsuperscript{393} Vide

\textbf{कमेन क्रियामाणि विस्तरतो बश्यामि।}

\textit{Ibid.} p 5.

\textit{KA} has seven chapters for this. The very title, Kriyādikāra, suggests the importance given to kriyā. \textit{SA}, XXXIX.

\textsuperscript{394} VK L-LIV \textit{KA} has two chapters, XIV & XVI.
\textit{SA} LIII-LVII \textit{JK} LXXXVIII-XC.

\textsuperscript{395} VK, LXI-LXXX. \textit{KA} has twelve chapters, XX-XXXI.
\textit{SA}, LXVI-LXXX, \textit{JK}, LXXXIV-CLIII.
In particular and of the Āgamas in general. Treatment of tattva, yogic practice and māksā shows that the jñāna and yoga aspects are not ignored in Vaikhānasā Āgama. 396

These texts of the four sages lay great stress on the practical side, such as the construction of temples and worship of the idol. Architecture and iconography receive greater attention in the Samūtiārcanādhikaraṇa of Atri and the Vimānārcanākalpa of Marici. Whatever be the topic, the Jñānakāṇḍa of Kāśyapa gives a complete and logical treatment.

This title may seem to be inappropriate to the work of Kāśyapa. For it is not tattvajñāna that receives treatment here. On the other hand, the practical side of the Āgama gets elaborated, and the word, ‘jñāna’, has relevance to the knowledge of this aspect. The title thus gets its justification. The nature of reality is dealt within this work in a casual manner, 397 while its treatment is more detailed in the work of Marici. The yoga and caryā aspects get brief treatment in the works of Marici and Bṛgū. The works which are lost might perhaps have conveyed more information on the jñāna and yoga aspects.

It is true that Vedic mantras alone are prescribed in these texts for every ritual. In addition, mantras are cited from the Mantrapraśna of the Vaikhānasas.

396. VK. LXXV-C. The appendix in SA has a chapter on yoga.
397. JK. p. 2.
CHAPTER V

THE PĀṆCARĀTRA ĀGAMA:

Validity and Antiquity

The PāṆcarātra Āgama, which is mainly concerned with the worship of God in temples and houses, treats also of philosophy, linguistic occultism (mantra) and the theory of mystical diagrams (yantra). It is based on the Ekāyana recension of the Śukla Yajurveda and so is Vedic in its foundations. Vedic mantras are frequently used. Yet it reveals a liberal and progressive outlook in throwing open its portals to all, irrespective of caste and sex, thus bringing within its fold even those who are excluded by tradition from the study of the Vedas. Consequently, mantras are created for their use and also for others. These are called tāntrika mantras. It is the Vaiṣṇava initiation (dikṣā) that confers on the aspirants the necessary qualification to participate directly or otherwise in the ritualistic performance of worship.

A passage in the PāṆcarātra text, Viṣṇusamhitā, defines the word 'tantra' as that which expounds all objects and protects people from fear. Five tantras are enumerated as derived from Vāsudeva. They are Vaikhānasa, Sāttvata, Sīkha, Aśkāntika and Mūlaka. According to the first, Viṣṇu must be worshipped at all times. The family has to be looked after by the worshipper with what he gets unasked. The second is also known as Bhāgavata PāṆcarātra. The third refers to that system the

398 VS II 10-35
adherents of which worship Viṣṇu twice a day and take to agriculture, trade and cattle-breeding as the means of livelihood. The Askāntika system is adopted by those who worship Viṣṇu once in a day, render service to the twice-born and live on begging. The Mūlaka is taken up by those who worship Viṣṇu through thought, word and deed, and live on what is obtained unasked and on what they get from their pupils. A slightly different classification is offered by Atri, but it is not complete as regards information on the last two. Besides, the third one is called Tīrtha instead of Sīkhaṇḍa.

It is not possible to identify the systems of Sīkhaṇḍa, Askāntika and Mūlaka. It is also doubtful whether there were systems with these names. These may not be names of any particular systems, but of groups who were identified thus for their distinct practices. The Sīkhaṇḍa may refer to a group who wear the tuft and do not remove it except when they enter into certain orders of recluse. The Askāntika may refer to that group which depends exclusively on Viṣṇu for getting mokṣa and for other purposes as well. The identification of the Mūlakas is not easy.

400 Ibid II, 26-35
401 SA Appendix, I 3.
402 SKS Brahmarātra, V 33b-42 P V Kane: History of Dharmaśāstra Vol II Part II pp 939-41
403 Vide

यो मोक्षकरैन साक्षे फलान्तराण्यवि भगवत यथेष्ठति स
एकांती देवान्तरशृण्य इत्यर्थः ।

Yatindramatadīpikā, p. 77,

Vide:

भक्तिवन्यमानवतृ फलं भगवतोस्ति यो नेच्छति स
परमेकांति ।

Ibid.

Cf. Vedāntakārikāvalī, VIII, 18, 19.
The name, 'Pāñcarātra,' is from the word, 'pañcarātra,' a compound made up of two words 'pañca' and 'rātra' with the addition of the suffix 'ac.' The word 'pañca' means 'five' and rātra is a changed form of the word, 'rātri,' which is derived from the root, 'rā,' to give, with the suffix, trīp. The word 'rātri,' which means 'night,' is interpreted as that which gives rise to pleasure. Then, the word, 'pañcarātra' may be taken to mean a period of five nights and must have been used later to mean a system on the origin of which a period consisting of five nights has direct bearing.

Several explanations are offered to justify the name 'Pāñcarātra' for this system. These could be broadly classified under four groups.

The meaning of the word, 'rātri,' is explained in eight ways under the first group. The other five systems, though great, become as night by the side of this system, like the moon and multitude of stars during the day. Here the word, 'rātri,' is used as a nominal verb. What these five systems are do not get any reference. A second explanation states that other systems seem dead by the side of this system like others (luminous objects) when the sun is shining 'Rātri' stands for the

404. The neuter gender of this word is formed according to the rule, संक्ष्यापूर्वे राजे वहुलम्।

405 Aṣṭādhyāyī II 4 29.

406 Vide राशादिभ्यां जिपु। Unādiśūtra, 507

407 Vide -Bhānujiḍikṣita on the Nāmaimganuṣāsana, I 4. 4.

408 पश्चितराणि शाख्याणि राज्यवन्ते महान्तयष्टि।

तत्तत्त्विधो सामस्थालो ते न ठोके प्रवचने॥

बच्चितराणण यद्रज्ञोभंते नैव वासरे।

तथैतराणि षोभंते पञ्च नैवास्य सूचिध।

पञ्चत्वमथवा यद्रेवोपयमाने दिवाकरे।

कृत्तिन्ति राज्ययस्तद्रेवितराणि तदन्तिके॥

Pāś, I, 1, 72-74.
five objects of the senses, sound, touch, colour, taste and smell, or the five elements, is the third explanation. These get destroyed when the higher knowledge is acquired. Thus Pāñcarātra destroys all erroneous cognitions. According to the fourth explanation, the five elements are the products of avidyā which gets destroyed by the system. The fifth explanation takes the word, ‘rātri’, to mean the five qualities of the elements. They are taken to represent the embodied beings. The system deals with the selves getting those bodies and their getting rid of them. The next explanation declares that for man, the elements (bhūta), subtle elements (tanmātra), ego (garva), intellect (buddhi) and unmanifest matter (avyakta) are the nights. These are dealt with here and hence the name. A seventh explanation takes the root, ‘rā’, in the sense of taking. The word ‘Pañca’ stands for the five senses, their objects, five elements or their qualities. This word ‘Pañca’ with the root ‘rā’ means human beings who take these which are donated by the word ‘Pañca’. The human beings are called ‘Pāñcarātra’. They are protected by the system and so the name is ‘Pāñcarātra’. The eighth and last explanation takes knowledge to be of five kinds arising from the Purāṇa, Veda, Vedānta, Sānkhya and Yoga. By the side of Pāñcarātra, these become like night, that is, become worthless and lustreless. 409

In the second group of explanations, the word ‘rātri’ is taken in the sense of knowledge which is of five kinds—Śātvika, Rājasa, Tāmasa, Nāṣṭinga and Sarvatah Param. Of these, the

409 VS II. 49b-51c, Visṇutantra cited in the Introduction to Pars p. 37, Viśvāmitra, II 3-8, Pars I. 39b-41c

Vide:—

पुराणं वेदवेदां तथात्वत लांक्ष्योग्यम् ॥
पञ्चकारं विश्वय वच राज्यायते ॐ ज ।
फलोत्कर्षब्देनेव पञ्चराबंभति स्मृतम् ॥

Pars. xxxviii 307b-308.
first three refer to the knowledge of the three gñas of matter, the fourth relating to non-material Nature and the last to the transcendental nature of Brahman. The Pñcarātra system is said to treat of these matters and hence the name. A second explanation refers to the names of five persons who presented the doctrines of the systems after which the sections are known, making the total number five. The names of the sections are Brahmarātra, Śivarātra, Indrarātra, Nāgarātra and Rśirātra.

The explanations offered to the word, 'pañca', come under the third group. The fivefold manifestations of God by means of His Parā, Vyūha, Vibhava, Antaryāmin and Aṛū forms may be meant by this word. A second interpretation is that Brahmā propitiated Viṣṇu for five nights in five ways near the five weapons of the Lord and hence the name. According to a third explanation, Brahmā lost the Vedas to the demons, Madhu and Kaitabha. He approached Viṣṇu with profound grief and requested directions as to how He is to be worshipped. The Lord asked him to offer worship for five nights with the Dvaddasākṣara and aṣṭākṣara. This way of worship became known as Pñcarātra. The fourth and fifth explanations take the word, 'pañca,' to mean the fivefold classification of the daily routine and the five sacraments respectively.

410 Šabdakalpadrumba, III, p 13
411 Bhāradvājasaṁhitā, II 12.
412 Vide.

तस्पि प्रज्ञाविद्वभवमावदिनिरूपणः
पञ्चरात्राध्ययं तत्रं मोक्षेकपत्तवन्त्याम्।

Aṣṭ. XI, 63b-64a.

413 S. A Appendix, III, pp 480-481, ślokas 8b-9a.
414 KA. XXXVI. 11-14a.
415 Schrader, pp, 24-25.

ASV—16
The sixth interpretation is based on the number of sages who propagated the doctrines of the system, Śaṅdilya, Aupagāyana, Mauṣjyāyana, Kausika and Bhāradvāja, who were incarnations of the five weapons of the Lord, propitiated Him through penance. The Lord appeared before them and taught to each one of them for five nights the Ėkāyana Veda, also known as Rahasyāmnāya. Hence the system is reputed as Pāñcarātra. According to a seventh explanation the five topics that are dealt with in the system gave the name to it. The topics are reality, the means of getting mokṣa, devotion, yogic practice and the objects of the world.

The eighth interpretation accounts for the name of the system ‘Pāñcarātra’ by referring to the pranava as having arisen from five sources. Brahman is held to be undivided and the other four are from māyā. From Sankarsana (or Balarāma) arose ‘a’; from Pradyumna, representing Prajñā, ‘u’, from Aniruddha who is of the nature of Prajñā, ‘m’. Kṛṣṇa is the remaining source. Thus, pranava arose from five sources. It represents the Pāñcarātra system. Lastly, the system gets this name as it arose for living beings of five kinds (four castes and an inferior caste) for whom it was intended.

Before examining how far the explanations cited above are acceptable, it is of interest to refer to a sacrifice named Pañcarātra mentioned in the Sātapatha-brāhmaṇa (XIII 6 1 1). Purusa Nārāyaṇa is stated here to have had the idea of performing this sacrifice which lasted for five days in order to acquire superiority over all beings. In a preceding chapter of

416 IS XXI 519-533
417 Schrader, p 24
418 Anuruddha S I 39a, Gopālatāpanīya Upamsad.
419 Anuruddha S I 39b.
Cf. Bharadwaj, K. D., The Philosophy of Rāmānuja, pp. 18-19, 28-44
the Brāhmaṇa (XII.3.4), it is shown how He sacrificed Himself and became the whole world. The rite, Agnistoma, was performed on the first day, Ukthya on the second, Atirātra on the third, Ukthya on the fourth and Agnistoma on the last day. This is also called in the context by the other name, ‘Purusamedha.’ The commentator, Harisvāmin, notes that Puruṣa desired to have all the sentient as also the insentient beings under his control, and knowing that Purusamedha had to be performed to achieve this end, performed it. Then he became Nārāyaṇa. This sacrifice has a bearing on the Purusasūkta of which the seer is Nārāyaṇa. The act of offering Puruṣa as the victim in this sacrifice, Purusamedha, is symbolic in character and is found represented by a similar act in the Purusasūkta.

The word, ‘rātra’, in the name, ‘Pañcarātra’, of this sacrifice does not mean night, but the whole day (ahorātra) which begins with one dawn and ends with the next dawn. This name has a bearing on the name of the Pāñcarātra system. Without going into the meaning of the words which constitute the compound word, ‘Pāñcarātra’, it is possible to find the basis for naming the system after the name of the sacrifice, ‘Pañcarātra’. This sacrifice shows how Puruṣa became Nārāyaṇa, the Supreme Deity having control over the sentient and insentient beings. Here is a reference to the Vyūha concept involving self-manifestation. The Pañcarātra sacrifice provides thus the philosophical interpretation of the fivefold manifestation of God by means of His Para, Vyūha, Vibhāva, Antaryāmin and Arca forms. This explanation accords well with the statement that He composed, out of the original sāstra, the Pañcarātra.

421. RV X. 90. 11-14,
describing His fivefold nature such as Para and Vyūha. This explanation comes under the fourth group.

The name, ‘Pāncarātra’ may be understood without reference to the component elements, ‘pañca’ and ‘rātra’. Thus, it is a system dealing with Reality (tattva) and the means of liberation. The five forms of the Lord, concepts of the self, mokṣa and the theory of the periodical creation and dissolution of the world are matters brought under tattva and treated in this Āgama in the Jñāna-pāda. Yoga, worship of the Lord in the arca form and the ways and means of worship are dealt with in the Yoga, Kriyā and Caryā sections. While dealing with the details of Caryā, it has become necessary to prescribe the divisions of the day (rātra, literally, ahorātra) into five parts and to indicate what should be done under each division. The scope of the Pāncarātra system is well explained in the Ahirbudhnyasamhitā. The concept of Vyūha which forms the basis of the Pāncarātra Sattra is taken up in the Sāttvata system which therefore acquired the name, ‘Pāncarātra’. No specific significance need be attached to the words, ‘pañca’ and ‘rātra’.

However, the number, five, has come to play a prominent role in the evolution of the five forms of God and the fivefold division of the daily routine. The earliest texts of the Pāncarātra refers to these. Yet the Ahirbudhnya does not include the forms of Antaryāmin and Arcā while enumerating them. The Lakshmi-tantra and Sanatkumāra-saṁhitā do not refer to the form of the Antaryāmin.

422. Vide:

शद्धागमपरण्य तस्मात् केवलाहिन्यशास्त्रनात् ॥
निमित्ते सारसुध्दय स्वयं विष्णुसङ्कुलम् ॥
तत्परव्यूहविभवस्वभावादिनिरूपणं ॥
पञ्चरात्राः संव तन्म सौत्रैकलालक्षणं ॥

Ahs. XI. 62b-64a.
It will not be, therefore, correct to connect the name, ‘Pāñcarātra’, with the number of forms which God assumes or with that of the divisions of the routine of the day. Though some kind of justification could be offered for this theory, it will not be correct either to connect the concept of pāñcasamskāra with the name of the system.

The statement in the Ahirbudhnya-samhitā⁴²³ that the Pāñcarātra system was formulated by Viṣṇu Himself gave rise to the theory that the Lord Himself taught the Sātvata system to five sages for five nights (literally, ‘ahorātra’ or simply ‘day’). And this is one of the explanations given for the name, ‘Pāñcaratra’. There could be no doubt about ‘five’ being the meaning of ‘pāñca’, but the interpretation given to the word, ‘rātri’, must be late in origin. Found in the Īśvarasamhitā⁴²⁴ it clashes with the five divisions of the Sanatkumāra-samhitā called ‘Rātras’, named after Brahmā, Śiva, Indra, Rī and Brhaspati. However, this could be resolved by taking the five sages to be included among the rṣis and by admitting that there were also others like Brahmā and Śiva who had acquired knowledge of the Pāñcarātra tradition.

Ahirbudhnya teaches Nārada⁴²⁵ that there are five systems, namely, Trayī (representing the three Vedas), Sāṅkhya, Yoga, Pāṣupata and Pāñcarātra, among which the last mentioned alone provides the means for obtaining liberation. This statement should have made the sages take Pāñcarātra alone as the perfect system by the side of which the other four pale into insignificance. To make this clear, the sages understand the word, ‘rātri’, to mean ‘becoming dark or obscure’. In order to proclaim the high status of the Pāñcarātra, they have taken the word ‘pāñca’ to mean many things. Yet all those interpretations

⁴²³. Ibid.
⁴²⁴. IS. XI 519-534.
⁴²⁵. Ahs. XI. & XII.
are late in origin and seem to have no direct bearing on the name of the system. Nor is there any justification for taking the word ‘rātra’ in the sense of knowledge. Likewise, there is no need to trace the rise of the praṇava from Vyūha. All other interpretations do not seem persuasive. The Vaikhānasa texts also seek to explain the significance of the name by attaching importance to the words constituting the name. This also must be taken to represent a later attempt to justify the name through the component parts of the compound.

It is worth considering in this context the views of Prof. J. A. B. van Buitenen on the name, ‘Pāncarātra.’ The learned professor adduces evidence to show that the connotations attributed by Indian scholars to the word are not tenable. He offers some plausible pleas to take this name in a different sense and to justify its significance in a different setting.

The Pāncarātra texts, which are available at present, have more of a ritualistic character than philosophical. The Āgama-prāmāṇya of Yāmuna, the earliest work which vindicates the validity of the Pāncarātra, touches only the ritualistic aspect of the system. The philosophical portions of the Āgama texts should have found their way into them in later days.

Even here, the ritualistic contents, which show the growth of many concepts for several centuries, could not be traced to a single source. The attempt, made by Indian scholars, to connect the name of the system with the Pāncarātra-sattra to establish its non-yajñīc character, indicates the eagerness of the scholars to establish, for the Pāncarātra rituals, a link with the Vedic rituals.

On the side of the philosophical background, the Mahābhārata (Moksa-dharma-parvan) contains two accounts of the

426. SA, p. 480, KA p 411
427. Introduction to Āgama-prāmāṇya, pp. 8-18.
Vyuha doctrine. Nara, Narayana, Hari and Krsna, all of them being the sons Dharma, belong to the earlier concept. The later development, as found in the second account, seems to be based upon the theistic Sankhya doctrines preached in the epic. In the background of these doctrines, there arose a different concept of Vyuha in which Purusa, the Supreme Being, jiva, manas and ahankara play a prominent role with the names, Vasudeva, Saankarsana, Pradyumna and Aniruddha. The earlier concept is replaced by the later one.

Names like Pancayajna, Pancakalakartrapati and Pancaratrika are used by Narada to address the Lord. Yet, no convincing explanation is offered about what the word, ‘rtra’, means and why the word ‘panca’ is used with it in the name of the system.

The learned professor therefore turns to other sources to get at the sense of the name. The Brhatkatha-sthoka-sangraha of Budhasvamin represents a recluse as a pancaratrika and also enjoins that a recluse must not stay in a village for more than three days and in a town for more than five days 428

Vide:

एकारां क्षेत्रमये पञ्चराष्ट्र मुखः पुरे ।
इति प्रवजिताचारः पत्ति वेद भवानिति ।

1b: 22·220

A prosperous farmer is represented in this context to have left his profession and gone in quest of moksa. He is reported to have said:

ध्यानायावद्वारवं च विशिष्टं सिद्धकर्मं यदृ ।
वैशेष्करमिभियुक्तस्य तत्स्य नामापि नास्ति मे ॥

Ibid 1b 63

The professor observes on the strength of these and similar references in the same work of Budhasvamin that the word,

428. This is mentioned also in the Brahmapurana, II. 34, 49.
'pāncarātra', could have been coined to denote a person who becomes a recluse and stays in a town for five days only. Evidently, such persons should have been wandering sages and recluses The Vedic rituals did not necessarily form part of their practices The farmer refers to himself as a Vaiśya. He has taken to the way of life of ascetics and so is referred to as a pāncarāṭrika He visited the holy places of the Hindus and Buddhists and at last became a Buddhist. "A Pāncarāṭrika in this very large sense is therefore an itinerant religious recluse who follows the five-nights rule regardless of doctrinal allegiance" Pāncarātra must have been associated originally with devotional religion Later, the word 'Pāncarāṭrika' must have been formed from this word in this general sense and must have meant a follower of five-nights rule, pāncarāṭrāṇusārin The name, 'Pāncarātra', should have meant this tradition which its adherents followed.

In course of time, the devotional element of such votaries must have come to characterize a tradition associated with the name of Viṣṇu, The name 'Pāncarātra' must have been invested with specific features which substituted for the Vedic rituals Āgamic practices. It is thus quite likely that the name 'Pāncarātra' owes its origin to this rule of five-nights The several explanations, which are offered in the Samhitās of this school, are mutually contradictory and appear to be based on no reliable tradition.

The findings of the learned professor deserve very careful study It will be prudent to agree with him in treating the several explanations contained in the Samhitās as not very convincing One is left only with speculation No evidence, outside the texts which offer these explanations, is forthcoming All the same, it seems difficult to subscribe fully to the views expressed by Dr. van Buitenen.

The formation of the word 'pāncarāṭrika' requires explanation. It is formed from the word, 'pāncarātra', with the
addition of the suffix, *thak*, according to the *Aṣṭādhyāyi-sūtra*, "*tatra niyuktaḥ*".\(^{429}\) Then the word means one who is engaged in ‘*pañcarātra*’. This word also is a compound of the *dvigu* kind, meaning a group of five-nights. There are words formed like this with a numeral as the first member and ‘*rātri*’ as the second member. For instance, ‘*dūrātra*’, ‘*trirātra*’, ‘*daśarātra*’ etc. All these occur one after another in *Āpastamba-strautasūtra*\(^ {430}\) The word ‘*trirātra*’ occurs in *Manusmṛti*\(^ {431}\) and the word ‘*pañcarātra*’ also is found in the same work.\(^ {432}\) Besides the words, ‘*trirātra*’ and ‘*daśarātra*’, are too well-known for their occurrence in the texts on *Dharmaśāstra* in the sense of the number of days during which pollution (*āśauca*) is to be observed.

It is significant that the word, ‘*rātri*’, occurs in these compounds to justify the Hindu concept of the duration of a day which ends with the expiry of the night following it. The day therefore starts with dawn and ends with the night which is to be followed by the next dawn. Thus, the word ‘*rātri*’ means here ‘day and night’ (*ahorātra*). The compound thus formed conveys several senses. For instance, the word ‘*trirātra*’ means a period of pollution which covers three full days including nights, as in *Manusmṛti*. The word ‘*pañcarātra*’, later in the same work, means a period of five days. This word is repeated here. The king is required to fix the price of commodities at the expiry of this period, that, is once in five days. Here this word does not convey any specific sense except that of a group. The words, ‘*dūrātra*’, ‘*trirātra*’ and others which occur in the *Āpastamba-strautasūtra*, refer to the number of days during which specific sacrifices are to be performed.

\(^{429}\) *Aṣṭādhyāyi*, IV, 4, 69.

\(^{430}\) *Āpastambastrautasūtra*, XXII, 14

\(^{431}\) *MS*, V, 80.


ASV—17
The words, 'ekarāṭrika' and 'pañcarāṭrika', occur in the Mahābhārata, where recluses are directed to stay for a day in villages and for five days in towns. These words are used in the very same sense in the sloka cited by the learned professor from the Brhatkathāslokasaṅgraha (The professor, by the way, must have used the expression 'three nights' by oversight in the place of 'one night').

The word, 'pañcarātra', has thus merely the sense of a group of five nights with no specific connotation attached to it, such as that of the period of stay for a recluse in a town or a period which should cover the performance of a sacred rite. The Mahābhārata and Slokasaṅgraha use the words, 'pañcarātra' and 'ekarātra', in the sense only of duration of time. They do not intend them to be the names of any groups of people. If we are to conclude that the name 'pañcarātri ka' was coined later on to denote itinerant recluses, then 'ekarātri ka' could have also been coined, unless there is the suggestion that the recluses moved and stayed only in towns. The word, 'Pañcarāatri ka', occurs in the Harṣacarita of Bhaṭṭa Bāṇa in the sense of a particular group of persons professing particular doctrines and leading a specific way of life, as it is clear from the names of other groups in the context who could be identified from the practices and doctrines which they followed. This work was written in the first half of the 7th century A.D., that is, before Budhasvāmin (c 900 A.D.)

The farmer who refers, according to Budhasvāmin, to the restriction for the stay of the recluses, is not known as a 'pañcarāstri ka', but is referred to by that name. The writer knew of the practice and custom of the recluses. That he became a Buddhist later, after visiting the places dear to the Hindus and

433. Mbh Śāntu, CX 3.
434. p. 237,
Buddhists, does not at once suggest that recluses who observed this principle of 'pāñcarātra', must have been following the rule of five-nights, regardless of doctrinal allegiance. This principle has been in vogue long before the rise of Buddhism. Nor does the name, 'vihāra', given to the resting places built after the period of the Buddha for the stay of the Buddhist monks during the rainy season, deserve specific attention. The vihāras could have been built to house the itinerant recluses of Buddhism, but the rule, that the recluses should not travel during this period, is too well known under the name, 'Saṅkalpa', or rather 'Cāturmāsya-saṅkalpa'. The order of recluses and the principles governing their lives were not invented by the Buddha. In fact, he was an inheritor of Hindu ideals. He did not teach any new religious doctrine, but laid greater stress on some of the ethical doctrines which were already known to the people. Thus it seems that the learned professor's thesis cannot be accepted, as it is based on unverified principles and assumptions.

The sacrifice called 'Pañcarātra Sattra' is already stated to have been the basis for the name of this Āgama. The ritualistic aspect of this connotation of the word, 'pāñcarātra', does not affect the name which the Vaisnava Āgama assumed later. There is parity between this aspect of the Āgama and that of the Rgveda. Both had only the ritualistic aspect at the beginning, Philosophical speculation arose later, both in the case of the Vedas and this Āgama. Authenticity cannot therefore be denied to this Āgama.

It is suggested that the non-yajñic aspect of this sacrifice should have been a later development under the influence of Buddhism and Jainism. This also is open to doubt. That is, there is the symbolic representation of the sacrifice in the Pañcarātra-sattra. This is intentional. Such a representation is found also in the passage of the Chāndyoga Upanisad where

435, V. 18. 2.
the chest, hair and heart of the worshipper are imagined to be respectively the altar, darbha grass and the Gārhaṇapatiya fire. Hence, the Pāñcaratra Āgama must not be taken to have introduced the symbolic representation of the sacrifice. The Upaṇṣad is found to contain already this feature.

As regards the replacement of the earlier vyūha of Nara, Nārāyana, Kṛṣṇa and Hari by the latter, it must be borne in mind that the Ekāntadharma is said to have disappeared several times and evolved again and again. On the last occasion, which is identical with the rise of the Pāñcaratra tradition, a new vyūha was evolved in which the four manifestations of God find representation, allowing the mind and ego to have their due place in the scheme through their presiding deities.

Thus, an explanation has to be given for the rise of the Pāñcaratra doctrine, offering a twofold meaning for this name. One lies in the doctrines which were preached by Brahmā, Śiva, Indra, Nāga (or Bṛhaspati) and Rṣi. According to the other, the word "pañca" stands for an aggregate having the five limbs of abhiramana, upādāna, iyyā, svādhyāya, and yoga. With reference to ‘rātra’ which means ‘ahorātra’, these five convey the sense that the daily routine should be divided into five parts having these names.

The name ‘Pāñcaratra’, in its latter significance, is applicable to the system with special reference to the practical side, that is, the rituals. The words, ‘iyyā’ and ‘svādhyāya’, bring out the Vedic foundations on which this daily routine is based. It is to vindicate this aspect of the system that Vedānta Deśika wrote the Pāñcaratra-rakṣā.

Vide:

पञ्चकालव्यवस्थित्यः वेंडेवकदिपलितः ||
श्रीपञ्चकालसिद्धान्त व्यवस्थेयं समर्पितं ||

(p 44, Adyar edn.)

438. Mbh, Śānti CCCCVIII.
The division of the full period of ahorātra is treated in the *Jayākhya-samhitā*\(^{437}\), perhaps belonging to the oldest group among the *Pāñcarātra* works.

That the ritualistic contents of the system could not be traced to a single source, must be admitted. The *Pāñcarātra-sattra*, described in the *Sātaṉatha-Brāhmaṇa*, provided the system with the concept of the period of five nights. In this sense, the classification by the name of the system gets justified. The greater significance, attached to this source, is due to the unassailed supremacy and overlordship of Viśṇu. The system drew sufficient inspiration from this for its philosophical background. At the same time, the ritualistic aspect of this *sattra* is reflected in the treatment of the acts of Viśṇu as having the nature of performing the sacred ritual as enjoined by the *Vedas* themselves. However, how and when the classification of the daily routine into five parts arose cannot be proved with evidence. Perhaps the five pars of the day, prātaḥ, samgava, madhyāṁna, aparāṁna and sāyam as named in the *Dharmaśāstras*,\(^{438}\) influenced a similar attempt at diurnal division for the purpose of worshipping God.

In this context, it is necessary to criticise the following statement of Prof Hazra "It is more reasonable to hold that the original non-Vedic as well as anti-Vedic ideas of the *Pāñcarātras* were permeated through the *Saṁhi-tās*\(^{439}\)". It is unfortunate that many Indian scholars have been encouraged to hold views such as these, under the influence of the Western Orientalists. Ideas and practices such as these could be held as non-Vedic, as they do not form part of the contents of the *Vedas*. There is, however, no justification to

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437. *JS.* ch. XXII *Pārs.* IX, 161-178
treat them as anti-Vedic. No idea or practice that is found in the _Pāñcarātra_ could be proved as opposed to the teachings of the _Vedas_. That is, the _Vedas_ do not contain any doctrine or enjoin any practice which is contradicted in the _Āgamas_. The latter do not preach doctrines or prescribe any practices which condemn particular _Vedic_ injunctions. Many of the recensions of the _Vedas_ are lost. The _Mimāṃsā_ system agrees to treat the _Smṛti_ texts as authoritative to uphold certain practices which find no mention in the _Vedas_. On this ground, the _Smṛti_ texts are not held to be anti-Vedic.

The sources for the _Āgamic_ practices could be traced to those of people in certain parts of the country and confined to them alone. The _Kalpa-sūtras_ support the authenticity of such practices and their adoption. Those who have taken to practices not traceable to the _Vedas_ and _Smṛtis_, are not stated anywhere as having preached anti-Vedic doctrines.

From time immemorial, Hindu society has been dynamic and progressive. While the externals of the practices remained unchanged, internal changes were allowed to take place, as is clear from statements recorded in the _Dharmaśāstra_ texts which seem to have contradictions and inconsistencies. The division of Hindu society into _Vedic_ and aboriginal was made by Western scholars with the sole intention of underrating the worth of the _Vedic_ texts and suggesting that the aborigines did not have an inferior cultural background. The attention of the readers is drawn to the introductory chapter of this work, where Hindu

440. _Tantravārttikā_ on I. 3 2.

441 P. V. Kane. _History of 'Dharmaśāstra'_, III, pp 848-855
_Cf. Bhāratya Vidyā, VI, pp. 27-30_

अथ खल्लत्वाच जनपदि जग्मोऽन्नतम प्रामाण्यम तानूविवऽहे पतिौतित्तु।

_Āvalyana Gṛhya-sūtra, I. 5. 1._
_Cf. Bodhāyana Dharma-sūtra, I. 1. 19, 20._
society is shown to have been advanced in progress and civilization in very early days. It is needless to believe in a cleavage of Hindu society as postulated by the Western Orientalists and their Indian followers. Hindu society has been culturally one and the same, having provision for diversity at various levels of thought and practice.

It must be thus conceded that there are no anti-Vedic ideas and practices in the Āgamas. Non-Vedic ones are, however, there, as the Vedas are not to be looked upon as an encyclopaedia treating of all aspects of the life of society. Many concepts and practices should have been in vogue even with people professing Vedic culture, that were not recorded in the Vedas. On this ground, the Āgamas, which deal with them, could not be treated as non-Vedic or anti-Vedic.

The same explanation holds good for the philosophical background of the Āgamas which arose with explanations for rituals. The schools of Vedānta, which drew inspiration from the Nyāya and Saṅkhya doctrines, changed those borrowed materials to suit their needs. The same feature is found in the Āgamas. The Saṅkhya doctrines, preached in the Mokṣadharma section of the Mahābhārata, were changed to suit the Āgama doctrines in the Pāñcarātra Samhitās.

The Pāñcarātra Āgama regards Viṣṇu with Śrī as the Ultimate Reality. For the purposes of creation and for worship, Viṣṇu manifests Himself in three forms called Saṅkarṣana, Pradyumna, and Aniruddha. It is said that Viṣṇu is Viṣṇudeva from whom arises Saṅkarṣana standing for the self. From Saṅkarṣana arises Pradyumna representing the mind. From Pradyumna arises Aniruddha representing the ego (aḥaṁkāra). All these constitute the fourfold vyūha. There are the divine descents called

442. Mbh, Śanu, CCCXLVII, 32-40.
avatāras of the Lord which are also enshrined in temples. The Lord is also present everywhere inside all living beings as antaryāmin. The self will have to devote itself to the observance of the five daily duties, such as abhigamana and upādāna. Worship is to be done both in the temple and in the house. Such is in brief what this Agama teaches.

The authority of the Pāñcarātra Agama has been questioned by adherents of different faiths. The question of validity in the case of the Vaikhānasa Agama is not so serious, as it is based exclusively on the Vedas. Even if Vaiśhanas is not held to be Brahmā,¹⁴⁴³ the authority of the Agama tradition known by his name cannot be questioned, for he himself was a Vedic seer and his doctrines are hence valid. The same cannot be said of the Pāñcarātra. Though expounded by Nārāyaṇa Himself who is identified with Viṣṇu¹⁴⁴⁴, it cannot be readily admitted as intrinsically valid like the Vedas which are not the work of any author or authors, human or divine.

The main ground for any objection of this kind is that the Pāñcarātra doctrines are not only not based on Vedic authority, but preach many a practice which is pronouncedly anti-Vedic. The Kurmapurāṇa mentions this system as one among others which are outside the pale of Vedic culture and so deserving rejection.¹⁴⁴⁵ Medātithi on Manu (X 22) has a similar remark on this system.

⁴⁴³ Vide

ये नवा ते वैष्णवस्य: ।

Tanttriya Āranyakā (I 23)

Brahmā, who was performing penance, shook his body. The Vaikhānasas arose from his nails. The word 'Vaikhānasa' is from 'Vikhanas' which illustrates the phonetic change of metathesis.

⁴⁴⁴ Mbh. Śānti CCCLIX. 95-98.

⁴⁴⁵ See under fn. 153.
Again, the adherents of the system adopt, in addition to the Vedic mantras, the tāṇīrīka ones also. All the sacramental practices (samskāras) beginning from impregnation (nīseka) are governed by their own doctrines. For them, the Dvādaśāksara mantra is everything. Neither the Gāyatī is recommended nor utilised, nor Vedic study, japa and other works enjoined in the Vedic tradition undertaken.

Vide

एकाधवना निपेकाकादि संस्कारश्च बलादिविभि: ।
ह्रादानाशकरविवेच तेषा विधा न तथे ॥

न साबित्री न मन्तेभ्यः स्बाध्यायजपकर्म च ।
ये पुन: साबित्र्यस्वच्छन्दमभृति बवीरस्वपरवित्यामोक्षिकायनः
श्रुतिपितातैवं संस्कारान् कुवैति ।

Agamaprāmāṇya, p 78.

Secondly, the pañcasamskāra is considered as a sacrament necessary for initiation (diksā) for any one to get qualified for offering worship to God. Brāhmaṇas, Kṣatriyas and Vaiśyas can get initiated into Vedic study through the upanayana. The Pāṇcarātra tradition prescribes the pañcasamskāra both for those who are dvijas (twice-born) and for those (Śūdras and women) who are not eligible to have the upanayana.

Vide –

प्राह्या श्रवणिऽ वैहै: द्वृद्धिचु नालक्षणेऽः ।
स्वपरमीतिः सेव्यते नित्यपूजः स्वमर्मसु ॥
सार्वत्विविधमास्तः गीत: संक्षर्णेन य: ।
ह्राद्रास्यं युग्मयान्ते आदौ कलियुगस्य च ॥


The word, ‘kītalaksana’ in the first line quoted above must be taken to mean one who has obtained marks of identity, and so must refer to one who gets identified as a Sāttvata by having the pañcasamskāra. ‘ca’ in ‘Śūdraīśca’ can imply women, for women

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are not denied the *pañcasamskāra*. Thus, an additional or specific initiation is enjoined by this Āgama as obligatory, while the Vedic tradition does not prescribe any such thing.

Thirdly, as a corollary of this *pañcasamskāra* initiation, it follows that those who are otherwise totally disqualified for understanding the act of worshipping God get adequate qualification. The *upanayana* is not enjoined for those who are not twice-born. On these grounds, it is evident that the *Pāñcarātra* tradition lays down rules for practices which can be claimed to go against the Vedic tradition.

But if Nārāyaṇa Himself has expounded such doctrines going against the Vedic tradition, how can He be justified in doing so, as He is thus contradicting His own statements:

अंतर्दृष्टिस्मृति ममेवावऽ

*Visnudharma* 6.31

"The *Vedas* and *Smrtis* are only My commandments"

बेदेष्य सर्वे रमेश्वे बेधः ।

*BG* (XV 15)

"I alone am to be known through all the *Vedas*"

It is not possible to believe that the Lord would have preached the *Pāñcarātra* contradicting Vedic tenets.

Fourthly, another argument against the *Pāñcarātra* system is set out in the *Utpattyasambhavādhaskaraṇa* of the *Brahmasūtras*. This section contains the following *sūtras* —

उत्पत्त्यसंभवात् । (II 2 39)
न च कतः करणम् । (II 2 40)
विद्वानानिद्वाचे चा नदवतिषेधः । (II.2.41)
विद्वतिषेधावऽ । (II.2 42)

446. The *Brahmasūtras* given here are numbered as 42 to 45 according to to the *Śrībhāṣya* of Rāmānuja,
The Āgama declares that the self called Saṅkarṣana is born of Vāsudeva, the mind called Pradyumna from Saṅkarsana and the ego called Aniruddha from Pradyumna.

Vide:

परमकारणानु परग्रहस्मृताद्वाचुदेवानु संकस्थितो नाम जीवो जायते, संकस्थितानु प्रचुरसंसंख्या मनो जायते, तत्साहिनित्वसंश्चो जानकार जायत इति।

Śrībhāṣya on II.2. 39.

The self has neither birth nor death

Vide:

न जायते जित्रायते वा कदाचित्।

(Katha Upanisad. I. 2. 18)

In the Āgama passage cited above, the self is stated to have birth. Hence the Āgama of the Pāncarātra system cannot be valid. This is conveyed in the Sūtra (II 2. 39) cited above.

That the mind called Pradyumna arises out of the self named Saṅkarsana cannot be admitted, because the breath, mind and all the sense organs are stated to spring from Brahman.

Vide:

पत्तासाज्ञाते प्राणो मनस्यवेदन्त्याणि च।

Mundaka Upanisad (II 1 3)

The self which is the agent cannot be the source for the mind. This objection to the Pāncarātra doctrine that admits the rise of the mind from the self is conveyed in the Sūtra (II, 2 40).

If the adherents of the Pāncarātra system seek to interpret the rise of the self and mind as stated in II 2. 39, by taking Saṅkarsana and Pradyumna as Vāsudeva Himself in His essential characteristic of knowledge, the impossibility of origination is not contradicted, that is, the objection stands undisturbed. If all the four represent only Vāsudeva, the rise of one from another cannot be admitted as also the plurality of the divine manifestations. This is the sense of the Sūtras, II. 2. 42-45.
Fifthly, the **Pañcarātra** position prescribing idol worship stands contradicted on the strength of the Vedic passages which prescribe the ways of obtaining release. The Supreme Reality is to be meditated upon.

**Vide:**

अत्मा वा अरे द्वायः श्रोतवयो मन्त्रवयो निदित्यासितवयः।

(BrU II. 4. 5)

(O' the self is to be seen, listened to, reflected upon and contemplated upon.)

The *pranava* must be meditated upon.

**Vide:**

अत्ित्येत्वस्त्रमुद्रीभूथमुपासीत।

(ChU I. 1. 1)

(One must meditate upon the *Śaṁa* chanting of the syllable ‘Om’)

These four *sūtras* together form an argument directed against the validity of the *Pañcarātra* system

Sixthly, Sāndilya, it is said, learnt the *Vedas*, *Itihāsas*, *Purānas* and all other subjects required to be studied. He could not find, from what he had learnt, the final means to get what was good for him. He felt miserable at this. He prayed to God who gave him the *Pañcarātra* doctrines

**Vide:**

अथीता भगवान् वेदास्ताङ्गोपाध्यायसंवितता।

घृतानि मया अज्ञानं वाचकोवाक्ययुतानि च

न चेनेषु समस्तेषु सांशयेन विना करितु।

श्रेयोमार्ग प्रपयांमि चेन सिद्धविशिष्यति॥ (ParS I.3-4)

447 This bears close likeness to the treatment of a similar theme in the Bhūmavidyā-prakarana in ChU (VII 1).
The foregoing passages reveal that Sāndilya had doubts as to the utility of studying various subjects. He could get full satisfaction only from the Pāñcarātra doctrines. This attitude of Sāndilya questions the usefulness of Vedic study and, as such, the Pāñcarātra doctrines should be considered as anti-Vedic, thus losing their validity.

Seventhly, the Pāñcarātra system is not included in the traditional list of subjects studied.

Vide –

पुराणवायुमात्र यहमेशाखाकमिठि: ।
बेहाँ: स्थानाति विद्यानां धर्मस्य च चतुर्दश ॥

Yājñavalkya Smṛti (I,3)

Eighthly, the Pāñcarātra system is called Sāttvata. What does this word mean? It is a system belonging to the Sāttvatas, who are said to belong to a particular community called Vaiśya-Vrātya which includes Sāttvata, Sudhanvā, Ācārya and others.

Those who are devoted to worshipping an idol and earning thereby their livelihood, are called Devalakas. Those who do this work for livelihood without initiation are Karmadevalakas and those with initiation are Katpadevalakas. Both are unfit for any responsible work in religious rites. They are to be kept at a distance from enlightened society. There are two more kinds of

448 Rāmānuja mentions this in continuation of the previous ślokas cited from the Parś I 3-4. Sudarsanasūrya notes that this śloka is the one following I 3-4, but it is not found in the present text of Parś I 3-4.

Vide –

अधीताभगवन् वेदा इत्याविद्वाधिकानामवस्तायकहृत्तं
बेदान्तेषु यथासारमिति ।

(Śrutaprabhāsīka on II, 2, 42.)

449 MS X 23 See Medhatithi on Ibid., X, 22, 23
Devalakas, all of whom are not considered to be real Brahmins. In fact, they are treated as outcasts.\footnote{450}

Ninthly, what is offered to the deity, whether flowers or food, must not be taken by any one and must be thrown away in water. Acts of expiation are prescribed for taking such offerings which are called technically nirmālya.\footnote{451}

Vide:

निबद्धितं यज्ञस्य पुष्पं फलमथापि वा ।
तत्त्वाधिक्यात्मिनि प्रोक्तं तदन्वत्तेन वर्जितं ॥

Sks Śivarātra.V.48,49.

The name ‘Sāttvata’, the description of Devalaka as a priest for worship and the practice of taking nirmālya prove that the Pāncarātra Āgama deserves severe condemnation and so is totally invalid.

Finally, the derogatory expressions found in the Vaikhānasa texts against the Pāncarātra Āgama and in those of the Pāncarātra against the Vaikhānasa are to be taken into account while considering the question of validity. The Vaikhānasa which is based on the authority of the Vedas, should be considered as not only valid, but also ancient. The Pāncarātra Āgama, it is argued, must therefore be treated as later in origin and unauthoritative.

\footnote{450} Āgamaāprāmānya, p 8

\footnote{451} Vide:

विभवो नित्याविहितं ग्रुद्रं सुनिश्चितं मोच्यसूच्यते ।
अन्यायाविवेधं निर्भावितं सुकृतवा चालायणं चरेत् ॥

Cited in Sr. p 82 as taken from the Brahma purāṇa

Cf. Pars XII 36b, 87a, VII 44a for the prima facie view. See Das gupta S. N. History of Indian Philosophy III ch XVI for an account of objections of this kind.
The Vaikhānasā texts frequently refer to the Pāṇcarātra practices as non-Vedic, tāntrika and as harmful to the people. The Vaikhānasā system is claimed to have been taught formerly to Vīkhanas by Nārāyana Yājñavalkya and others introduced into it the mantras of the Ekāyana recension when there was some danger to the system.

The Vaikhānasā is called Saumya and the Pāṇcarātra, Āgneya. The latter was revealed by Vāsudeva to safeguard the former. The former must be adopted for offering worship in villages and cities, in palaces and private houses. The latter should be confined to forests, hills, the seashore, banks of rivers and the confluence of holy rivers and the sea. That system which was adopted at first for excavating the ground for the construction of the temple must be continued to be adopted for subsequent purposes. The other system should not be brought in on any account.

Vide

आदी पञ्चनमामात्रित्वं तदेव परवेषाद्रिकम्।
तेन कुर्यार्थातिष्ठान्ते न कुर्यार्थसंस्करम्॥

SA LXXVIII II

If an attempt is made to mix up one with the other, the kingdom or administration of the locality will suffer. If an adherent of the tāntrika system touches the idol or enters the sanctum sanctorum of the Vaikhānasas, reinstatement and reconsecration must be done according to the Vaikhānasā system. If the Vaikhānasā mode is to be adopted in a temple which is based on the Pāṇcarātra Āgama, there is no harm. But the reverse will be attended with grave consequences. Those who meddle with the Vaikhānasā mode would go to hell.

452 SA. LXXVIII 2-12, VK 77
A person who offers worship to an idol, whether of Śiva or Viṣṇu, through the tantrika mode is a Devalaka. That country will be prosperous where the Vaikhānasa system is adopted. Any other system, when followed, will not yield any result. The Lord is stated to favour the Vaikhānasa method and to like only the Vaikhānasas who are His own sons, while those who follow the practice of initiation are His adopted sons.454

The Pāñcarātra texts too do not favour the mixing up of the practices enjoined by them with those of the Vaikhānasa texts.

Vide:

यद्विन्म्म्भ येन शाख्येन समारथ्यं पुरा भिज ।
शासाद्य वा तत्स्तेन शाख्येनैव नस्येते ॥
तत्थ्रमंतरेष्वच यो वजेदन्यवर्षना ।
राजो राष्ट्रश्च करुण्य विनाय कर्तुमिन्तति ॥
न कर्तुचित्विदि श्रावः प्रकृतीच्याख्याति ॥
शाख्यमिन्द्रदौष्टिवेश शान्ति दोषो भवेदवम् ॥

(cited from the Kālottara in PR p,100)

The Vaikhānasa system is severely condemned as yielding misfortune, and as ugly and impure. This mode is there to be replaced by the Pāñcarātra system.455 In general, the rejection of the Vaikhānasa mode of worship and the rules for purification, if the temple and the system of worship are connected with their priests or practices, are found treated in most of the Samhitās of the Pāñcarātra Āgama under the heading of Prāyatnottara.

454 Ibid LXXVIII, 25-27, cf. ibid 36, 37 LXXVIII, 62b-64, KA, XXXVI 32-35, 36, 37, 45

455 Vide

नन्दु च वैष्णवसंतुन्नसारिषु काश्यपेऽप्रमृचिमार्गिता वात्रेषु
शाख्येषु तदन्तुविन्धिषु वाचिकारकश्येषु संयोगबोधितरुपेषु
अगवत्यतिचार्चितारुद्धस्य पूर्णसुपदिशस्त्रैषु किं पञ्चराष्ट्रे?

However, the *Samhitās* called *Ratnatraya*, namely, *Paṇḍkara*, *Jayākhyā* and *Sāttvata*, do not have such insulting references to the *Vaiśhānasa* system.

When the idol in a temple where the *Pāṇcarātra* mode is followed is touched by the followers of the *Vaiśhānasa* tradition, the idol is to be bathed in milk. It requires re-installation according to the *Pāṇcarātra* mode.

**Vide**

बैष्णवसेवस्तु संस्पृष्टे पवित्राणेन लुध्वति ||
आराधितं स्वमागेन प्रतिष्ठामाचरेतः पुनः ||

*PārS.* XIX. 373.374.

Offering the bath to the deity is of different kinds. "The worst of the lowest kind" will have to be offered when the idol is touched by women or those who have not had *upanayana* or the *Vaiśhānasa* Brahmins or those who are not *Vaiṣṇavas*. *Homa* to pacify the evil influence will have to follow.

**Vide**

स्त्रीमित्रवृजङ्गनीतीव्रवः तथा बैकानस्लेलिहः ||
अवैपावेवरी संस्पृष्टे बिवे त्वस्माधामसमु ||
स्तनपनं विष्ववलस्य शाल्लिह्मोदिकिं चरेत् ||

*IS* XIX 135b, 136.

The *Pāṇcarātra* system must, on no account, be replaced by any other system of worship. The *Vaiśhānasa* mode of worship is stated to be opposed to the *Pāṇcarātra* system.

**Vide**

यत्वदिष्टम लोके पूवसिद्धान्ताविरोधि ततः ||
प्रतिष्ठामादतोद्योऽन्नविश्वं सांव्यजेदूकः ||
बैकानस्लेलु तत्त्वेषु हृद्वाण्युपापेमु च ||
विचित्रतान्त्र जातानि विरूध्यानीति किं पुनः ||
पश्चात्विन्दानेन पूजयन्ते प्रतिष्ठिते ||
नान्येन पूज्यं कार्यं विन्दुपाधि क्रियान ||

*PārS.* XIX. 548-550.

ASV—19
A priest who has had initiation in a temple according to a particular system, must not attend to excavating the ground and other acts according to another. It is not proper for one who is a teacher or priest to change the system of which he is a follower.

Vide:

एकत्र दृष्टिनस्तन्त्रे सिद्धान्ते वा दिनेत्रमः ||
किमानं कुयुद्धन्यत कर्षणादीस्थितिसुख ||
आचार्यकमथार्थिवज्ञ पूजार्थ मधुमिसः ||
तत्त्वमेदे च सिद्धान्तमेदे चापि न युज्यन्ते ||

Paś, IV 19 131-2

The Vaikhanasa system and those of the Saivas are declared as non-Vedic and as not benign (asaumya), while the Pañcarātra is saumya. Hence worship should not be according to these modes.

Vide:

श्रीवैक्षणसाध्यां चाचर्येश्रे कदाचन ।
वैक्षणसाध्यैवैदिकवािक्षमुखिवार ॥
श्रीवैक्षणसाध्यार्थ चाप्यसाध्ये तद्ह्रावक्त ।
सामव तु सार्थवाच वैव तस्मात्साध्ये विशिष्यते ॥

Viś XXXIX.279,280

The Pañcarātra system is stated to be the reverse of this in the Vaikhanasa Agama.

Vide

सामव बैवानसां प्रोक्तमार्गेयं पाराराधकम् ।

Sa. LXXVIII.56.

The Pañcarātra mode of installation of the deity is enjoined even when the preliminary rites are performed in accordance with the Vaikhanasa or Saiva mode.

Vide;

कर्षणादिकतं पूर्व बैवानसाधिवानि: ॥
पाराराधन शास्त्राभ्युच्च स्थापयेतु पुष्पोत्समम् ॥
At the same time, it is stated that the two must not be mixed up with each other.

Vide

tamayau svarnapratlavena n kuśaṅcāntraśankramu

Ibid.285b

The Vaikhānasa system is stated to have been expounded by Bhārgava (Bhrigu or his descendants) for the well-being of the Vaikhānasas. This must not be adopted by the twice-born either for their private or public worship.

Vide

vaikhānasaḥhitaśya śāstraṁ bhārgavavinitim

naśydhyāṁ hi jñānaṭeṣu ātmano 'dhyāy āyaḥ

Ibid 289b-290a

Those who take to the vānaprastha order are stated to be of two kinds, namely, Vaikhānasas and Sūtas. The latter offer worship according to the Āgama taught by Bhārgava Bhrigu, it is said, expounded this Āgama for the pratilomas.\footnote{456}

Vide

yate vaikhānaśaḥ: pūjakaḥ bhārgavāgampanuṣkaḥ

pratilombhitaśya bṛgurenā tattvamīritim

Vs XXXIX 295.

The systems of Pāńcarātra and Vaikhānasa must not be mixed up as this would lead to total destruction.

Vide

pratanāṁ sāṅkarāṁ tatra vajṛyamaṃkumānīniṣṭhaḥ

tattvamsāṅkṛtyoṣaṁ śarve tattvamānandāya

Ibid.297.

\footnote{456} One is said to be a pratiloma in social status, if he is born of a higher caste woman and a man of lower caste.
In many respects, the Agamas differ from each other, and so diverse results happen when the practices prescribed by them are adopted. The deities who are installed by the procedures of different Agamas, would get enraged when the ways of worship get mixed up, and would bring ruin to the worshippers.

Vide

नास्तवं सच्चिदः पर्यथ्यं शौचं सर्वं विनाशकं ।
वैचारिकसमन्धर्थं नस्मात्तपरिवृज्जेत् ॥
स्थाप्तयस्थापिताः कैशीतु स्वस्थानवर्जिताः ।
देवताद्रूपकोपेन सर्व नद्यस्यसंशयः ॥

Ibid. 302, 303.

Elaborate rules of expiation are prescribed when the practices of the Pāñcarātra system get mixed up with those of the Vaikhānasas. 457

Thus, both the Vaikhānasas and the Pāñcarātra Agamas prohibit the adoption of the practices prescribed in each other. On this ground, it is contended, the Vaikhānasas is held to be valid, leading to the declaration of the Pāñcarātra Agamas as lacking authority.

Right from Yāmunaścārya who wrote the Agama-prāmāṇya defending the validity of the Pāñcarātra, scholars have been putting forth fresh grounds to maintain it.

The Pāñcarātra system was revealed by Nārāyana Himself.

Vide.

पाण्डाराजस्य कृत्स्यं वचि नारायणः कथम् ।

Mbh Śānti CCCLIX 68a

इति महोपपिष्टं चतुर्वेदसम्बन्धितम् ।
सांवधयोगकृतं तेन पाण्डाराजातुद्राहितम् ॥
नारायणसुभोक्तीर्णान्तर्देवात्मकः ॥

Ibid. CCCLVIII. 62, 63a

457. VIS XXXIX
Nārāyana is stated here to be only the 'speaker' (or expounder) and not the author of the Pāñcarātra. It is a great Upaniṣad related to all the four Vedas and built up by Sāṅkhya and Yoga. When the Supreme Being is mentioned here as the 'speaker', the validity of this Āgama cannot be questioned. The Ekāyana recension is claimed to have been the basis for the development of the system. This is said to be the root of the big tree of the Vedas, of which the Rk and others are the branches. Of course, this recension is now lost. The question does not therefore rise about its validity, much less whether that validity is intrinsic or otherwise. Thus, the Pāñcarātra Āgama is as valid as the Vedas are held to be.

The Pāñcarātra Āgama is thus based on the contents of the Vedas. It is pro-Vedic, not because Vedic mantras are frequently cited for the rituals, but also because its tāntrika mantras are based on Vedic passages. Certain Gāyatri mantras are found evolved out of the Vedic Sāvitrī and included as part of Vedic passages. This adaptation of the Vedic pattern is followed in Pāñcarātra Āgama and therefore cannot make it anti-Vedic.

The practices of a sacramental character are not non-Vedic, but are based on the Pāñcarātra tradition which in turn is based on the Ekāyana recension. The ceremonial practices of the Pāñcarātra system are exclusively based on this recension and do not deserve condemnation, as is the case with the practices of the Vaishnava system which are based on the Vaishnava-sutra.

With reference to the practice of pāncasamskāra enjoined by Pāñcarātra tradition, it must be said that while the Vaishnava

458 Paś I 1 55 Pārś I 78 The Ekāyana recension is included in the ChU VII 1 2

459 Cf. Om gām ganapataye namah is based on Om ganapataye namah (LT XXXIII 63)

460 Nārāyana Upaniṣad, 5, 6, 7
tradition recognizes mere birth in the family of the Brahmans who belong to the Vaskhānasā-sūtra as itself a qualification for its members (who have had upanayana) for worshipping God ceremonially, the Pāñcarātra system prescribes an initiation in the form of pañcasamskāra. With the liberal intention of permitting every person, irrespective of caste and sex, to worship God personally, this act of initiation is enjoined. The procedure of pañcasamskāra is not Vedic, but its practice has sufficient Vedic authority. Vedic mantras are used and the procedure is on the lines of the Kalpasūtras. This is not a proof for the Āgama's non-Vedic character. The pañcasamskāra is the only initiation (dīkṣā) for the Sudras and women and a second one for those who have had upanayana. Such initiation is not an anti-Vedic practice in the case of the twice-born, for a special initiation 461 is ordained even for those who have had upanayana for performing certain Vedic rites.462 This is also called 'yaññadīksā.'

Vide:

मातृप्रेमिकविज्ञनं द्वितीयं मौनिनविनये।
तुलीयं यज्ञश्रवणं द्विजस्य अवतिच्छवः।

MS II. 169

With this special initiation, the Ksatriya and Vaiśya are declared to have become Brahmans.

Vide:

ब्राह्मणो वा पशु साहयते यो कीर्त्तेत।
तत्कालाज्ञानवेदयावदि ब्राह्मण इत्यावेदयति।

Āpastamba Srauta X II 5-6

The pañcasamskāra makes one who receives it Vaiṣṇava, which Vyāsa calls kṛtalakṣana. Thus the second initiation is not enjoined by the Āgama only. It is taken to have been inspired by the Srauta practice.

461 Special initiation is ordained only for those who get a general kind of initiation. For details, see P. V. Kane, History of Dharma Sastra, Vol. II, Part 2, pp. 1137-40.
The charge which is levelled against the *Pāñcarātra* that those who are not qualified for the *upanayana* are also given this initiation and declared qualified for worshipping God, cannot be sustained. The *rathakāra*, who does not belong to any of the first three castes and is not entitled to the *upanayana*, is permitted by the *Srautasūtras*, to consecrate the Vedic fire.\footnote{462} Similarly, permission is given to the *niṣādasthapati*, who is not also qualified, to have the *upanayana* to perform sacrifices such as the *Agnihotra* and *Darśapūrnamāsa*.\footnote{463} It is also curious to note that the *rathakāra*, who is held to be not qualified to the *upanayana*, is allowed to have it under certain circumstances. When viewed dispassionately, one can see the growing tendency of a liberal and broad-minded attitude in extending the application of the rules of the *Kalpasūtras*. This is not conservatism, but progress. It is this tendency that is witnessed in the *Pāñcarātra* Agama.

That the *Pāñcarātra* tradition is not anti-Vedic becomes evident from the creation of the *tāntrika mantras*. No attempt is made to stretch the rules of the *Kalpasūtras* beyond limits and deprive them of their sanctity and individuality. The *tāntrika mantras* are not really Vedic, but they could be treated as *mantras*. There are instances of even ordinary non-Vedic passages having been elevated to the level of *mantras*. Such passages find their place in the *Vaikhānasa*\footnote{464} texts also which are held to be Vedic to the core. The objections against the *Pāñcarātra* tradition which are noticed in the *Kūrmapurāṇa* and elsewhere should have been raised with a view to safeguard the Vedic traditions from getting mixed up with *tāntrika* ones.

\footnote{462} Eg, *Dikṣāniyesti* of *LT*, Introduction. p 14.

\footnote{463} See note under fn, 133.

\footnote{464} Vide

बाराईं वर्द्वं मधीघरं वज्रवांध्रणम्

*VK*, p. 368 Cf. *SA* XXXVI *PaS*, IV, 13. 137-143;
When God declared that *Sruti* and *Smriti* are His commandments and that He could be known only through the *Vedas*, what is meant is that the *Vedas* are of supreme validity and the *Smriti* comes next to them when it does not clash with their authority. Otherwise, the epics, *Purāṇas* and the host of kindred works would have to be treated as of no authority. Like the Āgama which was taught to his disciples by Vikhanas on the basis of the teachings of the *Vedas*, the Pāñcarātra Āgama too was revealed by God Himself to sages and, as Vyāsa put it, this Āgama, revealed by God, represents the quintessence of the *Upaniṣads*. The validity of both the Āgamās cannot therefore be questioned.

The *Utpattiyasambhavādhikarana* forms part of the second chapter of the *Brahmasūtras* called *Avirodhādhyāya*. Here it is shown that the concept of *Brahman* as developed in the first chapter cannot be controverted by any concept of any other system whatsoever. This must imply that this *adhikarana* dealing with the Pāñcarātra system, should be interpreted to prove that it is not authoritative. This is claimed to be pre-supposed by the author of the *Brahmasūtras*.

The view of Sankara on this *adhikarana* is contained in his *Brahmasūtrabhāṣya*, which is the earliest available commentary. He interprets the *sūtras* here as refuting the view of the Pāñcarātra system, that the self called Sankarāṇa is born out of the Supreme Being, Vāsudeva. His objection is directed only against this doctrine. He admits openly that the other aspects of this Āgama are not refuted.

**Vide**

यो ८०५६ नारायण: परोज्यक्तात् प्रतिद्व: प्ररमात्मा सवालासाल 
आत्मनात्मानमनेरकाया व्यूिांवस्थित तथा निराकरिवते। (II. 2. 43)

This is because the *Upaniṣads* recognise this self-manifestation 465

अस्मातनाद्याराघन्न न प्रतिविष्णुते

*(Ibid.)* 2. 2. 42.

465. *ChU.* VII. 28. 2,
Nor is there any objection to worship as prescribed by *Abhīgamana*. Even if Saṃkarsaṇa and others are to be treated as gods, then there will be four gods to be recognized which goes against the *Pāñcarātra* tradition that Vāsudeva is the only one Supreme Deity. If they are qualities, namely, knowledge etc., then this amounts to treating, for example, the same 'Saṃkarsaṇa' as a person and also as his quality. This position is inadmissible. Besides, Saṃdilya is stated to have given up the study of the *Vedas* and taken to that of the *Pāñcarātra* system. This goes against the authority of the *Vedas*.

From this, it appears that Saṃkara is not against the *Pāñcarātra* *Āgama* as such, except for the doctrine that the self, *Saṃkarsaṇa*, arose from Vāsudeva. From the name of the *adhikarana* and the first *sūtra* there, it seems that the entire objection against the *Pāñcarātra* tradition is based upon this contention only.

The Viśistādvalta thinkers treat this *adhikarana* as conveying not merely the objection to the *Pāñcarātra* tradition, but also the answer in favour of its validity. The first two *sūtras* represent the *prima facie* view and the next two show that the *Pāñcarātra* *Āgama* is valid. There are certain *adhikaranaṇas* in the *Brahmasūtras* which are of this kind in containing both the objection and answer for the particular concepts or theories treated therein.

The first *sūtra* (II.2 39) which refutes the statement of the *Āgama* that the self in the form of Saṃkarsaṇa is born, is based on wrong premises: for this *Āgama* does not state anywhere

486. *'Adhikarana* is thus defined.—

बिषयोऽविद्याद्वै पूर्णपक्षस्तथोस्थरम् ।
निर्णयथेति पञ्चाः शास्त्रेदिखिकारण स्पष्टतम् ॥

*Sabdakaśipadruma* I. p. 37,


ASV—20
that the self is born, but emphatically declares that the soul is eternal. The statements made in the Agama text that the self, mind and ego are born must be taken to mean that the deities presiding over these are born. Besides, this Agama passage must be interpreted like the Upaniṣad passage which says that he who has no birth is born in several ways. By 'birth' self-manifestation is meant. It does not mean that the mind and ego are produced from the self as stated in the sutra II 2.40, for all these are stated to be produced from Brahman.

The sutras, II 2.41-42, could be taken to convey the siddhānta view. According to the sutra 41, the objection to the statement that the self, Samkarṣaṇa, was born of Vāsudeva, cannot stand, as Vāsudeva and the other three are only of the nature of knowledge and the origin (of the world). That is, these four are only Brahman which is knowledge and which represents the original cause of the world. The words, 'self', 'mind' and 'ego', denote Samkarṣaṇa, and others who manifest themselves in particular forms. Hence the question of the self getting birth does not arise. The very same Agama text which states that the self, Samkarṣaṇa, is born of Vāsudeva and the mind, Pradyumna, from the self, declares that matter and the self are inseparably connected with each other and that the self is known definitely to be beginningless and endless.

467 Tattvārthāpara III 13.1,

468 Vide.

एततस्माजायते श्राणो मनस्लवभिन्निन्यायाणि च (MU II. 1. 3)

Also यो वासुदेवो भगवान् स्वतः स्वपुरुषां वा स्वस्वरूपेः ।

शेष: स एव राजेन्द्र जीवः संक्षणंः प्रभुः ॥

संक्षणाच धयो मनोभूतः स उच्चते ।

प्रयुक्ताः सत्त्वकं द्वजस्वतः सः ईश्वरः ॥

(Mbh. Śanti, CCCXLVIII, 39, 40.)
Vide —

\[ \text{व्यासिक्रिय सेवन्यस्तस्याः पुरुषस्य च} \\
\text{स व्यासिक्रिय स्तत्तत्त्वो परमाध्येन लिखितः} \]

Pars. II, 19.

This passage runs counter to the one which refers to the birth of the self, and so the latter passage should be taken to mean that there is no birth for the self from Vāsudeva or for the mind from the self. 'Birth' must be taken in the sense of self-manifestation, as is done in the case of the Upaṇiṣad passage:

अजायमानो बहुधा विजायते

(TA III.13.1)

Regarding the sūtra, II.2.42, it must be noted that it is interpreted differently in different systems of thought. The particle 'ca' in it does not have any additional sense of argument, but only the sense of objection or contradiction to what is contained in the previous sūtra. It is claimed to mean that what is taught in the Pāñcarātra Āgama stands contradicted. This contradiction should rise only from the Vedic passages as referred to in the sūtras, II 2 39–40. Such passages as the Chāndogya Upaniṣad (I 1 1) and Brhadāranyaka Upaniṣad (II 4.5,) enjoin meditation as the means of getting moksa. The Pāñcarātra texts, on the other hand, prescribe worship of God, primarily in the form of the idol. Hence a contradiction to this Āgama prescription is held to be found in the Vedas.

This kind of interpretation does not stand to reason, for the very aim of the Āgamas is not to prohibit the method of meditation, but to prescribe idol worship as an easier way which could be practised by all without distinction. So it is not anti-Vedic. Rāmānuja's interpretation which is based upon that of Yāmunaścārya, seems to be reasonable. That the self is born is contradicted in the Āgama texts is the sense of the sūtra II.2.42.

The objection of Saṅkara is not justified. If the four manifestations of God as Vāsudeva, Samkarṣaṇa, Pradyumna
and Aniruddha are quite independent of one another, there is the question of more than one Supreme Being. But these are only the manifestations of the same God and so have only functional differences. The other objection which is based on the adoption of the *Pāñcarātra Āgama* by Śaṅdilya is not also tenable, for Śaṅdilya did not question the validity of the *Vedas*. He could not obtain satisfaction from them, which is an indication of his difficulty to get it. This does not suggest his irreverence towards the *Vedas*, and as such the Āgama tradition is not opposed to the Vedic tradition. Hence no objection could be raised against the validity of the *Pāñcarātra Āgama* on the basis of this *adhikarana*, which aims only at silencing the objection that was entertained against its validity at the time when the *Brahmasūtras* were composed by Bādarāyana.

It is interesting to note in this connection the views of some other schools of thought on this *adhikarana* Bhāskara, the exponent of the *Bhedābhedavāda*, treats all the *sūtras* in this *ahhikarana* as directed against the validity of the *Pāñcarātra Āgama*. While interpreting the *Sūtra*, II 2.41, he questions the propriety of taking the self, mind and ego as the self and notes that the episode of Śaṅdilya is directed against Vedic authority.

Madhva, the exponent of the *Dvaita* school, takes a different attitude. This *adhikarana* is, according to him, not directed against the *Pāñcarātra Āgama*, but against Śāktaism and Śaivism. The rise of the world from Śakti cannot be admitted, nor should Devī, Tripūrā and Bhairavi be treated as the source of the world. Śiva also is not the cause. If knowledge is held to be the cause, then that itself, being the Supreme Reality, could be admitted to create the world. The Vedic passages declare Viṣṇu as the cause, and so any other interpretation stands contradicted, as it is opposed to Vedic authority. It is a matter of opinion as to how far this interpretation could be admitted.
The previous adhikaraṇa called Paśupatyadhikaraṇa (II. 2. 35-38) is devoted to the rejection of the systems which are devoted to the worship of Śiva. It is not the Paśupata system alone that is meant there, but all of them, including the system of Śaivism. Hence this adhikaraṇa cannot be concerned with Śaivism. Treating it as directed against Śaktism is meaningful, but the Śakti cult is not totally free from the principles of Śiva’s worship. In a way, this cult may be taken to have been condemned in the previous adhikaraṇa itself, though not fully. Anyway, Madhva’s interpretation is original, and avoids the difficulty which Saṅkara and Bhāskara were required to face, namely, partial acceptance of the validity of the Pāñcarātra doctrines. The Viśisṭādvaita interpretation is sane and sound for that the objection to the validity of the Pāñcarātra Agama is noted and the refutation of this objection is admitted. Treatment of a prima facie view and its rejection at the end in one and the same adhikaraṇa do not affect the unitary concept of the adhikarana.

Nimbārka, the exponent of the Svabhāvika-bhedabheda-vāda, interprets this adhikarana as containing the refutation of the system of the Śāktas. Śakti cannot be the cause, as no effect could be produced by it without the control of Purusa over it. The sūtra 40 (which is numbered by him as 43) means that Śakti cannot be the cause, if Purusa is the agent. The sūtra 41 (numbered as 44) admits Śakti to be the cause, if it rests in Brahman. That Śakti could not be admitted as an independent cause is conveyed in sūtra 42 (numbered as 45), as it is contradicted by Śruti and Smṛti. In this context, it is curious to find that Kaśmira-bhaṭṭa, the sub-commentator of Nimbārka’s Brahma-sūtra-bhāṣya which is called Vedānta-pārījāta-saurabha, follows the Viśisṭādvaitic interpretation in his Kaustubhaprabhā. Nimbārka thus follows the line taken by Madhva.

469, Tattvamārtinda, p. 552.
Vallabha, the founder of the Suddhādvaita school of Vedānta, notes that this section is against the school of the Bhāgavatas. He holds that objection is taken against only one aspect of the Pañcarātra doctrine, namely, the rise of the self, Saṃkarṣaṇa, from Vāsudeva. While interpreting the sūtra, II 2.44 (according to his numbering), he writes that the objection against the Pañcarātra cannot stand, if all the four vyūhas are of the form of knowledge and the origin of the world. Objection would however be valid, if all are to have absolute independence.

As regards the objection raised here on the passage of the Āgama which mentions the birth of the self, Saṃkarṣaṇa, from Vāsudeva, it is difficult to understand what made the exponents of the schools which are opposed to the spirit of this adhikaraṇa, ignore a passage of the Taṭṭtiriya Upaniṣad (III.13.1). While the word ‘jāyate’ used there is not objected to with reference to Brahman’s birth, objection is raised when it is used with reference to the self. By taking the sense of the root, ‘jān’, as standing for ‘prādurbhāva’, it is quite easy to note that ‘birth’ means only emergence or manifestation. Only what already exists will make its appearance. Similarly, the root, ‘nas’, meaning ‘adarśana’ denotes disappearance and not destruction or annihilation. As such, when the self is said to be born, what is meant is that it has been in existence even before its appearance which is possible only as encased in a physical body. Hence Saṃkarṣaṇa is a word used to refer to a deity who has emerged from Vāsudeva with a body and also to mean the self (jīva) which it controls.470 It is in this sense the following passage is required to be understood:

यत: प्रसुता जगत: प्रस्तिस्तोयेन जीवान्यसस्तर्जे भूम्याम् ।
(Nārāyanīya Upaniṣad 1)

Regarding the objection that the Pañcarātra Āgama is not included in the list of subjects which are intended to be studied,

470. LT VI. 13.
it must be understood that the list enumerating fourteen subjects in the \textit{Yājñavalkya-smṛti} (1-3), is not exhaustive, for there is another list\textsuperscript{471} which mentions eighteen subjects, adding four more, namely, \textit{Āyurveda}, \textit{Dhanurveda}, \textit{Gāndharva} and \textit{Arthaśāstra}. \textit{Itihāsas} are also included here. Similarly, the \textit{Āgamas} are to be considered as a subject of study, and their absence from the list does not declare their invalidity.

The word, \textit{\textquote{Sāttvata}}, did refer to a Vālsya tribe which became elevated in social status by the birth of \textit{Kṛṣṇa} in it. But it came to denote the \textit{Pāñcarātra} system and hence lost its pejorative sense. The validity of the system does not lie merely in its name. It is the doctrine that proves its validity. Therefore, the word \textit{\textquote{Sāttvata}} is derived in more than one way so as to make it deserve the name of the system. One of them connects it with the word, \textit{\textquote{Sat}}, which means \textit{Brahman}. Those who believe in \textit{It} or do work (i.e., worship) for \textit{It} are called \textit{\textquote{Sāttvantaḥ}}. Their system is called \textit{Sāttvata}.

\textbf{Vide}

\begin{center}
\textit{सत् सत्त्वं श्रवं तदन्तः सात्त्वन्तः।}
\end{center}

Or, \textit{सत्त्विका ग्रहविद्याप्रिये कर्म शास्त्रं वा सात्त्वत्त् तत्कुर्विन्म भाचक्ष्याणो वा सत्त्विकः}:

\textit{Parāśarabhaṭṭa: Bhagavad-guṇa-darpapa on Visṇusahasranāma, S\textsuperscript{loka} 54.}

The second way of explaining it is by taking it as delighting those who adopt it.

\textbf{Vide}:

\begin{center}
\textit{सात्त्वयति (सुखयति) भाधितान} (\textit{Ibid})
\end{center}

\textsuperscript{471} V., P., III, 8. 28-29.
A third way is by taking the word ‘Sāt’ in the sense of the Supreme Being:—

Vide:

सात् (परमात्मा) स शेषामस्तीति वा सात्वताः;
सात्वस्तो वा महाभागवता।

(Ibid.)

This word ‘Sātvata’ may mean a despicable person in its conventional sense. When it can yield another acceptable sense, through etymology, the latter sense should be preferred, particularly when the conventional one could be left aside. Otherwise, the word ārāya472 which is grouped here, along with the word, ‘Sātvata’, should mean a low-born man, while the conventional sense of a learned teacher is to be preferred.

The word ‘devalaka’ refers to those who are not initiated according to the Pāñcarātra rites and who worship deities like Rudra.

Vide:

भवेहवलको यो वै सदकावलिकेः।

Cited in the Agamāprāmāṇya p.72

Vide

शिवकेर्षयो: पूजासेवकाः हि स चरेत्।

दुःष्टताः सर्वकार्येऽशु ते वेदवलकाः स्मृताः॥

KA XXXVI 32,33.

Thus, there is no stigma attached to the priest who offers worship in the temple according to the Pāñcarātra tradition, and hence invalidity could not be attributed to the Pāñcarātra system on this ground.

472. MS. X. 23 Cf. Agamāprāmāṇya, pp. 68-71,
Nirmālya is prohibited to those not devoted to God. Sandal, unguent and others which represent nirmālya, are applied to the holy idol of Viṣṇu and become purified. They purify the devotees of Viṣṇu who take them. So it is sinful to refer to it and food offered to Viṣṇu in degrading expressions. When these are offered to Viṣvaksena, they become defective as nirmālya, and so they could be partaken before being offered to Viṣvaksena, by the devotees of Viṣṇu. Hence the Pāñcarātra Ṭagama does not lose its validity for prescribing the partaking of ‘nirmālya’.

Lastly, the authority of the Pāñcarātra system cannot be assailed on the ground that the Vaikhānasa system contains vehement attacks on this Ṭagama. That the Vaikhānasa is based on Vedic authority cannot be an argument in favour of its superiority over the Pāñcarātra, since the latter is also based on the Vedas to a limited extent and this can be used as a defence in its own favour. Mutual recrimination is noticed in the texts of both the Ṭagamas, and so it is not easy to settle the authority of one at the expense of the other. It would be prudent to treat each one as valid without reference to the other. In all probability such passages which condemn the authority of each other should have got into these texts at a later date. Vedānta

473. Par.S XXXI 197-199,
474. Vide, Āgama-prāmāṇya, pp 74-78
475. Par.S. XXVII. 24b, 25a VS. offers a wise interpretation. Nirmālya is a reject when offered to other deities (XXIX 12). This text refers to the view of some scholars who hold that what is offered to Viṣṇu, must be taken by His devotees. (Ibid. XXIX 13a) Cf, Naradīyasambhūta XXIV. 80b 81.

The following passage is it is worth noting:

\[ \text{तेष्यो द्वाराय नेत्रेण मधुपकङ्कुरःकरम्} \]
\[ \text{फिचित्स्याय युज्याय विष्णकलेखः पूर्वतः} \]

II. 122b, 123a

ASV—21
Desika remarks that such passages should have been interpolated by those who were greedy (or eager) to occupy forcibly each other's place and thereby were keen to taste the sugarcane of pleasure, or by bachelors who were degraded priests.

Vide:-

ताति नूतिसमयभाषणकालीकीकृति: प्रक्षितानि परस्पर-स्थानास्फलणलोपेवऽदुस्मिन्न पूजकारप्रनविषेषितानि।

PR. p 101,

It is possible to offer some kind of defence for this mutual attack. Each system is anxious to speak of itself in the highest self-praise. Naturally, to achieve this, it is required to throw mud at the other.

Vide:

न हि निन्द्रा निन्द्यं प्रचूरं बच्चो भवि सुनिन्द्रित्यप्रहारांसितिविचिति।

Hence serious thought need not be bestowed on this question. One of them must not be unduly extolled, ignoring the intrinsic worth of the other.

Such indulgence in mutual accusations is not confined to these two Agamas. The Vedas too contain passages which illustrate this tendency.

Vid.:—

अग्मः कुस्या तत्पादं भ्रजुगिरदो कुथा वाक्ष्यमितं सारामयो यथा कथन नोण्ड: सत्त्व प्रोक्तिः सत्यं नेतृभूतस्य।

Aitareya Aranyaka, II 3 6 8.

The sense of this passage is as follows:

अक्षिपतिः पुरोहिनम् (I 1.1) is a ph.

प्रात: प्रात: ससुरन्ते ते ब्रह्मन्त्व (Aitareya Brāhmaṇa V 31 6a) is an utterance (gāthā) There is a passage technically called kumbyā which takes the form of giving instruction for good conduct.
Vide:

आचार्यिकार्युता कुम्या।

(Sāyāna on ibid.)

This is illustrated by the following passage:

ब्रह्मचार्यस्वयोपासन कर्म कुरु भ्रा खुरुष्या।

S.P. Br. XI.5.4.5.

The ṛk cited above is of a general nature. The gāthā and kumbyā given above are treated as particular ṛks. All the three are metrical and are of a definite length and so are held to be within limits (mīta).

इन्हें त्योजित्वा वायवस्य (T.S. I.1.1 1)

is a yajus passage.

अर्ने महाँ अलि ब्राह्मण भारत (T.S. II. 5 9.1.)

is a nigāda which is stated as of the nature of addressing another. Then there are arthavadās which are referred to here as vrthā vāk.

Vide

वेदवाच्या या च राजसभायं परिधासिद्धप्रेषोष्टे

सा लब्धि वृथा वाकू

(Taittiriya Brāhmaṇa III.5.3.1)

The yajus, nigada and vrthā vāk together constitute one whole and are treated as yajus itself, but the formation here is not regular and so is said to be not within a particular limit (amīta).

3. The Praṇava is uttered as part of the Sāma chants as in व्रोपिति सत्यं न

This is not true (anṛta) that is, it is a lie.

Here the Yajurveda and Sāmaveda are referred to as inferior to the Ṛgveda. The latter alone has regularity, while the Yajus has no regularity and the Sāma is only music and has no relevance to reality. The purpose of this passage is not to ridicule or condemn the Yajurveda and Sāmaveda, but to show how
superior the *Rgveda* is to both of them. A passage of this kind occurring in the *Aranyaka* of the *Rgveda*, illustrates how contradictory passages occur even in the *Vedas*. This does not prove the other two *Vedas* to be invalid.

Similarly, the *Samaveda* is condemned by treating it as belonging to the departed souls and contrasting it with the *Rgveda* which is said to be divine and with the *Yajurveda* stated to be human. Hence its sound is impure.

Vide:

अङ्गेद्रो देवतुल्यो यजुवेदस्तु मानुषः ||
सामवेदस्तु पिन्यः स्यात्मस्यांसृतिविघ्निनः ||

*MS IV 124*

The passage which mentions Sāṅgiliya to have been disappointed in not getting at the truth by studying the *Vedas* and to have become enlightened by studying the Pāńcarātra doctrine must also receive the same interpretation. The reference to his disappointment with Vedic study is not intended to devalue the *Vedas*, but to extol the Pāńcarātra *Āgama*.

Similarly, it is said that, when weighed against each other, the *Mahabhārata* was found to be heavy, while the *Vedas* were light. This is only praise conferred on the importance of the *Mahābhārata* at the expense of the *Vedas*.

Vide:

चत्वार एकतो बेदेऽ भारत वैकस्मेकतः ||
समागतेः सुरविभिस्तुलामारोपितं पुरा ||
महद्वेच च गुरुद्वेच च भिमामणे ततोदधिकम् ||
महद्वाच गुरुद्वाच महाभारतमीरितम् ||

*Mbh Ad. I. 297,299.*

Thus these statements convey that while a particular text is intended to be extolled, other texts are given an apparent condemnation. This must be treated only as *arthaavāda*, and so the texts which are condemned cannot be treated as
unauthoritative. The mutually recriminatory passages in the Pañcarātra and Vaikhānasā texts can only show that each of these Āgamas is valid, without getting affected in the least by such condemnation.

The Pañcarātra Āgama should not be treated as unauthoritative, because of the alleged deceitfulness of Vāsudeva as stated in the passage:

वासुदेवाभित्रानेन केनचिद्विविधेऽनुमाः
प्रणीतं प्रस्तुतं पत्त्रशिलां निधिनुमो चत्रम्।

(cited in the Āgama-prāmāṇya p. 23.)

The Pañcarātra Āgama was revealed by Narayana who is identified with Vāsudeva and glorified in the Upaniṣads as omniscient and compassionate, and so evil designs could not be attributed to Him.

The Vedās, are claimed to be intrinsically valid by not being the composition of any author. But their authority could be questioned, as they too contain contradictory passages like works of human authorship. 478

Vide:

1. भतिरावे षोडशिनं गुढ्याति।
   नातिरावे षोडशिनं गुढ्याति।

2. उदिते जुझोति।
   अनुविते जुझोति।

3. श्रीविष्णुयजेत।
   यवैष्णवजेत।

We may resolve the contradictions by treating the first set of passages as giving rise to different results when the practice is

carried out independently, the second as intended to be practised by persons with different qualifications for each and the third as to be carried out at different times.\textsuperscript{477}

The Pāñcarātra Āgama, though it has an author or proclaimer in omniscient Nārāyaṇa, is free from all kinds of defects such as deception, delusion and perversity. It is therefore valid, and the more so, because it gives correct knowledge about the Lord. The glorification of Viṣṇu in this Āgama as the supreme among the gods, is a question already settled in many of the texts which declare, on the authority of the Upanisads, that He alone is great. Such texts are in the Mahābhārata, Viṣṇupūrāṇa, Varāhāpurāṇa, Manusmṛti and others. In particular the Mahābhārata plays a significant role here. It is in the Sāntiparvan of the epic that the Pāñcarātra doctrine gets detailed treatment. The author Vyāsa, who gets the entire credit for this, is believed to be not different from Bādarāyaṇa, the author of the Brahma-sūtras\textsuperscript{478} Hence the objection to the authenticity of the system is questioned in the Brahma-sūtras (II. 2 39-42) and is answered in favour of admitting the Āgama’s validity.

The origin of Ekānti-dharma, which is the basic foundation from which the Pāñcarātra Āgama is developed, is described in

\textsuperscript{477} Srutaprakāśika on II 2 42

\textsuperscript{478} Sudarśanāsūtra cites passages from the Skandapurāṇa to support the identity of Vyāsa with Bādarāyaṇa (Sruti-prakāśikā, Madras edn. with ten commentaries, pp 59-80) Vedāntadesikā also cites the above passage Vide. Tattvātikā (Madras edn with ten commentaries, p. 73) He cites a passage from the Bhāmaś of Vācaspatimitra

Vide 

\begin{verse}
भाषा च परमाध्यवक्तायता—
गृहस्तुवहने वेदध्यासाय परवेधसे ।
बानशुक्लक्षणाराय नमो भगवते हृदे: ।
\end{verse}

All other exponents of Advaita dispute this identity. For a detailed account on this matter, see SVOI. VII
an interesting way in the Sāntiparvan, ch.358. The sages called Phenapa were the earliest persons to practise this dharma. Valkhanasa got it from them and Soma received it from Valkhanasa. Then this dharma disappeared. In the Cākṣuṣa cosmic epoch, Brahmā got it from Soma who taught it to Rudra, who imparted it to the Vālakhilyas in the Kṛtayuga. Then this dharma disappeared for a second time. In the Vācika manifestation of Brahmā, it appeared from Nārāyaṇa who imparted it to the sage, Suparna, who preached it thrice whence it got the name Trisuparna. Vāyu received it from Suparna and preached it to the sages. Again, this dharma went out of sight. Nārāyaṇa brought it out and taught it to Brahmā.

Vide:

चर्म चाक्रवर्ता जगाभ नरस्यं सल्लेखितम्
आरण्यकेन सहितं नारायणसुखोज्ज्ञतम्

Mbh Sānti, CCCLVIII. 30b,31a.

Brahmā created the world with the help of this dharma. He taught this to Svārociṣa Manu from whom his son, Sankhaśadā, got it. It passed on from him to his son Sudharmā. All these happened in the Kṛtayuga. This dharma then disappeared for the fourth time in Tretāyuga. Nārāyaṇa brought it out and taught it to Sanatkumāra from whom it was acquired by Viraṇa Prājāpati who taught this to the sage Raibhya. It was then transmitted to his son Kukṣipāla. The dharma disappeared then for the fifth time. Nārāyaṇa taught it again to Brahmā from whom it passed to the sages, Bṛhīṣadās, from them to the sage Yṛṣṭha who studied the Sāmaveda and from him to King Avikampana. Again, for the sixth time this dharma was lost. Brahmā was then taught this in his seventh birth by Nārāyaṇa. Dakṣa got it from Brahmā and gave it to Yṛṣṭha, his grandson by his daughter. From him it passed to Ādiyā and then to his son Vivasvān. At the beginning of the Tretāyuga, Vivasvān gave it to Manu who taught this to Ikṣvākū. Again it disappeared and was restored by Nārāyaṇa who taught this to Nāroḍa.
This system is called *Pañcarātra*, wherein the Lord's manifestations are one, two, three and four under various reckonings. The *Sāṅkhya, Yoga, Vedas* and *Āraṇyakas* (which stand for the *Upanisads*) form part of the system.

Vide.

कल्याणविवाहो वा कन्यु त्रिपुहुँसङ्खितः ।
त्रिपुहुँसङ्खिपि साधनात्मकुपुहुँसः हदयते ॥
एवमेक सांख्ययोग वेदारण्यकमेव च ।
परस्परायज्ञान्येतार्न पाण्डरालेव च कथयते ॥

*Ibid* 81

The *Pañcarātra* doctrines were promulgated by seven sages called *Citraśikhandins*. Their names are Marici, Atri, Angiras, Pulastya, Pulaha, Kratu and Vasistha. They wrote 1,50,000 *ślokas* The Lord commended what they composed as authoritative, conveying His commandments. Svayambhuva Manu and after him Usanas and Brhaspati preached them. King Vasu received them from Brhaspati. Vasu practised them and then the system disappeared.479

The *Citraśikhandins* mentioned here are only the well known seven sages whose names are given differently in some sources.480 Whether Vasu obtained these doctrines from Brhaspati requires consideration. An account of the practice of these doctrines by Vasu is given in the *Mahābhārata, Śāntiparvan*, Chapter 343. King Vasu performed the *Āsvamedha* No animal was offered as victim, but instead the effigy of an animal, prepared out of grains brought from the forest. Viṣṇu was pleased with this and appeared before the king and received the offering, but was invisible to others. Brhaspati who was the priest there, became angry when the king informed him that Viṣṇu received the

479 *Mbh Śānti*, CCCXLIII, 28-52.

480 The seven sages who are called *Citraśikhandins* are included among the nine pupils of Viṣṇuas. See fn 287.
offering in person. He blamed the king for discarding the animal sacrifice and using the effigy of an animal made of flour in its place. Besides, the Lord did not appear before him. Bṛhaspati refused to associate himself further with the performance of the sacrifice. The sages, Ekata, Dvīta and Trita, the mind-born sons of Brahmā who were present there, recounted their vain attempts to visualize the Lord. In spite of severe penance, they could not see Him. Bṛhaspati was then convinced, and he helped Vasu in completing the sacrifice.

From this account, it is clear that King Vasu was following the principles of religion as set out in the Pāñcarātra doctrines. Bṛhaspati learnt about them only on the occasion when the sacrifice was performed by Vasu. It is only possible to say that Bṛhaspati agreed to continue his participation in the sacrifice, when convinced of the value of the Pāñcarātra doctrines by the sages; and in this sense, he was also an exponent of these doctrines.

An account of the visit paid by Nārada to Śvetadvīpa gives some information about the Pāñcarātra Āgama. Nārada went to an island called Śvetadvīpa and found certain persons who had no sense-organs, did not take food and were motionless. They emitted fragrance. He saw there the three sages, Ekata, Dvīta and Trita. They told him that at the conclusion of their

481 These are stated to be sons of Brahmā (Mbh. Śāntu CCCXLIV. 6).

There are hymns in RV, SY and SV for which they are seers.

Vide RV IX. 33, 3 4, 10 1 3. Their hymns glorify Viṣṇu. Yāska derives their names in different ways.

त्रितस्तीण्मतो मेघया बस्मूचापि वा संख्यानमैवबामितेतम् ।

Nirukta IV. 6.

About the inadequacy of penance, vide:

न शक्यस्वर्वा द्रष्टुदुममाभिम्ब वृहस्पते ।

Mbh. Śāntu, CCCXLIII, 25.

ASV—22
penance for a thousand years, they were advised by an incorporeal voice to go to Svetadvipa and meet the holy persons there. Accordingly, they did so, but could not see anything there, being blinded by light of extreme brilliance. They could not see the Lord, but with divine grace they again performed penance and beheld men white in complexion, resembling the moon in lustre, and ever uttering mantras with folded palms. This was mental japa. All of them were of the same uniform splendour. Suddenly, a flash of light appeared before the sages who saw a group of people uttering the word ‘namah.’ The vision of these sages became blinded by their extreme brilliance. Only the following sloka which they were uttering was heard by the sages.

Vide

जिन ते पुण्डरीकाक्ष नमस्ते विश्वमावन ।
नमस्ते उस्तु हसीकेश महापुरुष पूज ॥

A breeze was then wafting fragrance. Those persons were conversant with the fivefold division of time (pañcakāla) and they were exclusively devoted to Hari (Visnu) and worshipped Him with great devotion through mind, speech and action. The sages felt that the Lord should have presented Himself before them, as they heard those persons utter words indicating the Lord’s presence. These sages, however, could not behold the Lord. Those persons did not observe the presence of the sages there. A voice addressed the sages asking them to wait till Treta-yuga. The sages were doing japa from then onwards. As yet, they had not seen God and they informed Narada that he too could not do so.

However, Narada went to Svetadvipa and praised Hari, addressing Him and using several expressions such as ‘Pañcarātra’, ‘Vaikhānasā’, ‘Śrīvāsa’, ‘Vāsudeva’ and others. The Lord appeared before him. Narada praised Him. The Lord said that even Ekata and other sages could not behold Him. After directing him to go away from that place, lest his presence
should disturb the devoted life of the persons there. He went out of sight 482

Nārada witnessed then those persons entering into the Lord. This is called *vīlaya*, which is described in the *bhūtaśuddhi* process. Vāsudeva is declared to be the soul of all beings, Saṃkarṣaṇa the self, Pradyumna the mind and Aniruddha the ego 483

In the brief period when Nārada beheld the Lord, the latter gave him an account of His divine descents. Ekata and others were born as monkeys when the Lord incarnated as Rāma. Nārada learnt that the Lord had four forms (Vāsudeva, Saṃkarsana, Pradyumna and Aniruddha). The Lord referred to Himself as Sāttvata instead of as Kṛṣna.484

After the Lord disappeared, Nārada went to Badarikāśrama and learnt the *Pāñcarātra* doctrines from Nārāyaṇa. Vyāsa is stated in the epic to have gone to the Milky Ocean and returned to the hermitage 485

The doctrines of the *Pāñcarātra Āgama* are set forth by Vyāsa. Aniruddha is the lord of creation. Nara and Nārāyana explain the glory of Bhagavān. The descent of God as Hayagrīva and the *Ekāntidharma* are well depicted. The Lord is stated to be the expounder of the *Pāñcarātra*.

Vide.

पाण्डारकथा कृत्सन्नः चक्छा तु महावान स्वयमः

*Mbh Sānta*, CCCLIX. 68.

482 Ibid. CCCXLVI
483 Ibid. CCCXLVII.
484 Ibid. CCCXLVIII. 85.
485 Ibid. 62-80
486 Ibid. CCCXLIX. 69
487 Ibid. CCCLIV.
488. Ibid. CCCLVII, 47-78, CCCLVIII.
The contents of Chapters 342 to 359 of the Sāntiparvan show how the Pāñcarātra doctrines arose from Narayana and were expounded through the ages. The statement that Vaikhānasa obtained them from Phenapa suggests that the Vaikhānasa system is ancient and was not different, as it is held now, from the Pāñcarātra. Vaikhānasa was taught the Ekāntidharma by Phenapa, and this is called Pāñcarātra.

The accounts given in the Vaikhānasa texts are confusing. Vaikhānasa is said to be Śrīśāstra, having the name 'Ekāyana'. In another context, Yājñavalkya and others are stated to have scented danger to the Vaikhānasa system and created another in which the Ekāyana mantras were freely used. This came to be known as the Pāñcarātra. If this be the case, either the Vaikhānasa system (which was also called Ekāyana) should have been using the Ekāyana mantras and as such could not be different from the Pāñcarātra, or the former must not have been based on the Ekāyana recension. When the account given in Chapter 358 of the Sāntiparvan is considered, it seems that the Vaikhānasa was the forerunner of the Pāñcarātra. Perhaps these are not two systems with minor differences, but only one and the same system with different names. That this is probable is evidenced by the use of mantras in which the names of Vāsudeva, Śaṅkaraṇa, Pradyumna and Aniruddha occur. At least, the second and third belong to the Pāñcarātra. Vāsudeva is not given prominence in the Vaikhānasa system.

The account given in the Mahābhārata refers to bhūtaśuddhi, but there is no reference to yantra and mudrā. The Ekāntidharma.
which was expounded and promulgated by several authorities at different periods, should have been practised exclusively by the descendants or pupils of Vikhanas who developed a nyāha doctrine consisting of five deities—Viṣṇu, Puruṣa, Satya, Acyuta and Aniruddha. As the dharma continued being expounded and developed, the Kṛṣṇa cult should have given rise to the caturnyūha concept which forms part of the Pāñcarātra but is not noticed by the Vaiṣṇava system. The Vaiṣṇava may have had its development in a single family professing the Vaiṣṇava-sūtra, and so was not adopted by others. The Pāñcarātra, on the other hand, had to appeal to a very large community which had no specific doctrine for worship.

It is at this time that the two systems had to assert their individuality and superiority over each other in a spirit of rivalry. The texts in both the systems therefore contain passages of mutual attack, and these should be treated as interpolations made by those who were interested in advocating their own doctrines. It is thus that we find certain passages which contradict one another. When viewed without bias, the two systems seem to have had the same source, though their development might have been in slightly different directions.

It is said in the Mahābhārata that Āditya got the Ekāntidharma from Jyesṭha. He taught this at the beginning of the Tretāyuga to Vivasvān and it passed on from Vivasvān to Manu and from Manu to Ikṣvāku. This Ekāntidharma consists in the practice of devotion exclusively to Viṣṇu. To be devoted, one has to carry out the act of worship which is of various kinds and is brought under karma- or kriyā-yoga according to Patañjalī, the author of the Yoga-sūtras. This dharma can

494 JS IV 13b-14a.
495 SA LXV 117, LXXVIII. 4, VS XXXIX. 278, 279, 285b.
496 Mbh Śānti CCCLVIII. 41-53.
497 Bhāja-vṛtti on YS, II. 1
be equated with the *karma-yoga* taught in the *Bhagavadgītā* where the Lord mentions that it was taught by Him to Vivasvān who transmitted this to Manu. From Manu it passed on to Iksvāku. Then it disappeared. The order in which this *karma-yoga* was transmitted is the same as in the case of Ekāntidharma in the epic. The contention of many scholars is that the *Bhagavadgītā* does not refer to the teachings of the *Pāñcarātra*. Yet the order in which the doctrine was handed down is the same in both the *Pāñcarātra* and the *Bhagavadgītā* and the temptation is irresistible to discover the *Pāñcarātra* doctrines in the *Gītā*.

The doctrines of the *Pāñcarātra Agama* must be admitted to be of ancient origin. They were known to Vyāsa, the author of the *Mahābhārata*. The *Vaisnavadharma-parvan*, in the *Āśvamedhika-parvan*, contains an account of the *Pāñcarātra* doctrines. The concept of *vyūha* is frequently referred to there.

The *Jitante Stotra*, which contains 128 *stokas* in six sections, is a *khila* of the *Rgveda*. The verses are unaccented. When Nārada visited Śvetadvipa and met the sages, Ekata, Dvīta and Trīta, they advised him to repeat a *Jitante śloka* and taught the *stotra*. Then, Nārada went to a mountain called Jayanta where Brahmā was performing penance and taught it to him. Accordingly, this found a place in the epics and the *purāṇas*.

The first five sections are expected to be recited each at a part of the day into which it is divided according to the *Pāñcarātra* system. The last is to be recited at any part of the

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498 *Bh G* does not teach the doctrines of the *Pāñcarātra*, as is clear from the absence of reference to the *vyūha* doctrine and the fivefold division of the daily routine.

499 *Mbh* *śīva CII 84, CIV 84-89.

500 The *Jitante-stotra* is stated to have formed part of the *Rgveda Khila* by Periyavācchan Pillai in his commentary on this *stotra*. 
day. The name of the stotra is taken from the first sloka which has already been quoted in the earlier account of the visit of Nārada to Śvetadvīpa and which begins with the words, "Jītam te".

Some of the concepts of the Pāñcarātra system are found here. For instance, God has six auspicious qualities which are the foremost among His countless qualities. The three vyūhas, Samkarsana, Pradyumna and Aniruddha, have each two of these qualities. The number of vyūhas and the divisions of the day are also mentioned. The doctrine of self-surrender which has a special importance in the Pāñcarātra Agama, is referred to frequently. The Lord's figure is gloriously depicted and the left hand of the Lord holds the club which is a particular feature of the idol.

The date of this work cannot be settled. The opening stanza could have been there from the very earliest times. This is treated as a mantra in the Pāñcarātra texts, some of which contain an exposition of it. By itself, it does not convey any particular concept of the Agama. The stotra as such could have been composed during the period when the particular concepts became fully developed. It cannot be late in origin, as most of the Pāñcarātra works refer to it and cite passages from it.

501 Jitante Stotra II 30, V 2.
502 Ibid IV 4
503 Ibid II 31, IV 5
504 Ibid. 18, 19, 32, III 3, IV 9, 10.
505 Ibid V 4, 8
506 Ibid II 4, 5, 22
507 LT. XVII. 20
508 AhS. LIII.
AGAMAS AND SOUTH INDIAN VAISNAVISM

The *Visnupurāṇa* contains some of the doctrines of the *Pāñcarātra* system. Vasudeva is the Supreme Lord. He is present everywhere and everything rests in Him.

Vide.

सर्वं अस्त च वस्त्रयज्ञे वेष यतः ।
तत्तत् वासुदेवे म् विद्यात् परिपङ्खे ॥

*VP. I 2. 12.*

The word, ‘Bhagavān’, refers to Viṣṇu, possessing the six qualities of jñāna, sakti, bala, aśvarya and tejas without a tinge of any blemishes.

Vide.

शान्तिकिंवले सर्वोऽर्थयते जातामङ्गोपतः ।
भवचक्रवाच्चनि चिन्ता हृदयुगादिभि ॥

*VP. VI 5 79.*

Viṣṇu with Śri is the Supreme Reality. Śri is never without Him.

Vide:

निश्चल्येष जगाधाताद विष्णो: श्रीरापायिनी ।
यथा सर्वातो विष्णुस्तथेवेऽविनोत्तम ॥

*VP 1 8 17.*

She is Tusti and Sakti.

Vide

सन्तोषः स्मरणबालकमोऽस्तमित्रप्रेम शाश्वतः ।

*Ibid* I. 8 17.

अवग्रहः गद्यापाणि: शाक्तिविद्याज्ञोत्तम ॥

*Ibid.* I. 8. 29a

510 *VP* VI. 5, 75, 80, 82.
511 *Ibid.* VI. 5, 74, 78, 85
She awards mokṣa to the selves.

Vide:
यज्ञविधा महाविधा गुज्जविधा च शोभने ।
भात्मविधा च देवि तथं विमुक्तिफलवायिनी ॥

_Ibid._ I. 9 120.

There is mention of the four manifestations of God in nyūha form 512

Viṣṇu pervades both matter and the selves and is the Self
of all. Both the animate and inanimate beings are enveloped
by Viṣṇu's power which sustains them. This power is of the
nature of these.

Vide:
प्रथानेतवस्थितो व्यापरी वेतनात्मात्मवेदनः ।
प्रथानेच पुमाःक्षेव सवे भूतात्मसूयतः ॥
विष्णुशक्तिया महादुःध्वं वृत्त संस्क्रयधर्मिनिः ।
तयोऽसैव पृथ्वभावकारण संश्रयस्य च ॥

_VP._ II. 7. 29, 30.

शक्ति: सापि तथा विष्ण: प्रथानपुरुषात्मकम् । 513

_Ibid._ II 7 32a.

These doctrines which belong to the Pāñcarātra system, are
dealt with in this Purāṇa. Its date must be before the fourth
century A.D., as a reference is made to it in the Manimekalai, 514
a Tamil classic composed about the third century A.D.

Since these doctrines are of ancient origin, they could have
been incorporated in this Purāṇa, but the indebtedness of the

512  _Ibid._ V 18 88.

513. That Śri is the source of matter and selves is admitted by both
the Vaikhānasa and Pāñcarātra Āgamas. _Vide_—_VK._ pp. 493-494, _LT_,
6, 3-25  514  See fn. 183

ASV—23
Pāñcarātra texts to it, at least for some of them, cannot be completely ruled out.

The tenets and some of practices which pertain to the Pāñcarātra are mentioned in the Bhāgavata God is sāttvatām pati, the leader of the Śāttvatas The fourfold manifestation of the Lord is frequently referred to He has Śrī as His consort and has the six qualities Reference to the self as ‘jīvakośa’ indicates the author’s acquaintance with the Pāñcarātra doctrine. There is no method other than prapatti to get mokṣa This Purāṇa is doubtless late in origin and contains references to the tāṇṭrika mode of worship But this is not of much help in determining the antiquity of the purāṇas.

The Visnudharmottara, Śāndilyāsmṛti, Purāṇas like Pādma, Vārāha, Gāruḍa, Linga and Vāmana and the Itihāsasamuccaya contain topics dealt with in the

515 Ibid Bh I 2.14
516 Ibid. I. 5, 37.
517 Ibid. I 16, 30.
518 Ibid I. 3 36
519 Ibid X 82.48.
520 Ibid. XI 12 15
521 Ibid XI 11 37 Abhinavagupta (C 1050 A.D.) mentions the name ‘Bhāgavata’ and its eleventh skandha and quotes the 17th sloka in the 20th chapter in his commentary on Bh. G
522 Part III
523 Cited in RTS I. p. 424
524 Uttarakaṇḍa ch. LXXXVIII.
525 LXVI 11, LXIX. 25a.
526 I 137.
527. II. 7
528. XIII-XVIII.
\textit{Pāñcarātra} texts. The dates of these works have not been fixed with any degree of certainty. It is therefore hard to find out whether the \textit{Pāñcarātra} texts are indebted to these sources or whether what they say on these doctrines should be considered to bear the influence of the \textit{Āgamas}.

The ancient Tamil classics contain a graphic description of the gods, particularly \textit{Viṣṇu}. The account is identical with that given in Sanskrit works like the \textit{Viṣṇupurāṇa}. The \textit{Paripāḍal}, which is a collection of small poems composed about the beginning of the Christian era, has six pieces devoted to the praise of Viṣṇu. Among them, the third selection is said to refer to Viṣṇu as glorified in the \textit{Āgamas}.

Vide - \textit{Viṣṇudu ahanra kēḷv\r\u0984 anattīnum}
Paripāḍal III. 48.

The word 'kēḷv\r\u0984' is taken to mean \textit{Āgama}. The four \textit{vyūha} manifestations of Vāsudeva, Samkarsana, Pradyumna and Aniruddha are mentioned in the following lines:

\textit{Senkatkāri karunkan vellal,}
\textit{Ponkatpaccai paśikan mā al.}

\textit{Ibtd. III. 81 12}

The two passages cited above require some consideration. The word, 'kēḷv\r\u0984', in the first passage need not necessarily mean 'Āgama', much less the \textit{Pāñcarātra}. The \textit{Vaiṣṇavasā \textit{Āgama}} too glorifies Viṣṇu exclusively. It may mean any text like a \textit{purāṇa} or some other kind of religious literature.

While interpreting the second passage, the commentator, P. V. Somasundaranar, writes that the two lines refer to Vāsudeva, Samkarsana, Pradyumna and Aniruddha respectively, as they can be identified from their colours, black, white, red and green. He bases this identification on the black complexion of Kṛṣṇa, who is treated as Vasudeva (son of Vāsudeva), and the white one of Balarāma who is the same as Samkarsana and who
is taken to be Ādiśeṣa descended on earth Vāsudeva is, however, not Kṛṣṇa, but the primeval Lord. The colours of the four deities are given differently in the Pāñcarātra texts. According to one version, they are white, red, yellow and black, and another has it that they are white, blue, yellow and black. The second version mentions that Śāmkarsana’s colour is similar to that of indranila, a sapphire which is blue in colour.

These two lines of the poem may, however, be taken to denote the four deities through their representation by their colours, without considering discrepancies in the colours of the deities as given in the different versions. The Pāñcarātra doctrines should be taken to have been popular in Tamil Nadu long before the beginning of the Christian era as the Paripādal is taken to have been compiled about the first century A.D. 532.

Such a date may not be accepted by some scholars who would offer a different interpretation. The colours may stand for the complexion of the Lord in the Kṛta, Tretā, Dwāpara and Kali yugas respectively. The Vaiṅkānas and Pāñcarātra texts and the Bhāgavata make a reference to this concept. If this interpretation is regarded as forced, the conclusion will not be in favour of the prevalence of the Pāñcarātra doctrines at the beginning of (or prior to) the Christian era, but it may accept the prevalence at that time of a concept of a general kind which is not characteristic of any particular Agama.

530 Bh XI 5 20-32
531 LT, X 27-38. For a slight difference in the account, see Maṅavālamanahāmuni Tattvārayabhāṣya, p. 103
532 See Introduction to the Parīś,
533 VK p 103
534 SS V 82-92, of LT. XXXVI. 62-63.
535 See under fn. 513.
The same work refers to the shrine of Viṣṇu at Tirumāliruṅcolai near Madurai in Tamil Nadu. It mentions the black-complexioned Kṛṣṇa and white-coloured Baladeva. The banners of the two deities help in identifying them. Similarly, the temples of Kṛṣṇa and Balarāma are referred to in the Śilappadikāram, and Puranānūru. In both these works, the two deities are identified by their compositions and also by their banners.

The mention of Balarāma in the above texts may suggest that the Pāñcarātra concept is meant here. Or Balarāma could have been respected, as He is considered as representing an incarnation of Viṣṇu. So the cult of Vaiṣṇavism may be indicated here. Particularly, we have to take into account the fact that the Vaikhānasa form of worship is adopted in the temple at Tirumāliruṅcolai where both Kṛṣṇa and Balarāma receive worship. Or this need not indicate the prevalence of the Vaikhānasa Āgama during the period, for the Vaikhānasa Āgama does not attach importance to the worship of Balarāma and Kṛṣṇa as supreme deities.

A composition of Tirumangai Āzhvār is held to refer to the Pāñcarātra Āgama in a passage where the words, ‘apam nūl’, occur. But this may refer to any text that is based on the Vedas. The Āzhvārs refer to the different complexions of God in different yugas. They mention the five weapons of Viṣṇu, including the club (gadā) which has to be held in one of His hands according to the Pāñcarātra tradition, and by a

536 Paripāda, III, IV, XV
537 Kṛṣṇa and Balarāma Śilappadikāram, V. 2 171, 172.
538 Puranānūru, 56.
539 Periyā Tirumozhi X 6 1 See com by Periyavaccān pillai.
540 For instance, Tiruccandaviruttam, 11.
541 Ibid 24, 97.
542 LT, XXXVIII, 54.
whom Vāsudeva and Arjuna are adorable. This would mean that Vāsudeva and Arjuna were considered as fit to be worshipped. Posing a question as to why the word, ‘Vāsudeva’, could not be taken as derived from the word, ‘Vasudeva’ with the suffix ‘-āṇ’, according to the Aṣṭādhyāyi (IV 1 114) in the sense of offspring, Patañjali, the author of the Mahābhāṣya, remarks that the word ‘Vāsudeva’ here is the name of a god and not that of a Kṣatriya, the latter sense referring to Vāsudeva, a Kṣatriya.

Vide:

नैष शब्दियाख्या संख्रेष्ठ सत्तावण: तत्त्वभवत:  
Mahābhāṣya on ibid.

The Kāśikāvṛtti offers a clear explanation:

लंक्रेष्ठ देवताविशेषस्य म शब्दियाख्याय

The word ‘Vāsudeva’ which then is required to be taken as the name of God is derived in the Padamañjari:

बतत्त्वसिद्ध सत्तमेतिभूतवेयोपरमात्मन पण्ड: संख्रेष्ठ

Here the author, Haradatta, mentions that Vāsudeva is the name of the Supreme Being (Paramātman). He adds further that when it is said in the Kāśika that ‘Vāsudeva’ is not the name of a Kṣatriya, it is implied that it is not a patronymic. The compound ‘Vāsudevārjunābhyaṁ’ is of the dvandva type and must have the word, ‘Arjuna’ as its first member because of the less number of vowels, according to the rules

अजाधिनतम् ।

and

अच्छाचतरम् ।

(Aṣṭādhyāyi, II.2.33,34).

But in accordance with the Vārttikā,

अस्थविन्तं च

(on II.2,34).
the word 'Vasudeva' denotes one worthy of respect and so is placed as the first member.\textsuperscript{546}

This evidence proves that about 800 B.C., the period of Pāṇinī, the word, 'Vasudeva', already meant the name of a person who is shown respect. That it is not the name of a Ksatriya is made clear by Patañjali who lived about 150 B.C. One can say that Pāṇinī may not mean God, but only the son of Vasudeva. But it cannot be wrong to hold that Patañjali must have been following a tradition to which Pāṇinī also belonged. 'Vasudeva' is the name of God and not of Vasudeva's son alone. As the later commentators explain, there is justification for taking the word 'Vasudeva' in the sense of the Supreme Deity of the Pāñcarātra system. This would give a date about 800 B.C. when the Pāñcarātra doctrines became developed into a system.

It is held by some scholars that Arjuna, whose name is mentioned in the sūtra cited above along with that of Vasudeva, was also respected and that there was also an Arjuna cult in vogue then, which however became merged into the Vasudeva cult and came to be forgotten in later days.\textsuperscript{547} This contention deserves serious consideration. Four different suffixes are enjoined in the sūtras (II 3.96-99) in the sense of 'bhakti', which may mean attachment or liking as the illustration āpūṣṭa, pāyasika, māhārājika, nākulika, pāṇiniya and others suggest. Similarly, 'bhakti' can be taken to mean devotion in the case of Vasudeva and mere affection in the case of Arjuna. Arjuna received perhaps respect from some admirers for his valour or his intimacy with Kṛṣṇa.

There are certain inscriptions of the centuries preceding the Christian era which suggest unmitakably the worship of Vasudeva.

\textsuperscript{546} Kāśikā on the Astādhyāyī IV 3. 98.

\textsuperscript{547} Arjunāyana was a living creed in Jaipur and Agra areas, according to Samudragupta's Allahabad inscription Corpus Inscriptionum Indicarum, Vol III p. 8, ed. by Fleet
during that period. The Basnagar Inscription which belongs to the 2nd century B.C., identifies Vasudeva with Krishna. It mentions a column with the figure of Garuda on its top as erected by Heliodoros, the son of Dion and an inhabitant of Taksaśila. He is referred as a Bhāgavata. He came as an ambassador from the court of Antialkides to King Kaustubhputra Bhāgabhadrā. The column is for Vasudeva, God of gods. It was not erected as a symbol of victory, but as connected with the temple of Viṣṇu situated on the spot. Perhaps there was a temple of Vasudeva which required a column, and that was raised by Heliodoros.

Another inscription, of the first century B.C., has been found at Ghosundā in Rajasthan. It refers to the construction of a stone-enclosure called Nārayāṇavatika for the images of Vasudeva and Samkarṣaṇa by a devotee of Śiva who performed the āśvamedha.

Vide

कार्तिकेयं राज्ञा मागवतेन गाजायनेत् वाराहराजुः
स्वेतात्रेयाः समेधयाजिन्ता भगवद्यां संकर्षणवाच्चुद्रववाहामिति
स्वेत्वार्षायं पूजाशीलामप्रकारो नारायणवाठकः

Sircaṅ: Select Inscriptions, pp 91 f.

It is found here that both Samkarṣaṇa and Vasudeva had temples and enclosures in stone, implying their worship. The temples or at least the images of the two deities should have already been there. The word ‘Samkarṣaṇa’ which occurs here as the first member of a compound of the dovandv type has no sanction according to the rules of grammar, since Vasudeva is held to be more worthy of respect than Samkarṣaṇa. Perhaps, Samkarṣaṇa is here to be taken to refer to Balarama, elder brother of Krishna, and so he is to be treated with greater respect.

ASV—24
There is an inscription belonging to the first century A.D. at Morawell, seven miles west of Mathura. It is called Saudas and records the installation of five viras by a lady called Tosa. The five viras are taken by Luders to be Baladeva, Akrūra, Anādhraṃṭi, Sārāṇa and Vidūratha. T.N. Banerjee identifies them as Śāmkarṣaṇa, Vāsudeva, Pradyumna, Śamba and Aniruddha. This evidence is not in favour of the prevalence of the Pāñcarātra. It is only the Vaishnava Āgama that admits the concept of the panchaviras. Even the opinion of Luders does not support any Āgama tradition.

To the first century A.D. belongs the Nanaghat cave inscription (Bombay State) of Naganikā, the Satavahana queen. It contains the expression, "Namo saṁkarṣaṇa-vāṃdevānām." Naganikā’s husband performed a number of sacrifices, including the asvamedha. The position of the word Śāmkarṣaṇa as the first member of the compound is to be justified in the same way as in the Ghosundī inscription.

The inscription of Pravarasena II in the 18th year of his reign and those of Skandagupta and the copper plate grant of Prabhāvatī Gupta, daughter of Chandragupta II, contain the words bhāgavata, paramabhāgavata, bhagavadpādanudhyāta and atyantabhagavadbhakta all of which suggest the prevalence of the Pāñcarātra doctrines. But it is possible to take the words bhagavat and bhāgavata as not referring to any particular Āgamic source, but as reverent references to God as Viṣṇu. The Vaishnava texts use generally the name, Viṣṇu, to denote the Supreme Being. They use off and on the name, Bhagavān, also to refer to Him. And so the words, bhagavat and bhāgavata, need not be from the Pāñcarātra exclusively.

549 Epigraphica Indica Vol. XXIV, p. 194.
550. Luders' Inscriptions.
551. T.N Banerjee.
554. V.K. pp. 507, 508; S.A. Appendix II, 1.89.
Finally, the Bhāṇa, ‘Pādatāgītaka’ of Syāmilaka refers to a temple of Pradyumna.

Vide.

वष बलु प्रचुरंदेवाययातनस्य वैजयताममितिभिसिति

(p 24)

The word, ‘deva-yatana’ shows that worship of Pradyumna was in vogue in the seventh century A.D. There seems no other reference to a separate temple for Pradyumna.

As there is not any serious objection to admit that the composition of the Mahābhārata and the beginning of the Kaliyuga almost coincided, doctrines of the Pāñcarātra Agama, as they are treated in the Sāntiparvan of the epic, could not be later than this date. Due respect should be given to the tradition which mentions that the doctrines recorded in the version received by Nāradā, were revealed for the seventh time, and that they were originally preached in the Kṛtayuga. To the sophisticated mind of the modern scholars, such an ancient date for these doctrines, or as a matter of fact for any aspect of Hindu culture, is not only absurd, unsupported as it is by circumstantial evidence, but also is against the trend of current thinking which assumes civilization to have been preceded by a period of pre-literate society. The existence of a society in the remote past which could have evolved and nurtured theistic concepts, framed the ways and means of adoring God and developed them through practice, is, according to modern scholars of the West and those of the East who have chosen to

555 Syāmilaka, the author, could have been a friend of Bṛhadabhāṣṭa, the famous prose writer. He was a kinsman of Bṛha and a great scholar and poet. Vide Harsacarita III, p 37. He cannot be be identical with Syāmilaka, the teacher of Mahimabhaṣṭa (1050 A.D.), as he is cited by Abhinavagupta (c 1000 A.D.). Therefore he may be placed as a contemporary of Bṛha (c 800 A.D.) Some scholars place this work before 500 A.D.

Vide — Dr Dasaratha Sarma, 'Date of Pādetāgītaka,' Ganganath Jha Research Institute Journal, XIV, Parts 1-4
abide wholly by the verdicts of the former, opposed to the dictates of reason and thinking. Absence of historical data is, of course, a handicap in arriving at a conclusion on many of these issues. On this account, it is not absolutely necessary to discard tradition as baseless. At any rate, the *Mahābhārata* needs to be placed in the remote past, and so the *Pāñcarātra* doctrines could be admitted to have received development about 3000 B.C.

It will be of interest to note that *Pāñcarātra’s* antiquity is borne out also by some literary evidence. Bāṇa, the author of the *Harṣacarita*,556 is the earliest Sanskrit poet to mention the *Pāñcarātrikas* as the followers of the *Pāñcarātra* system. The *Brahmasūtras*557 take note of the objection raised against the validity of the *Pāñcarātra* and offer also the refutation of this Saṅkara558 (c. 800) is the earliest commentator on the *Brahmasūtras* to offer his views on the *Pāñcarātra* doctrines. Utpala’s (c. 850 A.D) *Spandapradīpikā*559 quotes from a *Pāñcarātra* *śruti* and *Pāñcarātra* Upanisad.

Vide:

पापश्रुद्वादिलिवी- यद्वला सोपानेन प्रासादमार्गेऽत् 
प्लवेन वा नर्त्ते तरेत् नद्रण्ड्राभिषेण जि अंगवान् शास्त्रा अवगततः।

Here ‘Sāstā’ refers to Viṣṇu.

पक्षारोज्ञवदः शास्त्रा वैकुण्ठ इति कीतितिः।

LT XV 18a

पापश्रुद्वादिलिवी च वक्ता च वाच्यं च भोक्ता च भोज्यं च।

p 40

556 p. 237
557 II. 2, 39-42
558 *Brahmsūtras,* ed. by Dr. J. J. Pilgrim, p. 4245.
559 *Vijayanagar Sanskrit series*
Some more passages are also quoted in this work under the general name of Pāñcarātra. Names of the texts are also mentioned such as Jayā, Sāttvata, Pauśkara, Viśnuyāmala, S'rīkālparā, Vashāyasa, Hamsapārāmesvara, Saṃkarṣānasūtra and Jābālasūtra.

The last-mentioned two works may be taken to suggest that there could have existed in Kashmir some aphorisms of the Pāñcarātra doctrine associated with the authorship of Saṃkarṣaṇa and Jābāli. Perhaps this Saṃkarṣaṇa is the same as the character with this name playing the role of the Pāñcarātrika in the Āgamādāmbāra of Jayanta.560

Jayanta (c. 880 A.D) argues in his Nyāyamāñjarī and Nyāyakalikā 561 in favour of the validity of the Pāñcarātra Āgama. Bhāskara (c. 900 A.D) who commented upon the Brhmasūtras, was well aware of the Pāñcarātra doctrine. Rājaśekhara, the reputed dramatist of the same period, refers to the Vyūha doctrine of the Pāñcarātra system.

Vide:

नाथवतंत्र: कवय: पुराणा: ससूमा बहुतोप्यवनुशासितारः ।
सप्तवरानु व्याकुल ममानुषसप्युद्धस्मककर्षणवासुदेवाः ॥

Kāvyamīmāṃsā (G.O.S.) p. 38.

However, Somadeva Sūrī who flourished about 950 A.D. does not mention the Pāñcarātra system and its doctrines, while he takes care to refer to the doctrines of the systems of thought with which he was familiar then. It will not be wrong to infer that the Pāñcarātra doctrines were not so well known in all parts of India, particularly in Deccan.562

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560, Āgamādāmbāra, Acts III & V.


562 See Handique: 'Yaśastulaka and Indian Culture' p. 364.
However, they were fully known and the texts wherein these were treated were also quite familiar to Yāmuna (916-1041 A.D) who lived in the south and wrote his Āgama-
prāmāṇya in which the Ekāyana recension of the Veda is said to have been proved to be not of human origin. The wording in the text of Yāmuna may permit the interpretation that this was written by Yāmuna himself. It may also be taken to have been the work of a writer in Kashmir. It is thus evident that the Pāñcarātra doctrines are very ancient and their popularity for religious practice and philosophical thinking is attested by many writers from about the beginning of the Christian era.

Aparārka, the author of a commentary on the Yājñavalkya Smṛti, testifies to the authority of the Pāñcarātra Āgama and declares that its validity could not be questioned.

Regarding the exotic origin of this Āgama suggested by some scholars, it must be said that there is partial justification for this. From the account contained in the Śāntiparvan of the Māhābhārata, it is found that the doctrines represented the seventh version when they were received by Nārada from the Lord in the Śvetadvipa. This island is stated to lie somewhere in central Asia, near Pamir mountains. Whether Nārada paid his visit to this island towards the close of Dvāparayuga cannot be easily decided. Bhiṣma is simply repeating an account of Nārada's visit. This version, like many of the Itihāsas and genealogical accounts included in the Māhābhārata, must be of very ancient origin. The date or dates of these cannot be settled for want of evidence. They may have been composed even when the sacrifices were popular, and so could

583 p. 69.
584 Van Buitenen holds this view. See ibid. note 300.
585 Ācārādhyāya, sloka 7.
be placed at least when the Kalpasūtras were framed though not before that period. Besides, the previous versions of the doctrines are not stated to have been released from Śvetadvipa. Again, there is no evidence to prove that the frontiers of ancient India did not extend to the west and north-west beyond the present limits. With the present state of knowledge regarding the various pieces of evidence, it is too early to be dogmatic about whether or not the Pāṇcarātra traditions and doctrines are of foreign or indigenous origin.
CHAPTER VI

PĀŃCARĀTRA ĀGAMA DOCTRINES

The Pañcarātra system is called also as the Sāttvataśāstra. There are other systems also having the name ‘Pañcarātra’ with some attributes, such as ‘Ganēsapāñcarātra’, ‘Devipāñcarātra’ and others. There is also a system called ‘Saptarātra’.

Vide विष्णुवादीनां प्रतिशाधिविवशे ब्रह्मण अणुष्ठव में।
शोक्तानि प्रस्तात्माणि सत्तरात्माणि वे मया।
Agniṭpurāṇa XXXIX-1

In all these cases the word ‘ṛātra’ must be taken to stand for day and night (ahorātra). This indicates that the explanation for the name ‘Pañcarātra’ should be traced to sources other than that which is suggested by Prof. Buitenen.

Many a stream of thought has converged to form a synthesis to serve as a basis for the edifice of the Pañcarātra system. The Vedic concept of ritual gives the religious background for offering worship. The Purānic theory of Brahmā as the creator brings in the creation of the cosmic embryo and his birth there as the Hirapyagarbha. That the Ultimate Reality is partless, subtle and manifests itself in the form of the world is traceable to the contents of the Upaniṣads. The principles of the evolution of matter into the world are incorporated to explain the process of material creation which is based on the Sāṅkhya system. The disciplines of meditation are derived from the Yoga system. The manifestation of the Ultimate Reality in the form of sentient and insentient beings, the worship of the Deity mentally and outwardly, the installation of idols, the elaborate procedure for

586 Including the Saptarātra, seven kinds of Pañcarātra are known. Vide Naradapāñcarātra i. 1. 50-57.
the construction of the temple and the conduct of festivals owe their origin to Āgama traditions. These sources have been fully utilised to blend harmoniously and carry out the one purpose of serving God.

The Pāṇcarātra texts are called Upanīṣads and Saṃhitās to indicate the Vedic foundations,\textsuperscript{567} for this Āgama is based on the Ekāyana recension also called Mūlaśākhā and Suklayajus-śākhā. It belongs to the Kāṇva recension of the Suklayajurveda.\textsuperscript{568} Why it is called Mūlaśākhā is clear from the following passage:

\begin{quote}
Mahāto vedaśūsty mūlābhūto māheśānayo

śrīnāmabāstātā śākṣaśrūtāṣṭhaya mune

jagannāsūsty devasya bāṣyadevasty dhīmat:

pratipadikata tisīra mūlvedāśtyata driṣṭa

Pārś 1. 76-77; IS. I 24.
\end{quote}

The Āgama is also known as Siddhānta. It is of four kinds, according to the nature of the deities to be worshipped. They are Āgamasiddhānta, Mantrasiddhānta, Tantrasiddhānta and Tantrāntarasiddhānta.\textsuperscript{569} Another list mentions Mantrasiddhānta as the first to be followed by Āgamasiddhānta.\textsuperscript{570} According to the Āgamasiddhānta, worship is to be offered to the four vyūhas. Worship of Kesava, Nārāyana and others, representing the twelve forms of the Lord, comes under the Mantrasiddhānta. Worship of a single form is enjoined in the Tantrāntarasiddhānta. The Tantrāntarasiddhānta prescribes the worship of forms like Narasimha and others.\textsuperscript{571} The Hayagrivasamhitā mentions that

\textsuperscript{567} VS II. 11, IS. XXI. 554, Vide Pas I. 71, Colophon Ibid, MBH, Śānti ccclviii 63

\textsuperscript{568} Nāgasa Kāṇvaśākhāmahīmasaṅgraha. Tri. Cat. III. IB, p. 3229.

\textsuperscript{569} IS, XXI, 580-581. Cf, Paus, XXXVIII 294-309, LT, XL, 100,101,

\textsuperscript{570} Pārś 1 76, 77, Pas I. 80-83

\textsuperscript{571} Pas IV 4, 19.
the Āgamaśiddhānta is helpful in getting mokṣa, the Mantra-
siddhānta gives the fruits of undertakings and mokṣa, the Tantra-
siddhānta grants the four kinds of objects in life and the Tantrāntara grants desired results 572

The Sāttvata system is classified under ten heads, each having the name Sāṁhitā. They are Bhogavatsamhitā, Karma-
śamhitā, Vidyāmaitya Sāṁhitā, Kālasamhitā, Kartavyasamhitā, Vaiśeṣkī (Samhitā), Saṁyamasamhitā, Adhikārasamhitā, Mārga-
śamhitā and Mokṣasamhitā 573 These do not seem the independent names of any texts or systems, but only ten topics which are dealt with in the system. They could be identified as those treating about the nature of God, acts of worship, knowledge of tattva, time (for worship), rituals (which are to be done from time to time), specific acts, yoga, qualifications for initiation, and the means of mokṣa respectively.

A system can deal with what is wholesome to man by prescribing the means to get rid of worldly misery. It is necessary to find out the means which would provide man with this Tattvajñāna and karma are considered to be the two means which help in obtaining what is beneficial to man. Karma is twofold, according as it leads directly or indirectly to tattva-
jñāna. The actual worship which is offered to the Lord is the direct means, while those which contribute to it are the indirect ones. The Sāttvata system is concerned with the direct method of worship and, as such, is considered the best among the systems 574

The Ultimate Reality in the Pāñcarātra Āgama is Brahman characterised by bliss and free from all undesirable qualities.

572. PR. pp. 96-97 for an attempt at reconciling the conflicting views.
573: AbS XII 45-48a
Vide.

आनन्दलक्षणं ब्रह्म सब्देष्विविविषितम् ।

JS. 4. 60; PaS. I. 5. 29-40.

It is beyond the reach of all beings. Out of this issue the first form of God,

(रूपमायं सतातनम्)

called Vāsudeva in the subtle form with two hands, crystal-like in complexion and clad in a yellow garment. 575 It is seated in the heart of beings 576 and is the highest light seen by Brahma in meditation.

From this Sūksma Vāsudeva, there rise the four-armed Sthūla Vāsudeva and Nārāyaṇa. The Sthūla Vāsudeva is also known as Para Vāsudeva from whom springs Vyūha Vāsudeva. Saṁkarsana emerges from Vyūha Vāsudeva, Pradyumna from Saṁkarsana and Aniruddha from Pradyumna. The four vyūhas comprising Vyūha Vāsudeva, Saṁkarsana, Pradyumna and Aniruddha constitute Caturbrahman, and they together with Para Vāeadeva form Pañcabrahman 577.

The word 'brahman' which is derived from the root, 'bṛh', meaning to increase, to grow, is taken to mean the unlimited nature of the attributes and of essential nature (svārtha) 578. This word is used to denote all the above-mentioned emanations of the Ultimate Reality. In particular,

575 Ibid XLIV. 22b-24; 28a, Viṣṇutulaka II 10, Vīhagendrasamhitā II.16.
576 PaS I 2 16, 17.
577 Ibid I 2 13-15, AhS XVI 83b, 84
578 Vide

सर्वेऽश ब्रह्मवृजयोपेन हि ब्रह्मशाश्वः।
श्रृवलं स्वप्रसप्नेन गुणेञ्जः यज्ञानवधिकान्ताय सोऽस्य मुख्योऽध्यः।

Sṛibhāṣya, I. 1. 1.
It is employed to refer to the subtle and gross forms called Vāsudeva, Para-vāsudeva, Vyūha-vāsudeva and Nārāyaṇa. ‘Bhagavān’, ‘Vāsudeva’, ‘Viṣṇu’ and ‘Nārāyaṇa’ are generally deemed to indicate one and the same Supreme Being.

Lakṣmī is ever with Brahman. She is the state of existence (bhāva), and Nārāyaṇa, identical with Brahman, is the existent reality The two together constitute Brahman.

Vide:

भवभारायणो देवो सावो लक्ष्मीरं परं ।
लक्ष्मीनारायणाय अतिचं ब्रह्म सनातनम् ॥

LT. II. 15.

In this state, she is not differentiated from Him and is said to constitute with Him the non-dual Brahman. She is called also by the name of Sakti.

Vide:

अपूर्वभूतनिरक्तवात ब्रह्मांश्रेष्ठं तदुच्यते

Ibid. II 11a

The two are inseparably linked with each other, and so one cannot exist without the other. The relationship between the two may be said to be one of identity.

Vide:

भन्योन्येनाकारावायात्वोन्येन समन्वयात् ।
तादवत्त्वं चिदं संबन्धं मम नाथस्य चोभयो: ॥

Ibid. II 17b-18a.

The ultimate nature of Brahman and Lakṣmī is that of knowledge.

Vide

श्यामार्थमं परं रूपं ब्रह्मणो मम चोभयो: ॥

Ibid. II. 25b.
Lakṣmi is known by several names such as Ānanda, Svatantra, Śrī, Padmā, Kamalā, Kundalini, Anāhaṭā, Gauri, Gāyatri, Sīvā, Tātā, Rati and others. Brahman is called by several names such as Paramātman, Bhagavān, Vāsudeva, Ananta, Prabhava, Hiraṇyagarbha, Sīvā and others. That Śrī and Viṣṇu alone are meant by these receives elucidation from the Viṣṇapurāṇa which declares that every male being represents Viṣṇu and every female Śrī.

Though real identity and non-duality are predicated between Lakṣmi and Viṣṇu in these texts, yet the two are stated to be different in order to preserve the transcendental character of Viṣṇu. She is said to represent the attribute (dharma) of Viṣṇu who possesses it (dharmin).

Vide :

देवाच्चकिंमतो मित्रा ब्रह्मणः परमेश्वितः ।
एष चैषा च शाक्स्तु धेर्मेघमिस्वभावतः ॥
भवद्वाच्चस्वरुपेण तत्तत्समकमिवोदितो ।

Ahs III, 25, 26a.

Brahman is held to be attributeless, which means that it does not have any attribute which is of the material kind. This does not mean that God does not have any gunas. Brahman has indeed the six qualities, namely, jñāna, atisvarya, bala, viṣya, śakti and tejas. Of these, jñāna is a non-inert, eternal and self-luminous quality. Atisvarya is lordship, which is an activity that is unchecked and is not dependent on anything external to it. Bala is strength which is defined as absence of fatigue. Viṣya is virility which is unchanging, in spite of being the

580. Ibid. II, 25b-40
581. VP. I 8, 35.
582 Ahs II, 55
material cause. *Sakti* is potency which becomes the material cause of the world. *Tejas* is splendour or might, which is capable of inflicting defeat on others without any external help. These six *guna* make up the body of Vāsudeva and Lakṣmī.

Vide:

पाद्युण्डिन्यविरङ्गः देवं तादेव च श्रीया युतम्।

[AhS. VI. 25a.]

The Lord is called Bhagavān, because He has the six *guna*.* Brahman* is described as *Sadguna*, having these six as essential qualities. This is not surprising, since this depiction is based on Upanisadic passages like

आनन्दो ब्रह्मोति व्यज्ञानात्।

which illustrate the *Brahmasūtra.*

तद्गुणसारस्वातः तद्गुणपदेशः प्राक्षवः।

The Upanisadic doctrine that *Brahman* has no limitations due to space, time and objects is accepted by the *Pāñcarātra* Āgama also. There is a brilliant description of this in the following *sloka*:

वर्तमानं न तदृश ब्रह्म नातीतं नैव भावि तत्र।

अत्रत: पृथुतो नैव नोर्ध्वेत: पार्थ्योषऽयोऽः॥

[AhS. II. 47]

Colours, dimensions, sizes, conditions, temperatures and movements are all shown in the succeeding *sloka* to demonstrate the unconditioned nature of *Brahman.*

583. *Ibid.* II 56-60a; *LT.* II 26-38a.
586 *TV.* III. 6
587. *Br.* S. II 3 29
588. *TV.* II. 1.
Thirty-five principles or categories (tattvas) are stated to be admitted in the Sāttvata system. They are God, supramundane space, purusa, sakti, niyati, kāla, sattva, rajas, tamas, māyā, prasūti, prakṛti, buddhi, manas, ahamkāra, ten cognitive and conative organs, five subtle and five gross elements. Among them, God is referred to as Bhagavān, which implies His possession of the six guṇas and all emanations such as nyūha, vibhava and others. The supramundane space is paramāṇu yāna generally referred to by the word 'paramākāśa' and is the place of the Lord Purusa is Hīranyagarbha representing the aggregate of individual selves; he is omniscient and omnipresent and from a part of him all the eternal selves emanate. They get absorbed in him at the time of dissolution. Sakti is Lakṣmi. Niyati is Mahāvidyā, who represents the sāttvika form of Śrī and is the source of the world and of speech. Kāla is Mahākāli representing the tāmasa aspect of Śrī, and it springs from niyati, which is only a form of time. While the latter controls and regulates the intellectual abilities and practices of every being, the former takes everything to its stage of fruition. Māyā, prasūti and prakṛti are tamas, avyakta and

589 LT VI 42b-44, PaŚ I 8 39-47 enumerate fifty-one categories. This list is vague as it mixes up the products of matter with the names of duties.

590 S Gupta (Translation LT):—Introduction p. xxiii.
591 LT VII 9, AhS XLV 18
592 Ibid VII 11
593 Ibid VII 13a
594 Ibid VII 18b
595 Ibid V 5,

cf महाविद्यायी शक्तिनिर्यतेया महामुने।
शक्तिनाम तद्ध तां तु प्रसातीभवत्वचिता।
AhS. IV. 51.

596 LT XXVI 25b
597 Ibid VII 13b, AhS. VI. 46b, 47a, 49.
598 AhS. X. 18b,
prakrti respectively 599 The rest are the same as those dealt with in the Sāmkhya system

Brahman is Nārāyaṇa, single, pure and flawless. It is undefinable, matchless, integrated and undifferentiated. It differentiates itself as the possessor of Śakti and as Śakti herself 800 Śakti is defined as the subtle condition of any thing that exists. It does not exist away from the thing. Its existence there is known only by the effects. Each manifestation of life has a śakti inseparably connected with it. There is one omnipresent Śakti called Lākṣmī. She is connected with Him as moonlight is with the moon or sunshine with the sun. She differs from Him like the attribute from that which possesses it and existence from that which exists 801 They are inseparable like being and becoming, and I-ness and I 802 Lākṣmī is His essential nature. Like Nārāyaṇa, she too has a form made up of six guṇas and so is called Bhagavati.

Vide •
पूर्णवाङ्गुणयुपत्वार्तालाइ भगवती स्मृता 

LT. IV. 48a

Like Him, she is transcendental. She acts under His direction. She has no existence apart from Him and at the same time she has an identity of her own.

Vide •
वासुदेव: परब्रह्म नारायणमयं महत् ॥
तत्स्याहं परमा शक्तिरहन्तानन्दचिन्मयी ॥
भिन्नाभिन्ना च चतुर्द्वित्य भयोत्स्नेव हिमवस्थिते ॥
तात्त्वात्त्वा तस्मेते तु विधासुभूतो व्यवस्थितो ॥

LT XV 9, 10.

599, LT VI, 3, māya, prasūti and prakṛti are represented by tāmas, avyakta and prakṛti respectively.

800 Ibid VIII 4 8

801. Ibid II-11b, 12a; AhS. III,2, 6.

802 LT, II 17a.
Creation, protection, destruction, obstruction and showing grace are stated to be the five functions of God\textsuperscript{603} and are also declared to be those of Laks\={m}i\textsuperscript{604}. It must be understood that without Laks\={m}i (Sakti), the Ultimate Reality is incapable of doing anything, nor can she do anything without Him\textsuperscript{605}. Logically, whatever activity takes place in the attribute is taken as happening in the dharma also. So whatever Laks\={m}i does is attributed to Vis\={n}u Himself. It is in this light that the sense of the passages mentioning the same five functions as being undertaken by both Vis\={n}u and Laks\={m}i should be understood.

Vide

\begin{quote}
\textit{व्यापारस्थलय देवस्य लाइमस्मिन न संशयः।}
मया कृतं हि तद्कस्मि तेन तत्क्रतमुच्यते।
अति हि तद्वभुव द्वस्य क्षुद्रां व्याप्तिमाणात् ।
\end{quote}

\textit{L.T. XI. 6b, 7.}

It is thus found that Sakti which is latent in the Ultimate Reality is taken in the Vaisnava Agamas, including Vask\=hana\={s}a,\textsuperscript{606} as identical with Sri and called by several names such as M\={a}ya, Prakrti, Laks\={m}i and others. In the emanations, it is manifested and is never dissociated from Vis\={n}u. This concept is opposed to that of the S\={a}\=nkhya system in which matter (prakrti) is distinct from purusa (the individual self) and is inert. It is animate, and from it arise the selves and the material world.\textsuperscript{607} Its non-separation from Vis\={n}u is helpful in maintaining Vis\={n}u as the material cause of the world. That Brahman itself changes into the world is against the unchanging nature of Brahman. Laks\={m}i is the dharma of Brahman, and she is identical with

\textsuperscript{603} AhS XIII. 15a
\textsuperscript{604} Ibid XXI-13a, LT. XII. 13, 14
\textsuperscript{605} LT II. 18b, 19a.
\textsuperscript{606} S\=akti is S\=ri. Vide AhS V. 3b-5, VK, pp. 493-4.
\textsuperscript{607} LT VI 36a

ASV—26
prakṛti, and any change occurring there may be attributed to Brahman, but it does not occur actually in Brahman.

The Ultimate Reality is Vāsudeva called by several names and is tranquil (without activity), changeless and ever-existent. It has no limitation of any kind and is the source of very vast divine powers. Sakti, also known as Lakṣmi, is latent in Him.

It is necessary to explain how the worlds have come into being from Him or at His instance, since He is totally inactive. An independent resolve flashes forth in Him who orders the latent Sakti to activate herself, which the Āgamic tradition describes as opening of the eyes. This is like the moon rising out of the ocean. It is only the will of Brahman to create.

Vide:

उद्योगवत्सल यो नाम यथा चन्द्रोद्योजस्वः॥
अहं नारायणी शक्ति सिख्या हृदस्याक्षणा तदा।

LT. II. 22b-23a.

This Sakti is of two kinds, namely, kriyā and bhūti. The former is action, and it is represented by Sudarśana, the discus of Viṣṇu. The other is becoming, that is, the universe. The former is energy and the latter matter. When Sakti is said to become active, what is meant is that Lakṣmi makes her presence felt. The bhūti part is impelled by kriyā, and so the world comes into being.

Creation is a continuous process and cannot be uniform in its nature. It must have some stages marked by specific changes.

608. Ibid. II. 8a.
609. Ibid. II. 8a
610. AhS. XIV. 7b, 8a.
611. Ibid. III 45b.
which occur at long intervals. They are evidenced in the Āgamic tradition by three kinds of creation, called suddha (pure), miśra (mixed) and aśuddha (impure). It sets in, impelled by some independent resolve of Viṣṇu 812

The suddha creation is so called, because no impurity of matter has any scope to tarnish it. The three guṇas (sattva, rajas and tamas) are not present in Brahman, who is hence said to be free from guṇas. When there is manifestation of Lakṣmi, there is said to come a stage when the six guṇas make their appearance. These guṇas, namely, jñāna, asvārya, śakti, bala, virya and tejas, are non-material. 813

When Śakti becomes active, the six qualities make their appearance. Conjointly, they form the body of Viṣṇu, who gets thereby the name Vasudeva.614 They work also in groups. Jñāna, asvārya and śakti form one group, which is called visrāmahāhūmi 615 Bala, virya and tejas constitute another called śramabhūmi. This means that the latter group is active, while the former is at rest. The Pañcarātra tradition believes in the mixing up of these two in pairs. That is, jñāna and bala combine together, asvārya and virya became a pair, and śakti and tejas form into a third group. These three pairs play a prominent part in pure creation.

Corresponding to the three pairs of guṇas, there arose three beings from Vasudeva Sankarṣaṇa issued forth from Him with jñāna and bala as his dominant guṇas, Pradyumna with asvārya

812. Vide;

स्वतंत्रयाहेतु कस्मादित् किष्टर्थो नौन्मेषसृष्टिः।
व्यात्मकातर्थं हि या शक्ति: परस्य श्रीणाती हैरे:।

Abs. V. 4.

613. AbS. V. 15b-16
614. Ibid V 28b-29a
615. LT IV. 24b
and vīrya, and Aniruddha with sakti and tejas. Each one is Vāsu-
deśa Hīmself and has all the six qualities, but a set of two gunas
becomes dominant in each. The body of each is made up of the
six qualities. The four vyūhas are not different from one
another. 616

The emanations of the vyūhas are given in different texts in
different ways. When Sakti opened eyes, that is, began to be
active (unmesa), which is a stage called saktikōsa, there arose
Saṅkarśaṇa representing ego-consciousness. All activities were
dormant then Sakti was then Saṅkarśaṇa with the names, Śrī
and Sāntā possessing jñāna and bala. The next stage of emanation
from Śrī is called Pradyumna, who is Purusottama. His
consort then is Saraswati, whom Sakti represents, having vīrya
and aśvārya. Aniruddha is the name of the emanation from
Saraswati Sakti represents. His consort with the name Rati,
having sakti and tejas. Rati is also called Mahālakṣmi. Ani-
ruddha is said to be in the māyākōsa. 617

Each vyūha had two functions, creative and moral, concerned
respectively with the origin of beings and ethical progress.
Creation is carried on by each with the help of jñāna, aśvārya
and sakti, while bala, vīrya and tejas contribute to ethical
progress. Creation precedes moral progress. Pure creation
precedes other kinds of creation and, as such, the first three
gunas function at this stage.

With the emanation of Saṅkarśaṇa, creation is in its
embryonic stage having no internal distinctions. 618 Puruṣa and
Prakṛti make their appearance with Pradyumna's manifestation.
This does not mean that the material world is then produced
Only the Kuṭasthāpuruṣa and prakṛti with subtle time (sūkṣma-
kāla) then come into being. 619 These evolve further with the

616 Ibid VI 6-13
617 Ibid VI 6-18
618 Ibid VI 7
619 Ibid VI 10.
emanation of Aniruddha. Body and soul grow. Matter becomes
vyākta and gross time (sthūlakāla) comes into being.\textsuperscript{620} That is,
with Aniruddha's emanation begins the stage of mixed creation.

Apart from the work of creation, the three vyūhas have
control over certain functions, but the texts offer conflicting
accounts here. Creation, preservation and destruction are
respectively under the control of Aniruddha, Pradyumna and
Saṅkarsana according to the Lakṣmi Tantra\textsuperscript{621}, while the
Viṣvaksena Saṁhitā mentions Aniruddha as the controller of
preservation and Pradyumna of creation.\textsuperscript{622} This discrepant
depiction will have to be explained on the ground that all the
four vyūhas have all the six qualities. When the interaction of
all the six guṇas with specific pairs of guṇas are taken into
account, the attribution of the function of guṇas to the vyūha in
question may lead to ascribing a function different from what it
is expected to have.

On the ethical side, Saṅkarsana teaches the theoretical side
(sāstra) of the Āgama Pradyumna effects its practice (kriya)
and Aniruddha awards the fruits (kriyāphala).\textsuperscript{623} Jñāna,\textsuperscript{624}
vīrya and tejas are employed by the three vyūhas for these
activities. Pradyumna introduces all the religious rites to be
adopted by the followers of this Āgama, while Aniruddha
preaches about the science of the soul.\textsuperscript{625}

\textsuperscript{620} Ibid VI 24-28

\textsuperscript{621} Ibid IV 19, but the reverse is stated in Ibid IV 11, Aniruddha
is said to control all the three in AhS. LV 21

\textsuperscript{622} ViS mentions control over preservation as the work of Aniruddha
and that over creation as that of Pradyumna Schrader. p 38.

\textsuperscript{623} AhS V 21-24, LT. IV. 17b-18

\textsuperscript{624} Ibid V 21b, bala is also implied here, LT. IV. 15a takes it to be
only bala AhS refers to the teaching as the 'aikāntika' mode for getting at
the Lord, while LT takes it to be Vedānta.

\textsuperscript{625} Schrader p 39.
Another aspect of the three vyūhas, which was criticized by Saṅkara and other writers, has disappeared gradually. The emanation of Saṅkarṣaṇa from Vāsudeva is depicted as the birth of the self from the Lord. From Saṅkarṣaṇa, the self, the mind (or buddhi) is born as Pradyumna; and the ego as Aniruddha rises from Pradyumna. The gradual disappearance is stated by F. Otto Schrader as traceable to the difficulty of connecting the ahaṅkāra with such an absolutely pure being as a vyūha. It is doubtful whether this explanation is correct. The three deities superintend the activities of the soul, mind and ego, which do not belong to the pure creation. This is hinted at in the following passage:

संकर्षणाद्यो वेदाभ्य ऐते पुरातना: ||
जीतो भुजिहंकार इति नास्त्र प्रकीर्तिता: ||
लेचेते प्राकृता देवः किन्तु हुज्जिहंकारात्मकः ||

LT. VI. 12b, 13.

Apart from the four vyūhas, there are sub-vyūhas. Keśava, Nārāyaṇa and Mādhava issue forth from Vāsudeva; Govinda, Viṣṇu and Madhusudana from Saṅkarṣaṇa; Trivikrama, Vamana and Śrīdhara from Pradyumna; and Hṛṣikeṣa, Padmanābha and Dāmodara from Aniruddha. There is another set of sub-vyūhas, according to which, from each vyūha four deities arise, each having the same name as the vyūha and two from each with different names like Janārdana. Upendra, Hari and others

Under pure creation are included the udbhavas of the Lord which represent the divine descents (avatāras) of the Lord. Besides the ten well-known descents, there are many which

626. Ibid p. 39
628 PaS, I 2. 23.
could be considered as sub-vibhavas. They are enumerated to be thirty-nine in number according to one text and thirty-eight in another. Both the lists are identical except for different names for the same deity and the former having an additional deity with the name, ‘Sāntātman’ Kapila, Rāhuṣa, Kālanemighna, Pārijātahara, Dattātreya, Nara, Nārāyaṇa, Hari and others are some well-known descents of God. Names like Sanaka, Sanandana, Śuka and Saunaka in the list, belong to pious men who have God’s power infused into them. The Padma Saṁhitā has the thirty-nine descents named differently. Purusottama, Buddha, Dāśarha, Śauri, Hayagriva, Vaikuṇṭha, Śakra, Śrīvatsa, Viṣvaksena and others are enumerated under this head.

It is interesting to note in this connection that among these sub-vibhavas, Puruṣa, Satya and Acyuta are mentioned as emanating from Saṅkarṣaṇa, Pradyumna and Aniruddha respectively. That means that the emanation is in the order from Vāsudeva to Saṅkarṣaṇa to Pradyumna and Puruṣa, from Pradyumna to Aniruddha and Satya, and from Aniruddha to Acyuta. The Jayākhya Saṁhitā records that Parabrahman is Vāsudeva from whom Acyuta takes his emanation. Satya of shining body rises from Acyuta and Puruṣa emanates from Satya. Puruṣa is the inner controller of all beings and is the source of all divine descents. All of them rest in Vāsudeva. The process of emanation from Saṅkarṣaṇa and Aniruddha is reversed in the two lists noted above. The Sanatkumāra Saṁhitā states that Puruṣa, Satya, Acyuta and Aniruddha worship Sā-
viṣṇu. On the other hand, the Vaikhānasa system treats Puruṣa, Satya, Acyuta and Aniruddha as emanating from Viṣṇu who is named as Ādīmūrti, and Vāsudeva, Sankarṣana, Pradyumna, Aniruddha and Śamba as five warriors (viras). Thus it is found that the vyuha deities of the Pāñcarātra get treated as subordinate to the Pañcamūrtis in the Vaikhānasa and the Pañcamūrtis of the Vaikhānasa are vibhavas in the Pāñcarātra. However, the treatment of Puruṣa, Satya and Acyuta as emanations from Vāsudeva in the Jayākhya Samkhītā could not be ignored in the light of the treatment given to them in the other Pāñcarātra texts. Perhaps, the Jayākhīyā records the oldest aspect of the Pāñcarātra tradition which was not totally different from that of the Vaikhānasa. However, one noteworthy feature is that both the Āgamas have recognised the concept of the primary deities in each other, though giving them a subordinate position in their systems.

The divine descents are grouped as primary and secondary. The former refer to those concerned with Viṣṇu's descent with non-material (apīkā) body and the latter to those in which the power of Viṣṇu takes possession of the body of a mortal.

In fact, there are three kinds of descents of the Ultimate Reality, namely, the supreme form, the vyuha form and the vibhava form. All-pervasive God takes these forms to help His devotees. 

Vide:

श्रीरूपे जगवाथः समुदिते जगजिते ।
आद्येन परूपे व्यूहरूपे चाप्यथ ॥
तथा विभवरूपे नानाभावमुपेयुषा ।
व्याप्को भगवान् देवो भक्तानुमहकामया ॥

_LT X 10, 11._

634 SKS. Indrarātra, VII 112-113.
635 SA, XXXVII 3-4
636. KA. XXX 31.
637 F O Schrader, pp 43-47; AhS VIII, 51.
All the descents spring from Aniruddha. Some texts declare that the descents of Matsya, Kūrma and Varāha are from Vāsudeva, those of Narasimha, Vāmana, Parasūrāma and Rāma from Saṅkarṣaṇa, that of Balarāma from Pradyumna and those of Kaśpa and Kalkin from Aniruddha. Another version mentions the descent of Kūrma and Parasūrāma from Saṅkarṣaṇa.

In the Sanatkumārasaṁhitā, two sets of vyūha emanations are depicted. The Supreme Deity is called Sadāviṣṇu, also known as Vāsudeva, from whom there arises another Vāsudeva with a definite form. He is called also Mahāviṣṇu, From His mind arose the goddess Śānti from whom came Saṅkarṣaṇa, the destroyer also known as Saṃkara. From the left side of Saṅkarṣaṇa, there issued forth Pradyumna, also called as Brahmā who created Saraswati, the goddess of speech Aniruddha, also called Puruṣottama, arose from her. Rati emanated from Him who, lying in the waters, bore a lotus in His navel. This represents the subtle kind of vyūha.

Then an egg came out of the lotus and Hiraṇyagarbha, identical with the four-faced Brahmā, arose out of it. From him arose a goddess with the name Samdhyā who gave rise to Rudra (also called Satya) and to Marici and other progenitors (prajāpatis). Satyā was born as the daughter of Dakṣa, one of those progenitors. From Satyā arose Acyuta, who is identical with Pradyumna from whom Aniruddha arose. This is the gross vyūha emanation.

This version of the vyūha doctrines is very significant and of great importance. It accounts for the assumption of more than

638. Ibid. p. 48;
640. SKS. Indra III. 36, 67.
641 Ibid. ch. 6
ASV—27
one Väsudeva and for accommodating the Pañcaviräs of the Vaikhänasa tradition. Besides, Rudra and Saṁkara and Brahmā and Sarasvatī who do not normally have a place in Vaisñavism, are shown to have formed part of the evolution of the vyūha doctrines.

There is one more aspect deserving notice in the concept of the vyūhas. Four states mark out relative activity: and they are the inactive (śānta), active (udśita), spasmodically active (śāntodīta) and constantly active (nityodīta). Para Väsudeva represents the inactive state, while the vyūha shows the active state. The third stage is represented by Vyūha Väsudeva, and the remaining three emanations of Saṅkarṣaṇa, Pradyumna and Aniruddha belong to the last stage.642

Inanimate objects also get treated as God Himself Viṣṇu is omnipotent, and so can descend into the images made of metal, stone or mud. In His vibhavas, He gets down with a portion of His śakti. Similarly, He occupies the images which are consecrated and installed. It is the request and prayer of the suffering humanity that makes Him come down (avatāra) into this world. He removes the sufferings and then quits the earth to get back to His own abode. The case of the images is slightly different. The devotee yearns to have His vision and be with Him. For this purpose, the Lord gets down into the images and stays on there, so that even after the passing away of that devotee, He continues to be present there. This descent is technically called arcā. The body of God in this form is also non-material (aprākṛta).

642 LT II. 51; vide

Com. on Ibid.
A question is likely to be raised here regarding the propriety of accepting the form in the image made of material products, as non-material. The answer to this lies in the admission of a body for God in His divine descents such as Rāma, Kṛṣṇa and others. Both the material (prakṛta) and non-material (apraκṛta) worlds belong to Viṣṇu. He whose body is made up of the six guṇas, takes up a body which falls within the experience of the selves. In this, His compassion and will are the guiding factors.\textsuperscript{643} As He is ever absolutely free from those factors which are to be shunned, the products, made up of matter with its three guṇas, Sattva, Rajas and Tamas, could not have any effect on Him. Even though He took His abode in a physical body when He descended down as Rāma or Kṛṣṇa, His body did not have any of the blemishes associated with the guṇas of Prakṛti. Similarly, He is said to take His place in the idol which is consecrated according to Āgamic traditions, and as such the idol becomes fit to be worshipped. It is not a stone or metallic form that is then God, but it is the figure which is to be looked upon as non-material in its making. Hence the idol is called as the seat of the auspicious one (subhāśraya) and a divine and auspicious form (dvayaṅgalavigraha). His body is the resting place of the material products.

\textsuperscript{643} Vide

\textbf{Shāntasyāvātimukṣaṇaḥ Kṛṣṇaṇumahākāstyaḥ}

\textbf{Abhaṅkṛteṇa badhurāḥ śāstrotthitaṁ gat:}

\textit{Iś, II, 91,}
Since His descent both in the vibhava and arca forms is not due to karma, the body which He takes then cannot be the product of matter.

His body in the vyūha, vibhava and arca manifestations has to be taken as non-material in its composition. The solution to this question is thus summarized.

The Lord is said to be the Inner Ruler (Antaryāmin) of all selves and is present in the heart of each of them. This concept is based on the Upaniṣads which declares that Brahman is within every object and every self and controls them from within. 644

644. Vide:

अन्तः प्रविष्टः शास्त्रा

T. A. II. 11, 3.
But He is unsullied by the impurities of the physical frames within which the self rests from birth to death.

In the Pāñcarātra Āgama, Lakṣmi occupies a very prominent place. She is Sakti lying undeveloped in Viṣṇu before creation. When Viṣṇu takes His descents, she also descends along with Him. The two are inseparable.

Vide:

स प्रदेशो न तस्यास्ति येन भृतं मया विना ।
स प्रदेशो न मे कक्षिद्रिणा तथेन भूयते॥

LT VIII. 10.

When He is to play His own role, she manifests His nature. When she in turn has her role, He manifests His I-ness (ahanta) in her. When both have to function, they present themselves as the existent reality and its state of existence. When Aniruddha plays His role, she becomes known as Kamalā. These two become the parents of the universe. She is called Śrī when she occupies the lap of the two-armed Vāsudeva. She is also present on His sides with the names of Śrī and Puṣṭi. She takes several forms and occupies various positions around Viṣṇu assuming particular names in each position. She becomes Gaṅgā flowing out of the feet of Viṣṇu when He assumes the form of Trivikrama. In His descents as Varāha, Dharma, Vāmana, Paraśurāma and Rāma, she came down as Bhū, Bhārgavi, Padmā, Dharaṇī and Sītā respectively. With Kṛṣṇa who was with Balarāma, Pradyumna and Aniruddha, she

645 LT, VIII 13-15
646 Ibid VIII 16-17.
647 Ibid VIII 21
648 Ibid VIII. 22-34s,
became Rukmini, Revati, Rati and Usā respectively.\textsuperscript{649} That the Supreme Being has for His consort Śrī, otherwise called Lakṣmī, is reiterated in many contexts in the Pāñcarātra texts, which do not fail to note that she is a form of Śakti, and that many goddesses in the form of Śakti form her retinue \textsuperscript{650} In this manner Śrī also is taken to be present along with Viṣṇu in His vyūha, vibhava, arcā and antaryāmin forms assuming different names All these four are held as the divine descents of the Lord and so include the forms of Śrī. Her forms also are not made of material products. These descents are intended to be meditated upon by the selves. There is no other purpose to be served in the awakening (unmesa) of Śakti.

To the pure creation belongs Valkunṭha which is also known as the Highest Place (Parama Pada) and which is beyond the sphere of the cosmic egg. It is also called the Tripādvibhūti of Viṣṇu where three fourths of God's manifestation are present, while a quarter of it represents the cosmic egg in which Aniruddha functions as creator It comes into existence along with the vyūhas and merges into the Lord at the time of the Great Dissolution. It is also called Nityavibhūti which is an eternal manifestation in the sense that it is not created. It is distinct from the created world which is called Lītāvibhūti \textsuperscript{651}

\textsuperscript{649} Ibid 34b-35a, 38b-40a, 41b; 46a

\textsuperscript{650} AhŚ, VI 25, IX 31, XXVIII 85, XXXVI 50.

\textsuperscript{651} The distinction and classification of vibhūti as nitya and līlā must be of later development The word, 'mahāvibhūti', occurs in LT XVII 8, and this may be taken to imply the above-mentioned classification

\textit{Vide}

\textbf{महा\-विभूति: नित्यविभूति: । "विपादस्यांतः द्विि" \nइत्युक्तकरीत्या कीलविभूतपेन्द्रया तस्य महाविभूतित्वम् ।}

\textit{Com. on Ibid.}
The Highest Place is reached by the souls which get absolutely free from worldly bondage. There they are held to enjoy several kinds of communion with God.\textsuperscript{652} To be the abode of free selves, there must be matter which can provide the places and the means (instruments) of enjoyment (bhogasthāna and bhogopakaraṇa). The enjoyments thus provided are stated to be blissful.\textsuperscript{653} Therefore, the Pāncarātra Āgamas admit that the Highest Place comes into existence along with the vyūhas and as such belongs to pure creation. The material for this creation is pure sattva (śuddha sattva). It is not sattva taken away from matter which is composed of the three guṇas, that is, matter purified by being rid of rajas and tamas; but it represents the first stage in the evolution when the two other qualities do not emerge. The places, the bodies with which the released souls then get endowed and the enjoyments, are all stated to be of the nature of knowledge and bliss. These should therefore be non-material (aprākṛta).

It is further held that there is nothing there to become an obstacle to the mental functions of the released souls and that the wishes of those selves get fulfilled invariably. The place is significantly depicted as solidified splendour. The heavenly abode, the body of the released soul and the enjoyments, which are described to be of the nature of knowledge and bliss, having no obstruction to the fulfilment of the desires of the selves, must be totally distinct from those made up of and gained through the products of the three guṇas. In the latter are found

\textsuperscript{652} Sāyuja is yearned for Vide

अभ्यासात्त्रिधिष्था यतं परमास्त्यितः ।
अभ्यासात्त्रत्यत्वं सर्वं जायन्ते भुक्तिहृद्यं ॥

\textit{ Cf Jitante Stotra, II 36 SKS. Rṣi. III. 97.}

\textsuperscript{653} AhS VI, 23b-24a.
objects of three dimensions, the like of which should not be expected in the former. If they are to be admitted there also, then obstructions of all kinds will have also to come in the way of the enjoyment of the released souls. Therefore, it is reasonable to assume that pure sattva is only self-luminous spiritual knowledge. That this should be so is strengthened by the fact that matter emanates from Śakti or Śri and so cannot have any tinge of material defect in the first stage of its emergence when it gets the name, sūdha sattva. This concept makes us understand how, out of it, the non material bodies (aprākṛta) emerge for Viṣṇu and others and also for the released souls and the creation of inanimate objects like parks, lotus-tanks and others for their enjoyment. All these are spiritual in content and are of the nature of knowledge and bliss.

The Highest Place is called Vaikunṭha where is ever present the highest form (para) of God. This form is said to be the very first and has two hands. From this emanated the four-armed and dark-complexioned God. The latter is generally supposed to be the para form with the name Vasudeva from whom the vyūhas and divine descents emerge. He has the selves, matter, mahat, sāttvika and tamasa ahaṅkāra, and others as Kaustuba, Śrivatsa, Gada, Śaṅkha, Śāṅga and such other weapons and ornaments. Para Vasudeva is stated to divide Himself into Vyūha Vasudeva and Nārāyaṇa.

Para Vasudeva is ever associated with Śri who is identical with Śakti. She too has a body made up of the six divine guṇas.

654 Paś I.2 19-15; Viṣṇutilaka, II.5.
655 V P. I. 22
666. Paś I.2 16,17, Viṣṇutilaka II.11-14 identifies Para with Nārāyaṇa.
667 LT. VIII. 21
Vide:

बाइगुण्यचिन्द्रे देवे तादेवा च प्रियवा नुमि ।
अहस. VI. 25a.

देवा उक्त्या समालीतं पूर्णाइत्यादेवी ।
विष्णु. IX. 31a.

According to some versions, Śrī and Bhūmi are the two consorts. This is not borne out by the texts. As a part of Sakti, Bhū comes down as the consort of Viṣṇu in his Varāhāvatāra

Vide.

अष्टादशी द्वि यो नाम सराहदो बेदतिथुतः ।
तदाहिमीपि भूरिम पुष्पस्वता भजायमहम् ॥

LT. VIII. 38b-39a.

Sakti assumes several names, one of which is Mahtī. In these names, she is present withPara Vāsudeva, and all are to be treated as His consorts. Nilā came to be treated as one of His consorts in later Paurāṇic literature. Nappinnal, a cowherdess, was won in a wager by Kṛṣṇa and came to be known as Nilā. A later Upanisad named Nilā Upanisad deals

658. Viṣṇu is said to have Śrī ever with Him. Vide AhS VI. 25; IX 31, XXXVI 55. LT VIII 21b refers to Śrī and Puṣṭi being on His sides. Śrī herself is said to be Puṣṭi, representing one of the eight forms taken by her, one for each direction of space (LT VIII 28). After the Lord rescued the earth from distress, it was raised to the status of His consort and became designated as Bhūdevī. Puṣṭi, who occupied a place on one side of the Lord, came to be identified with Bhū. SS (XII. 165) one of the earliest Samhitās, refer to Śrī and Puṣṭi and not to Śrī and Bhū. FārS. I. 7; IS X 2, XIII 179, of SprS XXXIII 53

659. AhS III 14a.

660. Ibid. XXVIII, 25a, LT VIII. 22-47a


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with all these aspects of Sakti. Eight Saktis are often mentioned, named Kirti, Sri, Vijaya, Sraddha, Smrty, Medha, Dhrti and Ksma. Another list enumerates the names as Lakshmi, Sarasvatii, Sarvakamadha, Pritivardhini, Yasaskari, Sntida, Tustida and Pusti. The Sattvasamhita enumerates the names as Laksmi, Pusti, Daya, Nidra, Ksma, Kantii, Sarasvati Dhrti, Mati, Rati, Tusti and Miti.

Sakti is twofold, namely, Bhuti and Kriya. The word, ‘Bhuti’ means ‘coming’ and ‘Kriya’ means ‘acting’. The form isLikiti and it is divided in many ways. The latter is the Sudarsna (discus) of Vishnu representing Vishnu’s will. It is undivided. It keeps the former working on from creation till dissolution.

Vide

एष्वयस्मृद्धि रूप सृतिलक्ष्मीरितीर्दिता ।

LT XXIX 9a

तेजोमुखः तु यदृप्त ता क्रियाशक्तिस्वयमे ।

Ibid XXIX 8a.

सिष्पियां या क्रियाशक्ति लक्ष्म्या: लौकिकी बला ।

Ahs III 45b.

662 Here it is said to have been taught to Vikhanas. Cf KA XVI 56-102

663 Vihagendra Samhita, 3 5 cited by Schrader p 55. Laksmi, Kirti, Jayaa and Maya are alone mentioned. JS VI 77a.. LT XX 34b.

Cf KA XVI 56b-87a where eight names are enumerated, namely, Bhumi Sarasvatii, Rati, Priti, Kirti, Kantii, Pusti and Tusti which are called Sakti.

Eight Laksmis are also enumerated, namely, Mahalaksmi, Viralaksmi, Dhanalaksmi, Santanalaksmi, Jayalaksmi, Dhanyalaksmi, Dhaivyalaksmi, and Rajyalaksmi. SprS XXXIX, 152-157

664 LT VIII 25

665. SS, IX 85
The *Lahsmītantra* however treats *Kriyāsakti* as fourfold, shared by the sun, fire, the moon and Sudarṣana. The importance of Sudarṣana in the doctrinal aspect of the *Pāñcarātra* is very great, as it is evidenced in the treatment of Sudarṣana in all aspects like *mantra* and worship in the texts and in the separate shrines for Sudarṣana in the South Indian temples dedicated to Viṣṇu.

There is in the Highest Heaven a pillar called Viśākhayūpa or Brahmayūpa. It is an effulgence of light and identical with Bhagavān. It has four faces, each facing one direction. That part which faces the eastern quarter is occupied by Bhagavān Viśuvedeva with a white form surpassing the splendour of the sun. The form of Sankarsana whose complexion is similar to the colour of the ruby, occupies the south-facing part. The part facing the west presents Pradyumna whose form is red as if scorched by the hot-rayed sun. Aniruddha, whose complexion is like that of the autumnal sky, occupies the north-facing part. The Supreme Lord, mentioned here as Ādimūrti, is present in all these whose brilliance is equal to that of crores of suns.

Further, each part has four divisions, the lowest one occupied by Pradyumna, Sankarsana and Viśuvedeva. Each *vyūha* represents a state of consciousness. Viśuvedeva's domain is *turīya* where there is no polarisation, Sankarsana's is *susupti*, revealing the first and faint signs of polarisation, Pradyumna's is *svapna* with subtle polarisation and Aniruddha's is *jāgrat* with full but limited polarisation. For instance, that part which faces

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666 LT XXIX,

667 Ahs XXV-VI, XXXIII, XXXVI-VIII, XLII-IV, XLVIII-L Paś. IV. 32, LT XXX-I, ParS, xxiii-vi -

668 SS IV, 12a, LT, xi, 9-18, The name 'Ādimūrti' used here suggests that the *Pāñcarātra* tradition represents a continuation of the *Vaikhānasas* tradition which calls the Supreme Lord by this name, S 1 xxxvii-3b, 4 Cf. LT x 24a

the north has Aniruddha in full prominence, but occupying the bottom, the other three not being as prominent as Aniruddha. Similarly, the western face gives prominence to Pradyumna occupying the second division from the bottom, while the other three do not have that importance. The same must be said of the other two faces. The four states of consciousness (waking, sleeping, dreaming and transcendental) characterise the full faces directed to the north, west, south and east respectively.

This pillar is intended to be contemplated upon by devotees according to their capacities. Those who meditate upon the waking state of consciousness, as represented by Aniruddha, are required to treat all the four deities as identical with the Supreme Being. Each deity having a distinct character and occupying one face of the column incorporates all the four vyūhas. For instance, the form of Aniruddha occupying the face directed to the north must display prominent features like the consort, weapons and ornaments, while those of Pradyumna, Saṅkarsana and Vāsudeva must reveal similar features as indistinct (aspaṭa), merely outlined or totally invisible. The western face must have the features of Pradyumna prominently displayed, with those of the other three relatively less prominent. Similarly, the south and east-facing portions display the prominent features of Saṅkarsana and Vāsudeva respectively, according less importance to those of others.

A meditator is required to contemplate at four stages, starting with that of Aniruddha and the other three as depicted in the north face, and gradually passing through to Pradyumna, Saṅkarsana and Vāsudeva, keeping all the other three in each. Each stage corresponds to another stage in the other set, that is, waking, dream, deep sleep and transcendental. The meditator has to raise himself to that state of consciousness which is represented by the stage concerned. This kind of meditation is called Caturātmya Upāsanā.

670 LT xi 9-18, Introduction to LT., p. 25, AhS. V. 20b-26a.
An explanation is required to be given about the admission of this Visākhayūpa as distinct from the four vyūhas. Just as one step follows another in succession while one walks along, so also one vyūha follows another. The interval between them is not a void. It is charged with a brilliant energy of God who manifests Himself through it serving for His body. It has the six guṇas and is called Visākhayūpa.

Vide:

\[\text{व्यूहाङ्गुणसम्पूर्णं पदार्थाचरत्वदृश्यतं} \quad ||
\text{अन्तरं सकलं देशं सापुरुषयति तेजना} \quad ||
\text{पुजितस्तेजसत्वं राधिर्वक्ष्यको मृतिविभिन्तः} \quad ||
\text{विश्वाभियूप्तं इत्युक्तस्तेजस्वाविविभिन्तः} \quad || \]

_LT._ XI. 11, 12.

This lustre pervades not only the intervals between the vyūhas but also the vyūhas. Hence the Visākhayūpa is distinct from the four vyūhas which form part of it and at the same time branch off from it like the branches of a tree.

The Visākhayūpa is also said to represent absolute sound, out of which arise the sounds in the four stages of nāda, bindu, madhyama, and vaishkarī, presided respectively by the vyūha deities starting from Vāsudeva. This representation is justifiable, because some prominent features of the vyūha deities, such as imperceptibility, bare outline, indistinct appearance and full perceptibility, are also the features of sound in these four stages.

The term ‘Visākhayūpa’ is made up of two words, ‘visākha’ and ‘yūpa’. The former denotes that of which the branches are spread out; and in this sense, it has relevance to the word ‘yūpa’, which primarily means the sacrificial post.

671 _Ibid_ xi 13, 29

672 _Ibid_ xi 17-30.
The sense of the compound word must be taken as 'that which has all-pervading lustre out of which the vyūhas extend on the four sides'. It is thus the source and must be taken to stand for Para Vāsudeva or rather to Param Brahman, that is, Śrī Kṛṣṇa Vāsudeva and Śhūla Vāsudeva taken collectively. This Deity is identified with Purusa who is none other than Nārāyaṇa. The Puruṣasūkta speaks of creation as a symbolic sacrifice. The same principle is applicable to the concept of the Viśākhāyāpa, where the Supreme Being is in the form of lustre without a body, and represents the sacrificial pillar. The word, 'viśākha', must be taken to mean a particular form taken up by that pillar. Primarily it stands for the name of 'one of the lunar asterisms (figured by a decorated gateway or arch and containing four or originally two stars placed under the regency of a dual divinity)'.

Thus, including the Viśākhāyāpa, there are five deities. They represent the five letters śa, ṣa, sa, ha, and kṣa.

Vide:

हातु सातु बातु दातु शाचत: शभ्वच्छक्षय्यमाण उद्वरितः //
चातुरांत्यमिदं पोजां चतुर्भ्रोति शाब्दितम् ।
सैण क्रुटेन संयोगानं पाश्चव्रोति शाब्दितम् ॥
अनुत सत्यस्य वीजः प्रोक्तः सात्त्वत्सामने ।

_AhŚ_ XVI. 83b-85

It is held by some scholars that the Viśākhāyāpa concept was evolved to fill in the central places when the four vyūha deities got their assigned places, one in each quarter, and that this, along with the four vyūha deities, would justify the significance of the number five occurring in the name of _Paṅcarātra._


674 S Gupta: _LT_ translation, Ch. xi. (also Cf. _Brahmavidyā_, xxv 3 & 4, pp. 189-204).
However, this explanation seems unnecessary. Firstly, it must be admitted that the Viṣākhayūpa concept is evolved more to help concentration of the mind for contemplation than for explaining the vyūha concept. The meditation is not simply on a lustrous pillar. On the other hand, each deity of the vyūha is to be meditated upon as forming part of the whole vyūha. The Viṣākhayūpa may be taken to stand for Para Vāsudeva who does not form part of the vyūha, and four stages of consciousness are alone mentioned here for meditation upon the four vyūha deities and not five. Secondly, the analogy from the Vaskhānasā text is interesting. No doubt, the vyūha principle is involved in the emanation of Purusa from Viṣṇu, to be followed by those of Satya, Acyuta and Aniruddha. But all the five are together called Pañcamūrti,675 and not as vyūha. Lastly, in all religious schools, each number has a significant role to play. For instance, “ekameva adavitīyam brahma”676 shows the importance of the number one in the Vedānta system. This is not taken to mean the denial of duality or of the concept of tattvātraya, of the vyūha concept of four deities, or of the fivefold classification of the day and so on. Of course, the name, ‘Pāñcarātra’ has a unique significance, but the importance given to other numbers like four in the number of vyūhas, six in the number of gunas and the sadaksara-mantra, eight in the āstāksara-mantra and twelve in the dvādāsāksara-mantra are not of less significance. The Viṣākhayūpa is a cāturātya concept and does not involve an independent fifth principle brought in there.

All these form part of pure creation which is non-material (a-prākṛta), and if some of them have found room in the world created out of matter in the process of ‘impure’ creation, it must be understood that the purity of these is not affected in the least.

675 SA xxxvii 2.
676 Ch. Up. VI. 2, 1.
Based on pure creation is the impure-and-pure creation which comprises both the pure and what is different from it. Kūtastha Puruṣa and Māyā Sakti represent the manifestation of the Bhūti Sakti under this creation. Kūtastha Purusa represents an aggregate of souls similar to a bee-hive — souls which have been affected by the impress of deeds done from beginningless time 677. Another version makes this the all-knowing person at the top of the enjoyers who go forth from him at the time of creation and return to him at the time of dissolution 678. Though pure in themselves, these selves become impure on account of karmaavāsanā 679. The rise of the Kūtastha Purusa from Pradyumna is depicted much in the same way as creation is described from the Puruṣa in the Puruṣasūkta 680.

Along with the Kūtastha Puruṣa, the Māyā Sakti which is non-spiritual energy, comes into existence. It is the primitive form of matter. It is of three kinds, Niyati (restriction), Kāla (time) and Guna (quality) 681.

Pradyumna transfers both Kūtastha Purusa and Māyā Sakti to Aniruddha for further development. They remain with the latter for a thousand years and undergo changes. Then there emerges Sakti from Aniruddha, Niyati from Sakti, Kāla from Niyati, Sattva-guna from Kāla, Rajoguna from Sattva-guna, and Tamoguna from Rajoguna 682. Eight Manus enter into Sakti and pass through all the evolutes stated above and in the same order, 683.

677 Ahs VI 33-4
678 LT VII 10, 11a,
679 Ahs VI 34b
680 Ibid VI 37
681 Ibid VI 12
683 Ibid VI. 44b-59.
Māyā Śakti, Niyati and Kāla are the three aspects of Śakti who is Rati, wife of Aniruddha. Niyati is the subtle regulator of every thing. Kāla is the mysterious power existing in time which invites everything to activity.

Guna, which is manifested from Kāla, is of the three kinds, Sattva, Rajas and Tamas. Aniruddha as Viśnu controls Sattva, Brahmā controls Rajas and Rudra controls Tamas. Their Saktis are respectively Lakṣmi, Sarasvati and Gauri. These are held to come under the Sheath of Generation (Prasūtikhoṣa). After this, the Gunas form into a mass called Aavyakta which is called Tamas in one of the texts.

Impure creation then starts. It is in two stages, primary and secondary. The former represents the evolution of matter as in the Sāṅkhya system. Purusas are not many as in that system but only one who is Kūtastha (collective). Puruṣa and Prakṛti get modified (lit cooked) by time; that is, time also plays a part here. Mahat is called by several names such as Vidyā, Go. Avanī, Brāhmi, Vadhū, Vṛddhi, Mats, Madhu, Akhyāti, Īśvarī and Prajñā. It is Buddha with the Sāttvika element, Prāpa with the Rājasa and Kāla with the Tāmasa. Dharma, Jñāna, Vīrāga and Atiśvarya are the four divisions of the Sāttvika aspect; and their opposites, Adharma, Ajñāna, Avarāgya and Anatiśvarya, represent the four divisions of the Tāmasa aspect.

It is said

684 ibid V 46b
685 LT. V 6 Schrader, p 67 n
686 AhŚ VI 63a
687 ibid VII 6b
688 ibid VII 9b-10a, LT XVI 2b-3a
689 vide

भर्मो ्ष्णानं चिराप्रकर्ष्याव्यव्ययमिति संबंधम्
महतः सारिचक्कं सूते चतुर्द्धी प्रभृतिभिः

AhŚ. VII 11b-19a.

It is interesting to note that, according to the Vaikhānas Āgama, these four are the qualities of Puruṣa, Satya, Acyuta and Aniruddha respectively.

SA xxxvii 2-3

ASV—29
of the Manus that, as they descend through the Tattvas into the womb of Vidyā, there arises for them Bodhanā, an intellectual organ with which they discriminate between the real and the unreal.690

Unlike in the classical Sānkhya, Buddhi represents the Sāttvika aspect of Mahat 691. Among its several names noted above, Akhyāti, Prajñā and Īśvarī indicate that Mahat denotes both vitality and subconscious intelligence.692 Mahat is thus cosmic Prāna. Though it is unconscious, yet it is intelligent energy at work. This interpretation is borne out by the use of the word, 'brahman', in this sense in the Upaṇisads 693 and also the word 'Prāna' in the place of Mahat, while the Sānkhya categories are enumerated in the Aharbuddhnyasamhitā.694 The further stages of creation from Mahat are described almost as in the Sānkhya system.

The descent of Manus is then shown to account for the rise of people from the intercourse of the male and female principles. The Manus thus become the ancestors of numberless men.

The Gross Creation commences with the appearance of the earth, the last tattva. The principles thus created require coalescence into a mass. This is attempted by Brahmā creating the four youths, Sanaka, Sanandha, Sanātana and Sanatkumāra who, however, refused to have offspring. Rudra who was then created, split himself into eleven Rudras. The six progenitors (Prajāpatis), Manu and others, were created, and they attended to the work of further creation,

690. AhS VII. 13, 14
691 CI. Katha U II. 10-13. Buddhi and Mahat are kept distinct
692 Schredler, p 73
693. Ch U i 11 5
694. AhS. xu. 22a.
The individual soul is \textit{cit\=sakti}. It is pure in its essence, imperishable unchangeable, eternal and unlimited. It is the consciousness witnessing the functioning of matter. It is knowledge and at the same time the knower. Like matter, the souls emanate from \textit{Sri}. They form part of the \textit{Bh\=uti S\=akti} of \textit{Lakshm\=i}. They are prepared and pre-determined for bondage or salvation by the Lord's \textit{Nigraha} or \textit{Tṣrodhāna S\=akti}. They should then have their form, power and knowledge obscured, leading respectively to atomic size, powerlessness and ignorance. Then they get affected by all imperfections like nescience, conceit, attachment and so on. They indulge accordingly in activities which lead to graver results.

The souls are classified under two heads, namely, pure and mixed. \textit{Pradyumna} is stated to create the former and \textit{Aniruddha} the latter through \textit{Brahmā}, the creator. There is justification for this. Those who have a stock of good and bad \textit{karma} to be gone through at the end of a dissolution of the cosmos are required to be introduced into the world by \textit{Brahmā} who is actuated by the quality of \textit{Rajas}. They cannot make their appearance in the \textit{Kṛtayuga} when \textit{Sattva} dominates. Those who belong to the pure kind must have the \textit{Sattva} predominant and so they are allowed to appear in the world in the \textit{Kṛtayuga} by \textit{Pradyumna} Himself.

The \textit{sumnum bonum} (\textit{hitamatyantam}) for the self is to be freed. The sorrows should end, never to recur, thus giving room for a positive status in the shape of eternal happiness. The \textit{Pā\=ncarātra}

\begin{enumerate}
\item [695] \textit{LT} xvi 13-19
\item [596] \textit{Ibid.} vi 36. xvi. 22a
\item [697] \textit{AhE} VI 8a
\item [698] \textit{Ibid} xiv. 15b-24 These are considered also as the \textit{Sakti} of \textit{Sri.}
\item [699] Cf \textit{Ibid} xxii 12, \textit{LT.} xii 13, 14, Schrader. p. 82.
\item [700] Schrader, pp. 84-5.
\end{enumerate}
doctrines therefore declare that this consists in the final cessation of the successions of sorrows which implies positive eternal bliss.

Vide:

अत्यूत्तिकी निस्तिस्नु पुषो या दुःखसत्तेकः
तत्त्वोपलक्षिते नित्ये सुखे यतृ तत्त्विदुप्तम्॥

अह्स. XIII 9.

That is, atomic size, powerlessness and ignorance which were forced on the self by the power of obscuration (tirodhana-sakti) get fully removed, leaving the self in its natural condition. Since the atomic size is forced on the self, it is possible to hold that the natural size of the self is not atomic. The evidence regarding the nature of the liberated soul is that it is omniscient and omnipresent. Its omnipresence cannot be explained, if its size is atomic, and so requires explanation. The Ahirbudhnya Samhita describes it to be of the size of a mote.

Vide:

तत्पार्व प्राप्य तत्त्वशा मुख्यते चीकरकम्यः
ब्रह्माश्च चारणात्मे रेष्यन्तिकोटिबिभूषितः॥

अह्स. VI 27.

It is therefore proper to admit that by 'atomic' is meant 'small' or 'little'. In the state of bondage, the word, 'ānu' can be taken to mean spatially restricted, but in the state of release it can mean omnipresence.

The place which the selves occupy after gaining makṣa is one from which they do not return to the mundane world.

Vide:

प्राप्यते परम खाम यतो नाचतेने पुनः॥

अह्स. XXXVII. 26a.

701. Ibid. p 59
This is a non-material place shining with the six qualities. The released souls shine there with the lustre of crores of suns and moons. They take no food. The Supreme God of gods lies there on the serpent couch, attended by hosts of ever-free selves.\(^{702}\) This Highest Place will disappear at the time of absolute dissolution and emerge at the time of Pure Creation. The released selves will also merge, but will not undergo any suffering.

The nature of the released condition is described as the soul's becoming one with God. During dissolution, it becomes latent in Him. The Lord declares that the liberated selves become Himself and that there is no difference between them and Himself. This is not Advaita, for He adds that the liberated souls sport as He does.\(^{703}\) An inseparable union between the two is meant and is described as like that of the Kaustubha gem and the Lord. In that state, the self is noticed to be clinging to the Lord like a gem.\(^{704}\) The souls “become practically, but not really one.”\(^{705}\)

Regarding the means of obtaining liberation, it is said in the Pāñcarātra Āgama that the liberation of the self depends on the compassion of Sri which persuades her to bestow her grace on the self. This process is called technically Saktipāta.

Vide:

मया जीवा: समीक्ष्यन्ते श्रिया दुःखविविभित्ता: ।
सोसुन्द्रह इति प्रोक्त: शक्तिपातापराह्य: ॥

\(LT.\) XIII. 8.

\(^{702}\) LT. xvi. 9, 15-32.

\(^{703}\) PaS I. 4 17.

\(^{704}\) Visputilaka, II. 30, 100

\(^{705}\), Schrader, p. 93,
No one can force God to bring about this. God knows when to give effect to it.\textsuperscript{706} To please God for obtaining Saktipāta, four means are recommended. They are Karma, Sāṅkhya, Yoga and Sarvatyāga.\textsuperscript{707} In another context, the last one is omitted.\textsuperscript{708} It is also said that knowledge and religion (dharma) are the means, the latter leading to the former. The former may be of a direct or indirect nature, the latter leading to the former. Religion is twofold, being mediate (vyavadhānavi) and immediate. The former consists in offering worship to Brahmā and others who represent God, while the latter takes the form of offering direct worship to God. All kinds of worship sanctioned by or based upon the Vedas and systems of thought like Pāṇḍava, Sāṅkhya and others come under the former.\textsuperscript{709} The Pāñcarātra mode is of the latter kind.

Vide:

\textit{विमृतिमतु परं श्रद्धा तदेवावैयवधानतः} ॥
\textit{चेन प्रीणयते योगी स साश्वादम् हस्यते।}
\textit{साश्वतं शास्त्रं सर्वतस्तेतस्यावचोधकम्} ॥

\textit{अहस्} XIII. 21b, 22

Among these, Karma can be treated as of the immediate kind when it is employed to worship the Lord. Sāṅkhya refers to tattvayāṇa. Yoga means contemplation on God. Sarvatyāga is the path of prapatti.

The Karma mode may be taken to have been treated in the Čaryā section of the texts. It involves the worship of the Lord in temples and houses. The daily life of those who choose this mode is divided under five heads, namely, Abhigamana, Upādāna,
Iṣyā, Svādhyāya and Yoga. Every self is required to offer worship in a temple and also in the house.

After attending to the preparatory routine of bath, sandhyā and others, one must approach the sanctum sanctorum in the temple or house, uttering prayers and attend to the worship of God. This is called ‘Abhīgamana’ which means literally, ‘going towards (God)’. After this, flowers, fruits and other requirements for the worship of God are to be collected. This is known as Upādana. Iṣyā is the name given to the ritual of worship. After taking food which is called Anuyāga, one has to spend the time till the evening in the recitation and study of the sacred texts, listening to the discourses of the teacher or elders, reflection upon what one has learnt from others and offering comments on what one has received from others. This is called Svādhyāya. Towards the close of the day, sandhyā is to be performed before offering worship to the Lord. Deep contemplation on God must then be undertaken with occasional rests that may pass into sleep. The name ‘Yoga’ is given to this. All these together constitute Pañcakālaprakriyā 710 and those who follow this are known as pañcakātikas.

The Pañcakālaprakriyā is the daily routine shaped out of the code of conduct laid down in the Śruti texts to suit the needs for the dedication of life to the adoration of Viṣṇu. The Karma marga of the Bhagavadgītā, which is based upon the Vedic concept of rituals, is itself a method by which the deeds done are dedicated to God as His. This concept involves a further adaptation to the exclusive worship of Viṣṇu. Thus, the practical side of the life of a devotee of Viṣṇu is treated in the Pañcarātra tradition as karma which is obligatory on all members of society including those who take to the order of ascetics.

710 JS SKS Rsi, I 3-14a, Pārś IX 161-175, JS, XXII, SprS, XVII, 68-74, PārS. IV 13-3, Cs AhS XV. 8a, 490, LT, XVII, 13; XVIII, 51, 52. Both AhS and LT, mention the word ‘Pañcakāla’.
Jñāna refers to the acquiring of the right knowledge of the tattva which is the Ultimate Reality. In particular, what is to be known is related to the fivefold forms of God namely, Para, Vyūha, Vibhava, Arcā and Antaryāmin. The vyūha concept has a significant role to play in this Jñāna-mārga, while the arcā form receives a direct treatment in the Karma-mārga. In fact, the Kriyā and Cāryā sections of the Pāncarātra texts lay emphasis on the arcā form, of course, in the background of the vyūha concept. The knowledge, which is thus acquired, requires recapitulation on the basis of their common and divergent characteristics.

Vide:

या तत्त्वगणना संख्या तां पुरा शील्येदूबुधः ।
ततः साधस्येभेदस्यस्वव्रुपभववादिकामः॥
कृष्णसङ्कल्पिकां संख्यां शाक्तस्योपदेशायाम् ।
चर्चायामिन्द्र संख्यायां सिद्धार्ममतत्त्वतिः ॥
वदेति या समीचीना संख्या सतत्त्वगोचरा ।
एषा सा परमा संख्या मत्यालाहस्मुद्वा ॥

LT. XVI. 26-28.

The knowledge which is then acquired is real knowledge. This is acquired not by self-effort alone, but also through the grace of God.

The Yoga mode is the means which is based on the practices enjoined in the Yoga system of Patanjali. The process is a highly complex one even for comprehension and difficult to practise. It is purely internal in execution. It is of two kinds, namely, samādhi and saṁyama. The former results from the practice of yoga. In that condition, the self rests in Brahman called Srinivāsa and remains there undisturbed. The latter consists in the performance of good deeds which are related only to the Highest Self. It has physical and mental aspects. It purifies the inner organ and generates pure knowledge.711

711 LT XVI. 30-41.
Yoga consists in the union effected between the self and Paramātman and the process is stated to be of eight parts. This is called Hṛdyāga which consists in the offering of the self as an oblation (havīs) purified through separation from matter. The eight parts or limbs are enumerated as in the Yoga system of Patañjali. The ten constituents of yama include the four of the Yogasūtras and have in addition dayā, dhṛtī, śauca, ksamā, ārjava and mitāhāra. Aparigraha of the Yogasūtras is omitted. Śauca mentioned here finds enumerated under niyama by Patañjali. Some of them here get an original description. For example, brahmacarya is not mere continence, but includes not regarding one's wife as an object of enjoyment, a concept developed through the significance attached to women in the Agamas. Among the kinds of niyama enumerated by Patañjali, santosa and tapas alone are retained. Eight more are added under the names of siddhāntaśravaṇa, dāna, mati, īśvarapūjana, āstikya, hrī, japa and vrata. The first of these consists in the study of the Vedānta Sāra is faith in the work that is enjoined in the scriptures and īśvarapūjana is worshipping Viṣṇu with devotion in accordance with one's capacity. Meditation (prāñḍhāna) which is recommended as a means of controlling the mental activities in the Yogasūtras does not get treated. It does not form part of yogic practice. Āstikya consists in the conviction that there exists an object which is accessible through the Vedas. Eleven postures are enumerated along with their descriptions.

712 AhS XXXI 4b, 5, 15
713 YS. II. 29, AhS XXXI, 16, 17, PaS. II. 1-8
714 AhS. XXXI 18-23
715 Ibid. XXXI. 23b.
716 Ibid XXXI. 24-30a, PaS II. 1 9, 10a.
717 Ibid. XXXI. 31b-46, JS. XXXIII-17b-23a where four postures are enumerated.
Prāṇāyāma is the next limb which receives a very detailed description. Before describing this, the tubular vessels called nādiś are required to be purified. They start from the Mūlādhāra (perineum) around the navel and pass through twelve cakras within the body and reach the Brahmārandhra, the cavity in the head. The power called Kundalinī, getting its name from its resting in the Mūlādhāra like a coiled serpent, covers up the Brahmārandhra with its eight mouths, each representing one aspect of Prakṛti. There are seventy-two thousand nādiś in the body, of which susumnā, idā and pingalā are the most prominent. The soul moves about in the cakras like a spider in its web. Apart from the five prānas, there are five more called Nāga, Kūrma, Kṛkara, Devadatta and Dharaṇījaya. The nādiś are to be purified by filling up idā and pingalā by turns with air and expelling it, and this must be done thrice during the performance of the morning, midday and twilight sandhyā worship. In three months, this process, if practised every day, will cleanse the nādiś of all impurities. When the impurities are got rid of, Prāṇāyāma is to be performed, doing the japa of Sudarṣana or of Gāyatrī mantra all along.

Pratyāhāra, the next limb, is the withdrawal of the mind from the objects of the senses and placing it in the Lord. Fixing the mind in the Lord is Dhāraṇī. Dhyāna consists in contemplating upon the Lord with the marvellous form in the midst of the dazzling flame of fire within the ākāśa of the heart. Samādhi, the last stage, brings about the appearance of the Lord.

718 Ibid xxxii. 7-41
719 Ibid xxxii 42-47a
720 Ibid xxxii 51-55, Cf. PāS. II, 3
721 Ibid xxxii 56, 57 Cf. PāS II 4 8a, 10a.
These limbs, when practised, arouse the Kūṇālinī-śakti and make it ascend, step by step, through the cakras and merge in the Absolute Self at the point called Doḍāḍāṃśa. At this stage, there is the union of Śakti with God.\textsuperscript{723}

Nyāsa is enjoined as a means of obtaining final release on the main ground that, with the passage of time, the embodied self is adversely affected so as to lose knowledge, stamina, strength and longevity and is affected by the results of the deeds done frequently. So the self is asked to avoid the two extremes of doing good deeds, like the Āgniṣṭoma sacrifice and bad ones like killing animals, the results of which are bound to affect the doer. The self must seek the Lord as its refuge and it will surely reach Him at the end of its life’s journey\textsuperscript{724} This is called by several names such as prapatti, prapadana, saraṇāgati, bharanyāsa and so on. The Supreme Place, that is, mokṣa, which a self, seeking release, could not get by such means as jñāna, yonī or bhakti, is obtained by this itself\textsuperscript{725}

It has six component parts, namely, (i) the resolution on the part of the self to do such acts only as would be in conformity with the divine will, (ii) giving up those acts that would displease God, (iii) a firm conviction that God would protect those who seek His protection, (iv) the choice of God as protector, (v) placing one’s own self in His charge and (vi) the realisation of the helplessness of the self to seek any other

\textsuperscript{723} LT xix 143-146 Cf. Com, on LT. xx 12, 13.
\textsuperscript{724} ibid xvii 51-59a
\textsuperscript{725} AhS xxxvii 25, 28.
Among these, the fifth element must be considered as the act of self-surrender, the others forming its elements, or all the six form may parts of the act. Nyāsa is not a physical act, but only a mental process. It takes the shape of a prayer in the form, “I am a receptable of sins, I have nothing and have no way to pursue. Please become Yourself the means.”

Being a form of knowledge, this thought also becomes a means of mokṣa, as enjoined in the Vedic passage.

By adopting this means of self-surrender, it is said that all that are expected to be performed such as penances, sacrifices and giving of alms and gifts are taken to have been done, and mokṣa is assured. It is further held that nyāsa is superior to all other methods enjoined for obtaining mokṣa.

Vide

Aṣṭaḥ śrī वेदविवृत्रो चदन्येन महामुने ॥

आंतुकृतयस्य संकलपं: भागिकृतयस्य वर्जनम् ॥

रक्षिष्यतीति विशेषः गोप्यतिवरणं तथा ॥

आत्मनिष्ठेपणे युद्धविधा शारणागतिः ॥

उपाये गृहरक्षितो: शब्दः शारणमित्ययम् ॥

बलकै लांकैं चैव उपायार्थकवाचकः ॥

AhS XXXVII. 27b-30a

Aṣṭaḥ śrī अहमस्थपराधानामाच्छयो ्ञिचनोपगतिः ॥

स्वसंवाप्रयमृतो भवेति प्रार्थनामनौ ॥

शारणागतिविन्युक्ता सा वेदविवृत्रं प्रयुज्यताम् ॥

Cf LT XVII 69b-69, 61a. ।

Ibid 30b-31

TA III 12 7.

AhS xxxvii. 34, 35a, 36b, 37a
Nyāsa is given the symbolic representation of sacrifice. The self is the oblation offered with the utterance of the word, 'namaḥ'. One who takes up this means is held to have performed a hundred sacrifices. That it is a powerful weapon to be used to fight against worldly sufferings and gain the state of final release is explained by the declaration that even those who are devoted to the performance of good deeds, who are learned and who are adepts in yogic methods, do not bear any comparison to one who has taken up nyāsa, not being equal to even a billionth fraction of him.

Self-surrender does not consist in placing merely one's self under God. All the possessions are also to be surrendered to Him. Nyāsa is to be done only once. The evil consequence of getting rebirth will happen to one who takes to other courses like karma or bhakti, leaving nyāsa imperfectly done. Those who adopt this means must not violate the Vedic law even in thought. Any lapse, however, could be expiated by the act itself.

Nyāsa is the foremost among the means for crossing the sea of worldly existence. It is the only way which both the ignorant and the learned can adopt. Those who adopt this course enjoy the rewards of their good deeds and get freedom from all kinds of bondage and acquire the highest status.

730 Ibid. xxxvii, 37b-39
731 LT. xvii 63.
732 Ibid. xvii 80.
733 Ibid. xvii 89b-90
734 Ibid. xvii. 96a.
735 Ibid. xvii 102-103a.
736 Ibid. xvii, 104b, 105a.
Those who take to the methods of *karma, jñāna, bhakti* and *yoga* are required to acquire certain specific qualifications which are different according to the distinctions based on birth and sex and mental abilities. Further, there is no certainty that the rewards are sure to be bestowed upon those who adopt them. Some will have to take more births to receive the fruits of these undertakings. Hence these are considered to be hard to practise. From this point of view, *nyāsa* is certainly easier to take up, because there are no restrictions based on grounds of sex, birth, learning and any kind of attainment. However, it is declared that, though easy, it is hard to practise.

Vide:

उपायः सुकृतः सोऽये दुष्क्रिया मतो मम।

*LT XVII. 105b*

The significance of this seems to lie in the fact that *nyāsa* is adopted only once in one's lifetime, and so the aspirant must become conscious of his getting fully qualified by acquiring all the five constituent parts of *nyāsa* except *ātmanikṣepa*. In adopting the other methods like *karma* and *jñāna*, the aspirant has to qualify himself by having *upanayana* or listening to the teachings from a preceptor or practising the *āhgas* of *yoga*. However, in doing so, he is likely to commit errors which will land him into difficulties such as sinful results, non-removal of ignorance or rise of doubtful cognitions and inability to control mental activities. On the other hand, the result is certain from *nyāsa*, but great care has to be exercised to acquire or realise one's fitness for it. Probably, this is the significance attached to the statement.

In this context, it is interesting to note that *bhakti* is not mentioned as an independent means of *mokṣa*; while the *astāṅga-yoga* which gets a detailed treatment, could be taken to represent *bhakti*, though the word 'bhakti' is not used as such in this connection. The concept of *bhakti* and the activities of
the bhakta get frequent references. In fact, worship of the deity is incompatible with the absence of bhakti. To a large extent bhakti alone dominates the spirit of the relationship between man and God as evidenced in many a passage in the Agama texts. The doctrine of upāsa is not found developed or treated in many well known texts, other than the Ahirbudhnya, Lakṣmītantra, Śrīpraśna and a few other Samhitās. The general conclusion is to be drawn in favour of the bhakti-mārga which is also known as upāsanā and comprises the eight-limbed yoga, according to other texts.

The dissolution of creation is of seven kinds, namely, nityā, the natural and final destruction; naivritti, that relating to the visible universe occurring from time to time; prākriti, that of all categories which evolve from matter; prāśūti, relating to the dissolution of anyakta in the prasūti-kosā; māyā, dissolution of the matter of the prasūti-kosā in the māyā-kosā; sakti, dissolution of matter in the māyā kosā into the sakti-kosā, and ātyantikā, escape of the self who performs yoga from the sakti-kosā into Sakti. The self does not get annihilated there, but has independent existence in a transcendental form as part of the Ultimate Reality.

Linguistic occultism plays a part in the Pāncarātra doctrines, forming a strong background for the worship of the deity. Brahman is the source of all sound. When It feels the urge to create, there arises a state of activity combined with inactivity (śāntata), when the sound and its meaning get distinguished, but yet remaining latent, and objects get indicated by the sounds which denote them. Sound should therefore precede the

737 Devotion, which forms the basis for the act of worship, does not get independent and elaborate treatment, but it gets emphasized as essential for a sādhaka. Vide LT ix 51, xxxiii. 115; Bharadvaja Samhitā, III 3, PauS xxxi.

738 SKS, Ṛṣi. III. 98-117. See AhŚ, IV, for a detailed description.
rise of the objects or the objects could be held to rise from sound. At this stage, the sound is known as nāda which gives rise at the next stage to bindu also known as paśyanti. This then leads to the madhyama stage when the logical relation between the word and its meaning lies in the form of an impression Vaikhari is the next stage when the syllables and words are distinctly noticeable.

In the evolution of sounds produced, the units of the alphabet are classified variously. For instance, āsman, antāsthā, svara and sparsa represent the four kinds and so called as catuspada. The mantras are formed out of these and they flow from Brahman. In accordance with the mental realization of the aspirants, particular mantras are evolved. That sound which an aspirant receives with the faith that it would protect him, which shields him from fear with its purport concealed, in which the deity's nature is manifested in the sequence in which the syllables occur and which reveals pure knowledge, is called mantra.

Vide:

मा तायते त्वमित्येव योगेन स्त्रीहतो ध्वनिः।
युतायता: सदायथं मन्त्रं तायते भयान्तं॥
स मन्त्रं संस्मृतोऽहिन्तिकास: शाळ्जेः कर्मे: ।
पूणाहिन्त्तसमुद्भूतं: सुद्रयोधानवयो यत:॥

LT. XVIII 44-45

Since sound originates from Brahman, God is said to present Himself in the form of mantra. Particularly, mantras are useful in internal worship (antaryāga) Japa and dhyāna do thus become meaningful. When the mantras are uttered as in nyāsa and homa, they convey the intended meaning to the deity, and so it becomes clear that God is there to listen to the prayers of His devotees.

739. Cf, AbS, xvi, LT, xviii.
Creation of articulate sounds is on the same plan as in cosmic creation. The sound ‘a’ is at the root, all other sounds being its transformations, each sound being an effect of the sound which precedes it. The first sound that is audible is the aspirate and it is called visarga or creation; the anusvāra represents the withdrawal of speech (saṁhāra). The former is called the moon (soma) and the latter the sun (sūrya). The short vowels are the sun’s rays, while the long ones are those of the moon. The consonants represent matter and its evolutes. The antaḥthas are said to keep God’s manifestations in the vyūhas within themselves. The uṣman sounds and kṣa represent the four vyūhas and Para Vāsudeva. They form together Pañcabrahman.

The structure of sounds is fitted into the inner yogic body of the aspirant. This body has twelve cakras, each having twelve groups of four sounds each. And it represents the microcosmic formation of the macrocosmos. This is helpful in nyāsa while performing bhūtaśuddhi. The inner worship becomes purposeful, when the set of four sounds is uttered, since this set has the four vyūha deities presiding over it. The presence of these deities is easily visualized by the aspirant.

A mantra is considered to be complete when it has four parts, namely, bīja, pinda, samtiṅā and pada. Each is powerful in itself. Among them the bīja refers to the soul and the others to the body. Mantras delight the aspirant in his journey through padādhvan. They create a sense of complete detachment in him by taking him through tattvā, katā and varṇa. Finally, the aspirant enters into the eternal Brahman called

740. AhS. xvi. 76-77, LT xix. 20, 22.
741 Ibid xvi. 83b-84a
742 Ibid xvi 84b-85a, LT. xix. 30, Cf. SKS. Indra, II.
743 Cf LT xx1 17-21
744 Ibid. xx1, 25.

aŚv.—31
Lakṣmi-Narāyaṇa. Among the several mantras that are to be used, those of Sudarśana, Lakṣmi and Narasimha are considered to be of supreme importance.

A novel process is found evolved and treated in the Jayatśambhīta regarding the course of upāsanā. It is based on the concept of Viṣākhayūpa. It bears comparison with Madhuvidyā, according to which Brahman is to be meditated upon in the states both of cause and effect. Brahman is the cause and the sun is the effect. The aspirant must meditate upon Brahman in the state of effect, namely, as the sun, and later in the state of cause in the form of the Inner Self (Antarātman) of the sun. He who does so will become a Vasu in another aeon and, again continuing the meditation as Vasu, he will reach Brahman at the end of his life. Both the sun and Brahman who are to be meditated upon, are only Brahman. Similarly, an aspirant must meditate upon Aniruddha in Svetadvipa, to which place he would go, and then to Pradyumna upon whom he must meditate. Then his meditation on Sankarṣena whom he reaches next, will take him to Vāsudeva. This is stated in the Jayatśambhīta to be another method prescribed for those who desire to enjoy the bliss of Brahman. This method is prescribed for those who follow the pāncakāla-prakṛtyā. The four deities control the

745 Ibid xxii
746 Ch. U, III 11
747 Vide

श्वेतश्रीपार्वां मात्य विभवरूपं द्वीपम् तवो परिश्रमवर्धमाला श्रीदशरूपः प्रकृतियाः हारस्म ।
तत: पवुन्माणाक्ष् रूपः संस्कृतं सवेश्वरं | तत: संक्रिय विद्य मनं संवर्तं सनातनम् ||
अयमभव्यपरो मार्गं: सदा भ्रमुपक्षभिनाम ।
परमेकालिनिविद्रान्त पश्चातकार्तरत्नमान ।

(Cited in the Rasasvatrayasāra, ch xxii, as taken from the Jayatśambhīta)

waking, dream, deep sleep and transcendental states which are referred to as viśva, tapasa, prājña and turīya. The Lakṣmiṇātra and some other Āgamas speak of a fifth stage called turīyatīta which is of the form of Lakṣmiṇārayana. This is the supra-vyūha state of existence which manifests the infinite divinity and splendour of the soul.

This method of passing from one state to another is called krama-mukta, which finds also a different kind of representation. By worshipping the vibhava form of God, the aspirant gets to the vyūha stage. After worshipping Him in that stage, he reaches the subtle form of Para Brahman called Vārudeva.

From this, it is evident that an aspirant cannot get moksa at the end of the life in which he meditates on a particular form of God. As in the case of bhakti yoga, one is required to take a series of births. The stages show that the aspirant will have to start at the waking state and pass on to the dream state by fully getting qualified for it, and so on from one state to the next. This is justly brought out by Parāśārabhaṭṭa.

Vide:

$\text{विभवाच्यनाद्यूँ प्राण्य ब्यूढाच्यनात्तथां ब्रह्म वासुदेवाक्षरं}$

$\text{सुस्कं प्राणयत्त तत्त्वं वदन्ति}$

$\text{Śrībhāṣya, II. 2. 41.}$
CHAPTER VII

PĀNCARĀTRA TEXTS

The Pāncarātra doctrines were preached by five teachers—Sāndilya, Aupagāyana, Mauṇjyāyana, Kauśika and Bharadvāja 751. The works of the first and the last, among these, are available, while that of the second gets only reference in some works 752. The other two left no works. The works of the two writers mentioned above, have more than one text with the same name. They treat matters like worship of God, bhakti and prāpattī.

The Nārāyaniya section of the Mahābhārata throws light on the traditions of the Pāncarātra Āgama. The vyūha doctrine and the daily round of life classified under five heads are the matters treated there. The earliest texts must be expected to have dealt with these matters only. On this ground, the texts of the two writers mentioned above could not have been very early. The interlocutors, here, are Aniruddha, Samkarṣa, Bhagavān, Vasudeva, Śī, Bhṛgu, Aṅirbudhnya, Nārada, Mārkandeya, Sāndilya and others. Some of them are said to have received instructions from others mentioned above, and in their turn, they offered expositions to others. It is not therefore possible to fix the priority of any of these texts over others.

The number of Pāncarātra texts is listed in some of these works themselves. They are 154 in the Visnutilantra, 108 in the Pādma and Viśvāmitra samhitās, 106 in the Purusottama-samhitā, 103 in the Bhāradvājasamhitā, 100 in the Kapiṇjalaśasanhitā, 91 in the Mārkandeyasaṃhitā and 25 in the Hayāśirṣasaṃhitā and

751 IS XXI 519-33
752 PaS. I 1.108
Māheśvaratantra and also in the Agnipurāṇa Schrader's list contains 210 and 14 more of the texts, but the titles of them are not noted. The introduction to the Lakṣmītantra enumerates 225 works, of which 56 end their names in tantra, two in tīlaka, one in vaibhava, one in rāhasya, one in saṃbhava and the remaining in saṃhītā. The Panorama of Pāñcarātra literature mentions 289 works, of which 45 end their name in tantra, three in sāgara, one in vijñāna, one in purāṇa, one in tīlaka, one in siddhānta, one in udāvana and the remaining 236 in saṃhītā. This work describes 104 works among which 99 end their names in saṃhītā, three in tantra, one in samuccaya and one in cūḍāmaṇi.

It is presumed that the remaining 186 works are partially lost. Twelve among them have more than one text with the same name. The following groups contain redundant names: (1) Garudasamhitā, Tārksyasamhitā, Vainateyasamhitā and Khagesamhitā, (2) Narasimhākhyatantra and Nṛkesarasamhitā; and (3) Atrīsamhitā and Ātreyasamhitā, Andratantra, Kāmatantra Dhruvatantra, Pāṇiniyamahatantra, Pāvakaasmhitā, Puskalasamhitā, Bodhāyanatantra, Mahītantra, Māyātantra, Varāhāpurānasamhitā, Varāhamihirasamhitā, Vaibhavatantra, Sakalasamhitā, Sākatāyanasamhitā, Sāvitasamhitā, Sammohanatantra, Sānkhyatantra, Śūryatantra, Somatantra, and many others are purely names connected with certain persons and sages who have distinguished themselves in fields associated with them in order to give them a status in the list. Until information is available about many of these works, it is not possible to decide their exact nature. Besides, among these works, 97 are mentioned only once in the twelve lists, 45 twice and 45 thrice.

The Pāñcarātra texts are classified under three heads, divya, murībhāṣita and mānusa. The Sāttvata, Pauskara, Jayākhya and others are treated as divya, as they contain the exposition of

153 Schrader pp 6-12.
154 LT Introduction, pp 10-13
the doctrines by Nārāyaṇa Hīmself. Those which are the expositions of Brahmā and eminent sages are of the second kind, e.g., Iśvara, Pārameśvara and Bhāradvāja and others. The works written by mortals come under the last head. The Āgamas are also classified as sāttvika, rājasa and tāmasa. The Iśvara, Bhāradvāja, Saumantavā, Pārameśvara, Vaihāyasa, Citraśikhandi and some other samhitās come under the first head. To the rājasa kind belong the Sānātkumāra, Pāmodbhava, Śatātāpa, Tejodarvina, Māyavaiḥbhāvika and others. The Pañcapraśna, Sūkapraśna, Tatvarāgara and others are of the tāmasa kind.

Generally, an Āgama text should contain four divisions called jñāna, yoga, kriyā and caryā. Among the texts of the Pañcarātra the Pālmisamhitā contains these divisions. Others generally deal with some of these. The Brhadbrahmamahāvīta has four pādas whose exact nature is not stated. The Śāṇḍilyasamhitā has one division called Bhaktikānda—first part, and another called fourth part. The Sānātkumārasamhitā has four divisions named rātras, named after Brahma, Śiva Indra and Rṣi. It has lost a division called Brhaspattrātra. Similarly, there are five divisions called rātra enumerated as first, second and others in the Jñānāmṛtasastra. The Hayasyasamhitā has four kāndas with the names, Ādi, Sankarṣana, Linga and Saura.

Among the texts, the Pauskara Jāyākhyā and Sāttvata samhitās are stated to be the best (ratna). They are based on the Pārameśvara, Pādma and Iśvara samhitās. According to the Pādamisamhitā, there are the five best (ratna) texts, Pādma, Sānātkumāra Parama, Pāmodbhava, and Mahendra samhitās. The Kānasamhitā mentions them to be six in number, with the addition of the Kānasamhitā to the list mentioned above. The Sānātkumārasamhitā however, is here mentioned as the foremost among the samhitās.

755 Is I 64
756 PaŚ IV 30 203, 33 201-202a
757, Schrader, p. 20.
The Āgamas might have originated in North India, but the texts were developed in South India itself. These texts contain references to the kings of Cera, Cola and Pāṇḍya regions. The adhyayana uṭṭava, singing of Godā's compositions, floating festivals and the āzhvār, find reference in these texts. There are even Tamil expressions used in some of these texts. Since these works contain references to Nathamuni, Yāmuna, Vedāntadesaṅk and the āzhvār, these must have been composed later than their times. The period of the Āgamas must be therefore between 800 A.D. and 1400 A.D. However, Utpala (850 A.D), Yāmuna (10th century) and Rāmānuja (1017-1137) cite passages from the Pāñcarātra texts. Therefore, most important samhūtas like Pauskara, Jayākhyā, Sāttvata, Īśvara, Parama, Sanatkumāra, Ahybudhnyā and others should have been composed before 800 A.D.

The Vaikhānasas texts have a uniform treatment of the subject matter with slight differences among them. In this way, they differ from the Pāñcarātra works where there is much difference between one text and another. Some texts deal with theories of cosmogony, leaving aside temple worship, while others concentrate on temple construction and worship of images. Some describe the principles of yoga in detail while others devote chapters to the means of expiation. The date of

758 Kapiṇjala Samhitā, 1 14a.
Vide Pāñcarātra Nūl Vilakkam, p 4

759 Anuruddha Samhitā 36, This also is called Mārgaśīrṣotsava.
Vide Viṣṇurahasyasamhitā 33, Viṣṇusiddhānta 38, Sprs 41.
Hireṇḍragarbhasamhitā, 12

760 Narāyanasaṁhitā, 45
761 Ibid 21, Sprs 40
762 Upendrasamhitā, 4 5.
763 Vide Kāraṇikā (SKS, p 84), alavattam (Ibid. p 41).
764 Bṛhadbrahmaśamhitā, Viṣṇutātra, Upendrasaṁhitā.
composition of a particular text or its priority over another cannot be decided on the strength of its contents. For instance, the *Ahitabdhya*, *Jayākhya* and *Parama saṁhitās* and the *Lakṣmītantra* give greater importance to cosmological theories, *yantras* and other matters. The *Sanatkumārasaṁhitā* deals with *mantras*, *mudrās*, installation of *idols*, *expiatory rites* and other such subjects, and contains no reference to temple construction or worship of *idols*. The *Pauśkara, Parameśvara, Sāttvata,Īśvara, Pādma Kāpiṇijala, Viṣvaksena, Śrīprāśna* and other texts are more concerned with temple worship. It is hard to decide which matter was treated earlier than others, although it will not be wrong to assume that references to temples point to a later date.

The *Pauśkara saṁhitā* seems to be the earliest and the *Sāttvata-saṁhitā* which refers to it must be placed next to it. The *Jayākhya* comes next, followed by the *Ahitabdhya-saṁhitā* and the *Lakṣmītantra*, both of which mention the *Sāttvata*. The *Īśvara saṁhitā* must be placed next, though it mentions the *Pauśkara, Jaya* and *Sāttvata* and also *Parameśvara, Pādma* and *Īśvara* which may be a case of interpolation. The *Parama, Sanatkumāra, Parameśvara, Viṣvaksena* and *Pādma* are placed next in this order. The criterion lies in that the texts mentioned earlier are cited in the one following them. Yet this is not to be taken to help in deciding the priority, as such references to other texts could have been later additions. Besides, there are passages in common between some of them, such as (i) the *Sāttvata, Īśvara* and *Śrīprāśna* and (ii) the

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765. *PauS* in viii. 8, *PārS* in xxii. 50b-51a,
766. *AkhS*, v 59 mentions *SS*, xix 64 mentions *JS* *LT* mentions *SS* in II 59 and *JS* in xi 23
767. *JS* I 64 mentions *SS*, *PauS*, *JS* and *PārS*
768. *ParS* in xxxix. 18, *SS* in xxxix. 18.
769. *PārS* I 19a
Sātvata, Jayākhyā and Laksñītāutra. This order can be admitted only tentatively, for the Pādmodbhava and Kānva saṁhitās are not available except in fragments. The Mahendra-saṁhitā is also not available, but passages from it are cited in the Sanatkumāra-saṁhitā, Pārameśvara-saṁhitā and Pādna-saṁhitā.

The Pauśaka-saṁhitā has a little less than 6000 stanzas in 43 chapters. The text is incomplete, and some chapters break off in the middle. The Lord, with the name, ‘Bhagavān’, addresses Brahmā as ‘Pauśaka’. The text mentions the Pārameśvara (which is based on it) and also the Sātvata (perhaps included later in the text). The original text must have been composed in North India Gaṅgā, Yamunā, Sarasvatī, Pravāha, Sṛhavaktrakā, Airavatī, Gījasthītā, Vitasā, Narmadā, Dṛstadvatī, Parosnī and Sindhu are the rivers mentioned. Yamunā is said to flow in south-east, Sarasvatī in the south and Vitasā in the east. Airavatī is identified with Ravi and Vitasā with Jhelum. Dṛstadvatī joins Sarasvatī Parosnī which is Ravi, is identical with Airavatī and is only repeated here. Except Narmadā, all the above-mentioned rivers flow in north and north-west India. The place where this Saṁhitā could have been composed should be somewhere in north-west Panjab, perhaps near the Himalayas.

In order to delight those who have faith in them and to declare and establish certain places as holy, it is stated that

770 SKS pp 139, 282
771 Pars X.
772 PaS IV 33
773 Vide

आधु सर्वायमानां च पारमेश्वररमाणम् ।
प्रमाणपद्धतिः च हिंतमञ्जज सास्तवतम् ॥

774. PauS XXXI 106-111.
775. See N. N. Godbole. ‘Ṛgvedic Sarasvatī’, BORI XLII, I-IV.
85—32
Vasudeva and other deities come down and stay within stones, evidently idols which are installed and consecrated.

Vide:

तुष्ये खालितकारोनां तु तीर्थाशिवा हि सिद्धवे ।
स्थताऽधोपलकुल्लितु॥

XXXVI 24.

The shrine at S-iraṅgam is glorified and is said to have been consecrated by Vibhīṣaṇa according to the Pañcarātra mode. The doors, windows, prākāras are all stated to have some deities presiding over them Tondaradippodi Āzhvār and Tirumangai Āzhvār who flourished between 750-850 A.D are stated to have built this temple. Since this construction is in strict conformity to the rules laid down here and in the Pārameśvara-samhitā, both these texts should have attained the present form long before 700 A.D and the Pauṣkara still earlier, as it forms the basis for the Pārameśvara-samhitā. Several shrines are also mentioned such as Satyavrata (Kāñci), Vīkaṭa (Tirumalai), Simbācala and others.

God is said to have a mantradeha. Lakṣmī and other female deities are the saktis of the Lord. Anybody can participate in the ceremony of installation, whether they are experts in the three Vedas, or Ksatriyas, Vaishyas, Sudras or Snātakas who have completed the study of the Vedas. They should have abiding faith in God and in worshipping God with mantras. A woman who is possessed of correct knowledge.

776 Guruparamparāprabhāvā of Pinbazarikyaperrumāl Jiyan, pp.68-69.
778 Ibid. XXI. 5.
779 Ibid. X. 21. XXII. 7.
780 Ibid. XXXVIII. 28, 27.
(lit discrimination) is also eligible to participate. This Sanhitā deals with the kriyā and caryā aspects.

The Sātvata-samhitā contains twenty chapters called paracchedas and has about 3500 ślokas. It mentions the Pauskara, Vārāha and Prājāpatya samhitās. This text contains the doctrines taught to the sages by Nārada who passed on to them what Sankarṣana had received from Vasudeva. The Viśākhayūpa, the Vibhava deities and their worship receive prominent treatment, which is an indication and justification of the title, ‘Sātvata’, for this samhitā. The four deities of the vyūha are said to constitute what is called caturātmya, in which form the deities are to be worshipped. Four kinds of caturātmya are mentioned here. The principal deity, who is Vasudeva, is referred

781 Vide

नारी वा महिलेकिनी ||

Ibid 1 35

A woman is expected normally to treat her husband as God. Consequently there is no need for her to worship any deity. IS VIII 136
But she is permitted to take the initiation and do worship herself, when she is a destitute, or she has no one to take charge of her. Or, she may take her husband’s permission for the same

Vide

नारी खण्डन्यारण्य निस्स्वाभामिका वा ||

अनुभाता पत्या साधान्यायत तत् ॥

Cf IS XXII 8, PāuS XXX 188b-189

782 SS, IX 133

763 Ibid, IV

184 Ibid V

Vide:

अमेद्रानादिमूर्तिः वै संस्थितं चतवीजवलत् ॥

सब्रक्रियायविनिरुपनात्म परमार्थतः ॥ V.81
to as Ādi mūrti, a name also used in the Vaikāhānasa Āgama to refer to Viṣṇu from whom emerged four deities, Satya, Puruṣa, Acyuta and Aniruddha. The first kind of cāturātmya is that which is the seed for all activities and on account of which the world is of the nature of pure consciousness. To the second kind belongs the eternal form which is resplendent like the sun and which has the several colours assumed by the four deities. This form gives to the worshippers kāvalya and destroys the root-cause which brings about bondage. The third kind is charming like a stream of nectar, having all the materials necessary for creation, maintenance and dissolution. The deities take their form and make their appearance and disappear. At the command of the fourth kind of cāturātmya, the universe is intact. God assumes different colours in the yugas. He is also said to have a form called Agnisomīya, made up of letters. The Pāñcarātra system is called Rahasyāmnāya. The members of all the four castes are eligible to get initiated for worship and women who are destitutes or miserable can also take part in it. The husband's permission is required in the case of a woman whose husband is alive.

785 LT (X) also gives the same description for these kinds, but does not mention the fourth kind. See Ibd. XX, for a subtle kind.

Ahs (V) refers to it and in XVI offers a treatment resembling the one contained in LT, XX. Also Cf. LT X.

Cf. SA XXXVII 4a

786. SS V 81-82a
787. Ibid. V 82b-83
788. Ibid. V 84-85
789. Ibid. V 86-87a
790. Ibid. V 87b-89.
791. Ibid. XII 89,
792. Ibid. I 16a.
793. Ibid. XXII 8
794. Ibid. VIII. 138,
The *Jayākhyā-samhitā* has about 4500 stanzas in 33 chapters called *patalas*. This was taught to Nārada by Bhagavān. Sāndilya recounts what he had heard from Nārada. There is an additional section containing 163 stanzas in the first chapter which glorifies the shrine at Kāñci and gives details about the festivals, the situation of the shrine and so on. No doubt, it is informative, but it must have been interpolated, since all the manuscripts of this text do not contain this passage. The *samhitā* describes creation of the pure type and traces the emanation of Acyuta from Bhagavān, of Satya from Acyuta and of Purusa from Satya. These three represent the three manifestations of Vāsudeva and are in the form of consciousness. Purusa is also called Ananta and is known as the Supreme Spirit. He is the inner ruler (*antarvyāmin*) of all. The divine descents emanate from Him. Acyuta is of the form of brilliance, Satya has a dazzling body and Purusa has radiating lustre. All these rest in Vāsudeva, who is of the form of tranquil consciousness.\(^{795}\) There is difficulty in reconciling these three emanations with the three well-known *vyūhas* of the system, because the latter are identified by distinct colours which however is not the case here.

It is equally difficult to take it as representing the *Vaskhanasa* tradition, for it omits Aniruddha who is admitted as the fifth

\(^{795}\) *JS*, IV 7. Here a reference could be made to the *Garuḍapurāṇa* (XII 14-15) which mention nine *vyūhas*

Vide,  

उद्वर्षीते श्रीनिम्न अच्छुन्निम्न चिन्हालीमः  
चतुरुक्तिः वायुदेवः पदः प्राम्न्द पवः ।  
संकल्पः पुरुषोत्थर नवव्यूहोद्वायामः  
अनुस्थो द्वादशाम्यत अत उद्वर्षीलमः ॥  

Here it appears that the nine *vyūhas* include Vāsudeva (two-handed) who is mentioned. Including *Para Brahman* these become ten. Along with Aniruddha and Ananta, they become twelve

Cf. *Hayāśirasasamhitā*, XXIV.
deity in it. Besides, this tradition takes the order in the reverse way, keeping Purusa at the head. However, the major *samhitas* include Satya in the *vyūha* theory and take all the five as forming a unit with five *mantras* 796. Or this account must be taken to have been adopted by the *Vaisṇava Agamas* in general, out of which the *Vāskhānaṇa* system took them up and added Aniruddha to the list, while the *Pāṇcarātra* system developed the *vyūha* theory from the same source. But evidence is wanting to support this position. Anyway, this representation may be taken to give a very early date for this *samhitā*.

*Sāntika, paustika, vidveśana, māraṇa, uccātana* and *stambhana* are cruel rites treated here. By the practice of *tāntrika* rites, *khadgasiddhi, aṇjanāsiddhi, gulikāsiddhi, rasāyanāsiddhi, yaksini-siddhi* and other specific results are achieved 797. This gives a sufficiently early date (about 400 A.D.), when belief in such achievements prevailed among the Buddhists.

*Brahman* is said to have a transcendental form of bliss, all-pervading and flawless, a sublime form with which It remains within the heart of all beings and a gross form with which creation, protection and destruction are carried out. It is not generally realised by all people. But, while yet remaining formless, It is realised through meditation 798.

The sun is brilliant and the moon is delightful. Knowledge which rises as a result of these two, has God for its object. He is of the form of sentence and so is of the nature of Agni and Soma, the form representing the sun 799. *Lakṣmī, Kṛṣṇa, Jayā* and *Māyā* are His *saktis* 800.

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796. *Viṣ.* xxii. 142.
797. *JS* xxvi.
798. *Ibid* iv. 28, 24, 102b.
800. *Ibid* vi 77a.
Brahman is peerless, beyond the reach of expressions and senses and is to be realised by Himself. Without any instrument, He is realised and the means for this is the mantra. And mantras are derived from God; they possess shining sounds which increase in strength through the power of the Lord. Each mantra has subtle, gross and transcendental forms.

Brahman’s mantra form is of two kinds, partless and possessing parts. To realise it, knowledge is essential. This is of two kinds, sattā and kriyā. The former consists in the knowledge of the existence of Brahman as such. Kriyā is of two kinds, niyama and yama, which mean the rules of discipline and austerities respectively. Knowledge of the existence of God could be obtained through yoga methods which again are to be acquired through worship.

This Samhitā attaches great importance to mantras and their proper use for the equipment of the worshipper. The mode of worship in the temple does not get as much attention as is given in later samhitās. Cosmology, the vyūha theory and achievements through tāntrika practices which are treated here and are not traceable to any other Pāñcarātra text, may well be taken to suggest a very early date.

The Ahirbudhnyā-samhitā contains about 3800 stanzas in 60 chapters. The text is in the form of an exposition of the doctrines given by Ahirbudhnya, one of the eleven Rudras, to Nārada. Durvāsas, who had known this from Nārada, recounts it to Bharadvāja. The main purpose of the teaching here is to expound the glory of Sudarsana. The original text is stated.

801. Ibid vi. 59
802. Ibid vi.
803 Ibid iv. 80
804 Ibid iv.
to have contained 240 chapters and was condensed later for easy comprehension.\textsuperscript{805} 

The text opens with a prayer addressed to Visnu in the form of Sudarśana and another to the Sakti of Visnu. The latter is couched in the purely technical terms of the Tantra. The text treats of various siddhāntas with the help of parakṛti and purākalpa.\textsuperscript{806} There are ten narrations which illustrate the greatness of Sudarśana and the restoration of the Vedas to Brahmā by Visnu thus providing justification for the development of the Sudarśana cult.\textsuperscript{807} A very detailed account is given of twentyone kinds of Upavedas, sixty topics of the Sāṅkhya system, two kinds of yoga, four kinds of Kṣrama-saṁhitā, eight parts of the Pāṣupata system, and ten topics of the Pāñcarātra system. The relative worth of these is also evaluated, and the Pāñcarātra system is declared to be the most useful.\textsuperscript{808} A sage called Apāntara-tapāḥ, sprung from the speech of Visnu, and therefore called Vācyāyana, classified the Vedas.\textsuperscript{809}

Cosmological accounts, including various kinds of creation and dissolution, are given in four chapters (4-7). A very interesting topic is discussed in this regard. Why should there be difference of opinion among thinkers regarding cosmology?

\textsuperscript{805} AhS i 70-73.

\textsuperscript{806} Ibid. i 69b The difference between parakṛti and purākalpa lies in this:

\begin{quote}
एककर्तुः कुमारस्यां परकृति: ।
ऐतिहासमचरित्यां कौर्ण सुराकल्पः ।
\end{quote}

\textsuperscript{807} Ibid. xxiii 41-43, xiv 48-50

\textsuperscript{808} Ibid xi-xiii.

\textsuperscript{809} Ibid xi 57b-59a, of Mbh Śānti ccclxxix 89a. His name is given there as Apāntara-tamas, an ancient sage learned in the Vedas who became Vyāsā at the command of ViśnU. (Śamkara’s Brahma-sūtra-bhāṣya, III, 3, 32.)
They are explained as arising on the following grounds. Firstly, man’s speech is not adequate to bring out the truth. Secondly, people mistake one word for another in certain contexts and do not know what synonyms are. Then, limitations of powers of comprehension make it difficult to understand certain things, and one cannot speak about what one could not know. Finally, the aspects of God are infinite, and only one of them is grasped by one philosopher and another by another philosopher and so on.810

*Brahman* is described as characterised by unlimited bliss, having no beginning and no end. It is identical with Nārāyaṇa. It resides in every being, pervades every thing, is faultless and undisturbed like the waveless sea. It has no tinge of material qualities and is the abode of non-material qualities. It has no limitations due to space, time and objects, it is ever full, ever manifest (*nitya-viśeṣa*), and cannot be guessed to be of this or that kind or size.811 The four *vyūha* deltas (*Caturātmya*) are said to be of three kinds in their collective nature on grounds of their pervasion (*vyāpti*), the manifestation of the respective qualities (*guna-puṇamaṇḍa*) and personal figures 812

The self has no beginning, is indeterminable blissful, divine (*bhagavan-maha*), filled, as it were, by the Lord and ever existing under His control. It represents an infinitesimal fraction of the Sakti of God.813 It is only those selves that receive God’s grace (called *sakṣipta*) that can prosper and get freed from bondage.814 The self is then rid of the aspects of the effects of its good and bad deeds. Detachment dawns upon it, leading

ASV—33
to discriminative knowledge. The self now gets interested in knowing some means for its future welfare. It takes to the study of the texts, approaches the preceptor and gets enlightenment through his favour. Knowledge of reality, yogic practice, performance of good deeds, resorting to observances and such other activities lead the self to the place of Viṣṇu. 

This sarhítā is unique and differs much from later texts in its contents. One half of the text is devoted to occultism in theory and practice. Philosophy is mainly dealt with in chapters 1 to 14 and incidentally treated in all the remaining chapters; it may be taken to cover one fourth of the work. Initiation, social rules, and yóga occupy six chapters. The remaining chapters give a very brief account of the installation of images. Even here the practical aspect of the magical figures (yantras) dominates, particularly with reference to Sudarśana. Public festivals (utsavas) are not at all mentioned. The doctrine of self-surrender (nyāsa) is treated in ch. 37.

These aspects of the contents reveal one significant trait of the early phase of the development of the Pāñcarātra tradition. Here it is sought to provide a philosophical background for the doctrines as they were taught by God to Nārada. The worship of the Lord was then intended to be carried through mantras and yantras. There is little reference in this text to temples, their construction and worship of idols, all of which should have found a place within the practical side of the Āgama only long afterwards at a time when worshippers could not have found it easy to worship the Lord through mantras and meditation. The Paśkara, Sāttvata and Jaya sarhítās contain a brief treatment of idol worship. Among these, the second and third are

815. Ibid. XIV. 35-40.
816. JS, XX
mentioned in this text. This need not prove that the reference is an interpolation. On the other hand, the traditional aspects should have been there and the more ancient ones must have received treatment in this text.

The constituents of yogic practice are given and described in great detail. How the tubular ducts called nāḍīs in the body are to be purified for doing prāṇāyāma receives attention in chapter 32. In order to protect created beings, God created Sudarṣana, His own form, from which the magical weapons took their rise. They sprang in five groups. Those which emerged from the mouth, breast, thighs, and feet are called nivartaka or upasamhāra astras, as they are intended to be used in defence. Those which issued out of the other limbs are called pravartaka astras and are for offensive warfare. The latter appear as though they would devour the worlds, while the former have hands joined in supplication. The latter are sixtytwo and the former fortythree. These weapons have human forms of deadly appearance. But they differ among themselves, having individual marks of identification. Chapter 40 is devoted to the enumeration and description of 102 astras together with their powers. The mantras and weapons which are to be employed to overcome malicious practices carried on by enemies are recounted in chapter 32.

Chapters 51 to 59 are devoted to the exposition of the mantras of Viṣṇu in the light of their gross, subtle and highest (transcendental) meanings. The Praprasta, which is also called Tāra or Tāraka-mantra, is shown to convey through its subtle sense the waking, dream, deep sleep, transcendental, undifferentiated and silent stages presided over respectively by Aniruddha, Pradyumna, Saṅkarṣaṇa, Vāsudeva, Śakti and

817 Ibid V 59, XIX. 64.
Visṇu. Similarly, the gross and highest senses are shown to convey Sudarśana and Viṣṇu with active and inactive sakti. An explanation is also given as to what is meant by the words, 'sthūla', 'sūkṣma' and 'para'. It is also shown that the concepts of Godhead taught in the Purāṇas and the Pāșupata system, as also expressions like nyakta anyakta, pumān and kāla, convey that the Supreme Reality is Brahman in association with Lakṣmi designated as Śakti.

All mantras of Viṣṇu such as the aṣṭāksara, sadaksara and dvādaśāksara are given similar exposition through their three significations.

The word 'nāmas' is stated to convey the sense of surrender. After an exposition of the first stanza in the Jitante stotra in a similar way the Nārasiṅha mantra is treated likewise and also from the standpoint of yogic practice. The same mantra is shown to denote the thirteenth desents of God. Chapters 57 and 58 expound the sense of the mantra of the brilliant Sudarśana and of the five hotra mantras. The significance of the Purusāṅkta, Śrīṅkta and Vārāha mantra is treated in chapter 59. The first four mantras of the Purusāṅkta are shown to depict the greatness of Vāsudeva, Sankarṣana, Pradyumna and Aniruddha respectively. The Śrīṅkta is stated to sing the glory of Śrī and also of Viṣṇu. An elaborate exposition of this is stated to have been given elsewhere.

Vide:

हिरण्यवर्ण श्रीसुर्ख क्रतौप्रयास्य विस्तरः।

819. Ibid. LT 40-42.
820. Ibid XXXVII 37b-47a, cf. Ibid. LII 2b-3a.
821. Ibid. LIV-LVI
822. Ibid. LVI
823. Ibid LVIII, TA III. 1-8.
824. AhS LXIX. 40a. This is evidently a reference to LT. L.
A resume of the contents of the *samhitā* completes this chapter. Kashmir appears to have been the place of origin of this *samhitā* on the following grounds, stated by Schrader Birch-bark which grows in Kashmir and the Himalayas, is stated to be used as a sheet for the drawing of a diagram (*yantra*). The aspirant who gets initiated according to the tradition, becomes rid of all sins like the sun which gets freed from the obstruction caused to its brilliance by snow, a comparison which points to a region in Kashmir or the Himalayas. The reference to King Muktā, ida of Kashmir (c. 750 A.D.) in Chapter 48 confirms the place of the rise of the text in that region.

Since Utpala (850 A.D.) cites a passage in his *Spandaprātipikā* which resembles one in the *Ahirbudhnyā samhitā*, the date of the work can be fixed before 850 A.D., perhaps in the eighth century. The Kashmir origin of the work and Utpala being a native of Kashmir strengthen the identification of the passage cited by him.

The *Lakṣmi tantra* contains 4000 stanzas in 57 chapters, of which the last seven are not included in all the manuscripts on which the printed text is based. The work is in the form of a discourse given by Śī to Indra. Nārada gives a version of this to the sages assembled in the Malaya hills. The colophon at the end of every chapter refers to the text as *Pāṇcarātrasāra*, perhaps as a summary of a larger original which however is said to have contained 100 crores of stanzas.

Though the text is not divided into sections which are expected of an Āgama work, it is found that philosophy as forming part of jñāna is dealt with in about a third part,
consisting of the first seventeen chapters. The science of occultism takes up nearly twenty chapters Yoga has a brief treatment. Chapters 37, 41 and 53 deal with kriyā. It is found thus that philosophy and occultism (caryā) have received predominant attention in this text.

One noteworthy feature of this work is that the female principle, sakti, is demonstrated to be responsible for all that takes place as creation, maintenance and destruction, keeping Visṇu in the background. Yet it is sought to be proved that only at the will of Visṇu, Śrī becomes active. He is perfectly tranquil, changeless and eternal, and thus He is in the background. As a philosophical principle, Śrī occupies a status equal to that of Viṣṇu. She is thus an integral part of Viṣṇu.

Creation is detailed in three ways. The first method is split into three classes, namely, pure, mixed and impure. The pure type is a transcendental one which includes the vyūha emanations. The second type is mixed; it refers to the creation made by Brahmā; and the impure kind follows the Sāṅkṣyā theory of evolution. The second method is based on the principle of stages called kośas. The third method is based on the emanation of sound from Brahmā and is divided into six stages called adhvan. This method has a very important role to play in this Agama. It seeks to relate the power of mantras with the worship of the deity.

The contribution made by this saṅhitā to cosmology is indeed high, for in no other Pāñcarātra text creation receives such systematic treatment. The principles underlying the concepts of six kośas and six adhvans are essential to explain two.

829 Ibid., III, IV
830 Ibid., VI
831 Ibid., XXII.
facts. Matter and selves are eternal. Where do they rest prior to creation? They have to be in some place undisturbed during the period of deluge. The Āgama tradition admits the principle of kośa to explain the emergence of matter and self, kośa itself marking the stage which represents the projection of sakti. The concept of creation of sound becomes meaningful through its rise from Brahman. Being an emanation from a subtle stage, the gross sound can easily indicate its source. God is often depicted as having mantra as His body. The worship of God through the utterance of mantras, which are made up of sounds in specific collocations, becomes therefore understandable. When sounds are uttered, they find a reflex and reciprocity in God.

The Pāñcaratra system deserves credit for the way in which it makes all the three methods of creation supplement one another. The bearing of each on the others explains how the vyūha deities and idols which belong to pure creation, could be worshipped by the selves who emerge from the kośa and use the mantras which represent sonic creation. Some of the saṁhitās have references to the kośa and adhvan creations in the development of the doctrines, of course mention being made of the various stages only as and when the occasion demands them.832

The Supreme Being is a unity in duality. He is ever with Sakti. He is called by several names such as Paramātman, Vāsudeva Nārāyaṇa and others. He is not differentiated from Sakti and so is said to be non-dual (advaita).833 He is called Śīnivāsa, while appearing in the meditation of the self without any disturbance.834

Vide:

यमायकलेस्मुद्भूता समाभिः संस्थितिः परे ।
वहन्या श्रीनिवासाये ह्युत्थानपरिवर्जिता ॥

LT. XVI. 31.

832. ParS. x, SS. xix, xxiv; IS. iii, 16, PauS, xxx; PaSa. iv. 7.
833 LT ii. 5-11.
834 Cf PauS xxxi. 39.
He is also called Lakṣmi-nārāyana. This shows that He is ever associated with Lakṣmi. The vyūha and vibhava forms are all described. The number of divine descents is given here as thirty-eight. And this becomes thirty-nine when Viśākhayūpa is included among them. It is also thirty-nine in the Aḥīrbdhnyasamhitā, in which Viśākhayūpa is not mentioned, but Padmanābha must be included. The form of God as idol is simply referred to as having a non-material body, that is, having a body made up of six guṇas.

Vide:

अच्छे पौराणिक या ला भगवद्गुणविविधतमनाम् ॥
सन्धागतेवर्णन्यासारस्वापि बाइशुव्यक्तिश्रेणी ।

LT. II. 59b-60a

It is curious to note that both the Aḥīrbdhnyasamhitā and Lakṣmīmitra do not mention the form as the inner ruler (antaryāmin) and there is no reference even to arcā in the former. However, these two can be taken to have been referred to in two passages from the former. It is not, however, clear why no definite mention is made of them.

The self is only Sakti, that is, the jīvakoṣa of Sakti. It is pure and independent. It is consciousness contracted and appearing like a mountain reflected in a mirror. It is afflicted by the five kinds of misery, tāmas, mohā, mahāmohā and hadhatāmāsra and avidyā. It has five duties to perform. Its contact with external objects gives rise to the cognitions about them.

835 Ibid. I. 1, u. 16.
836 Ibid. xi. 19-25; xlv. 52
837 AhS. v. 50-56; Schrader, pp. 44-47.
838 AhS. i. 1; xi. 63b.
839 LT. xii. 8, 9.
840 Ibid. xii. 27-29.
This is called śrāvī. Its attachment to those objects is sthiti. Attachment to a particular object is discarded by the self when it takes to another, and this is called samkhāra. Tirobhāva is the formation of impressions created by that object and anugraha is the removal of that impression. These are the five functions of the self which is part of Sakti and correspond to the five functions of Sakti with the same names. Through the grace (śaktipāta) 841 of Sakti, the self discards its limitations and becomes omniscient and omnipotent. The waking, dream and deep sleep states really belong to matter. The transcendental state does not really belong to the self, because it consists of pure non-material sattva 842.

The self is required to get freedom from bondage, to pursue the path of karma which would please Sakti which grants enlightenment. Knowledge of Reality is then acquired by following the path of jñāna. By pursuing the path of yoga as the next step, the self gets freed from all limitations and it becomes one with Lakṣmi-nārāyaṇa 843. Nyāsa is recommended as an alternative and easier means of getting mokṣa 844.

Like the Ahirbudhnyasamhītā, this text also is free from reference to idols and idol-worship in temples. The theories of creation get a detailed treatment. Sakti's greatness is stressed in every part of the work. The descents of Lakṣmi and Her emanations are covered in three full chapters, 4, 8 and 9.

Linguistic occultism is treated in several chapters. Sound is traced to its source, Brahma, through the stages of nāda, bindu and others. Vāsudeva, Saṅkarṣaṇa, Pradyumna and

841. Ibid. XIII 8, 10, 11a.
842. Ibid. XIII, 31-39.
843. Ibid. XIV. 58, XV.
844. Ibid. XVII.
ASV—34.
Aniruddha are the deities for these stages. The sound units called मृक्का are classified and shown to be presided over by the नुढा deities. The structure of the mantra is analysed and explained as constituted of बिजा, पिन्दा, सामिन्दा and पदा. Sonic creation through the six stages called adhvan and the classification of mantras into high, middle and low are dealt with in chapter 22. In a way, this chapter describes the mantra form of Lakṣmi. Tāraka, Tārika, Anutanika, Jagadyoni, Pradyumna, Sarasvata and Mahalakṣmi are the seven बिजा mantras which are offered an exposition in chapters 24, 25 and 26. Sakti with its Agniṣoms, Sūrya and Sudarṣana aspects is set forth in describing Kriyāsakti in chapters 29 and 30. This text, which is devoted to the glorification of Lakṣmi, attaches great importance to Tārika which therefore gets elaborate treatment under gross, subtle, the highest and other standpoints. Tārika should be acquired through initiation and this is treated along with the way of worshipping it in chapters 42, 43 and 44. The way of successfully worshipping the mantras of Lakṣmi, and the manifestations, Kriit and Jayā, are treated in chapters 46, 47 and 48. Each hymn in the Śrī∪kṣa gets elaborate exposition in chapter 50. It is perhaps this exposition which is mentioned in the Ahirbuddha śaṁhitā. What seems to be intended there is that the exposition of the Śrī∪kṣa is to be given, as of the Puruṣasūkta. There is no śaṁhitā or any text which is available where the Śrī∪kṣa gets an exposition. In the absence of information to the contrary, it is the exposition in the Lakṣhmītantra that should have been

845 Ibid XVIII
846 Ibid. XX.
847 Ibid. XXI
848 Ibid. XXIII 36-38.
849 Ibid. XXXII, XXXIII.
850 AhS, LIX, 40a.
meant. In that case, priority of this text to the Añirbudhnya-
samhitā will have to be admitted.

Some indications are there to suggest Kashmir as the home
of this Tantra also. One is the recommendation that birch bark
be used for inscribing the mantra of Lakṣmi Nyāsa, the
doctrine of self-surrender, is treated as in the Añirbudhnya-
samhitā. These two are the only two ancient texts which deal
with this doctrine. Grant of divine grace is referred to as
Saktipāta in both. This expression occurs also in the Sava
Āgamas of Kashmir. It must be admitted that Vaiṣṇavism
flourished in Kashmir along with Śaivism. The Āgamas of both
these could have had a common source and also influenced each
other. In these circumstances, both these texts could have had
their origin in Kashmir.

The Pauṣkara-samhitā, too, which refers to some
geographical surroundings through mentioning rivers, can have
risen in Kashmir. Likewise, the Jayākhyā which refers to
many cruel practices could have also taken its rise in Kashmir.
So, it might not be wrong to assume that all these early
samhitās of the Pauṣkarātra could have had Kashmir as their
home.

The Lakṣmi tantra mentions the Sāttvata-samhitā twice If the reference in the Añirbudhnya-samhitā of the 8th century to
the exposition of the Sṛisūkta can be taken to mean this text,
then this must be placed before that date.

851. Ibid. XLVI. 38. Cf. AhS. XXVI. 75.
852. Ibid. XVII, cf. AhS. XXXVII.
853. Ibid. XIII 8, AhS. XIV. 33, 38
855. LT II. 59, XI. 28.
The Īśvara-samhitā contains about 8,400 stanzas in 25 chapters. It is said to be based on the Sāttvata-samhitā. Both of these are stated to be followed at Yādavādri, known also as Melkote in the Karnataka Pradesh. Nārada is the narrator of the Sāttvata system in this work Sāndilya, Upaṣṭayana, Maunjāyana, Kauśika and Bharadvāja performed penance on the Totācri Hill. They were taught the system by the Lord Himself who said to them:

एष एकायनो वैद उपदिष्टे मया दिजाः।
मोक्षयानाय वै पन्या: पतःन्यो न विध्यते॥

IS XXI 534

A reference 856 is made to the origin of this system in the Kṛta Tuga and its frequent disappearance and recreation. The seven sages called Citrāsikhaṅgins, Sanatsujātā, Sanaka, Sanandana, Sanaikumāra, Kapila, Sanātana, Brahmā, Rudra and Indra are stated to have promulgated this system Prahlāda, Sugriva, Hanumān, Vībhīṣaṇa, Sanaka and others adopted the routine of poṇcakāla 857. The Pauskara and the Pārameśvara-samhitās are mentioned 858.

The Pañcarātra system is said to offer an exposition of the ever manifest (nityodita) stage of God, vyūha and installations which may refer to those of the idols in temples. The Pañcaratra Agamas are not of human origin and must be treated as the Upaniṣads of Brahmā 859. While enjoining the worship of the vyūha deities, Puruṣa, Satya, Acyuta and Ananta are mentioned as forming the vyūha 860. This is in a way after the manner of

856 IS. XXI 538-549
857, Ibid. I 29-31, VIII 177.
858, Ibid. I 64-b.
859, IS. XXI 551-566.
860, Vide.

मया पुरुषस्तयो श्रायुलोकनं पद ग |
चतुर्विंशति क्रमणेच पूजय यद्राक्षमेण तु॥
the *Jayākhyā*, but the order is that of the *Vaikhānasa*. Ananta is another name for Puruṣa in the *Jayākhyā*, while it denotes a different entity here. Or, the passage may be taken to mean that the *nyūha* of Yāsudeva and others may be worshipped or the four deities mentioned above may be installed, one in each direction, and worshipped. In the latter case, the *Vaikhānasa* method is followed here, except for putting Ananta in the place of Aniruddha. 861

Cosmological and philosophical treatment of the doctrines do not find a place here, but the *tāntrika mantras* are enjoined for use. The *Aṣṭākṣara*, *Ṣoḍakṣara* and *Dvādaṣaṅkṣara* are mentioned as the important *mantras* 862

This *sāṁhitā* discusses many matters like idol worship in temples, the installation of the idols and conducting festivals. Srirangam, Yādavāḍrī and Kaṇcī are stated to be important places 863 where the *Pāńcarātra* mode of worship is adopted. There is a separate chapter describing the glory of Yādavāḍrī. Sanat Kumāra is said to have brought Nārāyaṇa to this hill which therefore came to be called as Nārāyanāḍrī and worshipped Him according to the *Sāttvata* mode. Rāma is said to have worshipped Him at Ayodhyā and hence He is known as Rāmapriya. It is said that Balarāma and Kṛṣṇa brought Rāmapriya to Yādavāḍrī and celebrated the festivals after installing Him there 864

Yāmuna (916-1041) cites passages from this work, but they are not available in the present text. Anyway, this text must have been composed long before 900 A.D., when it must have been admitted as a standard work on the system.

861. *SA* xxxvii 12,13
862. *IS* vii. 17, 114, xxiii 52, 53
The Parama-samhita has a little more than 1000 stanzas in 31 chapters. What the Lord (named here as 'Parama') expounded in answer to the questions raised by Brahma is narrated by Markandeya to Devala. The installation of idols and the method of worshipping them receive treatment, but there is no reference to the construction of temples and aspects of worship there. On the other hand, cosmology, yogic practices and such other matters are treated briefly.

Three methods are described for worshipping God. Worship through mantras is stated to be karmayajña, japa of the mantras and slottas constitute dōkya-yajña and mental worship of God is manoyajña. Nothing is said to be more beneficial than offering worship at the feet of Hari.

Vide:

हरिप्राणाचार्याद्यथ किंचिद् परम् हितम् II

III. 31b.

Among the mantras, those of Varaha, Narasimha, Sri and Sudarsana are declared to be the best. Chapters 23, 24 and 25 break off with lacunae. The date of this work could be placed before 900 A.D., as it is cited by Yāmuna of the 10th century in his Agamaprāmānya. Perhaps, a still earlier date is suggested from the absence of reference to temples.

The Sanatkumārasamhita contains 3549 slokas in 37 chapters. The work is divided into five sections each called ‘rātra’. The first four are called Brahmarātra, Śivarātra, Indrarātra and Rśirātra. The last section, Bṛhaspatirātra, is not extant, and the first three chapters in the Brahmarātra are also missing. From the colophons, the name of the text is also known as

385. ParS. iii. 25a-27a.

386, ibid. xvi. 2.
Mahāsaṁhitā 687 and Vaiṣṇavasiddhānta 868. At the end of the last section, 869 the text is referred to as ‘daśasūhāsrika’, which means that it consisted of 10,000 stanzas. It is difficult to believe in this, for even if the lost Bhāspatitrātra was longer than any other section, the total number would not come up to so much. Or, it must be supposed that several stanzas were lost even in some of the chapters available in print.

There is another text with this name whose chapter called Akṣiroganirmūlanam, 870 which forms also the 94th chapter of the Sānīstāntra of the text, Pāncaratra-mahopaniṣad, is alone available. That the Pāncaratra system dealt with matters like the treatment of diseases is evident from a reference in the present Sanatkumāra-saṁhitā 871 and in the Kāśyapa-saṁhitā. 872 It is held by some scholars that there is another work with the name, Mahāsanatkumāra-saṁhitā 873. But there is no need to admit this, for some of the passages cited by these scholars as taken from this latter text are traceable to the printed Sanatkumāra saṁhitā. Other passages could have formed part of the lost Bhāspatitrātra. The Sānīstāntra, too, could have been included in this, but the name, ‘tantra’, goes against this assumption unless it be the name of a topic in one of the chapters of this rātra.

The Āgama-prāmaṇya 874 and the works of Vedāntadesika cite some passages as taken from the Sanatkumāra-saṁhitā on

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867 SKS pp. 96, 220
868 Ibid p. 418
869 Ibid p. 418
870 D. 13012.
871. SKS Śiva. th. 38, 211,
873. Schrader, p. 24; also refer to Brahmavidyā, Vol. 34, parts 3-4, p. 232 fn. 3 and Pāncaratra Nāl Vilakkam, p. 86.
874. Agama-prāmaṇya, pp. 74, 75.
matters pertaining to daily practices, prapatti and others. While a few of these could be traced to the printed text, the remaining are lost and should have formed part of some of the sections available. It is not possible to suggest that all these could have formed part of the lost Brhaspatirātra.

The Sanatkumāra-saṁhita is in the form of discourses given by Sanatkumara on what he learns from Brahma, Siva, Indra, sages and Brhaspati respectively in the sections called after the names of these persons. The names of the sages are not given. In the versions of the Pāñcarātra tradition contained in the Nārāyaṇīya section of the Mahābhārata and recorded also in theĪśvara-saṁhita, these persons were said to be the promulgators of the doctrines.

Sadāviṣṇu is the Supreme Deity who is partless and is also called Nārāyaṇa. He is formless.

Vide:

तत: परतरं देवं सत्तान्वित्य समाश्रयत् ।
ल प्रव निष्कलो देवं ल च नारायण: प्रभु: ॥

Rṣirātra. III. 93.

He is called Viṣṇu when ritualistic worship is not offered, and when it is offered, He is called Mahāviṣṇu. Both are to be worshipped.876 This kind of classification of the deity in the Pāñcarātra tradition is known also in the Vaikhānasa system.877

This aspect of the Deity is made clear through the treatment of vyūha. The Supreme Deity in the unmanifested stage is

875. SKS. is referred to in SR. pp. 57, 80 and in RTS. II, pp. 93, 143, 376.
876. SKS. Brahma, VI. 141.
877. VE, p. 488.
called Śadāviṣṇu who is also known as Vāsudeva from whom arises a Vāsudeva with a definite form and called Mahāviṣṇu who becomes the creator and protector of all. He created from His mind a goddess, Śānti, from whom was produced the destroyer, Sankarsana also called Śaṅkara. Pradyumna, also called Brahmā, arose from the left side of Sankarṣaṇa. From Pradyumna arose Sarasvatī, out of whom emerged Aniruddha also called Purusottama. Rati issued out of Aniruddha, who created the waters where He reposed. From his navel, there arose a lotus. From the egg which appeared from that lotus, there came out Hiranyakarībha identical with the four-faced Brahmā. A goddess, Saṅdhyā, arose from Brahmā. Rudra, also called Satya, came out of Saṅdhyā. Marici, Dakṣa and other progenitors were also born of her Acyuta, identical with Pradyumna, emerged from Satya. Aniruddha sprang out of Acyuta. Thus there are two sets of vyūhas, one subtle and the other gross. Those deities belonging to the gross kind attend to the work of creation. This treatment differs from that given in the Laksmītantra.

The account of the divine descents is also peculiar and does not have much in common with that in the Purāṇas. The gods, who were harassed by Hiraṇyakaśipu, approached Aniruddha lying in the ocean on the serpent-couch. Viṣṇu is not stated to have made His appearance from a pillar, though His slaying that demon is mentioned. The gods desired to avoid old age and so approached Saṅkaraṇa who took the form of the tortoise and gave them nectar. At the command of Viṣṇu, Visvakṣena became Garuda, the vehicle of the Lord.

878. SKS. Indra, VI.
879. LT, IV,
880. SKS. Indra, III. 14; VP. I. 20 does not mention the slaying of the demon.
881. Ibid. Indra, III. 36,
882. Ibid. Ibid. IV. 39-69,
ASV—35
Hayagriva, the mind-born son of Pradyumna, restored the Vedas to the gods who had lost them. When they had lost all knowledge, they were taught the Sāmkhya doctrines by Kapila who was created by Samkarsana. Samkarsana came down as the son of Jamadagni. Krsna taught the Pāñcarātra system. This version of divine descents shows how the vyūha deities contributed to the maintenance of dharma.

As in the Ahibudhnya-samhitā and Lākṣmī-tantra, here too, there is no mention of the form of God as antaryāmin. But the gādāgūnya aspect is not dealt with here and thereby it differs from the other two ancient samhitās mentioned.

Curiously enough, this text refers to four kinds of linga, Brahma, Sāmkara, Vaisnava and Tridāla. Installation of these is mentioned. It is not clear whether the linga of the Vaisnava kind was prescribed at a time before idol worship came to be adopted.

The mantras are classified as Saumya, Āgneya and Saumyāgneya and also as Vaidika, Tāntrika and Vaidika-tāntrika. The Tāntrika-mantras have an important role in the Pāñcarātra system. Among the mantras, the Aṣṭāksara, Dvādaśāksara and Visnugāyatrī are important. A liberal outlook is evinced in prescribing the mantras for other deities such as Devī, Śaṃmukha, Agni, Yama, Rudra and others.

883 Ibid. Ibid. IV 59b-61.
885 Ibid. Ibid. IV 67.
886 The followers of the Pāñcarātra are known by different names like Sātvata, Bhāgavata, Vaiṣṇava and Pāñcarātriya. All these are said to have undergone imitation. Ibid. III; II. 80-82.
887 SKS Brahma, VI, 50-52a.
888 Ibid. Śiva, II 1, Raś. V, 31-40a.
889 Ibid. Śiva, III, 2.
890 Ibid. Ibid. I.
Karma, jñāna and yoga are enjoined as the paths to be taken up one after another in this order for obtaining salvation. Worship of the idol is recommended while pursuing the first two ways. While practising yoga, the aspirant will have spiritual experiences in dreams, in his own body, in the inner effulgent self, in his mind and sense-organs. He realises close union (sāyujya) with Visnu while practising yoga.

To adopt any of these paths, it is necessary to worship God. By worshipping Mahāvisṇu, through yoga, one becomes fit to adopt karmayoga. Sadāvisṇu becomes pleased with this karma and makes the aspirant fit to adopt jñānayoga. Thereupon yogic practice brings about the final release of the aspirant. The proper place, time and kind of penance one is required to undertake are also described.

Those who worship Visnu with the three mantras get, after death, a form like that of Visnu and are also called Visṇu. Such persons are given various regions to occupy where they get different names which are enumerated in Indrarātra, chapter 6. Some of these are identical with those found in the Vīṣṇusahasranāma. The regions which they occupy are described in the next chapter. Curiously enough, there is no reference here to Vaikuntha, Puruṣa, Satya, Acyuta and Aniruddha are mentioned as worshipping Sadāvisṇu.

Letters which make up the mantras are enumerated together with their presiding deities. The basic letters and their evolutes are treated in such a way as to throw light on the linguistic aspect of the mantras. Perhaps, a study of them...
In the light of modern linguistics might unravel some mysteries about the nature of sound and letters.

The *Sanatkumāra-samhitā* uses Tamil expressions like *ālavattam* and *karaṇḍikā* (which mean fan and ladle respectively) indicating that these were added while the text was revised for use in Tamil Nadu. Offering of flesh to the deities is referred to suggesting that at least the portions where such references are found were composed either before the full development of Jainism and Buddhism or at a place where their influence was not felt. Archaic expressions are also used quite frequently. Mention is often made of opinions on certain matters which could not be traced to any known source, but which point to the work presupposing some ancient *Pāṇcarātra* texts.

This *samhitā* refers to *Pādmodbhava*, a work available only in fragments: *Pādmodbhava Purāṇa*, *Mahendra-samhitā*, *Nāradārcanikā*, *Garuḍārcanikā*, other *arcanikās* and

897 Ibid, p. 411
898 Ibid, p. 64.
899 Ibid, pp. 106, 121, 123.
901 Ibid, pp. 70, 71, 74, 75, 167, 245, 247 There is an interesting representation of the four *vyūhas* in four different ways:
2, Indra, Yama, Varuna and Soma
3 Vasudeva, Sankaraṇa, Pradyumna and Aniruddha and
902 Ibid, pp. 141, 143, 164, 308.
904, Ibid, pp 139, 262.
905 This is a part of *Pādmodbhava*.
906 Ibid
907 *SKS*, p. 181.
Since this text is treated as one of the five best works (ratna) and is stated to be the foremost among the samhitās, it is possible to have an idea of its importance among the Pāñcarātra works. That it is stated to be the foremost (ādya) in the Kāpiṇḍala does not point out to its priority over others in point of time, but only to its importance. The unique concept of the Supreme Reality, the development of the vyūha theory, the role assigned to the mantras, the practical side of tantra which includes the use of mudrā, maṇḍala and nyāsa and the treatment of the routine life of the followers of the Pāñcarātra tradition in the Brahmārātra give an individual stamp to this text, a feature not to be noticed in any other samhitā. The lost portions in the Brahmārātra and the whole of the Brhaspati-rātra must have contained important details on the doctrines and practices of the Pāñcarātra system. These topics and the fact that temples and festivals are not mentioned should have been responsible for calling this work ādya, not ancient, but to be reckoned as first in the enumeration of samhitās.

It is worth noting in this context that this text is twelfth in the order enumerated in the Padma-samhitā. Mention of the Padmodbhava and Māhendra, which are cited in the Sanatkumāra-samhitā, need not be given serious consideration in regard to priority. Anyway, the reference made to this text in the Kāpiṇḍala-samhitā stands unaffected.

The Pārameśvara-samhitā has about 9000 stanzas distributed among 26 chapters. It seems to have had two sections, jñānakānda and kriyākānda. The first section is lost, except for

908. *Ibid*, p. 309
909. *PāS* IV. 39, 203. *Kapiṇḍala*, I. 14a,
911 *PāS* I. 1, 100b.
one chapter. Every aspect of the Sāttvata system is said to have been treated here. This chapter which is now available contains an account of the development of the Pāñcarātra system through several stages, much in the same way as in the Nārāyanīya section of the Mahābhārata. The promulgators of the doctrines are named as in the Īsvara samhitā. Sāndilya is stated to have taught the doctrines to Sumantu, Jaimini, Bhrgu, Aupaṅgīya and Vaiṣṇāvyāna. Nara and Nārāyaṇa are stated to have practised the Sāttvatadharma in Badarikāśrama for the well being of the world. This text is said to have had 100,000 stanzas and to have been condensed subsequently to 16,000 stanzas both for the jñāna and kriyā kāydas.

This samhitā is followed in the temple at Srīraṅgam the glory of which is recounted Vibhisana arranged for the worship of the Lord here according to the Pāñcarātra tradition. The construction of this temple is found to be in strict accordance with the rules given here.

Why this text should be described as ancient in the Pauṣkara-samhitā on which it is held to be based, is puzzling. Perhaps such references were interpolated at a later date. Many of the ancient and important samhitās like the Pauṣkara, Sāttvata, Jayākhyā, and others are mentioned. Besides, there are passages here identical with those in the Pauṣkara. Rāmānuja (1017-1137 A.D.) is the earliest to cite passages from this text which must give it a date prior to 1000 A.D.

912 PārS. I 35b-42.
913 Ibid I. 72b, 73a
914 Ibid I. 73b-74a.
915 Ibid I 91b-93a
916 Ibid PauS XXXIX. 18,
917 Ibid I 19
918. Introduction to Paus, p. 22.
The Visvaksena-saṁhitā contains a little less than 4000 stanzas in 39 chapters. Visvaksena expounds the Pāñcarātra system to Narada Chapter VIII has a fresh beginning with Narada’s questions put to Visvaksena, indicating that this may be the first chapter for a section. The first seven chapters may therefore be taken to form a different section. This, however, is not marked anywhere in the text. Besides, the chapters are in the form of a discourse addressed by Visvaksena to Indra. Some of them break off. Chapter 27 is in both prose and verse. The entire work deals only with the kriya and caryā aspects.

There must have been either another text with the title ‘Visvaksena-saṁhitā’ or another section which dealt with the jñāna and yoga portions. This is evident from the citations made from this work by Pillai Lokācārya, Vedāntadesika, and Maṇavāla-mahāmuni in their works. The last-mentioned teacher made full use of this samhitā in his commentary on the Tattvātṛaya of Pillai Lokācārya. This section is not now available. From the citations it appears that this text contained God’s discourse to Visvaksena.

An account of what this lost portion contained may be briefly given thus. Both the Highest Place and the created world are subject to the control of Viṣṇu and Śī 919

Vide:

अब्धा मम ज शेषा हि विभूतिविभावानिका ।
इति धृतिधिविनिविनं मष्ट्वास्त्र्वथि मान्य ॥

Those who are well-versed in Vedānta declare that God’s forms are five—Para, Vyūha, Vibhava, Niyata (Antaryāmin) and Āreṇ. The last-mentioned is anthropomorphic and is full of compassion.920 The Vyūha deities together constitute a group

919, RT5, II, p. 235.
920, TTr, Bh, p. 182.
and Vasudeva is said to be supreme. The devotees are to worship Him according to their varying abilities. These four forms emanate from the ever-manifest form. Another group of five on this basis is made up of Para Vasudeva who is ever manifest (nityodita) and the four Vyuha deities periodically manifest (sانتودита). Another grouping is according to the four stages of waking, dream, deep sleep and the transcendental consciousness presided over by Aniruddha, Pradyumna, Sankarsana and Vasudeva respectively. Sankarsana teaches the Vedas and the Pancharatra. Pradyumna introduces all religious rites which are to be performed. Aniruddha reveals the nature of the self. The Lord has four arms in this last-mentioned group, two in the second, and Para Vasudeva is dark in complexion with four arms. The number of vibhava-avatars is said to be 30 as against the 39 mentioned in the Ahirbudhnya-samhitā. Upendra, Dadhibhakta, and Hayagriva are also mentioned as divine descents.

There descents are of two kinds, principal and secondary. In the former, God comes down in person. In the latter He enters into a body, through His own nature or His power, whether it is to take the body of an animal, or a plant like the short mango tree in the Dandakaranya forest, or a secondary form like that of Brahma or Siva. All these are taken up by Him at His sweet will and pleasure.

The antaryāmin form is stated to be like a relation, ever present, whether the self is in heaven or hell.

921. Ibid. p. 193.
922. Ibid. pp. 186-188.
923. Ibid. p. 193
925. Ibid. pp. 188, 190.
Vide:

अल्पायमिस्यहृदय सर्वेणं वन्युच्छिन्नतम् ॥
स्वर्गनरुकपवेरैवपि वन्युरारम् हि केशवः ॥

The arca form is like a relation to all. It is within the easy reach of the devotees. It is said that the six qualities (sādgunya) are present in an unexcelled way in the mantra and idol, thereby meaning that the worship of the idol is as good as visualizing God through the mantras. God is present alike in both.

Vide:

स्वरूपितिशायि शास्त्रुपर्यं संस्कृतं मन्त्रविश्वयोऽः ॥

He is the object denoted in the mantra and remains in the idol out of compassion for the people.

Vide:

भवे वाच्यातस्मन्त लित्य विच्ये तु श्रूपया स्थितम् ॥

God Himself states that in the five forms He is accessible more easily in every succeeding form, thereby meaning that He is most easily accessible in the arca form.

Vide:

एवं प्रथ्यपकारोज्दायमन्त्यं पत्तांमयः ॥
पूर्वस्मादपि पूर्वस्मातः ज्यायांब्रोच्छरोऽः ॥
लोकविवतो जगत्स्वामी हङ्कुचरोऽः ॥

927. Ibid. p. 199.
928. RTS. I. p. 434.

sv—36
One must take interest and care to worship God in the arca form as if He was powerless, dependent and fit to be protected.\(^{931}\)

Vide:

\[ खिन्त्येष्च जगबार्थ स्वामिने परमार्थं |\]
\[ अत्यकुमस्वतन्त्रेऽ च रक्ष्यात्पि जनान्तम् II |\]

Certain deities are forbidden to be worshipped Arjuna, Vyāśa, Parasūrāma, Kubera and some others are included in this list \(^{932}\)

Those who get released and reach the Highest Place are atomic in size and radiate spiritual atoms of the size of the triad \(^{933}\)

The Viṣṇu-samhitā has about 3000 stanzas in 30 chapters. A sage called Sumati instructs Aupagāyana on Pāñcarātra doctrines. It contains a brief and lucid account of the doctrines on the caryā and hriyā aspects of the Āgama. It gives an interesting classification of the devotees of Vāsudeva \(^{934}\)

The Pādma-samhitā contains more than 9000 stanzas in 82 chapters. It has four sections, Jñāna, Yoga, Kriyā and Cavyā, with 12, 5, 32 and 33 chapters respectively

The Jñāna section begins with an account of the circumstance which brought the samhitā into being. At the bidding of Brahmā, sage Samvarta went to Pātañala and learnt the system from Kapila who gave his version of this Āgama in one

\(^{931}\) Ibid. p. 202


\(^{933}\) Schrader, p. 67n. cites a passage from ViS, which text is not available.

\(^{934}\) Vi. II. 26-33. Cf. SA, Appendix, III.
and a half crore stanzas. He returned to earth and taught the doctrines to Kapya and others who were the interlocutors in this samhita.

The Lord is said to have promulgated the system. He is referred to as Adideva. Among the two derivations offered to the name 'Pancaratra', the word 'rtra' is taken in the sense of lustre and it is held that the other five systems became lustreless by the side of this system. The second interpretation takes the word as dead or ineffective in the sense that the other systems became worthless by the side of this system. The Pancharatra system is said to be of four siddhantas. The number of texts is said to be 108. The evolution of vyahas, divine descents, the nature of Brahman, the process of creation and the means of getting moksha are dealt with in this section. Sālokya is said to be the kind of moksha in which the self becomes one with Brahman, like the water in the river, mingling with the water in the sea. The tattvas are enumerated to be fifty-one in number. The created world is described in all its varieties. The purpose of the Lord's holding the conch, discus, lotus and club is stated thus:

स्थितः चक्र तरिकां द्वारां खतये पुनः ।
मुक्तयेव प्राणयज्ञः च गदा सृद्धनयेत तथा ॥

935. Paś I 1 18
936 The other systems are Śaiva Yoga, Samkhya, Buddhism and Jainism. Vide. Ibid. I 1, 47-55.
937. Ibid. I 1, 74.
938. Ibid. I. 1, 50-97a.
939 Ibid. I. 1, 98-116.
940 Ibid. I. 3, 8b-49.
941 Ibid. I. 3 : 5, 29-49.
942. Ibid. I. 6, 50-53. Note that sayujya also is mentioned in I. 8, 34.
944. Ibid. I. 9, 12.
The second section is on yoga as a means to get mokṣa. Karmayoga and jñānayoga are the two kinds of yoga. The former consists in fixing the mind on doing what is enjoined in the Vedas. The latter is of the nature of fixing the mind on attaining the highest goal.\textsuperscript{945} Yogic practices as laid down by Patañjali\textsuperscript{946} are discussed in detail with slight alterations to suit the purpose of the Agama. The object of meditation is described to be Viṣṇu.\textsuperscript{947}

The third section, Kriyāpāda, treats the ways and means of constructing the temple and installation of idols there. The religious leader or preceptor is to take charge of the entire proceedings starting from the selection of sites which are said to be of four kinds.\textsuperscript{948} Locality for this is of eight kinds.\textsuperscript{949} Fortynine kinds of temples are enumerated and described.\textsuperscript{950} This is followed by the selection to be made for the making of the Mūlabera which should be of a specific colour.\textsuperscript{951} Four chapters are devoted to the installation of the images.\textsuperscript{952} The section ends with the methods of domestic worship.\textsuperscript{953}

In the same section, mention is made of the five forms of God (pañcamūrti) with the form of Viṣṇu at the head of the four vyūha forms.\textsuperscript{954} The Supreme Being is referred to as Ādīmūrti.\textsuperscript{955}

\textsuperscript{945} Ibid., II 1 4, 5
\textsuperscript{946} YS II 29
\textsuperscript{947} Ibid. II 5 8b-16.
\textsuperscript{948} Ibid. III 1 22a
\textsuperscript{949} Ibid. III 2
\textsuperscript{950} Ibid. III 8.
\textsuperscript{951} Ibid. III 11, 14.
\textsuperscript{952} Ibid. III, 25 to 28.
\textsuperscript{953} Ibid. III 32
\textsuperscript{954} Ibid. III 2, 28, 30.
\textsuperscript{955} Ibid. III. 18, 49b.
The five forms, Vasudeva, Purusa, Saiya, Acyuta and Ananta, are to be installed. All these suggest that the Vaikhanastra tradition must have been the basis for the development of the Pancharatra.

Six idols are required to be installed in the temple. A temple with all the six is said to be of the best kind, with three of the middle kind and with only one of the lowest kind.

Vide:

कर्माचारिङ्ग्वतं: प्रकार: कथयतेधुना।
कर्माचारिः चौतत्त्वायाः च वस्याऽः च तथेऽः
स्नातकीयोभ्यायाः च स्वापोत्त्वात्नास्त्या सह।
प्रतिर्मा: षट्टिच्छात्त्वया: पूजयाःतुभ्यं भवेतु॥
तिष्ठुमिश्चिथ्यमा हेया वाियया चरणं भवेतु।


The fourth section, Caryapada, deals with the methods of worshipping God. Those who follow the Ekayana recension have the primary qualification for attending to the acts of worship. Others, who choose to adopt this method, have only a secondary status. Initiation (diksha) bestows on those who are not otherwise qualified for any Vedic ritual, the required qualification. The second and third chapters give an elaborate description of the procedure to be followed for initiation. The details contained in Chapters I-IV prove that the rites of the Pancharatra are not anti-Vedic. Worship that is conducted every day is called Nityotsava and this is to be done for the welfare of the country as a whole. Varieties of dance

956. Ibid. III. 18. 86-89, Cf. SA. XXIX. 70b-71a, where Aniruddha takes the place of Ananta.

957 Ibid. IV. 1. 3b-5.

958, Ibid. IV. 1. 6-9,
poses and musical instruments that are to be used show that worship of God is not simply a Vedic ritual but is a feast to the eyes and ears, giving rise to immense delight to the participants and spectators. Chapter VI describes how God is to be worshipped in the house. Attention to God (upasana) are said to be 128 in number. Yātrāsana is an additional stage which the other texts do not mention. Several maṇḍalas (and Cakraśamāṇḍala in particular) are treated in Chapter VII. The ceremonial bath (snāpana)—its most difficult kind is Sahasrakalasābhiseka—finds a detailed treatment in Chapters VIII and IX respectively. Chapters X and XI give a detailed account of the conduct of annual festivals. Chapter XIII contains a lucid account of the daily routine divided into five kinds. Expiatory rites are described along with the mantras which are to be used. The differences among the four siddhāntas are discussed in Chapter XXI. Mudrā is described as a particular arrangement of fingers. The two palms should be smeared with sandal paste before mudrā is formed. This samhitā enumerates fifty-two of them and describes each one of them. Chapter 23 is devoted to the role of mantras in worship. The mantra enables the person who utters it to reflect upon all beings. It saves one who recites it from bondage.

Vid:

मननं नर्वसस्तवानं व्यायं संसारसागरात् ।
मननश्रवणसंयोगामन्त्रं इत्युत्पत्ते बुधः: ॥

IV. 23. 96b-97a.

959. Ibid. IV 5.
960. For the sake of convenience, 16 of them are enumerated:
IV. 6. 62-64a.
961 Ibid IV 6 39a.
962 Ibid. IV 18, 19.
963. Ibid. IV. 22.
Another direction that is given here is that mantra is to be well guarded as a secret. The suffix ‘ra’ is used here in the masculine gender. The mantras are stated to yield relatively higher results in different yugas. This chapter describes also how one could recite the particular mantras and succeed in getting full benefits from them. The Doṅdaṅkṣara, Astākṣara and Viṣṇugāyatri are mantras of the vibhavas; those of the other forms of Viṣṇu like Yajñavarāha, Śrī and others are elaborately treated in Chapters 24-33. Sudarśana mantra takes up the whole of Chapter 32. Not only the mantras of those deities who form the retinue of Viṣṇu get a significant place, but also of the seven Yaksinīs (Sundari, Manohara, Kāmesvari, Padmini, Yamini, Māthunapriyā and Ratipriyā). The mantras of pīḍacās are then described. Pādma, Sanatkumāra Parama, Pādmodbhava, Māhendra and Kāñcatantra are said to be the best texts.

This saṁhitā, which is based on the Jayākhya, is intended to be used in the temple at Kāñci. Yet, it has become more popular than other texts by reason of giving complete information on all aspects of the Āgama. This is therefore adopted as the standard text wherever the Pāñcarātra mode prevails.

The Purusottama-saṁhitā has one thousand stanzas in 34 chapters. The Kriyā and Carṇā aspects of the Āgama are dealt with here. The Nārādiya-saṁhitā has a little above 3500 stanzas in 30 chapters. Bṛhgu teaches the doctrines to Atri. Vāsudeva is stated to have sprung from Viṣṇu. He is Paramahāṁsa. Saṅkarṣana is Vyoman, Pradyumna is Nāda, and Aniruddha is Haṁsa. Vāsudeva is also stated to be Puruṣa, Saṅkarṣana is Satya, Pradyumna is Acyuta and Nārāyaṇa is Aniruddha.

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964 Ibid. IV. 23. 97b-98a
965 Ibid. IV. 23. 94b-95.
966 Ibid. IV. 33. 154-189.
967 See under fn. 757.
968 1, 83-48.
It is not clear whether this depiction of Vyūha represents an attempt at reconciling the Pāṇcarātra and Vaikhanasa concepts of Godhead. Another interesting feature is the spirit of tolerance noticed in Chapters VII and XI, which contain an exposition of the system of Saivism. Worship of Śiva is said to bring certain benefits. Different kinds of offerings to God are recommended.

The Mārkandeya-samhitā, which has about 2500 stanzas in 32 chapters, discusses the caryā and kriyā aspects. Mārkandeya discourses on these to King Pṛthu. In 8 chapters of 3500 slokas, the Viṣnuitilaka-samhitā discusses yoga, mantras and festivals. The information on these topics is highly useful for supplementing the study of other works. Each chapter has a very large number of stanzas. Brahmā discourses on these topics to the sages. The Viśvāmitra-samhitā, containing about 2700 stanzas in 27 chapters dealing with the caryā and kriyā aspects, is in the form of a discourse by Viśvāmitra delivered to Kāśyapa who became dissatisfied with the systems of Mimāṃsā and Vedānta. Viśvāmitra had received this doctrine from Brahmā. The following stanzas explain what the word ‘bhaga’ means when it is applied to Bhagavān.

श्याम नित्यमेधभयमेनमन्यपुरुषवाधयम्।
सर्वोत्तरायिनी शक्ति: वर्ष सर्वोत्तरम् तथा॥
अन्यायाय वीर्यं च तेजः सर्वोत्तरोत्तरम्।
पतेन पद्येरित्यस्ते भगवान्देन॥ IV 2-4.

Cosmology and the Dvādāśākṣaramantra are dealt with in Chapters 4, 5 and 7.

The Śrīprāśna-samhitā has about 5500 stanzas in 54 chapters, Nārāyaṇa expounds the doctrines in answer to questions put by
sri, and hence the title. There are certain passages here which are identical with those in the Sāttvata and Ṣduvra samhitās, perhaps borrowed from them. It is mostly devoted to the caryā and kriyā aspects and gives useful information on the conduct of festivals in temples. Separate chapters are devoted to the treatment of yoga, pañcakālapakriyā, propatti and rules of explanation.

Sāñkarṣaṇa descended as Narasimha through a portion of His power and Pradyumna became Rāma. God tells Lākṣmī that till the time He gave this account, neither the enlightened ones (jñānis) and yogins, nor others were aware of the area form.

Vide:

वतारकालयर्धस्तः स्वाजिती योनिलोकिषि ब ।
इतरे वा भायवाणावचिकर्य बरानने ॥

IV. 5b, 6a

This passage is evidence to show that the area form of God is not very ancient in its origin. Yogic practices is stated to be the means for obtaining mokṣa.

This samhita is followed in the sri čārāgapālavarami temple at Kumbḥakonam and has several expressions which are of Tamil origin. Many festivals which are held in the temples of South India, Tamil Nādu in particular, are mentioned. Several dance poses, musical melodies and instruments are also referred to. There are other samhitās, most of them dealing generally with caryā and kriyā. They treat of the construction of temples, the conduct of festivals and expiatory rites. Yogic

971 ॥४५५ ॥XLVII. ४०१, ४४, ४५a

972 Karanṣita, XV. ॳ, maddala, XV. ६१, uddharani, XV. २५, ekṣyena, XLIV. ७; narvāda, XLVI. ७०.

973. Plava, XXXIX, Adhyayanotsava, XLV. ६९, śikyotsava, XXXIX ५४.

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practitioners and linguistic occultism do not get much attention in some of these works. In the treatment of the subjects, between one text and another there is not much difference.

Much importance cannot be attached to the enumeration of the names of saṃhitās in some of the texts. For example, in the Pādma, Mārkaṇḍeya and Hayagrīva saṃhitās and the Visnunātra their own names head the lists. On the other hand, the Kapiṇḍala, Pāramēśvara, Bhāradvāja and Viśvāmitra saṃhitās and the Māhendra tantra mention the name of a saṃhitā other than their own at the head of these lists. Firstly, there is no evidence to show that the order in which the texts are enumerated was the same in which they were composed. If the order was meant to declare the precedence of one over another, then all the lists should reveal uniformity in their enumeration. Secondly, there is no evidence also to show that this enumeration of the texts was not interpolated subsequent to the composition of the works in which they get mentioned. Thirdly, such lists as those in the Pādma, Mārkaṇḍeya and other saṃhitās commence with their own names as heading those lists, perhaps to lay emphasis on themselves as more important than those whose names are enumerated there. Lastly, reliance must be placed on other pieces of evidence such as references made in one text to others, like the Ahirbudhnya-saṃhitā and Lakṣmītantra referring to the Sāttvata and Jayākhyā. Significance must also be attached to the mention of some texts as great. Until more information is available regarding the contents of the saṃhitās now preserved only in manuscripts, it will not be practicable to have an estimate of their contribution. Besides, the texts that have been mentioned here are the most important ones which the leading exponents of Vaiṣṇavism have chosen to cite in support of various topics.
CHAPTER VIII

AGAMAS AND VAISHNAVA LITERATURE

The system of Viśistādvaita represents the philosophical side of Viṣṇavism. The term came to be used to refer to a system of philosophy which is based primarily on the Upaniṣads and was developed by a long line of writers like Bodhāyana, Nāthamuni, Yaśunācārya and Rāmānuja. Because of its tenets, it was referred to by expressions like visiṣṭadvaśiya,974 dravyayikya and others. Sudarṣana Sūrī (1300 A.D.) was the earliest writer to use the expression, 'visiṣṭādvaita', to refer to the system.975

As philosophy, the system of Viṣṇavism grew and developed on the triple foundations of the Upaniṣads, Brahma-sūtras and Bhagavadgītā. The Purāṇas, notably the Viṣṇupurāṇa, the Vaisnava Agamas, Vaikhānasa and Pāṇcarātra, and the Nālāyirasvānaprabandha in Tamil provided the basis for the growth of the religious aspect. Philosophy with its theory and religion with its practice, have blended harmoniously to give rise to a system (call it a creed or by any other name) which provided suffering humanity with the means to get over the ills of the world and lead a happy and prosperous life here and hereafter. So the philosophical basis has not been free from the religious tinge and the foundations of its religion have a philosophical background. Viṣṇavism has a glorious heritage which did not discard either the philosophical or the religious background. It is a result of a synthesis of an ecstatic and rapturous experience of the bewitching beauty of God and an

974 Śrībhāṣya I, p. 134 (Venkateswar Press, Madras); Nyāyasudarśana, p 1317.

975 Vedaṭhāsaṅgītā with Tatparyadīpika (Brindavan edition) p. 46; Śrūta-prakāśīka, p 918.
Intellectual insight into the problems of reality. Thus neither was reason undermined, nor emotion given a stolid burial.

Brahman, which is qualified by the sentient and insentient beings, is Bhagavan, Vasudeva, Narayana and Vishnu in Vaishnavism. Nothing exists outside Brahman, while everything exists as His mode or attribute; and it is only by admitting this that the names of ‘Bhagavan’ and others become meaningful. These names occur frequently in the Agamas976 and the Visnupurana977. Their full significance is brought out in the Agamas.978 The Visnupurana979 does offer explanations for the use of these with reference to God. Whether this work is indebted to the Agamas or vice-versa is a problem that cannot be solved now for want of adequate evidence. A synthesis was effected by treating Brahman as identical with Bhagavan, Vasudeva, Narayana and Vishnu.

As a result of this, Brahman came to be looked upon as saguna and among the qualities, six (jñāna, viyāna, bala, asvārya, jakti and tejas) are considered outstanding980. Still, God is considered as having countless qualities on the strength of the Paurāṇic and epic descriptions.981 While God is required to

976. LT II 5, XI, 1; XIV, 1; XV, 9; XVII, 5; AhS II 22; VI 20; XLIV, 34b, LIII, 12a. The Vaiśāṅkasa texts use the word ‘Vishnu’ often to refer to Ultimate Reality and also designate Him as Adi-Murti; KA I 1; SA XXXII 4, VK pp. 249, 505. Sometimes He is referred to as Narayana, VK p 497 Vide.

977. VP I 1, 31, 1 3 4; II, 6, 41; III, 11, 94; V, 37-66, Gī Bh 1, 3 1; Varahapurāṇa, XC 3.

978. AhS LII; SA XXXI 64.

979. VP I 4, 6; V, 8, 78-80, 82.

980. LT II, 26-36; VP, VI, 5, 79, 95.

have a body, according to these latter sources, in order to justify His several names, the Agamas remained content to recognize the Ultimate Reality as having a body in the form of these six qualities. The negative references, which amounted to an interpretation of them as representing the absence of defects in God, gave rise to the evolution of another concept, namely, absence of those qualities which are fit to be avoided. In this, the Agamas have played a significant role, of course following the line of treatment in the Upanisads. This aspect of the sagunatva of Brahmman is found in the Pāñcarātra alone. It has influenced Rāmānuja in describing Brahmman as opposed to all that is to be avoided and a storehouse of multitudes of natural and countless auspicious qualities of unlimited excellence.

Vide:

निजिलदैयमयनीकः ..., त्रिमात्राविविधतिबिविधावलिङ्गर्मध्यालेष्यः
कल्याणस्वरुपणाकरः।

Vedārthasaṅgraha, p. 43.

An important feature in the treatment of Brahmman in the Agamas is that He is ever associated with Sri. Sri is Śakti latent in Brahmman. Both have full powers to create, protect

983. Mbh Śāhu, CcVI 34, Varahaparvam, XXXIV.8

983 Ahs, vi 25a, ix 32b; Lt vi 2, Cf. Ahs, xxii 34-35; Lt xxix 19; xxxvi, 60-83, Vr, pp. 492-3, 778

984. Vide

वे मात्रजन्तुः विभजी विभक्तजनतिः विजितविप्रवेशविभासः
लक्ष्यमातः कर्तव्यमातः।

985 Āhu viii 1 b, Cf.

अप्रायन्तस्तुः प्रबोध निरौङ्गं पद्मायते।

Ahs ii 36a, Ahs ii 33b, 34, 26b, Cf. ibid; xxxv 67, śruti refers Upaniṣad, vi 11, 19.
and destroy the world. Both have over-lordship over created beings. The two become a single reality, as it were. Since God cannot be ever dissociated from Sakti, Brahman is said to be non-dual.

Vide:

अष्टग्न्यशृङ्खल्लाभद्वैतः प्रकथ निश्चलम्।

LT, XVI 24a.

This is not Advaita, for in the latter nothing exists apart from Brahman. But here Sakti or Sri exists in Brahman. She is not noticed when there is no creation, but is made known as distinct from Brahman when there is creation. The existence of Sakti in an explicit state is not denied, and so this is a two-in-one reality. When both Viṣṇu and Sri are held as equal in the possession of auspicious qualities, and become the refuge of the selves, there is not much difficulty in explaining the passages in the Laksṇātantra and Ahirbudhṇya-samhitā which glorify Sri as having full responsibility for everything.

On the transcendental plane, Viṣṇu and Sri form a unit as a philosophical principle. But they are referred to as dhārma, bhūva and bhūnat, and ahaṅtā and aham. So Sakti or Sri can be considered as an attribute of Viṣṇu. The two are inseparable and so are treated as a single principle. Sri can therefore be taken as prompting, or acting as accessory to Viṣṇu in creation and other functions. Ahaṅtā and such other expressions disclose the self-luminous nature of Sri and so, like an attribute to the substance having it, Sri acts and brings credit, not to herself but to Viṣṇu. In this way, the attribution of one’s function to the other must be understood.

986 LT II 15-19.
987 अवधूतवस्थरूपेण तंत्रमेच्छादितोऽः। Ahs, III, 28b.
988. LT IV 5
989. Ahs V. 3b-5.
Vide.

अन्योन्येनान्यानामानादयोन्येन समज्ञयाद् ॥
ताहाःस्य विद्यवेष सम्यथस्य चोषयोः।

LT II 17b-18a.

Viṣṇu is the husband of Śrī, and as such both could be treated as a unit as in any Vedic ritual. This concept has developments in the Purāṇas and epics.

The Viśistadvaita concept of Brahmān is associated with Viṣṇu and Śrī being recognized as the Divine Couple. The compositions of the Āzhvāra subscribe to this view. The Siddhālakṣaṇa has the word ‘ārīmāti’ as an adjective to ‘puruṣa’ in the benedictory stanza. Yamuna’s Catusāloki is in sole praise of Śrī Rāmānuja uses the words, ‘āriniyāsa’ and ‘ārīyāppati’, frequently in his works.

990, LT xxxviii 8; xii. 21; xx. 40, AśV, v. 83a, iv. 13a

991, VP I 8, 17; R. VI. 120 13.

992, Mūrty Tiruvantādi, 88, Tiruvaiyāmohi; IV 9, 10, VI, 10 10.

993, स्यन्धपरिच्छलानिमि: भैमलि प्रीयवाणि
अवलोक्ते मम परमिन्नु पूजने दक्षिणाम् ॥

994, वृन्दावनिवर्ति विद्यीणता क्रस्रणि अविकलम्।
गृहालभ्या, निराकारिवर्ति प्रशस्य समः।

Vedanta-sūtra, ibid.

विद्य: कामोद्यवनी वर्ग्योन्यादयकाल्पः।
Vedanta-dīpa, ibid.

विद्यः पति: निद्राभृत्यवर्तणीसदयावृत्तकालः।
Bhāgavatādi-bhāṣya. Introductory passage.

Cf. क्रस्रणि अविकलावत्येव दुष्प्रसाधितयतिं।

LT. XVI. 31.
The concept of Laksmi, developed in the Lakṣmītantra and Aṣṭādhya-saṃhitā, is not admitted as such in the Viśiṣṭādvalta system. She does anything only at His command. Some thinkers glorify Śrī, heightening her greatness at the expense of Viṣṇu's eminence. It is therefore essential to be cautious in interpreting passages about her in the Pāñcarātra texts.

In this context, it is relevant to refer to the place of Śrī in Vaisnavism subsequent to the period of Rāmānuja. The Tenkalai school holds that Śrī is a self, the consort of Viṣṇu, ever associated with Him. She is referred to as the mediator for the self to win the favour of God. Without Her mediation, none can get God's favour. This must be understood in the light of a role which an ideal wife plays in favour of her children. The Āgamas too lend support to this aspect of Laksmi. If Śrī were to be on an equal footing with Viṣṇu, then she cannot be a mediator. The Vaiṣṇava sect treats Śrī and Viṣṇu as equal for all purposes and as the parents of the world. She is not only a mediator, but also fit to be attained even as Viṣṇu is. There is no need to exaggerate one view at the expense of the other. A woman has a dual role to play as wife and mother. The two sects have different approaches towards the place of Śrī, which deserve due appreciation. It will be prudent to avoid vehemence in criticising either view with the intention of maintaining one's standpoint. It is needless therefore to raise the issue as to which view is more correct.

The significance of 'Viṣiṣṭādvalta' is explained as 'non-duality or oneness of Brahman which is qualified by the sentient

995 Sūtrarāja, 37: Caturālokā, 3.

श्रृष्टिश्राधारानादिसत्त्वविज्ञानम्

Vaikuntha-bagadāya.

Cl. Śristuti 5, 6, 9.
and insentient beings which form its body. Another explanation is that in this system the cause of the world, namely, Brahman with the sentient and insentient beings, in its subtle state, is not different from the effect, namely, the world which is Brahman in its gross state with sentient and insentient beings. The Vedāntins cite a well-known passage from the Bṛhadāraṇyaka Upaniṣad to support the relation of body and soul between the created beings and Brahman in order to fortify the Viśistādvaita view.

The concept of Brahman, as advocated in the Āgamas, admits of Śakti's emergence from Brahman and disappearance within it at the time of dissolution. From Śakti, both the sentient and insentient beings emerge at creation. Those selves which do not get released during dissolution enter into Śakti. During both the periods of creation and dissolution, Brahman alone exists, the created world being only the manifested condition of Śakti. So the oneness (advaita) of Brahman remains for ever undisturbed. The selves lie there in both the states. This appears to be sufficient for explaining the concept of Viśistādvaita, if it is remembered that Śakti is only an attribute of Brahman. The exponents of Viśistādvaita have not considered this aspect of the Āgamic concept of Brahman, nor is there any clue in the Āgamas to support the relation of body and soul between Brahman and the world of matter and souls.

996. Vide Śrī-bhaṣya, II. 1, 9.

997. Śrībhāṣya with ten commentaries, Madras edn. p. 1001.

998. ArU. III. 7. 3-23. This aspect gets an authentic treatment in God and the Universe in the Vedantic Theology of Ramanuja by Eise J. Lott.

999. LT. VI. 36; AḥS. V. 9-11.

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The Āgamic concept stated above regarding Brahman offers an explanation in support of treating Him as both the material and instrumental cause for the world. Brahman is not separate from Śakti. Whatever changes take place in Śakti must be admitted to take place in the dharmaṇī, namely, Brahman. If it could be admitted that Śakti is inanimate, then Brahman can be taken as the instrumental cause also. Since Śakti is the same as Laksmi, and so animate, and Śakti gets transformed into prakṛti and its evolutes, it would be better to take Śakti as the material and instrumental causes of the world. Whatever Śakti does, may be ascribed to Brahman, and thus the theory of causation stands explained.

The concept of the freedom of Brahman from limitations in regard to time, space and objects has support in the Aṣṭādhyāyī-saṁhitā where a passage describes this limitlessness in a variety of ways.

The vṛṇaṇa vishaya and other aspects of God's existence have been incorporated in the Viśiṣṭādvaita system. In this connection, it becomes difficult to explain what inspired the glorious descriptions of God in the Viśiṣṭādvaita works, as there is not much in the Pāñcarātra and Vaiṣṇavas texts that could have evoked it. Both the Āgama texts describe how the idol that is to be made should look like, the weapons it must hold, its ornaments and postures. The methods of constructing the temple structures to serve as shrines for the deities are dealt with in elaborate detail. The Nālāyiraprabandha, which bears the influence of the Āgamas, does not contain much to account for these descriptions, but the poetic imagery in the composition of the Āzhuvārs could have suggested the descriptions in ornate style. Besides these, there is the Jetānte stotra, which is written in a classical manner that reminds us of passages in the Bhāgavata. The Nārāyaṇīya section of the Mahābhārata
contains only the opening verse of this stotra. It is also doubtful whether this stotra was then available in full. The entire work in six sections could have been composed later, keeping that stanza at the beginning.

The Stotraratna, which is an early devotional lyric of Yāmuna, contains a wealth of stanzas noteworthy for poetic excellence and emotional appeal. Its author appears to have been indebted to the Jitanta-stotra. Likewise, the Gadyatraya of Rāmānuja and his introduction to his Bhagavadgītā-bhāṣya present grand pictures of the appearance of the Lord. All these were not definitely inspired by Āgama texts. While the Āgamas speak of only the six qualities, many more qualities which glorify God's attempts to endear Himself to His devotees, are described in a charming way in these works of Rāmānuja. It is quite possible that the Āzhvāra's compositions which depict the glory of the Āzhva form owed much to the Āgamas, though in contents there is not much in common between the Āgamas and these poems.

There is not anything special in the Āgamas regarding the individual self which could have impressed the exponents of Viśiṣṭādvaita. However, it is probable that the prapattī doctrine gained admission into Viśiṣṭādvaita as a result of the influence of the Tīrūvāymoḻi, which in turn was inspired by the treatment of this doctrine in the Pāṇcarātra Āgama texts, particularly in the Lakṣmi-tantra and Aḥirbudhnyā-saṁkhīṭā. Perhaps, this influence did not allow scope to the paths of karma and jñāna. The bhakti way also suffered the same fate, though not to the extent as the other two. In this respect, the Vaikhāna Sa Aṣṭama, which advocated only the yogu way, did not command attention.

Regarding the state of release, the Āgamas describe it as related to the Highest Place (paramapada). It is made of non-material sattva, representing as it were solidified splendour. It

1001 Stotraratna, 32-45,
is clear and flawless and it provides limitless bliss. Enjoyments there are blissful, regions are blissful and the bodies of the selves which attain are filled, as it were, with knowledge and bliss. The Lord's body is made up of the six qualities. It is difficult to describe that place. The selves do not suffer from any defect in their senses and they take no food.

In describing the attractiveness of the region which the released souls reach after death, the exponents of Viśiṣṭādvaita have displayed much ingenuity and imagination. They depict an ideal world made up of non-material sattva. The mansions and halls, quadrangles, parks and pleasure ponds are all pictured as magnificent, the like of which could not exist anywhere. It is called the eternally manifested glory of the Lord. The Lord is there, attended by numberless selves, eternally free and released. This kind of description is in Rāmānuja's Vaikunthagadya and in the Nityavibhūti sections in the Nyāyasiddhāṅjana of Vedānta-deśika and various works by others.

The literature of Viśiṣṭādvaīta is vast and varied in form. As far as their dealings with the Āgamas are concerned, some works are in the form of stotras, some discuss the validity of the Āgamas and some others are in the form of manuals of religious practices, particularly of the mode of worship.

The doctrines of the Pāñcarātra are found recorded for the first time in the Nārāyanīya section of the Śāntiparvan of the Mahābhārata. The Viṣṇupurāṇa is the earliest text to treat of Godhead against the background of the Pāñcarātra doctrines. Visnu, Nārāyana, Bhagavān and Vāsudeva are the names of the Supreme Deity. He has six qualities and is free from

1003 LT VI 16.
1004 Mbh. Śāntu, ch 342-360.
1005 VP VI. 5, 79, 80, 82, 87.
defects.  He has a form made up of powers which take the shape of the universe.  He is ever with Him and is all-pervasive like Him.  She grants the fruit of makṣa.  She and Visnu are the Divine Couple, and none is superior to them.  The Highest Place is full of knowledge, pure and imperishable.  The vyūha theory is well-known and gets frequent reference giving the names of the four deities.

There are other Purāṇas which refer to the Pāñcarātra doctrines. Some, however, condemn them.  The Bhāgavata contains references to the Āgama mode of worship, types of ardha forms and the advantages of adopting this kind of worship. The vyūha forms of God are also referred to.  Bhakti receives prominent treatment here and āstā also is extolled as the means of salvation.

The Jitante-stotra, which is held as fit for recitation during the five times during the day when God is to be worshipped, is a perfect Pāñcarātra work. The first stanza is given a detailed exposition in the Ahrubudhyā-saṁhita and this is proof that it was composed before the Saṁhitā. The other stanzas in the six sections could have been composed later.  It advocates

1006  Ibid. I. 22. 53; V. I. 47; VI. 5, 86

1007  Ibid. VI. 7. 70.

1008  Ibid. I 8. 17; I. 9. 143-145.

1009  Ibid. I 9. 120.

1010  Ibid. I 8. 35.

1011  Ibid. I 9. 51, 50; II. 8. 162-166

1012  Ibid. V. 12. 58.

1013  Vīyuddharmottara, Part III, Padma P. Uttara I, XXXVIII, Nārāsyāh P. XIII. Agni P. XXV, XXIX, XXX, XXXIX, XLIV, XLVI-XLIX, LXX; XXIII & XXVII refer to navavṛtta.  Garuda P. XII. 14-16.  Brahmavāivarathi P. XXVI Varāha P. 99. 27a mentions Balarāma in the place of Sāmkarṣaṇa.  Linga P. 11. 7.  For further references, see FR.

1014  Kṛṣṇa P.

1015  Bh. XI. 87, for varieties of ardha, see Ibid. XI. 27, 12.  Cf. Ibid. XI. 2. 15; 2. 29; 21. 49.

1016  AHS, LIII.
prapatti 1017 God is said to have no form which can serve to identify Him. Yet He presents Himself to His devotees 1018 in a human form. There is devout fervour throughout this work, and it is likely that it was composed under the influence of works like the Bhāgavata 1019. This hymn contains a glorious description of the Highest Place, the appearance of the Lord there, the sadgurrya vyūha, the pāṇcakaśa, the sāyujya kind of communion in mokṣa, and the five forms of God. 1020 The last section gives a beautiful description of the Lord with all materials necessary to offer worship to Him. One should wish for the conduct of daily, fortnightly and monthly festivals, with all attendant music and several kinds of food preparations. The devotee must attend on Him and render service to Him by offering whatever valuable possessions he has and can procure. There must be desire for this spiritual atmosphere to continue for years 1021. This section is based on both the Pāṇcarātra and Vaikhānas Āgamas which treat these aspects of duties and services.

The Nālāyira prabandha, which contains the spontaneous outpourings of God-intoxicated divine saints called Āzhvārs, speaks of the Lord's glory in various ways. The Supreme Being is formless and has unsurpassed bliss and countless qualities. 1022 Yet He takes the forms in which His devotees wish to visualize

1017 Jitante Stotra I, 2
1018 Ibid I, 5
1019 Ibid. I, 15, 20
1020 Ibid II, 31; IV 5
1021 Ibid II, 18-20; 21-25; 30, 31; VI 4-9
Cf. Hayagrīva-saṁhitā, I. 24

मोक्षं सातोक्ष्यसारूढः पार्थयो न कदाचन ।
इच्छास्वादं महाराजो लायूर्यं तं लुक्तत ॥

Jitante, II, 38.

Ibid. V, 8.

1022. Tiruvāymozhi, I, 1, 1., Tiruccandaviruttam, 17.
Him. 1023 The vyāha doctrine is referred to directly and also through the colours which God assumes in each yuga 1024. The divine descents are graphically depicted. Frequent references are made to the antaryāmin aspect of God 1026. Numerous are the descriptions of the ṛcā forms enshrined in many temples of India 1028. The initiatory rite of pañcaśaḥśakṛā 1027 in its aspect of receiving the marks of the conch and discus, which the Pāñcarātra system enjoins, is referred to, as also the asaṅkṣari and the doḍaśaṅkṣari mantras 1028. The doctrine of prapatti arose on the foundations of the Bhagavadgītā 1028. Yet, it gets its exposition in the Pāñcarātra Āgamas 1030. It was actually practised by the Āzhvārs 1031, who thus reveal the Āyamic influence.

The compositions of the Āzhvārs refer to the forms of the mūlabhara in various shrines and also to the conduct of festivals 1032. The public festivals, which include processions

1023 Madal Tiruvanadhi 44
1024. Tiruccandaviruttam, 4, 17, 44; Nānmuḷam Tiruvanadhi, 24.
1025 Madal Tiruvanadhi, 93; Mūnīrām Tiruvanadhi 94, Periya Tiruvanadhi, 68
1026 Madal Tiruvanadhi, 77, Tiruccandaviruttam, 46-54, Periya Tirumozhi I 7; II 3, III 5 VI 4 VII 3; IX 10, Tiruvaimozhi, V 8, V 5; V 7; X 7; X 8; Mūnirām Tiruvanadhi, 28, 92, 95-72.
1027 Pallandu, 7; Periyāzhvār Tirumozhi, V 4 l.
1028, Madal Tiruvanadhi, 67, Tiruccandaviruttam, 77, 78, Periya Tirumozhi, I 8, 9.
1029 BhG xviii 69
1030. AḥS xxxvii, 21-51 LT xvi 58-82
1031 Tiruvāimozhi VI, 10 10; Tiruccandaviruttam, 92
1032 The compositions of the Āzhvārs depict the deities of the temples in their dhruva form. This does not mean that other forms were not known to them. The Āgamas and customary worship give primary importance to the dhruva form and other forms take a secondary place. Icons other than those in the dhruva form are also referred to by the Āzhvārs. Vide Perumāl Tirumozhi, I-III; Periya Tirumozhi, II 2, II 5, V 3, V 7, X 1, 7; Madal Tiruvantādi, 77; Mūnirām Tiruvantādi, 26; Tiruccandaviruttam: 61, 63.
through the streets, are described with reference to the icon called the utsava bera. The Āgamas contain elaborate procedures for conducting the installation of five or six idols in every shrine, and primary significance is attached to the mūlabera which is mostly referred to in Āzhvārs' works. That the other idols including the one which is taken in processions, were not current in the period of the Āzhvārs cannot be maintained. Besides, most of the Āgamas which were composed long before the period of the Āzhvārs, refer to the installation of the various kinds of idols, which should point to their actual use. Since the shrines are governed in their rituals either by the Pāñcarātra or the Vaiṣṇavīsa Āgama, it must be admitted that the Āzhvārs' compositions bear the influence of both the Āgamas.

The first writer who took inspiration from the Pāñcarātra Āgama was Yāmuna (916-1041 A.D.) whose Cauḍīsloka glorifies Śrī. She gives shelter to all and Her glory cannot be measured by Herself or even by Her Lord. Her grace alone can make people remain happy, while they are in bondage; and also enable them to get moksa. The entire glory of the Highest Place and the Lord's prosperity depend solely on Her will. This hymn of praise is based on the purport of some passages in the Lakṣmītantra and Ahirbudhnya-saṁhitā which take the word 'Śrī' in several senses. They speak of Śrī as the highest deity,

1033 Vidē

अष्टाती निकलानां चवीणाति च गुणेजनात् ॥
श्रीयोऽवधारनेति श्रव्यते परं पदम् ।
लेशात् स्थूल उद्विप्तिः ष्णय एष महामुने ॥

Ahs. LT 61b. 62.

अष्टप्रम करणां बाचं अष्टानि दुरितं सताम् ॥

LT. L. 79b.

अष्टामि गुजारिवं शरणं चाक्ष्म शाखरतम् ।

Ibid. L. 80a.
perhaps after the fashion of the *Sākta Agamas* which raise Sakti above all, including Siva. The four stanzas of Yāmuna offer no surprise to us, as their import is not different from that of the passages of the *sārūkīta* referred to above.

Another work of Yāmuna is the *Stotraratna* in 65 stanzas, glorifying the greatness of the Lord. One among them speaks of *prapāti* as the most convenient method of getting God's protection and refers to the paths of *karma, jñāna* and *bhakti* as hard to be practised. The *Pāñcarātra Agamas* enjoin that food offered to God be offered to Viṣvaksena to avoid the sin of taking *nimālīya* which is also called as *dega* (Hence Viṣvaksena is called *śeṣagana*). Yāmuna refers to Viṣvaksena as attending on God and describes him as *śeṣabhojina*.

Yāmuna's *Āgama-prāmāṇya* is the first extant work which seeks to establish the validity of the *Pāñcarātra Agama*. At the

**Ibid. L 32b 83,**

"*गू भविष्योः*; "*गू हिंसायाम्*; "*गू विद्वानरे*" इति भाष्यः।

Commentary on LT. L 30b.

**Ibid. on 33b, 83.**


1035. Vide:

निषेधितं च वच्चितं घुष्णे फलशाल्यं वा ॥

तत्सिद्धिं बहुविधिः बोधेऽर्जमनि तत्सिद्धिः।

*SKS Śiva*, V 43b. 49a.

AV—39
outset, he shows that the validity of the Agama cannot be assailed by arguments based on any pramāṇa. Its validity is proved on the ground that Nārāyaṇa Himself revealed it. Incidentally, the Naiyāyika's proof for God's existence is examined and rejected. The Prābhākara theory of the validity only of injunctive statements is rejected, and it is shown that statements on already existent objects could also be valid.

It is further shown that the Pāñcarātra system does not censure the Veda; the treatment there of matters not dealt with in the Veda does not point to its invalidity; moreover, it is admitted as valid by Bhṛgu, Bharadvāja, Vyāsa and others. The words, 'Bhāgavata' and 'Śātvata' are of course used to refer to those who follow the Pāñcarātra tradition and offer service in temples. Though the authors of the Smṛtis, like Manu and Uśanas, declare that the Bhāgavatas and Śātvatas are of low origin, it must be observed that the people who are called by these names belong to the Ekāyana Sākhā and the Vaiśasaneśa Tājurveda and have Vedic study, observe the sacraments and belong to the Bharadvāja, Kāśyapa and other gotras, like any other Brahmins. The words also point to men of low birth, but these are distinct from the followers of the Pāñcarātra. An analogous case is provided by the word, 'ācārya', which is generally used to refer to a learned Brahmin. But it also denotes a lowly Vaiśya. Some words convey more than one meaning. The priests who are called 'Bhāgavatas' and 'Śātvatas' perform worship of the pāñca-kālīka kind, and those who are called by the same names attend to the cleaning of the vessels and keeping the precincts of the shrine free from dirt. Thus, the very same words convey occupational difference.

1036 Āgama-pramāṇya, para 1-10
1037 Ibid 18-35
1038 Ibid. 38-41, 61-73
Again, those Brahmins are also called śātītoatas and Bhūgavatas who are of pure character and devoted to Bhagavān. They perform worship, not for earning their livelihood, but out of their sense of duty.

Yāmuna takes up in this connection the sūtras of Bādarāyana (II 2.42-45) which are interpreted by Saṅkara and Bhāskara as refuting the validity of the Pāñcarātra Agama. He prefaced his arguments by drawing attention to the fact that Vyāsa who glorified the paramount validity of the Pāñcarātra Agama in the Mahābhārata would not have refuted it in the Brahma-sūtras which he himself composed under the name of ‘Bādarāyana’. He assumes the identity of Vyāsa with Bādarāyana. Therefore, he takes the first two sūtras as stating the objection to the validity of the Pāñcarātra tradition and treats the next two sūtras as evidence in support of its validity.

The first two state the objection. Saṅkarṣaṇa, the soul, cannot rise from Vāsudeva, and Pradyumna, the mind, cannot spring from an agent, Saṅkarṣaṇa. This objection is ruled out by Yāmuna thus: Since Vāsudeva, Saṅkarṣaṇa and others are only Brahman, the rise of one from another need not be objected to. Mind is, of course, an instrument, but it is not produced from Saṅkarṣaṇa. Besides, an instrument like a jar is produced by the agent, the potter, and so the objection cannot stand. A second method of refuting the objection lies in treating Vāsudeva, Saṅkarṣaṇa and others as knowledge by virtue of their omniscience and because knowledge is had from them. The rise of the Pāñcarātra from them cannot be opposed, also because it is known from the Pāñcarātra that God has perceptual knowledge of everything, and so the rise of knowledge from them cannot be questioned.


Yamuna offers an alternative exposition to the whole argument. The first *sūtra* may mean that valid knowledge cannot rise from the *Pāṇcarātra*, because its validity is not itself proved. The second *sūtra* means that the *Vedas* are not the compositions of any one, while the *Pāṇcarātra* Āgama is one such. The third *sūtra* which answers this objection states that Bhagavān is the source of perfect knowledge, and so the rise of knowledge from the *Pāṇcarātra* cannot be questioned. The last *sūtra* declares that the *prima facie* view stands contradicted, because if the motive of God in composing the *Pāṇcarātra* becomes questionable, then the same may be said with reference to the *Vedas*, *Smrīśas* and *Purāṇās*.

Yamuna did not probably seek to establish the validity of the *Vaikhānasa*, because objections were raised only against the *Pāṇcarātra* which was treated as anti-Vedic. The *Vaikhānasa* Āgama is admitted to be purely of Vedic origin.

He cites passages from the *Parama-saṁhitā*, *Sanatkumāra-saṁhitā*, *Īśvara-saṁhitā* and *Padmodbhava-saṁhitā*. Some of the passages cited here from the *Sanatkumāra-saṁhitā* are not traceable in the printed text.

Rāmānuja (1017-1137 A.D.) who inherited the tradition of Yamuna, interprets the *Sūtras* of the *Utpattivasambhavādhikarana* on the lines laid down in the Āgama-prāmāṇya. He cites passages from the *Parama*, *Pauśkara*, and *Sāttvata saṁhitās*.

Rāmānuja makes frequent mention of the six qualities, whenever God is described. God is to be pleased with acts of worship. God enjoys them. The Highest Place (*nityosvihūtā*) and also the world have facilities for His enjoyment. These are enjoyable objects (*bhogya*) like the objects of sense-organs, instruments (*bhogyopakaraṇa*) like the sense-organs and

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1041 *Ibid* 103-115
1042 Introduction of Rāmānuja to *Bhagavadgītābhāṣya*; Gadyairaya.
places of enjoyment (bhogyasthāna) like the fourteen worlds and the bodies there. Garlands, chowries and others come under bhogopakaraṇa. Quadrangles, courtyards and halls become bhogyasthāna. These, which are thus classified in the Lakṣmi-tantra, are mentioned by Rāmānuja in the introduction to the Bhagavadgītā-bhāṣya and Saranāgatigadya. The three kinds of offerings or means of attending upon God are aupacārika like incense, music and others, abhyavahārīka like ācāmāniya, delicious preparations etc., and sāṃspārśika like perfumes. They are mentioned in the Ahiṣṭa-bhāṣya sanhitā which prescribes the procedure for daily worship Rāmānuja refers to them in the Nitya, a manual of worship composed by him where he follows the procedure laid down in the text mentioned above. Six āsanas are enjoined to be offered to God at various stages during worship, and these are strictly followed in the Nitya. The use of the astra mantra, surabhi-mudrā and aśṭāṅga-namaskāra which are ordained in the saṣṭhitās, are all mentioned in the proper contexts in the Nitya. It is thus found that the Pāṇcarātra Āgama exerted profound influence on Rāmānuja. Though the system of Vaiṣṇavism represents the happy blending of the concepts of Godhead with the names, Bhagavān, Viṣṇu, Nārāyaṇa and Vāsudeva, the Viśistādvaita system has been attaching supreme importance to the name, ‘Nārāyaṇa’, as is clear from the mūlamantra and dvaya. The name ‘Bhagavān’ is

1043. LT xiv 51
1044 Ahs xxvii 20b, 21a Cf. LT xxxvi, 67-93, which classify them into four kinds—sāṃḍṛśīka, abhyavahārīka, sāṃspārśika, and abhimāṇīka.
1045. Ahs, xxvii; Cf. LT. xxxix.
1046. Ibid xxvii 78b, 79a. These lines are quoted by Rāmānuja in the Nitya.
1047. Some scholars are critical of the use of the Pāṇcarātra doctrines by Rāmānuja. (Vide.—S. R Bhart Studies in Rāmānuja Vedanta, pp. 53-55). This is answered in the arguments noted above. It is also ably disproved by J.B. Carman in his The Theology of Rāmānuja. (pp. 173-74). Cf. Eric J. Lott God and the universe in the Vedāntic Theology of Rāmānuja, (p. 194.)
often used to refer to God and also along with the name 'Nārāyaṇa.' This is evident from the opening lines in the Sarapāgātigadya, at the end of the Vākupāṭhigadya and in most passages in the Nītya.

Under the influence of Rāmānuja's Nītya, some of the leading exponents of Viśistādvaīta brought out their own manuals called Nītya, giving guidelines for leading the daily life in conformity with śāstraic injunctions. The ideals of the Vaisnava are set forth here, following the teachings of the Pāñcarātra Āgama.

The Āhṅka-kārśka in 528 stanzas was composed by Śrīranganārāyanārya, also known as Vangīvamśeśvara, an immediate disciple of Rāmānuja. He expects the Vaisnava to resolve to follow the routine based upon the pāncakālāprakriyā as laid down in the Pāñcarātra Āgama and speaks of the glory of this routine. He treats each part of this routine, indicating how it should be observed Bhūtaśuddhi and nyāsa are dealt with in detail. Worship of God is called ījyā or yāga, and before it is actually taken up, mental worship is to be undertaken. This is also called ṣādyoga. Along with God, Śrī, Bhū, Nilā, Sudarśana and other weapons and all the retinue of the Lord must be worshipped in this part of the ritual. The six āsanas and the use of surabhi-mudrā in bhūjyāsana are indicated.1048

Lost are the Abhigamanasastra 1049 which was written at the request of Vatukapūrṇa by Śrīvatsānakaṃśra, also known as Kūrattāzhvān, foremost among the disciples of Rāmānuja, the Nītya 1050 of his son, Parāśara Bhattā; and the Nītya of Nañjīyar, 1051 a disciple of Parāśara Bhatta. Opinions on these

1048 xxviii 504b-509a, 110-164a
1049 PR p 138, RTS II p 443.
1050 RTS II pp 306, 443
1051 Ibid II pp 443, 444.
matters, which Nārāyanamuni, a follower of Śrīvatsāṅkamiśra and Parāśara Bhaṭṭa, Kṛṣṇa-muni and Gṛdhrasaromuni held, are cited by Vedānta Deśika in his Pāṇcaśikā. Not only are their works lost but very little is known about them otherwise.

The Pāṇcaśitava of Śrīvatsāṅkamiśra contains five stotras—Sṛistava, Atmānasstava, Varadarājastava, Sundarabāhustava and Vakunthastava. Among these, the Varadarājastava and Sundarabāhustava are intended to sing the glory of God as enshrined at Kānci and Tirumāliruṅicolai (near Madurai) respectively. That the arcā form of God is glorified in these two stotras cannot be held to be due to the direct influence of the Āgamas. Even before 1000 A.D., this form of God was quite popular, indeed, from ever since the Āzhvārs wrote. They offered their worship to God whose form as icon was not introduced by them but was already there for worship.

The śādguna aspect, the splitting up of the six qualities into three pairs, one pair shared by each of the three deities, Śrīkārṣṇa, Pradyumna and Aniruddha, and the importance of the doctrine of prapattī, together with its practical aspects, are admirably treated in these five poems. Inability to measure the greatness of Śrī is humorously depicted thus:—

देखि स्वल्पमदिश्वरिन हुरिणा नापि सबबा जाने
यथायेश्वरमाथापि नैव गुवयोस्वर्वंत होयते ।
यक्षास्थेयह तदर्जताजन्मुण्यां सर्वसत्त्वा विद्वा-
व्रोमायमोजिमक्तया किं चिदन् आन्तोदयविद्व्यते ॥

Sṛistava, 8.

1052. PR pp 111, 124, 135, 136 (His work seems to be a gloss on the Ahnikakārikā from this reference): 152, etc.
1053. PR, p. 122. The title of the work may be Sātvata-nītya.
1054. PR, p 122. The title appears to have been Nityakarmasanugraha.
1055. Atimānnatava 6, Sundarabāhustava 34, 28, Varadarājastava 93.
1056. Varadarājastava, 16.
1057. Ibid 92.
As it is really immeasurable, it does not detract from omniscience of the Lord and Sri not to know its measure, as their omniscience cannot know the non-existent sky-lotus.

God may have any one of the five forms, yet the arcā forms have a powerful appeal to the devotees, and not to others.

Vide:

परो वा क्यू हो वा विभव वत वाचायोतरणः
भवन्यान्तरमी वरवर्द यो यो भविते हे ।
सत्ते सत्तेशानां वरमणंवानां विभक्ति विवाचानां
श्रद्धेऽत्र भास्येव लतकमिरतास्यस्तिवत्थः

Varadarājastava, 18.

The greatness of the Lord and of Sri is well brought out by a careful use of the word 'Sri' in two different senses (as the resort of all and as one who resorts to the Lord).

Vide:

यस्या नरासुक्षमानुक्षमामितवरणा-
मेघंवंनुदुरिपित सवेजस्वीनंमेतद ।
त्वां अरित्वं त्वं संपरंयाभरणाबिराहकः
स्तवो च ब्रह्म: श्रीऽनुसार्वदानवचः

Vaikunthastava, 29

Parāśara Bhaṭṭa, the talented son of Śrīvatasaṅkamīśra, is the author of two fine poems, Śrīraṅgarājastava and Śrīgururatnakosa. The deity at Śrīraṅgam is identified with the four vyūha deities, and He is said to be displaying the eminence of the four deities.

Vide:

वाटुण्यान्धावर्तः पर इति स भवान भुक्तानोऽयो वल्लादेयात्
बोधान्तरस्यान्तरस्यम हरसित वितुरुए शाख्यावेशवेववीर्यात्
प्रपन्नस्तरंगामेनन्याति च भवेक्षितात्तजोग्नित्रो
विभ्रणः पावत्त मयादि तथा व्युह रक्षाधिराजः

Śrīraṅgarājastava, uttaraśataka, 39.
The four deities are to be worshipped as representing the four states of consciousness of waking, dream, deep sleep and transcendence, and the Lord at Sríraṅgām is identical with them. Víṣṇu’s greatness is due to Lākṣmī’s, yet the Veda do not make a separate mention of Sṛi’s greatness, because it gets included within that of her Lord and Lover.

Vide:–

śvāraḥ śvātānāvyaḥ bhagvat īrō ḍvānāvē
tvārāśeṣoḥpātakāhṛībhvaṁ śvāh śrī śrī
tvāmassimāṁ: śrī: kāmantīmadīmadīmadīvivā
tvatānāvāvāvānāḥ n pūrvāśīvātē aṭūtīyātī II

Śrīguṇārāṇaṅkāśa, 28

The above-mentioned two writers are thus seen to have been greatly influenced by the Pāñcarātra traditions, particularly, the treatment of Sṛi’s greatness. Perhaps, they were directly indebted to Yāmuna’s Gauḍāṅgīkā.

Pāñcaṅghara Bhāratīya is the author also of the Bhagavad-gūnandarpāna, a commentary on the Vīṣṇu-sahasranāma-stotra. While explaining some names, he cites passages from the Vīṣṇu-tattva, Brahma saṁhitā, Sāttvata-saṁhitā and Pauṣkara-saṁhitā. Commenting on the name ‘Varāroha’, which means one who has attained his own eminent position, the author refers to the vyūha doctrine. The Bhāgavatas hold that Para-Brahman is of three kinds, para, vyūha and vibhava. He interprets vibhava as appearance or manifestation of the Lord at His will. This is of four kinds, namely, (i) that which is directly assumed like those of Mātṛaka, Kūrma and others, (ii) that in which He inspires specific persons like those of Paraśurāma, Kṛṣṇadvalpaya and others, (iii) that which arises through His penetrating power as in respect of Purāṇjaya and others and

1058. Śrīraṅgarājāstava, uttaraśataka, 39.

ASV—40
(iv) that by descent in some individual forms as in areṣ. Appearance is twofold, namely, pṛādurbhāva and pṛādurbhāvāntara. The latter does not mean another pṛādurbhāva, but what is different from it. The difference between the two lies in the former displaying the Lord’s personal activity and the latter coming under the control of only a fraction of the Lord’s activity. For example, Rudra is held to pṛādurbhāvāntara, because he is fully dependent on the Lord’s glory. Those who desire to get mokṣa are required to worship the pṛādurbhāva kind and not the other type. The author cites passages from the Sāttvata and Paśkara samhitās.

The four vyūha deities and śādgunya are referred to, while explaining the names, Mahā'āpas, (twice), Caturvyūha, Atindriya, Mahādyutī, Anirdeśyavapus, Ahassāmvartaka and Caturmārītī. The functions of the individual deities of the vyūha are referred to, while interpreting the names of Sarvavid, Visvaksena and Veda. The name of the Lord as Sāttvataṁ-pattī is explained to have a bearing on the Sāttvata system. Prapatti is referred to while explaining the name, Samnyāsakṛt.

Sudarśana, the discus of the Lord, gets a glorified description in the Sudarśanaśataka of Kūraṇārāyana in which 74 stanzas describe the discus in all its parts and 27 depict the greatness and appearance of the person of Sudarśana. The divine couple, Lakṣmi-Nārāyana (Lakṣmīnārāyanākhyām mithunam) is said to be carefree, entrusting the security of the world to the person Sudarśana. This suggests the influence of the account of the greatness of Sudarśana in Ahirbhudhnya-samhitā.

Vātsyya Varadācārya, also known as Nadadūr Ammāl, a leading exponent of Visistādvalī in the 13th century, gave an exposition of the doctrine of prapatti, in his Prapannāpārtyāta

1059. Sudarśanaśataka of Kūraṇārāyana, St, 100
comprising of ten sections. At the outset the author proves that this doctrine is authentic and cites the Lakṣmī-tantra and Sanāt Kumāra-saṁhitā and quotes passages from the Viśvaksena-saṁhitā to support his standpoint. With the aid of these passages, the nature of the doctrine is expounded. The same text and Lakṣmī-tantra are cited in a discussion on who is qualified for this means. Both the learned and the unlearned are qualified for taking up this means.

Vide:

ह्रं शरणमश्यामामिदमेव विज्ञानताम् ।
ह्रं तितीयेतां पारमिद्मानस्यविच्छेदताम् ॥

LT XVII. 101b-102a.

That a preceptor can take man across worldly life is explained on the authority of the Jñākhyasaṁhitā. A prapanna must lead his life rendering service to God. Branding the shoulders with heated conch and discus is the external mark: the internal mark consists in the heart being free from passion, speech devoid of falsehood and the body (physical motion) freed from doing injury to others.

Vide:

रागाध्येतां ह्रं वागुद्यात्यादिना ।
हिसादिरहितं कायं केशवाराधनविधम् ॥

Prapannapāryāṭa V 57

On the authority of Śaunaka, the author recommends worship to the ārya form of God. He cites the Lakṣmī-tantra and Viśvaksena-saṁhitā to support his exposition of the ethical way of life which a prapanna should pursue on the strength of the Dharma-sāstras and Pāñcarātra texts and which he should

1060. Prapanna-pāryāṭa Section. III.
1061 Ibid. Section IV, Cf JS Ch. XVI, 120b-121.
1062. Ibid. V, 39.
Finally, the author insists that a prapanna should not swerve from the ideals expected of him according to the constituents of prapatti. The way of life led according to those principles, will take him to the cherished goal. This text is a magnificent exposition of prapatti and is mainly based on the Pāṇcarātra Āgama.

The five forms of God are described, one in each stanza, by Vātsyya Varadācārya in his hymn of praise, Paratvādi-paṇcaka. Among these, Vyūha Vūsudeva is described first. Though the Lord is the minutest among the minute and largest among the large, He is of the size of the thumb as antaryāmin and visualised by the yogins.

Sudarśana Sūri, the grandson of the brother of Parāśara Bhatta, became the disciple of Vātsyya Varadācārya and commented on Rāmānuja’s Srībhāṣya in his Srutaprakāśikā. In the Utpatti-asambhavādhikarana, he offers a clear exposition of the Viśistādvaīta point of view. The Mahābhārata mentions that the Sāttvata dharma disappeared several times and was revealed for mankind by Nārāyana. This shows that this dharma is beginningless like the Vedas which too have to be revealed from time to time. It was revealed on the mountain Meru, and several sages became its promulgators. This shows the sanctity of the place where it was revealed and that the sages had unanimous regard for the system taught to them. That King Vasu adopted it is enough evidence to show that eminent persons took to it. The system is helpful for pursuing the four aims in life (purusārthas), as the Pāṇcarātra texts claim that it is equal to the four Vedas and as it is called Mahopaniṣat.

1083 Ibid, Sections VI to IX LT II. 12.

1084 The author’s treatment of the matter is based mostly on the Laksmitantra, Visvaksesasamhitā and Visnudharma. Tattvaratna is a Pañcarātra text which is mentioned as glorifying Śrī (VI, 5). Other texts are AhŚ SS SS SKŚ and Atrisamhitā.
The Varāhapūrāṇa has the following passage regarding the mantras for worshipping God:

मः सः वेदमन्नाभाः पञ्चराष्ट्रविविधः हि ।
मानो मां प्रपञ्चन्ते ते मां पद्यति मानवः ॥

L VI ॥

This indicates that the mantras enjoined in the Pāñcarātra are as valid as those of the Vedas, thus declaring that the Āgama is on a par with the Vedas. The authority of the Vedas requires corroboration from the Itihāsas and the Purāṇas. Likewise, the validity of the Ekāyana sākhā gets strengthened on the authority of the passages in the Purāṇas and Itihāsas which glorify the Sattvata dharma. The name ‘Bhagavān’ is stated to denote only Vāsudeva.

The author shows that the Pāñcarātra system has an individuality which validitates it unlike the Sāṅkhya, Yoga, Pāşupata and other systems. Besides, the Vedas contain a number of eulogistic passages (arthavāda) which are completely absent in the Pāñcarātra texts.

While interpreting the Sūtra,

विश्वानाट्तिभवे वा तद्विष्टिष्ठवः ॥ (II-2-41).

Sudarśana Śūrya writes that absolute distinction is not meant between the four nyūha deities and as such, the rise of one from another cannot be objected to. As there is something specific in the effect which is not generally traceable to the cause, even so there is some speciality in the possession of a specific form and ornaments by each of the nyūha deities.

An objection is noted to the effect that the Sāṅkhya, Yaga, Pāşupata and Pāñcarātra systems should be considered to have been condemned alike. The author rejects this on the ground that all the four systems cannot be refuted on one and the same ground, as they are mutually opposed. Since Narāyana is held to be the greatest deity in the Pāñcarātra, it is treated as distinct
from the other three systems. Passages from the Kāloittara-
samhitā are cited by the author.

Pillai Lokācārya, a contemporary of Sudarṣana Śūri, wrote a
number of works, and is the author of the Prapanna-parstrāna on
the duties and responsibilities of a prapanna, and of the Tattva-
traya on the tattvas, the insentient, the sentient and God. God’s five forms are mentioned in the latter. The qualities and
the functions of each of the vyūha deities are explained. The
main and subsidiary kinds of vibhavas are listed and are shown
to be as such at His free will. The number of vibhavas is stated
to be thirty-six. Among the five forms, the arcā form is perfect,
since that alone creates affection (among people for the Lord),
is the auspicious form and the refuge for all the worlds and
could be enjoyed. This work deserves to be called a collection
of Pāñcarātra-sûtras

In another work, Śrivacana-bhūsana, Pillai Lokācārya states
that the Āzhvārs performed the surrender of themselves (prapatti) to the arcā form of God. He brings out vividly the
distinction between the five forms of God. The antaryāmin form
is like the water deep in the earth. Paratva is like the water
encircling the material universe, the vyūha form is like that in
the Milky Ocean, the vibhava forms are like the water in flooded
rivers and the arcā ones like that settled in deep ponds. Among
them the last one is within the reach of the people, while others
are not. Those who take to prapatti may be ignorant like us, or
great in their knowledge like the early preceptors, or those who
are devoted to God like the Āzhvārs. Prapatti is based on the feeling
of one’s miserable nature and is an indication of helplessness.
It is in fact not a means, but only faith in the grace of God.
The Lord is Himself the upāya and upeya. To get His grace, the
self requires Śri to be the divine mediatrix (purusakāra) between
him and God. Śri intercedes on behalf of the self and pleads

1085. Schrader, p. 27.
that he be forgiven. At the same time she extends her infinite
tenderness to the self. The grace which He shows then is
spontaneous and does not rise from any cause, nor does it
require any personal endeavour on the part of the self. Human
initiative as a condition for redemption is not required. To
adopt it as means would be like a son making a request to his
father to protect him. God Himself would arrange to get what
is good for the self and to avoid what is harmful to him. What
the self is required to do is to know himself and not stand in
the way of the Lord showering His grace. Bhakti and prapatti,
follow as necessary corollaries from the grace of the Protector.

In the second chapter of his work, the author discusses the
nature of svagata-svākhāra and paragata-svākhāra and the difference
between them. The former refers to the Lord's accepting the
prapanna who makes an endeavour for this purpose. The latter
means that the prapanna is accepted by the Lord on account of
His own free will. The former never assures the result and
the latter is ever fruitful. Divine grace got through the latter
method is like mother's milk, while that through the former is
like artificial milk. Besides, conceit and pride would over-
power the self while taking to the former and would affect
adversely the nature of the self, namely, its abject dependence
on the Lord. The next two sections discuss the attitude which
the self should adopt towards God and the ācārya.

In still another work, Mumukṣuppadā, the author discusses
the import of the three mantras studying the meaning and
significance of each syllable. The place of Śrī, her acting as
mediatrix and the carama-loka being applicable only to the
vibhava get fully explained. While upholding the view that
God Himself would bless the self, the author states that what is
enjoined as karma comes under service, as jñāna under the

1066. The three mantras are Mālamatra, Dvaya and Carama-loka.
1067. Śrīvacakabhaṣāna, 6, 7, 9; Mumukṣuppadā, 110.
knowledge of the self, as bhakti under an earnest desire to get at God and as prapatti under the correct knowledge of God.\textsuperscript{1068}

Among his other works, the \textit{Arthapa\textacuted}aka discusses the five subjects which a Vaisnava should know before he seeks God's grace. They are the nature of Brahman, that of the self, the means of attaining Him, the nature of moksa and the obstacles that lie in the way of getting it. In the \textit{Taittir\textacuted}ikhara, he states that prapatti is the means for getting rid of bondage. Prapatti is also called ny\textsl{\textsa}, ty\textsl{\textga}, niksepa and saran\textsl{\textagati} and by other names. Surrendering one's self to Param\textsl{\textatman} is to be carried out and all are eligible for it. It is a particular kind of knowledge which arises in the self. This knowledge includes (i) a request which is formed through stopping the transgression of God's commands, (ii) God being favourably disposed and (iii) meditation (by the self) of God's omnipotence. This knowledge has two phases, one in the form of the object, namely, God's becoming the means without the self's request for it, and the other, the cognition in the form of the resolve (of the self). Those who are qualified for this must have the earnestness to attain the Supreme Being, absence of the desire for anything else and a determined conviction in God's liberality and other qualities. That the self has nothing to call as its own determines this knowledge.

In a work called \textit{Tan\textsl{\textdvaya}}, the author notes that among the means of getting moksa, prapatti is the best. He cites instances from the \textsl{\textVedas}, \textsl{\textIsh\textsl{\textahasas} and \textsl{\textPura\textsl{\textnas} to justify this unique position of prapatti. It is defined as knowledge in the form of a request, stating that the self is an abode of offences, has nothing and is helpless, and that He alone must be the means (of mok\textsl{\textsa}) for him\textsuperscript{1069}. It is also defined as a request, being the only means for obtaining one's aim which could not be achieved by

\textsuperscript{1068} \textit{Carama\textsl{\texta\textloka}, p. 282 Cf. Tan\textsl{\textdvaya}, p. 223.  
\textsuperscript{1069} \textit{Tan\textsl{\textdvaya}, p. 223.}
any other means, and this request must be made with māl belief. The six constituents, which are said to belong to prapatti, are stated by the author as the traits which a self would get after becoming a prapanna. The Āzhvārs are said to have adopted prapatti, when they got the tattva-jñāna through God’s unconditioned grace, and they did so because they could not brook any delay in attaining Him. A prapanna has nothing to do. He has nothing to gain here in this life and so gets moksa when he gives up his body. The great Vaiṣṇava Ācāryas have preferred prapatti as the only means for all, since it destroys all the accumulated sins of the selves, since every one is authorised to adopt it and since moksa is assured at the end of the present life. The self has really no power over its own protection, and the protector, namely, God has a right to protect the self.

Sri is considered only as a mediatrix, and not as upāya and upṣya. Therefore, she is not equal to Viśnu. She is only a self, but as the consort of Viṣṇu, she could not be away from Him at any time. This concept appears to go against the Pāṇcarātra tradition which makes both Sri and Viṣṇu as Brahman. The author cites here a passage from the Ahirbudhnya-samhitā. The Pāṇcarātra texts declare that Sri acts at His direction, and so this Ācārya has authority for treating Sri as a subordinate to Viṣṇu. A subordinate cannot have equal status with the master. Viṣṇu is the master, and so Sri must be only a self ever with Him as His wife. The approach made here by this author differs from the one made by others. The role which Sri plays as a wife and mother explains this attitude, and the dispute over this between the two Vaiṣṇava sects is meaningless.

Azhagiya Maṉavālaperumāl Nāyanār, the younger brother of Pillai Lokācārya, wrote the Ācāryahṛdaya in four sections.

1070. Ibid.
1071. Ibid.
AŚV—41
The import of the Nālāyiratīvadhāraṇa (particularly the Tiruvāymozhi) is conveyed in this work, and, hence the title. Some decades in the Tiruvāymozhi breathe the sense of bridal mysticism. This author chooses to make a classification of these decades according as the forms of the Lord in Vyūha, Vibhava, Para, Antaryāmin and Āraṇa attract the bride and make her send Him her message.

The doctrine of prapatti is dealt with in the Parandarahasya of Jñānādhika, also known as Nainārāccan Pillai, son of Periyavaccan Pillai (C. 1300 A.D.). Pillai Lokācārya, his younger brother and Nainārāccan Pillai wrote the works mentioned above in Sanskritised Tamil, that is, Tamil with a large admixture of Sankrit words.

The influence of the Pāncarātra Agama is felt in the works of the above-mentioned writers and also in those of later ones. The astāksara mantra is enjoined by the Āgamas. The Dvādaśāksara which is of great importance for the Vaiṣṇava tradition is not recognised to have as much importance in the Vaiṣṇava tradition. Instead, the dvaya and ēramaśloka have received greater attention. The ērama śloka, which forms part of the Bhagavatīdītā, has been raised to the level of a mantra on the strength of the assurance which God has given there for security and protection to the suffering humanity. The path of self-surrender which gets special treatment in the Lakṣmi tantra and Akṣabuddhīya-samhītā has exerted a profound influence on the Vaiṣṇava Āzhvārs. Therefore, the dvaya-mantra acquired a special status for resorting to prapatti.

Naturally, Pillai Lokācārya's works like the Tattvātraya, Mumuksuppaḍi, Srīvacedhīrūsana, Yādrotākhappadi, Parandapadi, Śrīyapatiṣṭhāpaṇi, Tattvātīkhaṇḍa, Tanidvaya, Tanicarama and

1073. Acāryaḥdaya, 156.
1074. BhG, XVIII, 66.
Tanipraṇava discuss the nature of the three rahasyas (secret doctrines). These works also discuss the nature of God and man for elucidating the full import of these. Along with the Sūraṣaṅgraha, Saṁsāra-sāmrājya, Navaratnamālai, Navavidhāsambandha, and others, these enjoin on prapānas a way of life that would be in consonance with the esoteric import of these mantras. Another noteworthy feature is that these are all written in Tamil mixed with Sanskrit for the easy comprehension of one and all.

The Nayadyumapi of Meghanādārī, a contemporary of Pillai Lokācārya, represents Nārāyana with His Śrī, Bhū and Nīlā as the Ultimate Reality. Śrī is only a self, but as the beloved wife of Nārāyana, is ever present with Him. She is the mediatrix before Him on behalf of the selves. It is strange to note that this author refers to bhakti as the only means of moksa and does not treat prapatti.

Vedāntadesīka (1268–1369) made a significant contribution through his Pāṇcarātrarakṣā to vindicate the authority of the Pāṇcarātra Āgama. Of the three sections which this work contains, the first discusses the validity of the Pāṇcarātra Āgama at all possible levels and sources, including the Āgama-prāmāṇya of Yamuna. The conflicting views which the Samhitās contain about the nature of the four divisions of the Āgama (āgama, mantra, tantra and tantrāntara) are resolved without injustice to the authority of the texts which discuss them. Actual recriminations found in the Vaikhānas and Pāṇcarātra texts are shown to be merely apparent and to have no inconsistency whatsoever. His arguments in this context represent an edifice built upon the strong foundations laid by Yamuna in his Āgama-prāmāṇya. The second section is devoted to the daily practices.

1076. Ibid. p. 233.
which a Vaiṣṇava is to undertake. These must conform to the pañcakāla-prakriyā laid down in the Pāñcarātra Āgama. The Samhitās do not give a uniform account of the routine of daily life. There are slight variations in their versions. Besides, the Āgama tradition lays stress on the importance of the dvādaśāksara mantra

Vide

चतुर्थ्यूँहिबध्याग्न्यः पञ्चकालपरायणः।
द्वादशाक्षरनिष्ठे वर्तसे मागवतोऽसः॥

Sāṅgītya-smṛti, II.

Some Samhitās 1077 enjoin Visnugāyatī for japa in the morning saṁdhya, dvādaśāksara at midday and aṣṭāksara in the evening. Vedāntadesika notes that, in principle, the pañcakāla concept should be followed and there is no need to give up one’s practice which is based on the Kalpasūtra of which one is the follower.

Vide·

पञ्चकालपरायणमियः व्यापकान्तरोपलक्षणम्।
स्वसंविभित्तीक-निष्ठामार्गेण यथाहै सर्वभा पञ्चकालवर्गप्राप्तेः।
प्रत्येक हि माध्यमार्गाणां शिश्या: प्रतिनिध्यान्त स्रीमद्भाष्यकाशारेण समारथनं प्रपञ्चयन्तः पञ्चकाल-कलपनयेत् दिनचक्रयमुपदिविष्यः।

PR p. 110

The third section is intended by the author to be an exposition of the Nitya of Rāmānuja. With great sagacity, he supplies several links to make the text of the Nitya intelligible. The intricate details of the morning routine are analysed and studied in the light of the various texts, especially of the Pāñcarātra kind, and conclusions are drawn in the most convincing way which a dispassionate scholar would not fail to appreciate.

1077. E.g., SKS Rsī, V. 98-98.
Wearing of the ārdhavapunārās, their number, the materials for them, their form, the kinds of rosary seeds to perform japa, the nature of the prostrations (aṣṭāṅga and pāṇcāṅga) and the lapses from which one should carefully guard oneself are discussed with amazing thoroughness. The variety of flowers to be culled for worshipping God, as well as yoga which consists of deep meditation, is explained, following the Pāṇcarātra-saṃhitās. Among the Pāṇcarātra-saṃhitās cited by the author, the following are well known: Pauṣkara, Pārameśvara, Jayākhyā, Pādma and Sātvata. The Kalottara, Hayagrīva, Saṅkarsana, Śrīkara and Pārameśṭhya are among the less known but important ones.

In this Nyāyapariśuddhi, the author discusses the validity of the Pāṇcarātra. Vedāntadesika is the earliest writer to take up the Vaikhānasā Āgama and discuss its validity. Those who adopt the Vaikhānasa-sutra exclusively do not deserve condemnation, for the same should be said of others who follow their own Sūtras. They have been studying the Vedas and following the religious practices sanctioned by their Kalpa-sūtra and so are not a whit inferior to other Brahmans. That the Āsvamedha-parvan of the Mahābhārata declares them to be as valid as the Pāṇcarātra is sufficient ground for according recognition.

Worth noting in this context are the humorous remarks which the author offers on the mutual accusations in the two Āgamas. These recriminatory passages must have been interpolated by those who were intolerant of the greatness of the other system and who were eager to enjoy the slander thrown at the other system as much as eating sugarcane. Alternately, these must be treated as artha-vāda (eulogistic) in praise of their own system.

Vide:
परस्पराभ्यासप्रचरणानि इत्युत्क्रिततिचिंकीकृतमिचरसहिष्णुमृदु-पक्षितानि वा स्वद्वालसाधारणार्थवाच्यप्रत्येकं वैति न ततो विरोधः।
\[ NP, p 169. \]

The material treated in the Pāñcarātra Āgama provided a fresh ground for Vedānta-dēśika to contribute to the maintenance of the Vaisnava ideals. The author wrote for this purpose the Saccarītra-rāksā in three sections. Apart from the fivefold daily routine on which the Pāñcarātra texts concentrate, the person who likes or is expected to worship God is required according to the rules of this Āgama to have pācā-saṃskāra. Among the five sacraments, the marking of the shoulders of the disciple by the preceptor with the heated symbols of conch and discus was assailed by the exponents of other schools of thought on the ground that this amounts to doing injury to another and has no authority to support it. While upholding the authoritativeness of the practice, the author prefaced his arguments with proving the Pāñcarātra Āgama as valid. This sacrament cannot be questioned, because the Āgama enjoins it. Then he cites an unusually large number of passages from various Vedic texts, Dharma-śāstras and Purāṇas to prove the obligatory nature of this sacrament, corroborating his statements by citing passages from this Āgama.

Wearing the ārdhva-puṇḍra is a mark of the Vaisnava. The Pāñcarātra texts enjoin its wearing. Here, too, Vedic texts, Dharma-śāstras and Purāṇas are utilised to support this practice. Relevant passages and Pāñcarātra Āgama texts are additional evidence given in the second section.

The third section deals with the obligatory sacrament of worship, namely, offering food preparations to God. The

1080. The Vaiśnava texts also enjoins the wearing of the twelve ārdhva-puṇḍras, K.A. XXXVIII, 24-30.
question of taking nirmālya is discussed and the objection to its acceptance is overruled by citing passages from the Purānas and Pāñcarātra texts. The following Saṁhitās are cited in all three sections—Pauskara, Pārāmeśvara, Jayākhyā, Pādma, Sāttvata Tāvara, Ahirbudhnya, Kālottara, Sanatkumāra, Pārāmeśthya and Pādmodbhava. The Atri-saṁhitā of the Vaikhānasas is also cited.

The doctrine of self-surrender, which is treated in the Pāñcarātra texts, came to be recognised as an independent means of mokṣa in the period of Rāmānuja as a result of the influence of the compositions of the Āzhvārsvs which gave prominence to this doctrine. Though it is treated in the Gadyatrāya of Rāmānuja, it took some more time to get expounded on strong grounds. Vedāntadesikā took up this matter and treated it in the Nikṣeṣparaṇsā.

The prima facie view is first stated, denying a status to this as the means of mokṣa. The grounds for holding this view are as follows. The nature of propatti cannot be defined, nor does it have the necessary appropriateness. The definition, even if it is given, cannot be precise. There is no Vedic injunction enjoining it. It is possible to deny it the status which is sought to be attributed to it. It does not differ from bhakti which has a status as the means of mokṣa. It is inefficient to act as such means. Finally, it is not widely known as being the means.

1081. Nirmālya is the name given to the food, flower and fruit that has been offered to God,

Vide.

निमेततं च यद्य द्रव्यं पुर्णं फलमथापि चा।
तत्तत्तत्वेत्यमिति प्रोष्टं तत्र प्रत्यन्तन व्यजीयते॥

SKS, Śiva, V. 48b-48a.

Cf SA. LXIII 108b-108.
The author takes up all these points and refutes them, one by one. Then he shows that *pradhaṇa* could be declared to possess all those features which are sought to be denied. He concludes that the non-acceptance of *pradhaṇa* would go against the tradition which is evidenced in ancient texts like the *Rāmāyaṇa* which contain illustrations of the practice of *pradhaṇa*. Passages are cited mostly from the *Ahirodaya-samhitā* and *Lakṣmī-tantra* in support of *pradhaṇa* and to some extent from the *Śaigyakī-tantra* and *Śātvata samhitā*.

All the possible conflicting views on the place of Śrī in Vaisnavism are discussed by the author in his commentary on the *Catusūlīkī*. In the main, there are two views, according to one of which Śrī is all-pervasive, while according to the other she is atomic in size. There are four subgroups under the former. They are that (i) Śrī is only a self; (ii) she is distinct from the selves and God; (iii) she has the status of a goddess, but is not the Ultimate Goddess as Nārāyaṇa is the Ultimate God, and (iv) she is actually the Goddess ruling over others. This last-mentioned view is held by the author. The second main view holds that Śrī is only a self, though she is the wife of Nārāyaṇa. The author criticises others' views and maintains the fourth one under the first main view.

That *pradhaṇa* is a means like *karma*, *jñāna* and *bhakti* is to be admitted, and in the Kaliyuga. Though *bhakti* is not denied, its place is discussed by the author in his commentaries on Rāmānuja's *Gadyatraya* and Yamuna's *Stotra-ratna*. He cites from a number of *Pāńcarātra* texts such as *Śātvata*, *Parama*, *Saṅkarsana*, *Jayākhyā*, *Visvakesa*, *Ahirodaya*, *Pauskara*, *Īśvara*, *Viśnudatta* and *Sanatkumāra samhitās*, *Lakṣmī-tantra* and others. The name 'Rahasyarakṣā' given by the author to his commentaries on Yamuna's *Catusūlīkī* and *Stotraratna* and on Rāmānuja's *Gadyatraya* is evidence for his treating these works as having relevance to and forming the basis for the three mantras and their esoteric significance.
He discusses the validity of the Pāñcarātra in the Adhikaraṇa-
sārāvalī also Sāndilya's statement that he got enlightenment
through the Pāñcarātra is intended to prove that it is praise-
worthy and is not meant to insult the Vedas. The Lord
condensed the teachings of the Vedas and out of compassion for
people, He composed the Pāñcarātra Agama. Like the classifi-
cation of Sruti and Smṛti, the Author made a division of Vaiśīka
and Tāntrika. The Pāñcarātra is valid like the Viṣṇusūtrī which
upholds Vedic practices. The grhya ceremonies are
treated differently by different writers. Yet the Grhya-sutras
are admitted to be based on the Vedas. Similarly, the practices
which are enjoined on the basis of the Ekāyana recension, differ
from those enjoined in other dharma-sūtras, but yet
have their foundations based on Vedic teachings. Varadanātha,
son of Vedāntadeśika, wrote the Adhikaraṇacintāmaṇi, a
commentary on the Adhikaraṇasārāvalī. On the line, he
cites a stanza of Sri Viṣṇucitta, the preceptor of Naḍādu Amṛal, and explains thus: Smṛti is based on Sruti and so is

1082 Vide

1083 Vide

1084 Vide

1085 On Ibid, 211.
Vedic, and yet there is the division of the sacred literature as 
Sruti and Smṛti. Similarly, the Āgama (or Tantra) is based on 
the Vedas and so is Vedic, and yet there is the division 
maintained as Vedic and Tāntric.

Arguments of a similar kind are restated by Vedāntadesīka 
in his Tatvaamuktā-kalāpa and the Sarvārthasiddhi, his commentary 
on it. On śloka 122 of the Buddhāśāra, a section of this work, 
he remarks that on the evidence of the Mahābhārata,1086 Manu 
and others admitted the validity of the Pāñcarātra, which is 
adopted as an authority on matters that are undisputed, though 
not admitted by some others. This does not lead to the 
declaration of its invalidity. The same principle applies to the 
Vedas. The Ekāyana recension, which was studied like the 
Vedas, is now extinct, because only a very limited number of 
persons took to its study as in the case of the Upanişads.

Vide:

तत्रं भवन्ततलिन्यं चरणामपि समं गृहमेदात्रिनित्ययां ।

The author’s Rahasyatrayasāra is an authentic document of 
the tradition of āpratīti, setting forth the views held by the 
subgroups of Vaisnavism, analysing them and offering his own 
comments on them. The doctrine of āpratīti is explained in 
five chapters. Though āpratīti is held to be a means by itself, 
it does not mean that bhakti ceases to be a means. He argues 
that āpratīti should be adopted by every self. The caramaśloka 
and dvara are definite evidence to recognise this. The passage 
that God is the refuge of all and is their well-wisher shows that 
all are qualified to adopt this. The nature of āpratīti is 
characterized by the faith that the Lord will surely protect the 
self when it makes a request to Him for the purpose. He refers 
to the views of Pillai Lokācārya on the scope of arthapañcaka

1086. Mbh, Bhīṣma, LVI, 40,
and criticises them. In the opinion of the author, Ramanuja explained prapatti as a constituent of bhakti in the Sribhasya and as an independent means in the Gadyatraya. The unique nature of prapatti is dealt with in two chapters. Seven are devoted to explain the way of life which a prapanna is required to lead. This work is written in Tamil mixed up with Sanskrit.

Of similar import but smaller in size are several other works of the same author also written in Tamil mixed up with Sanskrit. They are each called 'rahasya', one with the word 'padavi' added to it, another 'navanita' and others 'mathkka', 'sandeśa', 'rātāvali', and 'cūlaka'. All of them deal with the three mantras presented in various ways to suit the powers of understanding of people. Among them the Rahasyasandeśa has a commentary by the author himself, called Rahasyasandeśavivarana on prapatti. The Rahasyaratnāvali with its commentary, Hṛdaya, discusses the arthapaścaka, prapatti and the life of a prapanna. There is another set of works, each called 'Tattva', one with the word 'padavi' added to it, another 'navanita' and others 'mathkka', 'sandeśa', 'rātāvali' and 'cūlaka'. They discuss the nature of the Ultimate Reality, the self and the world. The Ultimate Reality is studied in all its five forms. Among them, the Tattvatrayaculaka discusses these topics in greater detail than others. While treating of the nature of Isvāra, mention is made of the Viśākhayūpa the number of vibhava forms (as thirtysix) and pure and impure creations.

Among his other works written in Sanskritized Tamil the Paramataabhaṅga contains arguments intended to refute the claims of various systems of thought and for defending the Vaśnava system from the attacks of the other schools. Section 21 states

1087. RTS. II p 92 where the name of Pillai Lokacārya is not mentioned but a passage from the Tanidvāya (P. 223) of the latter is quoted.
the *prima facie* view against the *Pāñcarātra* doctrines. And the next section is devoted to the establishment of the Vaiṣṇava tradition which includes that of the *Pāñcarātra* system. In order to uphold the doctrine of *prapatti*, the author composed the *Abhayapradañasāra* which offers a clear exposition of the doctrine based on a well-known *sloka* in the *Rāmāyaṇa* 1088. The three *sahasyas* are discussed in the *Sārasāra*. How a *prapanna* should live here so as to be of service to God and His devotees is treated in the *Pradhānasātaka* and the *Sārasāgraha*. Passages are cited from the epics, *Purāṇas*, the compositions of the Āzhvärs and the *Āgama* texts like the *Aḥirbudhnyasaṁhitā*, *Lukṣmī-tantra*, *Sāttvata-saṁhitā* and others.

The path of *prapatti* and the three *sahasyas* are also treated by the author in the form of verses composed in Tamil. The former is dealt with in the *Adaskkalappattu* and works with the word *‘curukku* added to the name of each. The *Arthapaṇcaka* deals with that topic. The way of wearing the twelve *ūrdhvapunāras*, which are enjoined in the *Āgamas*, is explained in the *Pannirunāmam*. The routine of daily life is dealt with in the *Srīvaigavadinacārī*.

Vedāntadesika's zeal in preaching Vaiṣṇavism to humanity according to the varying abilities of people, is well reflected in his attempt to produce Sanskrit poems, dramas, and *stotras* incorporating the fundamental doctrines of the system. The poem, *Yādavabhyudaya*, depicts in poetic fashion *ṣāḍganvya* and *vyūha* 1089 and *prapatti* 1090. The drama, *Sankalpaśūryodaya*, contains a discussion on the validity of the *Pāñcarātra*.1091

1088 R VI 18 33b, 34a
1089 *Yādavabhyudaya*, XVII 116, XX, 79.
1090 *Ibid* X 75
Among his innumerable stotras, the Lord with Sri is mentioned as the Ultimate Reality, and source of letters. The vyūha and gādgaṇya get glorious descriptions. The basis and nature of prapattī are explained together with an appeal to God for the security of the self. There is an interesting reference in the Saranāgatidīpikā to both the Agamic modes of worship, where the author does not discriminate one from the other in point of superiority, on which matter the adherents of both the schools have been vying with each other in recrimination. Some of the slokas convey the sense of the yantras for the deities concerned. Sudarshana gets an independent hymn, Sudarshanāṣṭaka.

Maṇavālamahāmuni, also known as Varavaramuni (1371–1444 A.D.), was a great Ācārya who worked with a missionary zeal for propagating the doctrines of Vaiṣṇavism. He wrote mostly in Tamil with an admixture of Sanskrit. In this he was prompted by a keen desire to carry the message of the Ācāryas to ordinary people who could not be expected to have even a working knowledge of Sanskrit. Yet, the Tamil words of Sanskrit origin are not foreign to the Tamil speaking community. So he chose to adopt the maṇipravāla way of writing. A study

1092 Śrīstutī, 6
1093 Hayagrīvastotra, 11.
1094 Garuḍapāñcarat, 5.6; Abhiṇaśṭava, 18 Saranāgatidīpikā, 8.
1095 Nyāsavinī, Nyāsadasaka, Nyāsatilaka.
1096 Saranāgatidīpikā, 32.
1097 Vide ; SA. Introduction, p. XXII.
1093 Hayagrīvastotra 11, Gopālavimśati 2, Sudarshanāṣṭaka 5, 7.
1099 Another work of the author, Gōḍaśāyudhastotra invokes protection addressing sixteen weapons of the Lord. Stanza 18 mentions Sudarshana as the source of all the weapons. SKS (Ṛṣitātra X 21b-32) however mentions all of them as having sprung from the body of the Lord. Perhaps, the Ah ś. III is followed in the stanza 18 cited above.
of his works reveals that he was well-versed in the advanced
texts on Vaisnavism, and to his credit goes the distinction for
having used this way of writing and achieved success in his
mission. In this respect, he was veritably the illustrious
follower of his Ācāryas

Apart from the rich storehouse of inheritance of Sanskrit
and Tamil which he availed himself of, mention must be made of
the references made by him to the Pāñcarātra sources, which are
available from his index to the Jñānasūtra of Arulālapperumāl
Emberumānār, and commentaries on the Ācāryahrdaya of
Azhakiyammanavāḷapperumāl Nāyanār and three principal rahasyas
of Pillai Lokācārya

The Pāñcarātra texts are said to be 108 in number 1100. The
Ahrudhdhyana 1101 and Visvaksena samhitās 1102 are mentioned by
name and profusely cited.

While commenting on the section on God in the Tattvātṛaya,
several passages are cited from the Visvaksena-samhitā which is
now not available. Para, vyūha, vibhava, arca and antaryāmin
forms are enumerated citing the passages from the texts 1103.
While discussing the qualities of God, the Ahrudhdhynasamhitā is
cited to describe the six qualities, the vyūha deities and their
possession of these in pairs and the responsibility each took up
for the well being of people. The same text is cited also to
explain the derivation of the name 'Śrī'. How God's power
(sakti) works for the uplift of man is graphically explained 1104.
The path of self-surrender, and its concept and significance are

1100 Śrīvacsanabhdhusanavyākhyā 392
1101. Ibid
1102 Tattvātṛayāvyākhyāna 182, 187, 188.
1103 Ibid. 182
1104. Ibid, 184-188. Ācāryahrdayāvyākhyāna 70.
well brought out with the help of passages from this text and the *Laksṇītantra*.

God’s descent, rather rise (*prādurbhāva*), is of two kinds, main and subsidiary. The number of *vibhavas* is thirty-six which gets justification from a passage from the *Visvaksena-saṃhītā*. The author notes this number to be thirty-nine in the *Ahirbudhnyasaṃhītā*. This discrepancy is resolved by treating the descents of Kapila, Dattātreya and Paraśurāma as cases of a subordinate kind. Thus, when these are taken out of the list, the number becomes thirty-six.

The citations given here as from the *Sanatkumāra* and *Jayākhya saṃhītās* are not traceable in the texts with these names as available now.

Rāmānuja (c. 1600) cites from the *Kūrm, Liṅga* and other *Purāṇas*, in his *Bhāvaprakāśikā* on the *Srutasprakāśikā*, to support the authority of the *Pāñcarātra*.

The *Tattvamārtanda* of Bukkapatnam Śrīnivāsaśācārya is a commentary on the *Brahmāsūtras* in the light of Rāmānuja’s views. In the interpretation of the section ‘*Utpatiyasambhavat*’, ‘*vijñāna*’ and ‘*brahman*’ have grammatical co-ordination and so the *sūtra* runs as ‘*vijñānādibhāve*’ and not ‘*vāsudevādibhāve*’. The word ‘*vijñāna*’ refers to *jñāna* which is the first quality in the list of *sadgunas*. The word ‘*ādi*’ may be taken to stand for the material cause which *Brahman* is. Further, ‘*vijñāna*’ means Vāsudeva and not simply a quality. Objection cannot be taken

1105. *Mumukṣupadādivyākhyāna* 149.
1107. *Tattvātrayavyākhyāna* 193
1108. *Śrīnāsārāpramāṇarayojana* 1, 28,
1110. *Brahmasūtra* II, 2, 41.
to the emergence of the self, as there is justification for this in the Upanisad itself. The aphorism, *vipratisēdhaacca*, must mean "because of the absence of opposition or rejection." The Pāñcarātra texts reject the birth of the self and so their validity is not (vi) contradicted (pratisēdhaī). The author shows also that this section cannot be taken to go against the Sāktas. The author must have been influenced by the arguments in the Siddhāntaratnaivali of his grandfather, Venkaṭācārya.

Varadā ārya's Pāñcarātrakantakoddhāra silences the objections raised against the validity of the Āgama.

The Pāñcarātrakārakṣāhrdaya of one Rāmānuja is an epitome of Vedānta Desika's work mentioned in its name. The Āgamanapradaṇḍa of Sundararāghava places the Āgama on stable grounds.

Kapō'śhalam Desikācārya, who was living at Tirupati in the early years of this century, discussed the problem of its validity in his Sārvakādāhikaranaratiṇamālā by explaining the vyūha doctrine as contained in the Laksmitantra and Sanatkaranasantuḥīta.

Some works were written on the fivefold division of the day needed to lead the daily routine. Among them are the Pañcakālakahūyaḍīpa of Srinivāsa and the Pañcakālaprakāṣkā of Tirumalai Srinivāsa. Hārīta Venkaṭācārya's (c. 1500 AD) Daśāmīrāṇya and the Ahnka of Gopāladeśīka (c. 1750 AD) treat the routine life of a Vaṣānava.
An inquiry into the nature of the mediatrix is undertaken by Nārāyaṇamuni in his Puruṣakāra-mimāṁsā which has a commentary written by Śrīsaṅgalesa 1118. Offering daily worship to God is discussed in the Pratipurusa-bhagavadarādhana-samarthana 1119 whose author is not known. Sundaravrāṟaṅghava determines the qualification for offering worship for the sake of others in the Parārtha-yajanādhiṣṭāra nivāha 1120. Campakesācārya's Taṇḍāmicīrāṇānāpamāṇasaṅgraha 1121 analyses the standpoints about branding the marks of the conch and the discus on the shoulders. Prapatti, as a means which every one is required to adopt, is dealt with in the Nikśepa-cintāmaṇi of Gopāladesika (c. 1730 A.D.). This practice is upheld by Śrīnivāsa in the Nyāsavidyā-pariskriti 1122 and by Śrīnivāsa in the Nyāsavidyā-viṣaya 1123.

The various aspects of temple worship are dealt with in the Kriyākāravāna candrākārā 1124 of Varaṇaguru who offers here a brief but accurate account of the kriyā and caryā aspects of the Pāñcarātra Āgama. The 37 chapters which this work contains represent the tradition as recorded in the Pādmasamhitā. Of similar nature are the Pratīṣṭhāpradīpa 1125 of Narasimhavājapeyin and the anonymous Utsavaśaṅgraha, 1126 Dīksāvidhāna 1127 and Prāyaścittasaṅgraha 1128.

1118 *Ibid.* R 1705
1119 *Ibid.* R 1679
1120 *Ibid.* R 1034 (b)
1122 *Ibid.* R 21 Varadācārya is given as the name of the author in the Adyar Library, TR 233
1123 *Ibid.* R 2129 TR 233
1124 The recent edition of this work in Telugu script by Pandit S B Raqhumathcāryulu with his commentary is helpful in understanding the text. Besides it gives the number of Talās, Vādyas, Mudrās etc.
1126 *Ibid.* D 5657
1127 *Ibid.* R 5255
1128 *Ibid.* D 5733

Δν—43
The Sudarśanasuradruma of Anantācārya (known as Anantāz'vān) of Mysore (c 1850 A D) is an invaluable work on the sacrament of wearing the mark of the heated conch and discus. The author quotes profusely from the Vedic and Pāñcarātra texts and Purāṇas Śrīraṅgācārya of Puriśai who lived at Tirupati at the beginning of this century made a good contribution to this sacrament in his Bhogavaddhamadarpaṇa and Vajrakuthāra.

Alaśingabhatta is the author of the Vajramukūṭavilāsa, a campū depicting the glory of the Deity at Melkote and also describing how the diamond-set crown came to adorn Him in that shrine. The author states 1838 A D as the date of his birth.

Among minor works on Pāñcarātra, the Sudarśanamālam a is said to have been written by Vedācārya, son of Vedavīśabhaṭṭa and grandson of Śrīvatasaṅkamīśra, disciple of Rāmānuja. This work argues in favour of the taptamud ākṣaṇa. Several writers' names and citations from their works are given here by the author to support his arguments Viśṇucittra, Narāyanaśīnu, Vedavīśabhaṭṭāraṇaka, Yādavaprabhāśi and Ānandadeva are the writers whose views in support of this sacrament are recorded here. Reference is made to the views of Bāṭa Vācaspati who praised the Lord at Śrīrangam, Gohita Narāyaṇaśīcārya's Sadācāragrantha and Dhanuskayājvān's Vedabhāṣya, all of them being unknown till now. The author mentions Vallāla as his patron. The author refers to a sloka in praise of Rāmānuja and attributes it to his

1129 The works of Alaśingabhatta are available only in manuscript form Vide - S V V O R I MS No 3858

1130 Vallāla was a chieftain at Tiruvetra at this period. The stanza is:

तस्मै श्रमानुजायिः नमः परमयोगिने।
य: श्रुतिसूत्राणामस्तव्यरमवर्षीशमत्॥

Cited on p 20.
preceptor. This sloka forms part of the introductory slokas of the Srutaprakāśikā of Sudarśinasūrij, son of Vedācārya. As this quotation would suggest the identification of the author with a descendant of Varadācārya, he could not have been the son of Vedavyāśabhaṭṭa.

There is a work with the name of Sāttvātatāntara in nine chapters. It deals with the theory of creation under the influence of Sakti. The divine descents are counted as fortytwo, enumerating them according to each Manvantara, the period presided over by each Manu. Devotion is stated to be of three kinds called Nṛgna-bhakti, Karmaja bhakti and Līlā-bhakti. Vaisṇavas are of three kinds. To the first belong those who are dear to all. Those who display their liking to others in a relative degree are of the second kind. The Prakṛta Vaisṇavas are of the third kind as they have love for the idols. Mokṣa is obtained by reciting the name of Kṛṣṇa. The entire work is in the form of a dialogue between Śiva and Nārada. There are certain elements like the role of Sakti and divine descents which show the influence of the Pāṇcarātra tradition or rather the Vaiṣṇava tradition. The other features have nothing in common with the Pāṇcarātra system. Except for the name, this work has affiliation only to the cult of Kṛṣṇa.

There is a Sāṅdisyaṃsāṁhitā of which a part called Bhaktī-khaṇḍa alone is available. Though it treats dīkṣā, nyāsa and other topics that generally form part of the Pāṇcarātra texts, other themes like bhakti, stotras, gurubhakti and practices in the Kali age cover the greater part of this work.

There is also available a Saṁhitā with this name in fragments. Perhaps, Sāṅdisya, the narrator, is brought in as

1131 IV 74-77.
1132. Pāṇcarātra Nūl Vilakkam, pp.75-76
the narrator in the Bhaktikhaṇḍa mentioned above and offering his name to it.

The tenets of the Vaishnava system are treated in the Vaishnava-sāra-saṅga of Śrīnivāsa ācārya and in the Vaishnava saṅgāntaleśa darśa of Śi Kṛṣṇabhaṭṭācārya. The Uttamabrahmavidiyāvīkāsa of Sundararāja bhāṭṭācārya discusses the concepts of Brahman, the means of getting mokṣa and the practice of meditation. Similar is the Mokṣopāyapradiṣṭikā of Raghupati bhāṭṭācārya. The Vaishnava dhyāna muktāvali of Valmikīyabhāṭṭācārya with the commentary of Kṛṣṇabhaṭṭācārya, is of a practical kind, as it deals with the postures of the idols and the routine of God. Installation of images gets treated in the Pratisthā-vidhi darpaṇa of Narasimhasaṃjaya and the Pratisthānukramaṇikā of Venkaṭarāmasimhācārya. Kesavaṭārya’s Arcana-navaṇīta and Bharadvāja Narasimhaḥcārya’s Arcanātīlaka discuss the procedure of worship.

Śrīnivāsamahākin, son of Timmārya, was a scholar who was a priest in the temple at Tirumalai. A master of eight languages, he wrote a commentary on the Abhijñānaśākuntala of Kālidāsa and other works of Sanskrit dramaists. He also wrote the Vaiṣṇava-mahāmānīyā, the Vaiṣṇava-sūtra-tattwārya-cintāmana on the observances of those who belong to the Vaiṣṇava-sūtra, the Uttamabrahmavidiyā dealing with the means to mokṣa and Vaiṣṇava sūtra-svākhyāna, a commentary on the Brahmasūtras according to the Viṣṇu-sūtras doctrines. One of Sundararāja’s disciples, whose name is not known, offered an exposition of the principles of system in his Vaiṣṇava-tattvārtha bodhana.

Azhaiṣṭīghabhāṣṭa son of Yogānanda bhaṭṭa, commented upon the Sattvata-saṃhita in his commentary called Sattvata-tantra-bhāgya. God tells Samkarṣaṇa that He must be worshipped.
in three ways and the commentator notes that these ways concern Para, Vyūha and Vībhava. The commentator discusses the kinds of vībhava. Arcāvatāra is shown here to have been included in the vībhava. He supports his interpretations by citing passages from the Laksmītantra and commentaries on the Pañcaratana of Śrivatsāmāṁśa and Śīgunaratanakāśa of Parāśarabhatta. A passage from the Laksmītantra is cited to explain the concept of Viśākhayūpa. Besides citing other texts like the Pārameśvara, the Pādmasamhitā is mentioned for a reference to the details regarding mantras and their relative positions. The commentator justifies a view of the cāturātmya aspect found in the Laksmītantra but notes that this is against the view in the Sāttvata samhitā. Mandara is to be considered as the body of God. To avoid the sin of taking nirmālya, the arka must keep something apart for his and other devotees’ use and then offer the offering to Viśvaksena and throw it into water. While dealing with initiation, the author gives useful information citing the Jayākhya and Laksmītantra.

Alaṅkāravatta commented upon the Isvara-samhitā in his Sāttvatartha prakāśikā. The commentator observes that the Sāttvata, Pauṣkara and Jayākhya Samhitiās are the sūtras for the Ekāyana-Veda also called Mūlaveda. Isvara, Pārameśvara and

1134 Ibid. p. 9
1135 Ibid pp. 11-14
1136 Ibid. pp. 23-26
1137 Ibid. pp 58-59
1138 Ibid. p 173
1139 Ibid. pp 232-233
1140 Ibid. p 286
1141 Ibid p 416
1142 Ibid p 493
Lakṣmiṇātra are their commentaries (Vṛttis). Conduct of festivals is treated in the Iśvara and Pārameśvara Sāṁhitās. The Lakṣmiṇātra does not treat this matter. So, the priests in the temple at Kaṇeṣa adopt the Pādana sāṁhitā 1144 Puruṣa, Sātya, Acyuta and Ananta take the place of Śrīkāraṇa and others for certain rituals 1145. At the commencement of the act of worship, Viṣvakṣena is to be worshipped according to Iśvara-sāṁhitā and Ganeśa according to Pārameśvara and Jayākhyā 1146. The commentator identifies certain practices in the text as taken from the passages dealing with them in other texts 1147. The word 'anuyāga' which means taking food after completing the worship of God is derived as intended for the self which is atomic in size 1148.

Vide:

अणुपूर्णजीवात्मसिंध्यरत्वावशक्यमयमुयाय

He cites Vedantadēśaka 1149 for an explanation of the word 'anuyāga' and quotes an extract from the Pauṣkarasaṁhitā 1150 about it. This is to be offered to the deity; what is meant is that it should be offered to the deity in the house. Since the manes (pitrās) are to be offered the food before anuyāga, the commentator notes that this interpretation does not suit the context. Hence this word, 'vīnivedya' 1151 must be taken to

1144. Ibid. pp. 43-44.
1145. Ibid. p. 117
1146. Ibid. p 143
1147. Ibid. p. 163
1148. Ibid. p 242
1149. SR. p. 87. vīnivedya ca devāya.
1150. Vide PauS XXXI 171, 172.
1151. The commentator supports this interpretation by referring to a passage in the commentary on the Paramēśvara-sāṁhitā. The name of the commentator is not known.
mean the offering which is to be made to God within oneself.\textsuperscript{1152} The commentary has useful discussions like the one stated above on topics of crucial value for the tradition.

Svāmi Nāga (or Nāgasvāmin) wrote a commentary called \textit{Tatvopradīpīka}\textsuperscript{1153} on the \textit{Visnu-samhīta}. The commentator quotes the first stanza in the \textit{Tattvajñānapati} of Vedāntadīśika as a \textit{mangalasloka} The commentary is brief and refers to the relevant \textit{mantras} for application in the proper contexts indicated in the text\textsuperscript{1154} The commentator quotes from the \textit{Sāttvata-samhitā}, Murāri's work\textsuperscript{1155} and a work called \textit{Nibandhana}. He quotes also from other \textit{Agamas}\textsuperscript{1156} The \textit{Pārameśvara-samhitā} has a commentary called \textit{Visūṭī} by Nṛsimhayajvan\textsuperscript{1157} The \textit{Lakṣmītantra}\textsuperscript{1158} has a commentary by Kṛṣṇamācārya

In recent years, works came to be written defending the practice of \textit{Toptamudrāṅkana}. Among the Vaiṣṇavas, the rift regarding \textit{prapattī} adopted as a means gave rise to the writing of small works in support of this and in opposition to it.

\begin{itemize}
  \item \textsuperscript{1152} pp. 242-3
  \item \textsuperscript{1153} MS No 3859 on SVVORI Tirupati
  \item \textsuperscript{1154} Ch VI.
  \item \textsuperscript{1155} p 177 Identity of Murāri is not known.
  \item \textsuperscript{1156} p. 203.
  \item \textsuperscript{1157} Ibid, R 1653
  \item \textsuperscript{1158} The editor Pandit V Krishnamacārya himself is the commentator of this tert published in the Adyar Library Research Centre.
\end{itemize}
CHAPTER IX

AGAMAS AND TEMPLES

The Agamas, as a whole, are based on the Vedas, and their concept of God is derived from them. It is but natural that the Supreme Deity should be depicted as formless and beyond comprehension. The finite instruments of man and of his powers are totally inadequate to measure God and His powers. God becomes an object of adoration, and so He is represented as an embodiment of lovable qualities and bliss, thus indicating the result of a development that is only of Agamic origin.

This concept of God should naturally be consistent with a way of worship that would be practicable for those who believe in it. Hence the Agamas invariably prescribe yoga as the means of moksha. Control of the mind and concentration of the mental activities, which form part of the yogic practice, are essential for offering worship. Therefore, stress is laid quite often on meditation. God, who becomes the object of meditation, is not formless but has forms which represent different levels of realization, beginning from concrete appearance represented by the waking state and passing through the states of dream and deep sleep and culminating in the transcendental one. The Ultimate Reality is therefore called Narayana in the Panchattra Agama and Sadavishnu in the Vashkunasa.

1159 Tu II 38
1160 Svetasvatara Upanishad VI 18.
1161 Cf. LT, XVI 'Sri remarks that this is the most pleasing to her,
1162 Ibid XVI 40. Cf. VK pp 519-20
1164 SKS Brahma VI 138-40 Note the remark of S N Das Gupta:
A History of Indian Philosophy, Vol. V, P. 172.
The *Śrīprāṇaṃsthita* makes an explicit reference to the later rise of offering worship to the *arcā* form of God\(^{1165}\). The *Vaśkhānaśa Āgama* also classifies the act of worship as of two kinds, namely, *Amūrtārcana* and *Samūrtārcana*\(^{1166}\). The name of the former shows clearly that though worship (*arcana*) is undertaken, it is not with reference to the concrete form of God. It is held that the performance of *homa* in the fire constitutes *Amūrtārcana*. According to this Āgama, this is to be done on the lines prescribed in the *Vaśkhānaśa Kalpasūtras*\(^{1167}\).

Both the Āgamas have developed mostly with reference to the worship of God in concrete form. The *arcā* form is required to be created out of specific materials\(^{1168}\). Since Viśnu with Śrī is considered to be the Ultimate Reality, the image of God as Varāha paved the way for the earth to be raised to the level of a goddess called Bhūdevī, identified with Pūṣṭi. She too was given a status in the form of an idol to occupy a place to the left of Viśnu.\(^{1169}\) Nīlā came to occupy a place under the influence of the stories of Kṛṣṇa. While treating Viśnu as the Supreme God, it became necessary to give other gods a due place, and so they are treated as forming part of His retinue. The idols so created for the principal deity, particularly Viṣṇu and His consorts and some others as well, such as Viśvakṣena, Hanumān, the Viśhava deities and others, were required to be only one for each, but not more.

The worship of God can also be done in water, *kūra* (a bundle of grass used as a seat) and an idol. The tradition of

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\(^{1165}\) ŚprS IV 5, 6

\(^{1166}\) SA I 28b-29a

\(^{1167}\) VK pp 3, 480

\(^{1168}\) SKS Brahma, VII 1 2, SA LIII 3.

\(^{1169}\) Paś III 32 for greater detail

\(^{169}\) KA V 99a, Paś, III, 19 25

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the Agamas is to treat the first one as low, the second as of the middle kind and the last as the best. The idol is called bera which means 'body.' The Agamas use this word quite often to refer to the idol. Worship of the Lord in the idol is said to please the eyes, mind and heart. It produces devotion for Him in people who worship it. Hari is pleased and becomes accessible to His devotees.

Vide:

चक्षुष: प्रीतिकरणान्यं राजा दुःवस्य च ।
प्रीत्या सल्सायते भक्तिभक्तस्य सुलभो हरि: \( \text{KA. I.} \ 13 \).

1170, KA. I 13b, SA 31 53b, 54

1171 This word does not occur in the Sanskrit language. But it is found as forming part of other words e.g., the name of Kubera, the lord of wealth, who is said to have a bad (deformed) body. Vide

कुत्सायं क्रितिशंदोश्य शरीरं वेरमुक्तयते।

Vāyupurāṇa, LXX-39a Some commentators take this word to be derived from the root 'Kumb' meaning 'to conceal' with the suffix, 'erac.' Kubera is said to conceal his wealth and keep it away from one and all. Vide Bāṇujīdikṣita on Nāmaśāntavyāsa, I 68a Cf Vācaspatya pp 2104, 4989: Śabdakalpadruma, II p 144.

This interpretation is not acceptable, for it does not explain how the word 'bera' has come into being. The origin of this word is still mysterious.

The Agamas use the words 'bera', 'arcā', 'pratimā', 'bimba' and mūrti in the sense of the idol.

Bera, JK, LIV, VK p 72, KA III 21a, SA XVIII 1, VISS X 17, SKS Brahma VI 46, 49; IS IV 64a

Arcā VISS X 72, SKS Śiva I 82

Pratimā SA XXII 24b, SS XXIV 15b, JS XX-14a, PARS XVIII. 23a, VIS III 12, SKS Brahma, VI 54b

JS XX-1a, LT L 106b, SS XXV 15b, PARS XXIII. I 2, 3, VISS V 86, PARS VI. 21a

Mūrti SA IV 28a, KA XVII 1a, VK p 244, JS XII 20b, SKS. Śiva, VIII 111, LT XL 54a, AHS XXXV. 53a, VISS. XXII 64, PARS II. 5, IS VI 89b
Five heras, according to the Vaikhānasa system, called Dhruva, Kautuka, Snapana, Utsava and Bali, are required in temples. They are to be made out of various materials in specific sizes proportionate to one another. Some authorities hold the Snapana and Kautuka to be of little importance. By worshipping the Dhruvabera one gets rewards hereafter and the Utsavabera gives rewards here itself.

The Vaikhānasa texts seek to classify the forms of God in a different way also. They are mobile (calā) and immobile (acalā). The former is required to depend upon another which is taken as represented by the kautuka-bera. This is to be served with devotion upon which devotion sprouts out in the devotee. People become prosperous by worshipping this form. The other form is also called niskala. It does not depend upon a concrete form. It is represented by the Dhruvabera. This form is mainly intended for the worship of the recluses.

The need to have an image which can never be disturbed from its position accounts for the Mūlabera or the Dhruvabera. But the grace of God is not restricted to be received only by the arcaka or the devotees who visit the temple. There are persons who may be ill and cannot move out of their homes. For their benefit, an image is required to be taken in procession through the streets. This accounts for another image whose size must be in some prescribed proportion to that of Dhruvabera. It is called the Utsavabera. The occasions for taking this image around the locality must be determined. Hence certain days or periods in the year are particularised when festivals can be celebrated with pomp. Again, there is

1172 VK p 219
1173 KA IX 14-54
1174 SA XLIII 52,
1175 VK pp 491-92
1176 VK pp 91-2
the need to offer a ceremonial bath every day to God. This cannot be done without much inconvenience. So an image called the Snapanabera is intended for the purpose. The Dhruva and Utsava beras have ablutions generally once a week on a fixed day or on specific occasions. The Snapanabera is also called Tirthabera and is taken for immersion in the sacred waters of a tank or river or sea when the annual or any other festival concludes, the occasion being called avabṛtha. An image called Kautukabera or Karmabera is installed for which offerings of flowers, (arcana) are made daily. Lastly, it is necessary to have a Balibera which is to be taken round for making offerings at fixed places in the temple.

The Vaikhānasa kind of worship, as it is now in practice, does not keep the distinction between the Utsava and Kautuka beras. The offerings (arcana) are made direct to the Mūlabera and Kautukabera.

The Pāñcarātra mode of worship has a Sayanabera, used to show God as taking rest at night at the end of the routine of daily worship. The Vaikhānasa mode permits the Snapana or Balibera to be used for this purpose. Some Pāñcarātra texts speak of a Tirthabera as the sixth idol used on specific occasions.

It is hard to understand how and why the present practice arose of keeping only four or three beras in the temples including the major ones. It is found that one of the beras like the Snapana is used to serve the purposes of another which was perhaps not made or lost in course of time. There seems to be no strong justification for keeping both the Tirtha and Snapana beras as suggested in certain texts. The reference in the

1177 Vide द्वारकानाथस्य युक्तमंचनम् ।

JK p. 77.
Viśvakṣena-saṁhitā 1178 to Karma, Nitya and Tarunālaya is also vague, unless some kind of justification is to be offered for keeping them.

There are rules which prescribe the size of each bera, the metals out of which they are to be made and the methods and times of worship. Among them, the Dhruvabera is also called the Mūlabera, as it represents figuratively the root out of which a tree is evolved, in which the Utsava-bera represents the flower and the other three the leaves. The utmost significance is therefore given to the installation of the Dhruva-bera. There are certain postures like Sthiti, Āsana, Sayana and others for this 1179. Specific ornaments and weapons are required to adorn these idols.

In the making of these idols, the materials will have to be examined and selected, so as to bring prosperity for the maker, the priest and the people of the locality also. Artistic form is to be achieved while making the image. God, however, takes the form which the maker or the priest or the devotee eagerly prays to God to take up.

Vide:

विश्वाकृत्यात्मः विन्दु समागत्याविनिष्ठे ।
SS VI. 22
सुरूपं प्रतिमा विष्णोः प्रमुखवचनेक्षणं ।
क्षत्वारम्नः प्रीतिकरी सुवर्णरत्नार्द्धिः॥
तामच्येतरं प्रणमेऽतः यजेतां विचिन्तयेतः ।
विश्वतप्रास्तद्रोपस्तु तामेऽव्रह्मरुविणिम्॥

Viṣṇudharma, CVI. 16.

1178 VisS X 82-83

1179 Yanārūḍha, that is, 'stationed in a vehicle' is one of the postures. Vide AnuuddhaS XII 1, VK. p. 92.
The idols are to be installed in specific places with elaborate preparations of materials using the particular mantras enjoined in the Agama texts for each deity and for each bera. The kind of grains to be used for preparing the food offerings, the quantity of the ingredients, the kind of flowers to be culled for offering to God, the materials to be brought for each pitcher (kalaśa) whose number varies according to the occasions and which are used for ablution (snapana) of the idol and the number of offerings to be made to suit the occasions are all dealt with in these texts.

To house the idols, the sanctum sanctorum is to be built with enclosures of varying number, quadrangles, courtyards and halls with towers with specified numbers of storeys. Rules are laid down differently in different texts for installing the gods who form the retinue of the principal deity in particular enclosures.

Worship done to the idol is stated in the Vaskhānasa texts to be of two kinds, Śāntika and Pauṣṭika, the former bringing about the removal of evils of all people, while the latter is conducive to their welfare.

Worship of God is called yajña which suggests that it is Vedic in character. It is of two kinds, worship in the temple and worship at home. Worship in the temple is extolled to be the best. It will not stop, even if the priest who performs it passes away. It is conducive to the welfare and prosperity of the people of the locality. This classification is also called

1180. KA 14 205b, Pāñcarātra also has them. Vide JS. XIV 76b.
svārtha and parārtha. The former corresponds to worship done in the house and the latter to that done in the temple.

The Vāskhānasa text called Vāsādhikāra offers another classification into pure and mixed. The former is that which is done in the house by one who observes all the forty sacraments prescribed in the Vāskhānasa-kalpaśūtras. The idol to be worshipped must be installed in the house and the worshipper must perform homa daily in the fire, and he should not perform worship in the temple. The worship done in the temple for others' sake, following strictly the procedure laid down in the Āgamas, is of the mixed kind.

As to who is qualified to perform worship, there is difference of opinion between the Pāṇcarātra and Vāskhānasa Āgamas. The former prescribes the qualification for all people without distinction of caste and sex. It is based only on two grounds, namely, paṇca-samskāra and specific initiation. One becomes eligible for the latter only after getting qualified by the former. Some of the texts actually mention that women are eligible for initiation. All are qualified only for offering worship in the

1181 This classification is not actually stated in the Vāskhānasa texts though it is implied. Cf KA ch 38, SA ch 81. The Pāṇcarātra has specific references. Vide

स्वार्थो गृहस्थानं प्रोक्तमालयेषु पराधिकर्म ।

Ananda-samhitā, III 5

1182 That paṇcasamskāra is quite essential to do service to God is explicitly conveyed in Pars xv 959-973. The kinds of initiation which vary with the individuals are treated in JS xv 4-6, xvi 34-61a, xvii, Pars viii 8 10, IS xxi, SS xix Cf Pars. iv. 1 8 See JS. ch. 16, Pars xxx 136b-189. Also

स्तित्यं श्रुत्यं नानुलोकपत्रं कथवाणुणांसंयुततः।

Visvāmitra S III 27.
house, while Brahmins alone are eligible to worship the deity in the temple 1183. In some texts, it is stated that only those who are descendants of Kāśyapa, Aupagāyana, Bharadāja, Maunijāyana and Śāndilya have the primary qualification, 1184 while others have the qualification in the secondary sense.

According to the Vaiṣṇava Śastra, only those who, by birth, belong to the Vaiṣṇava-sūtra, are eligible to worship in temples. Investiture with the sacred thread (upanayana) is the only qualification, which only Brahmins can have. Others are forbidden from having this right, whatever be their caste or sex. If such persons touch the idol, even by accident, expiatory rites have to be performed 1185.

The person, who is to attend to worship, is called "ācārya" in this system. Besides being a follower of the Vaiṣṇava-sūtra, he must be a householder with a wife and children. Study of the Vedas and training in the performance of Srauta rites and expiatory rites, diligence in discharging his duties and, above all, abiding devotion to Viṣṇu, mark him as competent for the work in the temple. In addition to attending to his work in the temple, he must also offer worship to God in his house 1186.

The Pāṇcarātra system prescribes certain qualifications. The person, who is to offer worship to God in the temple, is

1183 Vide

परार्थिणं कुतुहलिता मुख्यात्मकत्वात्।

PāS caryā I. 8

1184 Śāndilya and the other four sages who received the Pāṇcarātra training from him have primary authority to do worship IS xxi 511, PāS iv 3b, 4a, SprS xxiv 144-146

1185 SA xxvii 1 3, 10 15, lxxviii, JK xxi 511, VK, xxxvii pp 467-9, KA xxvii

1186. SA. xxvii 10-15, KA I. 22b-25, VK pp 5-6
here also called 'ācārya'. He must be competent in the practice of mantras, following the tradition both in theory and practice. He must be in a position to offer clarifications on the issues raised by pupils without referring to the texts. Actuated by selflessness, he offers training and guidance to the pupils. If need be, he gives assistance even to those who are not his students. He never deceives any one, not even the ignorant. Adequate physical and mental strength is expected in him. He must be only a Brahmin. He must avoid loose talk and lead a virtuous life. He may be a brahmacārin, grhaṣṭha or vānaprastha, but never a sannyāsin. He may be a vatu (less than sixteen years old), a young man, of middle age or old.

The Pāñcarātra Āgama speaks also of the qualifications for the pupils who are said be of four kinds: Samayin, Putraka, Sādhaka and Ācārya. Samayins get merely initiated, but do not learn the doctrines of the system and so are not fit to worship God. Those who become sons, as it were, to those who initiate them, are of the second kind. Sādhakas are those

1187 JS XVIII 46-62
1188 LT XXI 30b-36, Purusottama-S II 3-7
1189 AhS. XX 1-7, SS VII 22-23
1190 SKS Indra, IX
1191 PāS III 24 1-25a
1192 Vide

चर्चानु बोडशकावर्णकु चतुर्दशिक्षिवीते।
PāS III. 24. 15b.

1193 SKS Brahma, V-118.
1194 Ibid ,, 120
1195 Ibid ,, 121.
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who understand the nature of the system and become devoted to offer worship to God.\textsuperscript{1196} \textit{Ācāryas} have the competence to expound the \textit{mantras} and the texts and could conduct the sacraments to the pupils \textsuperscript{1197} The \textit{Ācārya}, who is mentioned here, is a pupil at first and then becomes a preceptor \textsuperscript{1198} All these are fit to get initiation.

The pupil must have amiable qualities, be able to receive and retain what is taught to him and live according to the tradition with faith in God \textsuperscript{1199} Initiation is open to any caste and even women are eligible, if they get their husbands' permission \textsuperscript{1200}

The process of initiation gets an elaborate treatment. Several tests are to be conducted to find out whether the pupil will remain true to what he is taught. He must have abiding faith in the Sāttvata system. The period of test is one year \textsuperscript{1201}

Initiation is called \textit{Dīksā}, which word is explained as denoting that which cuts away all miseries and \textit{karma} and reveals

\textsuperscript{1196} SKS \textit{Brahma}, V 122

\textsuperscript{1197} \textit{Ibid} ,, 124 A code of conduct for the last two is laid down here \textit{Ibid} 126-135 For an elaborate account, see \textit{JS} xvii cf PauS I 14-21

\textsuperscript{1198} \textit{LT} xii 8 This classification is stated to have been treated elaborately elsewhere. It is not clear whether this is a reference to \textit{JS}, or \textit{SKA} or any other text

\textsuperscript{1199} \textit{AhS} xx, 8-10, SKS \textit{Brahma}, V. 130-135.

\textsuperscript{1200}. \textit{LT} xxi, 37-41, IS vii. 25-27

\textsuperscript{1201}. \textit{AhS}. xx. 11b-14a.
reality in full. It destroys all impurities and brings to the pupil supreme bliss.

Initiation is twofold according to the economic condition of the pupil. A well-to-do candidate gets it done on an elaborate scale. For one who is not well off, *homa* is done in the fire with seeds of sesame, for the penniless oral instruction is enough. No one who makes a request for it may be denied. There is another classification into ordinary and special **Mantras** are merely used in the former kind which admits of three further subdivisions, condensed, normal and elaborate. The special kind is fivefold. The **Samayins** and youngsters whose hearts are set on Visnu get the first kind. The second is open to maidens and **Putrakas**. The third is prescribed for the **Sādhakas** who wish to obtain moksa. The **Ācāryas** must adopt the fourth to attain sāyujya. Women are eligible for the last kind.

1202 The initial letter ‘di’ in the word is derived from the root ‘do’, meaning to cut.

1203 Vide

1204 JS xvi 4b-6
1205 Ibid. 7-10a.
1206 Ibid 54-55
1207 Ibid. 59b-61a.
The pupil must be pure and free from temptations. A samhāranyāsa is done by the preceptor on the body of the pupil in order to get rid of the impurities there belonging to prakṛti. The body then becomes pure when the teacher does śrṣtinyāsa there. This is followed by sikhinyāsa when the mantra is taught which does not leave the pupil on any account. The preceptor does this at first on his body so as to make himself mantramaya and then he does this on the body of the pupil.

The mantra is then taught to the pupil which he is to practise with faith and diligence. To do this, he has to undertake japā, homa, tarpaṇa, abhiṣeka and viṣprabhjojana. All these are collectively called Puraṣcarana.

There is yet another division of initiation as gross, subtle, and absolute. All the three are called mantradžāṅkṣā for which the pupil must have got himself qualified in the practice of mantras. Thereupon, the adept will give initiation in the principles (tattva). The entire process is highly intricate to understand. The pupil will have to occupy the maṇḍalas, especially, the cakrābja-mandala. At the end, he gets the ritualistic ablution which gets a very elaborate description.

1208, SKS Brahma, ix 12-14a
1209 AhS xx 28b-41a
1210 Ibid xx
1211 Vide

जपहोमी तप्षन्त चामिभेको विष्ट्रोजनम् ।
पश्चात्तप्यापान लोके पुरूषारणमुख्यते ॥

Mantrakāumudi cited in Acūrendersu, p 122

For a rigorous practice of these, see LT, xxiv 35-44, LII.

1212, LT xli 32
1213, Ibid. XLI 9-66; JS. XLI XVIII,
1214, JS XVIII.
It is thus found that all are qualified for initiation. In this context, it is worth considering what the word ‘kṛtalaksana’ means in a passage already cited from the Mahābhārata. It means those who have the ‘mark.’ This ‘mark’ cannot be getting initiated, but something else by which one getting it becomes eligible to do worship to God. This mark may be that which is made on the shoulder blades of the pupil by the teacher with the heated symbols of the conch and discus. It may be the ārdhvaśundra. Anyway, both these show the wearer of them as a Vaisnava. Ancient texts declare these as essential for doing worship to God.

Some of the later Saṃhitās mention the sacrament of pañcasamśkāra as included under initiation, calling it a dikṣā. Ancient texts, however, do not refer to this. Though it is necessary to qualify a person for worshipping God, it is not initiation, nor can it be considered a qualification for a priest to offer worship in a temple.

The ācārya is one of the four kinds of adepts for dikṣā. He is virtually the director for giving guidance to those who participate in the installation ceremonies. Thus, he is not an ordinary priest. The disciples, assistants and arcakas work under his direction. He must therefore be well-versed in the theory and practice of the Āgamic works including that relating to the building of the temples.

1215 Vide.

Bhāṣa. LXVI 39.

1216. Cf SR I & II.

1217 IS XXI 283b-326, SpRS XVI 109-137.

The act of worship is conceived in the Agamas as yāga. The Pāñcarātra has specific rules laid down for this. The Vaskhānas follows the rules laid down in the Vaskhānasakalpa-sūtras. The cakrabhyamandala is to be used for the performance of the rituals, which are classified into seven kinds:—yāga, stoma, mahāyāga, adhoara, sava, kratu and haristoma. What precedes in this order is of less importance than what follows it. These are to be performed respectively by the Samayin, Dīkṣita, Cakravartin, Abhisikta, Guru, Ācārya and Bhagavān.

The Agamas are concerned also with the well-being of the people. This is evidenced from the directions contained in them for laying down the roads in the villages where the temples are to be constructed. The Aparājataprecha, Silparatna, Kāśyapa-Sīlpa-sūtra, Tantra-samuccaya, and many others, treat, among other topics, temple-building with architectural details and other allied topics. However, what they contain do not accord well with the Agamic treatment in all details. Several methods could have been utilised by the Agama texts to serve their purposes. They are not actually concerned with the details of construction, materials and measurement. They are interested primarily in maintaining the ritualistic aspect in the building programmes. Architectural details are therefore not fully available in the texts.

An individual or a group of persons or a rich landlord or a king is referred to as yajamāna or bhakta if he takes the initiative.

1219 Vide

मानसेन तु यागोन ततो विष्णु समर्पेतुः

JS. XII 1b

1220 SKS Indra, IV. Cf NaradīyaS X 16-20, XI, 17-20

1221 PauS. II, III, PāS III, I-7, KapiñjalaS, VI-IX, KA. II, ŚA. II-VI, VK. II-VI.
by providing the means for the building of a temple. Any one cannot become a *yajamāna*.

Under the director, artisans have to work. They are referred to by the words, ‘rathakāra’, ‘śilpin’, ‘sīhapatī’ and ‘taksaka’. Among them, the *śilpin* works as a liaison agent between the director or the ācārya and the *yajamāna*. The qualifications of these are stated in texts like *Śilparatna*.

*Mantras* play a significant role in the *Āgamas*. A mantra is sound with which one associates oneself in the belief that it would protect them. It protects from all dangers one who knows its secret. Since the *mantra* emanates from sound, and sound arises from Brahman, the *mantra* should denote God alone. The pupil who receives the *mantra* from the preceptor should practise the ritual performance called *purasācarana*. This is to be done on the bank of a great river, or in a temple or a forest or a place which is out of public sight. Full effects cannot be achieved unless the aspirant repeats the *mantra* a specific number of times.

There are many kinds of *mantras*. For instance, *tāraka* is a *mantra* which saves the devotee from worldly suffering. It is with reference to a male deity. But it is called *tārikā* when it refers to a female deity. There are others such as *anutāra, anutārakā,*

1222 *PaS* III 15b-17a
1223 Vide —Śrīkumāra’s, *Śilparatna*, I 29-41
1224 Vide

मननांमुनिनिद्रादृश्य बाणं कुर्विण्टि बै यतः !
दद्वेप पद्मात्मीयं तस्मात्मनां : प्रकृतिः :||

*JS* XIII-203 *PārS* VI-100, *IS*, III-79.

1125 It must be repeated four lakhs of times. Vide —Mahodadhi quoted in the *Icārendu*, p. 134.
anga and upāngas Praṇava, vyāhritis, gayātrī, tāra (tārika) and anutāra (anutārika) are held to be five Vaiṣṇava mantras

The Pāñcarātra Agama adopts Vedic and Tāntrika mantras. The Vāyukhānasana enjoins the use of those taken from the Vedas only. The name or names of the deities with appropriate epithets are also used during worship. These are also treated at times as mantras. Mautras are classified as Saumya, Āgneya and Saumyāgneya. The letters, which constitute them, have their own presiding deities. Another way of classifying them is as Vaisṣika, Tāntrika and Vaisṣika-tāntrika. The second kind is meant for those who get initiated according to the Pāñcarātra system. Specific mantras are enjoined with reference to the various deities.

The ground or site where the temple is to be erected, requires to be tested from the colour of the mud and availability

1226 They are Praṇava, Ṣadāksara, Astāksara, Dwādaśaṅśa and Jitante Mantra

1227 The list of Vedic mantras is contained in LT translation, p 391, ISS pp 441-2, VisvāmitraS pp 297-301, SprS LVIII-LXIV, LT translation pp 392-398, Kriyākairavacandrika, pp 326-362

1228 LT XXXIII, VK pp 296-299, KA pp 187-188
1229 KA XV 28, 29, VK pp 221, 230-232

Vide

वस्य देवस्य स्वको मन्त्रो न विद्यते तस्य नाममन्त्रे वैष्णवानि जूहिति।

VK p 232

1230 SKS Siva, II 1
1231 LT XX, AhS XVII 4-37
1232 SKS Rṣi V 37-40a
1233 Ibid V 39a, 40a., IX 10a., cf VS. XXIX 46-47a
1234 LT. Translation, pp. 392-398, VK. pp. 255-258
of water. 1235 Some offerings are to be made before this selection is made. 1236 A procession is also required to be held according to some texts. 1237 The Vāstupūrṇa is also to be propitiated. 1238

Plans for the formation of villages are found in the Āgama 1239 The village or town should be the prototype of the temple. 1240 Preliminary ceremonies called Garbhanyāsa are to be observed at the site. 1241 The temple of Viṣṇu must be erected at the centre of the locality. 1242 Other deities should have their due place. 1243 The qualifications of the araṇakas

1235 PaS III 1 19a-29, KapiṇḍalaS, VII 1-11, PauS XLVII 1-61; VS XII, 1-36, ViśnutilakaS, VI 1-21, VK p 6, SA II, KA II 1-91; JK, XIII

1236 PaS III 1 40-47

1237 SprS V 9

1238 More than the Āgama texts, the Śilpastra works contain clear directions for this Āparājita, p. 37, LIII-LV, Kāśyapaśilpaśstra II & III, Mānasāra, VII 253-69, VK pp 12-18, SS XXIV 281, PaS III 27 5-20, V 1 48-55, JS XVI 103, KapiṇḍalaS VIII 10, VS, XII 48

1239 Several types are mentioned. VK pp 9-11, KA II 64-72, PaS III 2 1-16, KapiṇḍalaS IX, JK XVII. This is dealt with in greater detail in the Mānasāra IX & X. For further details, see H. Daniel Smith, pp 16-20

1240 PaS III 2 21b-27

1241 Itid III 2 17-27, KapiṇḍalaS XII 98, JS X 351, KA V 25b-33b, SA X 1-44a

1242 PaS III 2 29, cf KapiṇḍalaS IX 15-17a, 23-30

1243. PaS III 3 33b-61a Subrahmanya, by which name Śkanda is known in Tamil Nadu and Śastā known as Aiyānār are assigned specific places. Itid. III 2, 35b, 41b The influence of the Tamil language is found in the use of the word 'mārkāyām', Itid. III. 2, 58b, 52b, KapiṇḍalaS IX 34-41, VK p 8.

ASV—46
are stated, and provision is to be made for their residence.

The ground is to be ploughed, and seeds are to be sown to test, from their sproutings, the quality of the soil. Mantras are to be recited as enjoined. Images of some deities are to be placed in some fixed places as enjoined in the Agama texts.

The structure of the temples must vary according to the capacity of the yajamāna. The temple built by a rich man must be larger when compared to that built by a person of middle income. The structure should be such as to display the six paths (sād adhvañah) through its various portions. The number of enclosures must be five. While the Śrīpraśna and Viṃānārcanakalpa mention seven, the Nāradīya mentions only three. The corners of the ramparts must have on them the

1244 Paś III 2 61b-66a, Here is mentioned the particular kind of arca to worship a particular deity. It is curious to note that a bhāgavata should himself worship Durga. Vide —

हुर्गः संपूजयेद्विः सद्र भागवतः स्वयम्.

Ibid 65a

1245 Paś III 2 66b-73, VK p 12

1246 Ibid III. 3, Sprs V, Kaṃṭhalaś V, Viś VI 67-85, VK III SA V, Kaśyapa Silpasāstra, I, Mināsāra V

1247 Pārś III, 39-40a, VK p 4, SA V 26-27a, KA II 43-54, 58

1248 Paś III 9 12-52, Viṃśāmitra XXI, SA IX, H Daniel Smith’s comments on pp 142-43 are of great interest

1249 ŚS XIX, Paś XXX 41a, 203-5, Viṃśāmitra IX, Nāradīya IX Sprs XXIV, XXVI

1250 Manasāra recommends five prākāras in a temple, XXX 5-7 Cf Kaśyapasilpaśāstra ch 43, Silpatna, I 40, Viṃśūlilaka, VI, 320b-327, Paś III 10 2-4a

1251 Sprs ch 10, VK ch 19

1252, Nāradīya XIV, 18,
Image of a lion or Garuḍa. Various mandapas are required to be constructed such as āsthānamandapa, kitchen, clothes store, dhanālaya, granary, yāgamandapa, kalyānamandapa and so on. Specific directions are given for keeping the retinue of God inside certain enclosures. Regarding towers, some texts declare that each enclosure should have a tower in each direction. Some speak of the height of the towers. The doors should, besides offering security, be beautiful and symmetrical. They must have the painted figures of gods.

The temple that is constructed is taken to represent the body of man. The sanctum sanctorum represents the head, the sukanās which is next to it is the neck, the ardhamandapa represents the chest and shoulders, and the prākaras the thighs and knees and the tower the feet. The significance lies in God's dwelling in the devotee. The parts of the vimāna such as adhisthāna, pada prastara and others refer to the limbs of God who is ensnared in the sanctum sanctorum. Garbhagrha, Ardhamandapa, Mahāmandapa, Snānamandapa, Alankāramandapa and

1253 Vide Āgama. 1254 Vide Śilparatna, xxyv.

1254 Vidya XXXIV 19b-21, NaiadityaS, XIV 24-32, Markandeyas, II. 77, SprS X

1255 Paś III 10 94-144a, Is XI, PārS XI 31 337, KapītālaS XI 164-188, xv 38b-50, VS xiii 60, SA X 1, KI, m, VK on xx. VSS xxyv

1256 Vis S xxi 19

1257 VK X

1258 PārS X, For details on the materials used for making the icon, pedestals and iconometry, see H. Daniel Smith. Vaiṣṇava Iconography

1259 Vide Śilparatna, xxyv.
Sabhāmanḍapa represent the Mūlādhāra, Svādhiṣṭhāna and other cakras in the body. The seven prākāras represent the seven constituents (dhātu): fluid, blood, flesh, marrow, bone, sinew and vire fluid; or matter, intellect, ego, subtle elements, organs of sense and elements. The five prākāras may refer to the five sheaths, namely, anna, prāṇa, manas, vijñāna and ānanda. The three prākāras represent the self, matter and body. The dhvayaasthambha is a pillar of dharma. It represents the Brahmanādi with Ida and Pingalā on both sides.

Installation of the idols is to be carried out after the temple is constructed. It is explained that through this God remains there to shower His favours to His devotees. It is of five kinds, each yielding different results. The number of idols to be installed is generally five. The Vashkhānasā names these as dhruva, kautuka, utsava, bali and snapana. The Pāñcarātra lists five or six idols—dhruva, utsava, bali, tītha and ṣayana with snapana sometimes making the sixth. Sometimes they are known by other names mūla, karma, nitya, mahotsava, etc.

1280. Cf,

वाभानाश्रुतिदुर्लभरुखस्यकरुणः ।
य: लक्षावरणीति स परस्तात्प्रकटः ॥

Divyāsūricarita, I 15.

1281.

तिर्थयुग्महार्थो च रा प्रतिष्ठाति कीर्तिता ।

Paus xxviii 18a.

1282 SKS Brahma vi Pārś, xv 4-14a, VS, xv 2. Vā p 218
1283 Vida

कर्मार्थो चौत्तचारति च बलवर्थिवि नष्टयत ॥

Śrāntiśṭhāt dheṣaḥ स्वायोऽवाच्यं सत् ॥

प्रतिसम: पद्म विधातव्या: पूजायुष्मदमा अवेल ॥

Pāś iii 19 lb.,

 Cf, SprS. xiv. 2, IS, xvii 238b-239a.
Idols are said to be of three kinds according to their postures—standing, reclining or sitting in the first, second and third storeys respectively, as in the temples at Tirukkoṭṭivūr, Madurai, Uttiramcīr and Paramēśvara-vinnagaram at Kaṇcipuram.

For the installation ceremony a hall is to be built for performing homa. This is the yāgaśālā. The sacred fires vary according to the deities to be installed: āhavanīya, anvāhārya, gārhapatya, āvasathya and sabhya are the five fires according to the Vaikhānasa. The Pāñcarātra mentions eight fires: āhavanīya, daksīna, gārhapatya, anvāsana, sabhya, kavyāda, vasīyuta and baḍaba. Mantras are prescribed for doing particular homas to individual deities. The idols are to be kept immersed in water or milk or pañcagavya or living on a costly bed. This process is called adhvāsa. In the meanwhile, God's presence is invoked in jars filled with consecrated water. The idols are then taken out and carried behind the arakas who go in advance bearing the jars of consecrated water to the inner shrine where the dhruvabera is already stationed. The idols are kept in the places assigned to them. They are all sprinkled with the waters beginning with the dhruvabera which becomes veritably

1284. VSS. x 82-83, Aniruddhas xii 19b-20

1285 KA V 74-83 Cf PāS III 15-16 for other postures-

1286. (i) VK pp 215, 238, 258-8, SĀ. xxx 12-20, KA vi 125-37, 146-72

(ii) SXS śiva I, 18-20 From other sources, the fires are held to be of twentyseven kinds Vide Vidhānapāryaśa cited in the Vācaspatya, p 50.

1287 LT xlv-xlviii, VIS xii-xiii, SĀ. xxx. 38-53; VK xix, xx, KA xxx, 115-129.

1288 VK p 210 KA VI 94-103 Cf note on this in LT translation p. 320, LT, lix, 68-73, PāS pp. 121-124 KA vii 686-80, PāS, xv 212-221.
God Himself \textsuperscript{1269} \textit{Nyāsa} is then done on the other idols (differently for each), and the process is repeated \textsuperscript{1270} The other idols get consecrated with the power of the \textit{dhruvabera} \textsuperscript{1271}

During this ceremony, the four \textit{vyūha} deities of the \textit{Pāñcarātra} or the four deities or five \textit{vīras} of the \textit{Varkhānasa} and all deities forming the retinue of the Lord are also installed in fixed places and \textit{homa} offered to them \textsuperscript{1272} The installation of five idols is elaborately treated.

The \textit{dhruva-bera} must be black in colour.\textsuperscript{1273} It is said that this colour is the original one and is the source of other colours \textsuperscript{1274} The \textit{utsava} idol and the \textit{baliberera} must not be made

\textbf{1269} Vide

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\textit{Sanskrit} व्यापनसत्त्वं श्रीविष्णो: परमात्मन: \#
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\textit{Pāṇini} द्वरकरण यत्त्रविनिमित्तिरितिः

\textit{SA} xxxi 62b-63a.


\textit{Pāś} iii 28 65-72 \textit{Cf} \textit{Visnulāka}, VI \textit{Nyāsa} is also to be done on the idol Vide

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\textit{Sanskrit} ब्रह्मा iv 70b

\textbf{1271} \textit{Cf} \textit{LT} translation, p 325, \textit{Paś} xx It is of five kinds, \textit{(Sanskrit} \textit{Brahma}, vi 114-118a, \textit{VS} xv) or of seven kinds according to the \textit{mantras}. (\textit{Paś} xix 1 2) For details, see \textit{Paś} iii 28 34-37, 60-64

\textbf{1272} \textit{SA} xxxviii \textit{VK} pp 245-8 \textit{Cf} \textit{pancāvīras} in \textit{KĀ}, xxx 40-133 For \textit{parivāradevatās}, \textit{KĀ} vi \textit{VK} xxxiv \textit{SS} ix, x, xi, \textit{Paś} iii 29

\textbf{1273} \textit{SA} xxi, 6-10.

\textbf{1274} Vide

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\textit{Ibid} xxi 2b-3a \textit{Cf} \textit{VK} p, 103.
of stone or wood. There are rules which enjoin the measurements of the pedestal and figure of each bera in proportion to one another and to that of the dhruva-bera.

The dhruva-bera may have three postures, standing (sthānaka), sitting (āsana) and lying (soyana). The utsava bera must normally be of the standing posture, and rarely in the sitting posture, irrespective of the posture of the dhruva bera. The Vaiṣṇāna texts classify the idols into four kinds, yoga, vīra, bhīma and abhicārika, and lay down their postures and the weapons they should hold. As a general principle, the idols of their temples have śankha and cakra in the two hands, a left hand in kathāsta pose and a right hand with varamudrā, offering boons. This is the case with Śiś Rānasā in the Tirumalai hills. In some temples adopting the same Āgama, the right hand has the abhaya pose, granting security, and in some others, the club adorns the right hand. The club is to be a weapon only in the case of a posture and is not reckoned as a general one. The club is indispensable for

1275 VK p 149

1276 SA ch xviii 23, KA vi 1-33 VK ch xiii Different versions are given according to the postures Vide Spīś ch, xi-xiv Pūś m. 12, 15, 19

1277 Pūś m. 95: SA ch xx lxviii Some of them are found in the temple at Tiruvallikkeni, Madras city Cf VS xi 307-311

1278 VK ch 19 KA v, 75 mentions viraha in the place of abhicārika. The last is dropped in SA, xx 19 Cf Visnutilaka, vi. 412b-424

1279 Vide,

चतुर्भुजः राज्वचक्षुरो कस्थवचनिष्ठहस्तः।
VK p 502, Cf KA. xxx, SA xx

1280. Tirukkojūr and Paramesvaravinnagaram.

1281 At Tiruvallikkeni, the utsava idol has a goad and not a gada. See Peiyya Tirumozhi, II 3 1

1282 The viraha posture must have gada. KA V 77 VK refers to this p. 86
an idol according to the Pāñcarātra, and the abhayahasta is equally essential. But in some temples of the Pāñcarātra kind, the club is absent and the figure is identical with that in the Vaskhānasa temples. It seems that the mode of worship should have changed from Pāñcarātra to Vaskhānasa and vice-versa during the 17th century when the idols were removed to places of safety to save them from the Muslim forces which attacked south India.

The Pāñcarātra Āgama attaches importance to the vyūha concept and speaks of the installation of these deities. Five mūrtis and vīras are required to be installed according to the Vaikhānasa Āgama. However, they do not appear to have been installed as such in the temples nor are they found to receive daily worship. Besides, both the Āgamas enjoin the installation of the vibhava forms of God. But there also, only some get represented such as Narasiṃha, Rāma and Kṛśna in temples where the principal deities are other than these.

The Vaikhānasa Āgama in particular enjoins the installation of Matsya and Kūrma avatāras in villages, the sea-shore, forests and hills. There must be no kautuka image for the dhruva bera of these.

Some vibhava forms are of more than one type. Varāha is of three kinds—Ādi-varāha, who rescued the earth from the nether regions and whose face only should be that of the boar, as at Srīmuṣṇam near Chidambaram, Pralaya-varāha who saved the

1283. Tirumohur, Pavazhavannan at Kāṭicī
1284 ViS xi xix xxxv
1285 SA. xxxviii VK. KA vi, xxx.
1286 Tirunaraiyūr now called Nācchiyār Koil, Tirumāhurūcolai.
1287. SA. VIII. 15b.
people at the time of the cosmic deluge; Yajña-varāha who killed the demon Hiranyakṣa who had been destroying sacrifices or yajñas.

Girilaja and Sthūnaja are two forms of Narasimha. The former represents the Lord’s descent to the earth on the representations of the gods about their sufferings at the hands of the demon, Hiranyakasipu. After killing the demon, He stayed in forests on the hills. His wrath was appeased by the prayers of the gods. ‘Sthūnaja’ is Narasimha as He burst out from a pillar to attack the demon. Sometimes three more kinds are mentioned—Sudarśana-narasimha is seated in the discus and also holding a discus in each of His four hands. Lakṣmi-narasimha has Lakṣmi seated on His lap. Pātala-narasimha is seated on Garuda. There is one reference to a form seated on Ādīšesa and known as Yānaka-narasimha.

Trivikrama has three forms. In one, He has eight arms with the left foot raised to the height of the head. In another, the left foot is raised to the height of the navel. The third form shows the left foot raised to the height of the forehead. Kṛṣṇa also has many forms—Navnitanata (dancing with butter in hands), Pārthasārathī (as charioteer of Arjuna) and Kāliyamardana (killing the venomous serpent, Kāliya). He is also known with four arms. The idol of Vāsudeva may be of two kinds—divine (divya) and human (mānusa). The former has four hands of the Vaskhānasa kind, while the latter is two-handed.

After installation, worship is to be done to the deities every day at regular intervals. The areaka should attend to

1238 Prātaḥ (morning), madhyāhnak (noon), saṅāhnak (evening), pradosaḥ (twilight), and ardha-rāтраk are the six divisions of the day when worship is offered in the temples. In some shrines, it may be only thrice, twice or only once. Vide SprŚ XXVIII. 3.

ASV—47
the morning duties, which include sandhyā and homa,\textsuperscript{1289} after wearing ārdhvaṇḍa.\textsuperscript{1290} He must approach the guardian of the gates, bow to them, take their permission and enter the shrine. After prostration, he must seek permission to worship God with the aupaṃśika, sāṃśparśika and abhyavāhārika materials he has procured. One must then undertake bhūta-suddhi. Through this process, the gross body will be burnt up by the vital airs. He will then feel himself to have been flooded by the water issuing forth from the big toe of God. Then he is to create a new body for himself out of pure sattva by uttering the pāñćopanishanmantra.\textsuperscript{1291}

With the pure body he must meditate upon Kūrma, the earth, the milky ocean and others which represent the powers that support the universe. He is to build a boundary around himself with the kavaca-mantra and then have aṅganyāsa and karanyāsa. The mantras which he utters while doing this make him purified and enable him to feel at one with God. Then he is to worship God mentally, which is called Antaryāga, Mānaśika yāga and Hṛdyāga. The object of meditation must be Laksminarayana adorned with conch, discus and club. The offerings must be made with the materials procured mentally. The Purusasūkta, Prāṇava, Saḍaksara, Āstāksara and Dwādaśaḥsaka should be

\textsuperscript{1289} AhŚ XXVIII 3-10a

\textsuperscript{1290} Vide

ह्योम्पूजादिसमयेः सायं प्रातः समाहितः ।
ऊत्सपुद्द्रघरों बिषो भवेचछुजो न चान्यथा ॥

This is taken from Bodhāyana. For details, see SR pp 61-65, KA. XXXVIII 21-30.

\textsuperscript{1291} AhŚ XXVIII 21-28 LT ch 35 Those who worship the deity must stand or sit to the right side of the deity.

Vide:

वेष्य दक्षिणे पार्श्वे भासने तु समाविष्टोत ।

Aniruddhaś, XVI, 23a.
recited during worship. *Homa* is to be performed in the fire of the triangular form of the fire-altar which is kindled by the fire of his sentence. The procedure is the same as in external worship 1292

The external form of worship is to be undertaken after arranging for the vessels, materials and other requisites. *Vaidika* and *Tāntrika* mantras, *maṇḍalas* etc. (according to the Āgama) are required to be made use of here. Vīnāyaka is to be worshipped at the outset. 1293 There are six stages which mark this mode of worship, namely, *Mantrāsana, Snānasana, Alaṅkārāsana, Bhojyāsana, Mantrāsana* and *Paryaṅkāsana*. At the first stage, one has to offer oneself and one's belongings to God. 1294 During the second stage, dance, music and recitation of mantras have to be performed during the holy bath given to the idol. 1295 Sandal paste, flowers and other offerings are to be made during this stage. Incense has to be burnt and offered to God. Apart from dance and music, auspicious songs must be sung. 1296

In this context, it is to be noted that the present-day practice of offering *mantrapaśpa* is based on this mandate in the Āgamas. The offering according to current usage includes the recitation of the initial mantras of the four *Vedas*, to be followed

1292  *LT* XXXVI 26-43, *PauS* XXVI, *IS* II, *PārS* V,
1293  *LT* XXXVII 65
1294  Vide

दासोंहि ते जगन्नाथ सुपुत्रादिपरिवर्धः ।
प्रेध्य प्रशाङ्खि कर्तवये मां नियुक्तस्य हिते सदा ॥

*PāS* IV 3 140

1295  *AhS* XXVIII 49b There is no reference here to the recitation of the *Upanisad* and *Purusasūkta* which is now in practice.
by upanisadic passages glorifying Nārāyaṇa and the Aṣṭāṅga-
mantra. Passages are then recited from the Rāmāyaṇa, 
Mahābhārata, Viṣṇupurāṇa and other sacred texts. Portions 
from select stanzas from the Nālāyira-divyaprābandha and the 
Stotratatna of Yāmuna and other Ācāryas are then to be recited. 
The Vaikhānasa texts do not enjoin the recitation of the 
Nālāyira-divyaprābandha, but the Pāñcarātra works refer to the 
singing of passages composed in bhāṣā, meaning ‘non-Sanskrit 
languages’. Some texts actually refer to the Āzhvārs’ 
compositions which are to be sung.

Two features are worth noting in this context. One is that 
the Āgama texts do not speak of the recitation of the Vedic 
passages on this occasion. In all probability, during the period 
after Yāmuna and perhaps Rāmānuja, too, the system should 
have been evolved, so as to give due place for all passages 
which are held to be eulogistic (stuti) of God. Commencing 
from the Vedas, these include the Tamil prabandhas and also the 
stotras of Yāmuna and other Ācāryas. Another feature that 
is striking is that the Āgamas state that the arca ka must recite 
many mantras during worship, which include the Puruṣasūkta, 
Jitante stotra and others. The practice, which obtains now, is 
the recitation of all these by others as well who are qualified

1297 IS XI. 36, 37, XIII 220, 225, Sprs XL 34, XLII 116

1298 Vide, 

चतुर्साइश्वरामादं द्रमिडं स्तुतिमुलमाम्।
गापवेश्वरायेत नेवायास्ते दिने दिने॥

IS XIII, 246.

1299 AbS XXVIII 57b Mantratah areayet may suggest the recitation 
of mantrapuṣpa which is now in practice

1300. पूजकं स्वयमेव अवयेतु॥

VK, p. 319 Cf PārS XV, 353.
and trained for it. This practice is also to be noted during snāna when not only the Purusasūkta and Upaniṣads, but also passages from the compositions of Periyāzhvār (Viṣṇuclīta) are recited by all those assembled in the temple. Such a practice could be taken to have been introduced about 1000 A.D. or even later during the period of Rāmānuja. It is worth noting here that the Nityagrāntha of Rāmānuja and that of Śīranga-nārāyaṇārya do not make specific mention of this practice.¹³⁰¹

This stage is followed by Bhujyāsana in which food preparations are to be offered. These are called havus and are to be sanctified by the astra mantra Surabhimudrā must be shown and then the havus offered to God. To compensate any lapse in the offerings, mātrā, a special preparation made of rice, is to be offered. Mantrāsana recurs again when fruits and betels are offered. The Lord is also to be adored with dance and music.¹³⁰² Here again, a practice not mentioned in the Āgamas, has come into vogue in temples. A few passages from the compositions of Godā (Āndāl) and Viṣṇuclīta (Periyāzhvār) are sung by way of prayer for continued service of this kind and as mangalāsāsana¹³⁰³ a sort of benediction for the Lord’s glory to continue for ever. This is followed by a few Sanskrit passages glorifying the pattern of worship enjoined by

¹³⁰¹ The Nitya of Rāmānuja and the Ārādhana-kārikā of Vangipurattu Nambi prescribe the procedure for offering worship. The Vaishnava tradition is primarily based on the work of Rāmānuja.

Vide

yatindrodevinimittyaankramaneñev yathādurim

Prapannapāryāta, V 132.


¹³⁰³ The idea of mangalāsāsana is derived from the earnestness of the devotees to greet the Lord and hail His auspiciousness, thus wishing for the continued availability of that vision and presence of the Lord. This seems to derive from a prayer of the same import addressed to Rudra.

Vide RV II. 33 9 It has a full development in R, II. 25, 32b-37.
Rāmānuja A prayer is then offered for the glory of the holy Śrīrāma to prosper and grow. This is followed by the singing of Vāzhithirunāmam which means greetings for the recital of the holy name of an ācārya and praying that he should continue for centuries. The followers of the Vadakalai school of Vaiṣṇavas sing in the context the Vāzhithirunāmam of Vedāntadesika and those of the Tēnkalai school that of Maṇavālamahāmuni. These practices are all later developments, brought in under the influence of the Tamil hymns of the Āzhvārs. The aracakas have no part to play here.

The last is the Pāryanākāsana which consists in offering a bed where God could take rest. The garlands and ornaments are removed lest they should cause inconvenience to Him.

The six stages mentioned above together constitute the daily procedure for worship. In a temple where there is more than one idol, these stages are to be taken to represent the worship offered to all the idols jointly. Where there are two idols under the names, ‘snāna-bera’ and ‘tīrtha-bera’, the former alone gets the stage of snānasana. The dhruva and utsava beras get it on fixed days in a week and occasions like ekādaśi, śravaṇa, amāvāsyā and others. Even here, the utsava bera gets it not always in the sanctum sanctorum, but in a specified place outside it. Similarly, the Alankārāsana may also be outside the inner shrine at different places according to occasion. Normally, the Bhogyaśāna is offered twice, once in the noon and again early in the night. The second Mantrāsana is twice a day, once in the noon and later in the night, following the Bhogyaśāna. The Alankārāsana marks the last stage only in the night when the sayana bera receives worship.

The six stages have therefore to be looked upon as marking the acts of worship offered to all the idols jointly on ordinary days with slight variations as the occasion demands when the utsava bera receives some of them. During all the stages, certain kinds of offerings like the arghya, pādyā and ācamaniya
are offered and the dhūpa and dīpa in the second and third. The dīpa is also offered in the last two stages. The act of worship is to be undertaken at all stages with the use of the bell which is stated to be of the form of Śabdabrahman.

The Vaishānava texts prescribe the method of worship on almost the same lines with some changes. A brahmacārin or grhaṣṭha is permitted to attend to the act of worship. Worship of God is taken to be of two kinds, one of which relates to God as formless (nirākāra) and the other to God as having a form. Worship is offered to God on the ground as in homa, when no form is visualized, but His presence is also invoked on the kūṣa seat. Formlessness also characterises His worship in water (as in a jar), in the heart and in the sun’s disc. The five fires are to be used for doing homa when the five beras are to be worshipped and three fires (trītāṃgus) for

1304 Nirūjana with ghataśīpa is referred to in Aniruddhasa XVII. 73-76

Cf

पादान्त आम्येत्पार्ज शानके । त्रि: प्रदक्षिणम् ।

KA XIV 155a

And

दीपकम्य तु पाणिस्यामुखतं परिचारिण ।
देवस्य दक्षिण पाद्मार्भवेत्तरपतिज्ञम् ॥
आम्येत्लबंतोज्ञानि ।

Pārśa XV 1015-16a, IS IV 214

It is also of three kinds Vide IS IV 200-201

1305 Pārśa xxxiv 56b, for details about ghanta, see JS xiii 197-221a.

1308 SA xl 7, the brahmacārin is prohibited from doing worship Vide PR p 150

1307. KA IX. 2b, 3a

1308 SA xxiv 4, only three are mentioned apart from the dhruva form, but VK p 218 mentions five.
the dhruva, bali and utsava hpras. After performing sandhyā, brahmayañja and homa in the fire, he is to commence the worship of God. He must clear off from the person of God the garlands etc., offered the day before and then start his work. Four stages of worship are alone stated explicitly, namely, snānāsana, alaṅkārāsana, mantrāsana and bhojyāsana. Worship is to be offered in the morning, noon and night. No bath is to be offered in the night. The offerings that are made to God are classified as of four kinds, spṛṣya, dṛṣya, śṛavya and bhojya.

The number of personal services is given as 64, 55, 48, 42, 36, 34, 29 and 27, which are said to be of nine kinds. In another context, it is said to be nine. The use of a curtain is recommended while offering the daily worship so as to keep off those who revile the Vedas, heretics and degraded persons.

After all the stages are completed or the second mantrāsana is over, the aṣaṅka must prostrate himself before God. This

1309 KA ix 8, 9
1310 Ibid. ix 47-49.
1311 JK lxix, lxx
1312 Ibid. lxx.

1313 Upacāras are of four kinds, namely, spṛṣya, dṛṣya, śṛavya and bhojya. Vide KA x, 35-40. See KA x for the nature of the upacāras. The number of upacāras are given differently in the different texts. VK (pp 290-1) states them to be 1, 2, 5, 8, 11, 13, 28, 29 and 32. They are 120, 64, 32 and 16 according to PaS IV, 6, 32, 16 and 11 according to ViS xx, 209-226; and 64, 55, 48, 42, 36, 34, 32, 29 and 27 in KA x, 2-4

1314 One of them is anumāna. Vide JK p 110 where it is permitted in the form अर्चिनमेवत्वृष्णास; also see SA, xiv 1-18a.

1315 SA xl 66-67
prostration is of different kinds. The aṣṭāṅga variety is described in Pāñcarātra.\textsuperscript{1316} Mātisīka, Saṃputa, Prahuṅga, Paṅcāṅga and Daṇḍāṅga are the kinds of prostration according to the Vaikhānasav system.\textsuperscript{1317}

Sudarsana has a separate installation with specific mantras. 'Cakra' is the name given to this deity in the Vaikhānasav system.\textsuperscript{1318} The Pāñcarātra system attaches much importance to this deity who has a specific yantra for the preparation of which the Ahirbudhnyasāṁhitā prescribes the rules. The yantra

\textsuperscript{1316.} Prostration is said to be of the best kind when it is done with eight limbs.

\textit{Vide}
\begin{quote}
कलाण्डोदरजान्विकशिप्राणानूधिनां करी ।
मूलो सम्बाय मनसा चासुदेवमनुस्वर र ॥
\end{quote}
\textit{cited in PR p 132 from the Saṁkarsana-Sāṁhitā.}

Another description is
\begin{quote}
उसा दिरसा वाचमनसा च कपोलतः ।
पञ्चयं करास्य जनेभ्यं प्रणामोद्याश्च उदये ॥
\end{quote}
\textit{cited in PR. p. 132.}

\textsuperscript{1317.} \textit{Vide}
\begin{quote}
मस्तिष्कमन्त्रित विक्रेयो हद्येःशक्तिस्थपतः ।
संत्यसेतप्रणामसमु मस्तु: समुवाह्यत: ॥
सात्सिन्त्रकायस्य प्रशाः इति गीयते ।
पाणिव व्यवस्य सत्यवद्धनिवेश वा ॥
पद्माकुमार्यं जानुभ्यं कलाण्डेनावविनि स्वर्येऽ\\
पञ्चाश्च इति चित्स्व: पञ्चाः: कराद्वः: ॥
सात्सिन्त्र विषयं पञ्चाः सम्बायः संयत्ववाहपरशणः ॥
भूयाः च दप्तवचैते प्रणामो दुप्न्त उधयेः ॥
\end{quote}
\textit{V. K. P., 266.}

\textsuperscript{1318.} \textit{KA. xi, 169b-177.}
\textit{ASV—48}
may be written on birch bark also 1319 Like Viṣṇu, Sudarṣana too has his own retinue. 1320

‘Sāṭhāri’ is the name given to the sandals of God fixed to a pedestal which is placed on the heads of the devotees when they visit the shrine and offer their prayers to God. It is quite possible that this was instituted in the temples of Viṣṇu after the Tamil prabandhas were given importance. Sāṭhakopa, also known as Nammāzhvār, is the super-prapanna for all Vaiṣṇavas, and it is felt that a Vaiṣṇava must consider himself to be extremely blessed to have the sāṭhāri placed on his head by the arcaaka inasmuch as Sāṭhakopa himself is known as Sāṭhārī! Some of the Āgamas refer to the installation of Sāṭhāri, calling it by the name of ‘pādukāpratisthā’. 1321

In some Āgama texts, the Āzhvārās and ācāryas are allowed installation under the name, ‘Bhaktabimba’. 1322 Specific rules are prescribed to give them the forms appropriate to their birth, and install them in particular places like the pākāra, the outer quadrangle or separate shrines.

After the daily worship is over, evidently in the morning, the arcaaka is to perform japa of the important mantras, using

1319 AhS. ch 36, 37, 40, 44-46 48 & 49 Note the explanation of the name ‘Sudarṣana’

1320. AhS xxxvi 49-51

1321. KA. xxxiv. 23-40a, ŚaṇḍilyaS. xviii. It is also called pāduka, SprS. xxxv. 63a.

1322. Ibid. xxxiv 40b-83, AniruddhaS. 34, ViṣṇurahasyaS, xxv. HiranyagarbhaS. (43 slokas, chapter not numbered).
beads for counting the number of times of repeating them. Useful information is given on the question of selecting the beads.

The flowers, fruits and food offered to God are stated to become unsuited for partaking by devotees. *Nirmālya* is the name given to them. The *Agamas* declare that these become defective by offering them to Viśvaksena. This defect is removed by distributing it before offering them to Viśvaksena.

Regarding the food preparations, there are nine kinds broadly classified as *uttama*, *madhyama* and *adhama*, each one having three subdivisions of the same kind. The economic status of those who administer the temple, the nature of the temple as *svayamprāymeṇa* and the like and the occasion, all determine the nature of the food to be prepared and offered to God. Of these nine kinds, some have necessarily to be offered.

1323. *SKS* Brahma ix. 101-3, *JS* xiv 3-5 For *akṣasaṅktra*, the materials to prepare it and the way of using it, see *JS* xiv 5-18, PR, ch. 129-130

1324. *LT* xxxix 133-147

1325. *SKS* Śiva v 48b-49a

1326. Viśvaksena is therefore called *śaśāna* What is offered to him is thrown into water. Vide *LT* xl, 84, it may be given to the cow, *SA* xiii 106, *VK* p 280

Vide

यतो भगवद्धर्द्यं त्यत्र लक्स्मीनाधिकारिकम्।
पञ्चाद्भोग्यतं याति विष्णुस्तेनपरिश्राद।
भत पव निवेद्यं तत्ततोपविग्रेय सार्वते॥
सेवयते तेन तस्माप्पायुक्तविषय कारणम्॥

*Agama-prāmaṇya*, pp. 76-77.
and they have no substitutes of a lower kind. Another classification gives six kinds as pure cooked rice, other dishes, admixture of these, separate keeping of these, roots and fruits.

In order to obtain specific objectives, Sudarśana is to be propitiated. The procedure is given differently for kings who seek to gain victory over the regions in particular directions.

Special worship is required to be undertaken on occasions when the Agamas enjoin. Dvādaśī, Amāvāsyā, Pūrṇimā, Śravaṇa, Avatāradana (the day when the deity made His manifestation), the day on which the lunar asterism of the yajamāna falls, the Caiṭra and Tulā Visu, Uttarāyaṇa and Daśāṅgāyana, and the Sankṛatita (the days when the sun enters divisions of the Zodiac) are held to be the specific occasions when worship of particular kinds is to be offered to God. If the asterisms and tithis occupy ten nāgikās on the next day, that day must be chosen for this worship and not the one when that asterism or tithi is not available at sunrise. This worship must be undertaken on that day when the tithi is only for a very small part in the case of Ekadāśī, Amāvāsyā and Dvādaśī. The Vaikhānasa texts speak of Śravaṇa, two Dvādaśīs, Pūrṇimā and Amāvāsyā as Viṣṇu dinas when special kinds of worship are required to be offered. However, the practice obtaining in

1327 Offerings (havis) are of nine kinds. Vide - VK ch. 43, SA ch. 45, VIś ch. 113-150, KapāḷīkālaS ch. 18, NāradīyaS ch. 11, Visnuttattva ch. vi and Visnutingra ch. 11x

1328 SKS Śiropa 52-53, PurS ch. 18

1329 Ahs ch. 39

1330 Vide

परेयुहेतुः कठामात्र तदेव श्रास्मृ॥

IS xii 7a.

1331 Vide

श्रावणं श्राद्विशी कुणे च श्राद्विशी तथा इ॥

प्राणमार्गशायामार्गाया पञ्चतान्त्रिक दिनाचि च।

विष्णुप्रशादःतान्त्रिक प्रोक्ताश्येष्य पुरातने॥

SA, xlvi, 1b-2.
most Viṣṇu temples is generally to treat the monthly Saṅkrānti, two Ekādaśīs, Amāvāṣya, Pūrṇimā, Śravana and the asterism under which God manifested Himself in the particular shrine as special for worship which includes bath (snāpana) and procession in the streets for the utsava idol. The utsava idol of Laksṇmi is taken in procession within the temple every Friday. Śrījayanti, Śrīrāmanavami, Kṛttikādīpa, Dīpavali, and some festivals peculiar to certain places like Gaṅgāvataraṇa or 'Pādīmattāmpuḷkkukku' (‘the flood on the 18th day’) which represents the celebration of the floods in Kāveri in July-August, are given special significance. Kaiśikadvādśi requires to be celebrated by having music sung in the Kaiśika tune. On this day (which falls in November-December) the Kaiśika purāṇa is read in temples.

Any festival that is conducted annually or periodically in temples, is called ‘utsava’. There are at least three ways in which the significance of this word is brought out. The utsava is so called because it gives rise to delight and God is much delighted by it.

Vide:

उत्सवे हृषिमिति च तत्त्वादेष महोष्टकः।
महाप्रीतिपैति उत्सवेन अविवष्ट्यति॥

ŚrīprS. XXX, 3.

1332 The number of days becomes five, if pūrṇimā and one ekādaśī are left out. Or Śravana is to be left out. Otherwise, the number becomes seven. If Pūrṇimā is left out, the number becomes six. Vide - SprS. XLVII 60-61. Yet the name Paṇcaparva is used though without sufficient justification. Or taking Amāvāṣya and Pūrṇimā as one and the two Ekādaśīs as one, the name can be justified.

1333 SprS. XLII.

1334 AniruddhaS. XXIII. 88.
The second explanation shows that utsava is called by that name because it is prominent, when compared to other occasions.

Vide:
\[
\text{उत्साहोत् यतस्तसातुर्यविप्रतः कौशिके } \]
\[SA. \text{ LIV. 3a.}\]

The third explanation takes the word ‘sava’ in the sense of misery. The festival is called utsava, since misery is removed through it.

Vide:
\[
\text{सत्र हुयुभ्यते दुःखं विद्विषी: समुद्राशतम् } \]
\[\text{उपसत्: न सतो वस्मात् तस्मात्स्तथा उच्चर: } \]
\[\text{Pārś XVI. 2b, 3a. (Cf. IS X. 3).}\]

Whatever be the explanation, that utsava provides the people of the locality with an occasion for spending their time with delight, forgetting their wonted discomforts and sufferings, is very evident wherever the annual festivals of God are conducted.

The Vaiśhānava Āgama classifies the utsava into three kinds—Kālotsava, Sraddhotsava and Naimittikotsava. The first-mentioned festival is conducted on specified occasions. The second is undertaken by an individual who is inspired by faith and arranges for conducting it. The last one requires an occasion like famine or drought or a condition requiring the propitiation of God.

The most important festival is to be conducted at least once in a year. In some temples, it is conducted more than

\[1335. \text{This sense does not seem to be correct. There is another definition which is acceptable. Vide} \]
\[\text{सत्रो यथ: समाधातस्तैःक्वमहश्रीयत: } \]
\[\text{SA LIV 2b} \]

\[1336. \text{Vide SA. LIV 3b, Ibid 4b-7 for details, as also VK p 338 and KA. XIV 9-11. They are also called as, Nitya, Naimithka and Kāmya Vide: IS, X. 4-10; Pārś, XVI. 23.}\]
There is no unanimity about the number of days during which the festival should be gone through. The number is stated to be 15, 13, 11, 9, 7, 5, 3, 2 and one in the descending order, the first one being treated as the best. According to some, the number in this order is 9, 7 and 1. Still others give 21, 14 or 9 and 7 in the same order. The festival is called mahotsava, a huge festival, and not Brahmotsava, as it is now called. The fixing of the period or date for undertaking this is based on several factors. The entire festival is treated as a sacrifice at the conclusion of which the participants bathe in a tank or river or sea. This bath is called avabṛtha, which also is to mark the conclusion of the festival. The festival is to commence on a day so as to have avabṛtha on the days of viṣṇu, ayana, birthday of the king, birthday of the acārya who conducts the installation, occurrence of an eclipse, monthly asterism (which may mean the day having the asterism when God made His manifestation) or the five days belonging to Viṣṇu. The festivals conducted at present are arranged to have avabṛtha on one of the days mentioned here. In most of the prominent temples, the conclusion on the ninth day is the day with Śravaṇa. The festival is conducted normally for nine days and duration of more than this number is rare.

It is celebrated twice in a year in some temples as at Tiruvallūr and four times in Śrīraṅgam.

1337 SA LVI 64-68
1338 Ibid LVI 57-69, IS X 14
1340 KA XIV Cf. VK p 339 where the number of days is mentioned as nine, seven and five. JK (p. 147) gives the number as 30, 25, 21, 15, 12, 9, 7, 5, 3 and one. Cf SA LVI 63-69
1341. KA XIV. 1b-2.

1342. Avabṛtha is had on the day with the Śravaṇa constellation in temples like Tirumalai and Kāñci. VS. XX. 5b.

1343. It is held for 18 days in the temple at Mannārgudi.
is also held that each day of the festival has a presiding deity.1344

Elaborate preparations are to be made for conducting the festival. Collection of the sacred mud (mṛtaṅgraha), and sowing the seeds of various grains (aṅkurārpaṇa) form the preliminary rites for the conduct of any festival Dhvaja-rohaṇa and dhvaja-vara-rohaṇa are the two chief items in the festival, the former marking the commencement and the latter the conclusion of the festival. The rite connected with the former is given in a very detailed way, sometimes taking up one chapter of the text.1345 In order to announce the commencement of the festival each day, a Pārasāvā 1346 shall blow the conch, sound next the big drum and sound thrice the kettle-drum with the left hand and thrice with the right hand.1347

The festival is conducted daily on all days both in the morning and evening. The deity is taken through the streets of the locality both in the morning and evening. On both the occasions, homa is performed by the areaka who undertakes the responsibility of attending to the festival. Offerings are then made to the guardians of the quarters and also on the balipitha, the pedestal intended for this and permanently built by the side of the dhvajastambha. The idol of Sudarśana is then taken around the locality through the streets. This is intended to make the streets safe for the procession which is to follow.

1344 The names, Brahma, Ārāga, Raudra, Vāsava, Saumya, Vaśpava, Sarvadaivatya, Yāmya and Varuṇa are given to the festivals conducted on nine days. V&K. LVI KA. XIV 54-66 Names are here given according to tithi also.

1345. Vide Pā. IV 10, IS X 239-258; PārS ch. 16, AniruddhaS, ch. 20; Kapīṣṭha, ch. 22, NṛadiyaS, XVIII; ViS. ch. 26, SA. ch. LVI.

1346. For a definition, see the Nāmaḥagānupāsana, III. 3, 210b.

1347. IS. XI. 33-39.
Before the actual festival commences Viṣvākṣena is worshipped, as he is the leader of the army of God. He is considered to be in charge of conducting the festival without inconvenience to anyone and providing security for the festival.\textsuperscript{1348}

The \textit{utsava} idol is taken in procession with those of Śrī and Puṣṭi on most of these days and without them on a few days. With the exception of the evening on the day when the deity is taken around the streets in the morning in the chariot, there is procession on all days both in the morning and the evening. There are specific vehicles (vāhana) in which the idol is carried through the streets. There is no direct statement in the text prescribing the use of particular vehicles on particular days in either of the sessions, of course, with some exceptions.

The \textit{Pauskara}, \textit{Jaya} and \textit{Sāttvata Samhitās} do not treat the \textit{Mahotsava}. But, curiously enough, the \textit{Jaya} contains additional \textit{slokas} in chapter I according to a manuscript which contains detailed information regarding the temple of God at Kañci and the festival conducted there annually in the \textit{Vaiśākha} month. It is correct as to the details now obtaining in the temple. However, these \textit{slokas} could be taken to have been deliberately interpolated with a view to present the greatness of this temple. Besides being considered as one of the three gems (\textit{ratna}), the \textit{Jaya} is very ancient and as such, should conform to the contents of the other two \textit{samhitās} which do not refer to the celebration of the \textit{Mahotsava} in the temples at Śrīrangam and Melkote, where these \textit{samhitās} are followed. Besides, the ancient \textit{Āgama} texts do not appear to have concerned themselves with such festivals in temples.

\textsuperscript{1348} Vide

\begin{verse}
कालवैश्वानराष्ट्रा या सूर्यस्तुपयोगमनो विभोः।
ल एष द्विज देवः स्वद्भिष्कृतेः प्रकीर्तितः।
\end{verse}

\textit{PauS XX. 54.}

\textit{ASV -49}
The *Pārāmeśvara*, 1349 *Pādma* 1350 and *Īśvara* 1351 *Samhitās* and Bhṛgu’s *Kriyādhikāra* 1352 mention the vehicles for some of the sessions, while the *Śrīprāśna* and other *Samhitās* 1353 give the entire list. All the texts are agreed upon having the elephant and horse vehicles on the sixth and eighth day of the festival in the night. The car festival is held on the ninth day when *cūrṇābhīṣaka*, *mr̥gyā* and *avabṛtha* are also held in most of the temples, while it is held on the seventh day in some temples 1354. *Cūrṇābhīṣaka* is had on the sixth day there, and *mr̥gyā* and *avabṛtha* on the ninth day. The *Īśvara-samhitā* mentions the vehicles without specific reference to their being used in the morning or the evening. It is worth while noting two striking features. One is that *Guruḍotsava* is held in the night in many temples and in the morning in a few. It is held on the fifth day of the festival in the night or on the fourth day in the night in some temples like Śrīrangam. In temples as in Kāñci and Tiruvallikkeni, it is celebrated on the third day in the morning. Secondly, the car festival is fixed for the seventh day at Kāñci, Melkote, Tiruvallikkeni and other places. At Kāñci the huge car used to get back to its destination after passing through the streets almost invariably after a delay of a few days; and in that case, the *avabṛtha* on the ninth day used to get postponed. In general, it must be remarked that, except for the festivals on certain days, the pattern available in the prominent temples has influenced the system in others. The

1349 *Pāś* XVII.

1350 *Paś* IV 17

1351 *IS* VII 280-416

1352 *KA* XIV.

1353 *SprS* XXXV 17-19, Aniruddha's account is vague. *Puruṣottama* (XXIV 75.8) mentions *hamsa*, *simha*, *Garuḍa* and *Śesā* as the vehicles to be used on the first four days respectively. *IS* XI 260b-314 *SprS. XXXV*, 18-19.

Agamas offer only a broad outline of the conduct of the festival, leaving the inner details to be settled by the ācārya (who must be well versed in the caryā aspect of the Āgama of the temple), according to the exigencies of the locality.

Interesting details are given for the conduct of the avabrtha. A special time and a general one are given for this, according as the temple is svayam vyakta (where God manifested Himself of His own accord, as at Srirangam), divya (created by a god as at Kañci or Āzhvār Tirunāgari) saiddha (where Siddhas installed the idol) or ārṣa (installed by sages). The tīrthabera is to be offered special worship and then taken to a holy tank or river where the ācārya must stand in water reaching up to his navel, after sprinkling holy powder on the heads of devotees. He must plunge into the water along with the tīrthabera. All the devotees assembled there will have a dip in that water at that time. As an alternative, the snapana or bali bera could be taken instead of tīrthabera. The Vaiśhānava Āgama enjoins Ś. aśana to be taken to the place for avabrtha, which is therefore called cakratīrtha. The plunge is to be taken thrice. Even persons related to those who take a plunge get rid of their sins and become prosperous.

On the day next to the avabrtha day, puspa vāga is performed in elaborate detail with profuse use of flowers. This is now

1355 It may be midday or forenoon or the fore part of the night in shrines of the Svamyāvyaḥ kind. Vide IS XI 314-351

1356 The idol or discus could be used for Avabrtha, JK LXI. Both are mentioned in KA XIV 186. The Pañcaratra texts also prescribe the discus as an alternative to the tīrthabera (Kriyakairavacandrika, p 226)

1357 SprS XXXVI 132

1358 Ibid 133

1359 PurusottamaS ch 25, Visnusūtra, ch 55, ViS. XXVII 131-133, KapitiyaS ch 24, SKS Rśi, V. It is of three kinds. Vide KA XIV, 203-233, VK pp. 359-361
called *dvādaśārādhana* 1360 Care is to be bestowed on choosing the right kind of flowers and in conducting the festival at the specified time. 1361

After *dhvajavara-hāna*, the *utsava bera* is to be taken to the *sanctum sanctorum* and placed near the *dhruvabera*.

When the vehicle with the *utsava-bera*, well decorated with ornaments and flowers, is being carried through the streets, no one must stand on or sit in or occupy any portion of the vehicle. An exception is made in the case of the elephant vehicle on which the *ācārya* is to sit behind the *utsava* idol with the goad in his hand. The *arcaka* may also sit in the front part of the vehicle. 1362

As against this general rule, the *ācārya*, according to another text, can sit in the front in all other vehicles as well. 1363

Those who bear the vehicle through the streets must wear a coat and a turban and be adorned with flowers and ornaments. The *ācārya* and *arcaka* also must wear a turban. This practice has disappeared except in Srīraṅgam in the case of the bearers of the vehicle and perhaps in Tirupati and Tirumalai where only one *arcaka* wears the turban. However, the *ācārya* who occupies the elephant vehicle wears invariably a turban.

A significant feature of the procession when the *utsava* idol is taken through the streets of the locality in the vehicle or without it, is the recitation of the Āzhvärs' compositions in its

1360 The *Dvādaśākṣaramantra* is to be used, *pūjā* being repeated for each of the twelve syllables. Since flowers are used, this is called *Puspayaṅga* Vide V, K p 361. For details, see *Kṛṣṇakairavacandrīka* p. 227.

1361 *SKS* Śiva ch 6

1362 *KA* XIV, 137-138.

forefront, and the recitation of the Vedas behind the deity. The Agama makes a general statement about the use of the compositions in the bhāṣā, meaning a language other than Sanskrit. Some texts, however, mention that the best Veda composed in Tamil shall be sung in front.

Vide:

गायक्षिरसे देवस्य द्रामिदी ० भूतिमुखमाम् ।
IS. XI. 236.

ऋहयस्मस्तावेवेदस्तु पठित्रि: पुष्पतंस्थिते: ।
Ibid. XI. 231.

देवस्य पुष्पभागे तु वैष्णवा वेदपादका: ।
ऋहवदिरियवेदवेदस्तोषेयुजनार्दनम् ॥
Śrī pŚ. XXXIII 46

Cf. KA CLX 160

This practice must have been introduced after Nathamunil and should have formed part of the conduct of the festival during the time of Rāmānuja. That this practice was disputed in the 14th century is evident from Vedāntadesiṣka’s successful effort in silencing the opponents and establishing it on firm grounds 1364

The Agamas do not make clear as to why the composition of the Āzhwārs are to be sung in the forefront. An answer to this question is suggested in the following sloka of Vedāntadesiṣka:

कर्मव्रतात्मके शाखे कौतस्कुतनिरिष्टकान् ।
बन्दे हिस्तिगिरिशस्य बीयीदोधककिङ्करान् ॥

Rahasyatraya-sāra, I. 2.

1364, Vaibhavaprakāśika, 79, 80.
"I bow to those whose service consists in cleaning the streets of the Lord of Hastigiri, who keep off those that raise the why and wherefore in the system which is concerned with karma and Brahman."

The systems of karma and Brahman refer to the Mimamsa and Vedanta systems. There are persons who do not have belief in either or both of these and who want to raise queries as to the basis of every theory and practice sanctioned in these. In Kanci, there were people who served God by cleaning the streets through which the utsava idol was taken. They were not sweepers whose honourable profession would, however, be pleasing to them, but eminent in silencing the objections raised by the captious critics. They must be not only aware of the basis of the theories and practices enjoined in the two systems, but also practice what they firmly believe in. The service of cleaning the streets by these eminent scholars must have formed part of the conduct of the disciplined wise men (jistacarya). Cleaning of the streets in Kanci by these must have been undertaken before the procession starts from the temple, that is, these persons must be moving well in advance of the procession. The author does not write 'the streets in Kanci', but 'the streets of the Lord of Hastigiri', which means that they belong to Him in the sense that the utsava idol should be taken in procession through them. Some scholars take the word, 'vithisodhakakankarakar', used in the plural, to denote Atreyya Ramana, the precursor of Vedantadesika. Others take it to mean some other acarya who attended to this work and who taught the Tiruvaymool to Vedantadesika. The cleaning of the streets is said to have meant the removal of the arguments of the opponents.

1385 The Sarasvadini on RTS mentions Appillar, that is, Atreyya Ramana, the maternal uncle of Vedantadesika as meant here by the word 'vithisodhakakakar'. It notes that some other acarya of the author could also have been meant, p. 41.
This may be conceded. But it is also possible to offer another interpretation. Silencing the arguments of the opponents is already stated in the second quarter of this sloka, and so this could not have been meant by the act of cleaning the streets. Again, it is not clear as to why the respectable person who cleaned the streets should have taught the Tiruvāymozhi in particular to Vedāntadeśika. Cleaning the streets could symbolically represent the purification of the streets and making them fit for God’s procession through them. This purification is service (kainkarya) which may be mental, verbal or physical. All the three kinds are applicable here, but it may preferably denote the verbal one suggested by the word (kautaskutanivartakān). This should then mean that these pious people recite some holy passages which cannot be the Vedas, as the reciters of them have to follow God in the procession. What they recite could not be simple stotras, but poems literary in formation and philosophical in import which could bear parity with the Vedas. Since the days of Nāthamuni and Yāmuna, the ubhayavedāntā concept has been in vogue. While one Vedānta is based on the Upaniṣads, the other is based on the Nālāyiradivayaprabandha. If the Vedas are to be recited behind the deity, the compositions of the Āzhvārs must be recited in front. Like the Vedic mantras which have the power to cleanse anything of its impurity and make it flawless, the songs of Āzhvārs too should be deemed to have a similar power to make the streets free of all worldly impurities and make them fit for the Lord to be carried through. Hence it would be appropriate to take the word ‘vithisodhakakimkarān’ in the sense of those who recite the compositions of the Āzhvārs in front of the Lord. Rightly enough, those who recite these compositions head the procession. The pipers and others who contribute to the music follow them. Such highly learned persons could not be mere sweepers. Mere cleaning the streets is not also meant here.

1368. Tiruvāymozhi, II. 10, 11.
Or, the recitation of the compositions of the Āḻvārs in the front may be explained in a different manner. These compositions composed in Tamil do not get included in the Āgamic rituals followed in the temple. If there is a slip in the conduct of the ritualistic performance, samproksana is required to be done in the temple. If the Āḻvārs' compositions are not recited, there is no expiatory rite ordained to be done for this. The priests in the temple are not worried about it.

Yet, these compositions have been offered a status equal to that of the Vedas in the conduct of daily worship and public festivals. The ritual in the temple is not taken to get completed, if these compositions are not sung at the intervals that are assigned by the early Ācāryas.

If the Divyarāmabhanda should have a place in temple worship, it is necessary to attend to it without disturbing the procedural details that have been in practice and followed in accordance with the prescriptions laid down in the Āgamas. It is worth noting here that the recitation of the Vedas is always done behind the procession, that is, after the Deity. This is the case even in the temples of Śiva. When the heads of religious institutions are taken in procession around the streets in villages and towns, the Vedas are recited behind them. So also when mahāprasādas are taken round the streets and also when the bridegroom starts for the bride's house for marriage. A time-honoured practice like this cannot be disturbed on any account. So the Vaisnava Ācāryas chose to provide the reciters of the Prabhanda with a separate place of honour in temple processions. To place them just behind the deity would amount to disturbing the hoary custom. To place them behind the Veda reciters would mean that they are no better than bhajana-gosṭhis. The Prabhadas have been considered as Drava Veda, and so they were placed in front of the procession. Thus the Deity is taken in the procession which is led by the recitation of one Veda and followed by that of another.
The three Vedas, the Ekāyana recension of the Veda, the Sātvata and other samhitās are to be recited to the right of the Lord and the Iṣṭāsas and Purāṇas to His left during processions. Others, who are grammarians and logicians, may also join the procession.\footnote{1367}

There should be provision for good music at that time. The flute, vīnā and other instruments will be played upon. There will also be dancers.\footnote{1368} All these are to provide attraction. The atmosphere must not be puritanic, severe and solemn. Even those who do not have much faith in God should be attracted to witness the procession. There may be people whose interest may lie only in the appreciation of music and dance. Some may like only to see the paraphernalia and the show. By witnessing these, they will have an occasion to have a look at God. This is enough for the spirit of the Āgamas to provide for the conduct of the festivals.

Vide:

\begin{center}
लन्दश्रीनाद्वक्स्मान �พुंसां सम्मूढःचेतसाम् ।
क्रिष्टां हेतुदुष्यानां नास्तिकानां सदैव हि ॥

कुब्वालना कुवुदिश्च कुतकीनिचयथ यः ।
कुभावध्य कुहेतुश्च नास्तिकल्य लयं प्रजेत् ॥
\end{center}

\textit{Pauś. I 31-32.}

After the return of the procession to the temple in each session, the four Vedas must be recited, to be followed by the recitation of the Tamil compositions of Āzhvārs. Then the stotras in Sanskrit and Tamil are to be sung in praise of the Lord. The practice that is now in vogue is to conclude the recitation of the Āzhvārs’ compositions at first and then that of the Vedas.

\footnote{1367. IS. XI, 234.}
\footnote{1368. \textit{Ibid. XIII}, 92, 93-127.}
\footnote{ASV—50}
Among other festivals which last over many days, mention must be made of the Navarātri and Adhyayana festivals. The former is to be concluded on the navami in the Āśvayujja month. It begins on the Amāvāsyā day. As the name denotes, it is primarily intended for Śrī. The Lord is to be taken on the horse vehicle on the ninth day to the vahni tree (also known as śami). Now this is held on the dasamī called Vijayadasami.

The Adhyayana festival is also called the Mārgaśirṣa festival. This is done for ten days before and after Sukla Ekādaśi. Visvaksena and the idols of the devotees of the Lord are brought to the presence of God. They are all worshipped by the recitation of the Vedas, Tamil Prabandhas, stotras in Sanskrit, Prākṛta and Tamil. The Tamil prabandhas are called here as the compositions (gāthā) of devotees. There is explicit reference to the Nālāyiradī̄nāvaprābandha in:

चतुर्दशिकारापाव धीर्मिधि स्तुतिपुलपाम्।
गापेश्च्छवै स्तोत्रबाचार्ये दिने दिने॥

IS XIII. 246

The idols of the Āzhvar and ācāryas (who are referred to by the general name, ‘bhakta’) are to be honoured on the occasion.

Vide:

तत्काले अक्षुबिष्ठानं सम्मानं च समाचरेत्॥

IS. XIII 245

Some Āgama texts enjoin the celebration of festivals in every month. No nasmitika or kāmya festival is to be celebrated for four months during the Lord’s yoganidrā which concludes with the celebration of Utthana ekādaśī.

1369. Narāyaṇas. XLIV.
1370. IS. XIII 91-146. SprS XLIV,
1371. Visnusiddhānta. XXXIII Vāṣṭūhas. XXII.
1372 KA XVIII Agrāyana IS XII 143 VK XLVI. SA. XLVII. The Pañcarātra texts do not mention any festival by the name of the month except Mārgaṇṛsa-maholsava. Certain festivals like Vasanta-utsava are however mentioned.
The _Vasanta-utsava_ is held generally for seven days, but for three days in some temples. During the day, the deity is served with proper attendance suited to the climatic conditions of the season, and there is procession in the evening within or without the temple. As in the annual festival, there are _aṅkurārpaṇa_, _homa_ and other items. There is no _dhvajasārpaṇa_. On the seventh day in the evening the _utsava_ idol is carried through the streets on the horse vehicle and the festival is concluded by _anabṛtha_ in a tank or river early in the night. The car festival or the Garuda vehicle is enjoined in some texts, but this does not appear to be practised in any temple.\(^{1373}\)

The birth-days of Śrī Rāma, Narasimha and Śrī Kṛṣṇa are celebrated when the idols of these deities are given bath and special worship is offered. Invariably, there is procession for the _utsava_ idols of these deities. In particular, on the day following Śrījayanti, there is a festival called _Śikṣyotsava_ known as _Uṇyāḍī_ in Tamil.\(^{1374}\) The _Āgamas_ enjoin the celebrations of the birthdays of other vihavas as well, but the present-day practice does not appear to attach much significance to them.\(^{1375}\)

\(^{1373}\) _PradyumnaS_, XLIV, _Visnuttattva_ XXVII; _SprS_, XXXVIII. 24. The car festival is conducted in the temple at Tirumalai.

\(^{1374}\) Śrījayant indicated in IS XIII, _ViS_ ch XXX, _PauS_ ch XLII; _Śeṣasamhitā_, ch 10 Śrīramanvami in _Visnusiddhānta_, ch 9, _ViS_ ch. 29, _Śeṣasamhitā_, ch 10.

\(^{1375}\) Some of them have their birth days alone celebrated. For instance Matsya in _Visnusāstra_, ch 14, _ViS_ ch 11; _VK_ ch 55; _SA_. ch 58, _KA_ ch 11. Kūrma in _Śeṣasamhitā_, ch 6, _Visnusāstra_, ch. 14, _ViS_, ch 11, _VK_ ch. 57, _KA_ ch 11. It is of two kinds, _JK_ ch 79. _Varaha_ in _Śeṣasamhitā_, ch. 8, _Visnusāstra_, ch 15, _ViS_, ch. 11; _VK_. ch. 59; _SA_. ch. 58, _KA_ ch. 11. Narasimha in _Śeṣasamhitā_ 4; _Viṣṇutsāstra_, ch. 15, _ViS_ ch 11; _VK_ ch. 57, _SA_. ch 59: _KA_ ch 11. Vāmana and Trivikrama in _Śeṣasamhitā_, ch. 8, _ViS_. ch. 11, _VK_. 57; _SA_. ch. 59; _KA_. ch. 11. Jāmadagnya in _VK_ ch 58, _SA_. ch. 60, _KA_. ch 11. Kalkin in _VK_. ch 69; _SA_. ch. 69, _KA_. ch 11. Rāma is represented with bow and arrows (sīyudha) in _KA_, XI. 87b-93a, _SA_, LX, 16-23a, as having no weapons in
The Dipotsava in the Karttika month is enjoined to be celebrated in the texts, and the practice bears testimony to it. However, there is some disparity in the Vaskhanasa and Pañcaratra regarding the proper date for the celebration of this festival, as also those of the birth-days of Sri Rama, Sri Krsna and Narasimha. Rules about the duration of the tithi and constellations concerned account for this difference.\textsuperscript{1376}

On the day following the advent of the uttarāyana (the observance of the winter solstice) on the Makara-saṅkrānti day, there is a hunting festival in which the utsava idol is taken to a distant place. Celebrations like the holy bath and others are gone through after which the Deity is brought back to the temple.\textsuperscript{1377}

The floating festival is conducted in the cold season (Māgha and Phālguna months) for nine, seven, five, three days or one day, and the utsava idol is taken in the float normally in a tank for three or five or seven rounds. This is celebrated with great pomp. The float is to be respected as Ādiseśa and so all and sundry must not touch it or occupy it.\textsuperscript{1378} The acārya, arcakas and the Vaisnavas who render service to the Deity and recite the

KA XI. 93a-95, SA LX 23a-28 Note the following remark in VK. about these descents of the Lord

śrāvyādvaratāraṇāṃ ṛṣipadēdṛ vāv ahūktimayotrā navā bhavetā .
tasmāt praṭitiṣhṭoṁśe naṁ varṇaṁ viśeṣarūpāṁ samacharāteṣu !

Hayagriva, Keśava, Vālkantha and several others are treated in the Hayagrīva-saṁhitā, Viṣ and others. Those of Rāma and Kṛṣṇa are treated in all the texts.

\textsuperscript{1376} IS ch. 13.

\textsuperscript{1377} Ibid XIII. 254.

\textsuperscript{1378} Vide

अन्ये तु न स्पृष्टे यस्तं यस्तु रोपायत: प्रवः !

IS, XII-133a.
Vedas are the only persons permitted to occupy it. In the float a decorated quadrangle is constructed where the utsava idol with Śrīdevi and Bhūdevi is placed. There is to be a different float to be occupied by those who play on musical instruments and the women dancers. 1379 This is not in general practice at the present day.

There are numerous other festivals like Dolotsava, Davanotsava, Kodai-utsava (summer festival) and others which are held each in some temples alone. Citrāpūrnimā, Padinentamperukku, Pallava-utsava, and others are peculiar to certain temples and to some areas only.

An important festival other than these is that of the birth-day of an Āzhvār or Ācārya, conducted for ten days in each case, the concluding session coinciding with the birth-day. It is only in certain temples that all of them have their birth-days celebrated for ten days. Normally, each has it in his place of birth. In other places, the celebration is conducted at least for the birth-day. Among the Āzhvārs, Nammāzhvār and Āndāl have their celebrations for ten days in all temples. Rāmānuja’s birth-day is observed in every temple with great pomp. In many temples, the festival is conducted for all the ten days in honour of the birth-days of Vedantādeśika and Manavālamahāmuni. With the exception of some, the Āzhvārs and ācāryas have worship with the recitation of the Vedas and Tamil compositions, all confined to the respective shrine itself. On the last day, that is, the birthday, their idols are taken in procession through the streets with all the paraphernalia, as in the case of the Deity. In some temples, they are taken along with the Deity. After the procession, they are worshipped along with the Deity whose honours are conferred on them, before they are taken to their own shrines. 1380

1379 Ibid XII 110-136, SprS XXXIX.

1380. Vīṣṇutattvasamhīta, ch. 13, 14, Vīṣṇutantra, ch. 14, KA. xxxiv, 49a-88 However, there is no mention here of the conduct of the festivals in honour of them.]
During the procession through the streets, devotees from each house offer fruits like plantain, mango, coconut and others. The areaka has to offer them to the Lord without uttering any mantra. The devotees are to be shown God’s favour by placing the Sathāri on their heads. People who render service on these occasions, would get the fruit of performing a sacrifice. Special benefits are assured for those who participate in the car festival. The Āgamas have the unique distinction of liberalism by an open declaration that the touch of the untouchable on such occasions would not give rise to any defect or pollution.

Vlde.

तस्माद्स्पष्टस्पष्टं न दोषाय भवेत्।

VK. p. 353.

The energy of all the people should be conserved and converged to bestow pointed attention on the conduct of the festival of God. No other deity of the locality must have a festival during this period.

Snapano, giving an ablution to the Deity, forms an important part of the contents of the Āgamas. It is of various kinds. Generally, it is given to the dhruvabera on a particular day in a week and to the utsavabera on fixed occasions like Ekādasī, Amāvāsyā and Sravaṇa and others. A special ball is required for the purpose. Small pitchers (kalaśa) are to be made out of certain metals and materials and of prescribed dimensions. Certain kinds of precious stones and of grains are to be procured and put there. The number of pitchers varies according to the

1381 K4 xiv 145b-147.
1382 SprS 35-35a
1383 PaS iv 11, 15 x1 308.
1384 SA, lvi, 95b-98a; VK. p. 382.
sometimes one hundred and eight of them are required and rarely one thousand and eight. The particular spots, directions and method according to which they are to be placed, are detailed in many of the texts. For offering the bath, apart from pure water, pāncagavya, curds, milk, honey, and other liquids are required, and they are to be filled in pitchers kept in specified places. Different mantras are given to sanctify the various substances mentioned above. These pitchers are to be honoured with arghya, pāḍya, acamanīya, dhūpa, dipa, naivedya, ārātrika and other upacāras. Then, as per the prescribed method in the texts, the acārya must perform snapana to the deity to the chanting of the mantras enjoined to be used. There are to be short intervals between the use of a certain number of pitchers containing certain ingredients. During those intervals, the Delty must be offered some upacāras including naivedya. The Āgama texts refer to other kinds of snapana. Mahābhīṣeka is the name given to snapana conducted on an elaborate scale. Worldly prosperity and the like are stated to accrue to those who undertake to conduct snapana of these kinds.

When the work of snapana is done to the Delty, the priest who attends to this work must himself take at first the holy water used for the purpose. If this is not done, the work of

1385. Mandala, Nyāsa and Mudrās play a prominent part in Snapane. Vide. LT ch 34, SKS Śiva, ch 8, PauS ch 14, IS ch 15, PārS, ch 21, VS, ch 26, SprS, ch 27, KA ch 13, SA, ch 41-50. It is said to be of nine kinds Ibid ch. 52, VK, ch. 47-9, VisvāmitraS, ch 19, JK ch 55-7.

1386. PāS IV. 9, SA ch. 51, VisvāmitraS ch. 20. The formation of the Kalasas is given in charts, see Introduction to PārS pp. 7-33.

1387. AhS, ch. 34; PāS. IV. 8.


1389. Vide.

तीर्थ प्रथममर्यादा: विषेषतः

SA, lxx, vin. 39a.
snapana is considered as unfinished. He will then distribute that water to those assembled there on the occasion. The holy water will be given thrice to each one. The person who receives it, must take it without allowing even a drop to remain in the palm. Those who take it must not wash their hands also, as it would then mean that the palm has become polluted through its touch with the lips. The holy water can never become unholy. On the other hand, it purifies the lips and through them the entire body and the self there. The palm therefore becomes and remains pure.

The present-day custom of offering the holy water at first in the temple every day when the puja or snapana is done, to certain persons who are Acarya purusas and who have their rights to receive it so, without the priest partaking it, has no sanction in the Agamas.

The Arya-sevās in the temple as those in Tirumalal are to be treated as coming under the kāmya kind.

Several shortcomings are bound to happen while attending to temple worship, preparations for temple-building, idol-making

1390. Vide:

विष्णुस्तीर्थं प्रसादं च पूजान्ते देशिकोत्तमः।
भयोत्त्व यद्वान्येभ्यों द्वादश पूजा हि निष्फलः।

SprS. xxix 103b-104a.

1391. Vide

तीर्थ हि विष्णुस्तीर्थविशिष्टे।

S.A. lxxvii. 43a.

1392. Vide.

चतुर्थ पुरुषार्थानामुदिव्यन्त्म फलम्।
वस्त्वोद्भूतितं काम्यं सम्प्रतिपत्तिणाम्।

TS. x. 8b-9a.
and other items concerned with the temple. Hence the Āgama
texts have enjoined and expounded the rites of expiation in
detail. These acts are all the more necessary, because the
people visit temples and worship God there. Defects of
commission and omission detract from the sanctified presence
of God in the idols there. So much so, people who attend the
temple cannot get the benefit for their worship. Hence the
Āgamas (the Vaikhānasa in particular) contain many chapters
on expiation (prāyaschitta).

A very important kind of expiatory rite is noticed in the
Pārameśvara and Pādma Samhitās. It is called Tulārohana. For
the lapses committed by the ruling king he is to be weighed in a
balance against gold. The pieces of gold should be distributed
among the deserving.

The practice of weighing a person against gold or silver or
any other object may be anterior to the period when these
samhitās came to include it as part of expiatory rites. This
practice has been continuing even to the present day in some
form or other, but not necessarily as part of expiation for the
shortcomings in the conduct of temple worship.

Among these rituals, the Pavitra is the most important and
is held to be of paramount significance in making amends for
the lapses, derelicitions and imperfections in the worship.

1393 The earlier Pāñcarātra texts have one chapter for expiation, but
do not refer to any defect from the Vaikhānasa practices. Vide —JS XXV,
PauS XLIII, SKS RSI-VIII. Later texts prohibit the admixture of the
two Āgama traditions and also that of the Siddhāntas of the Pāñcarātra,
Vide —PāS IV 18 & 19, PāS XIX, XXI & XXII, IS, XIX, KapiṣṭhalaS
XXXI, PurusottamaS XXX, VS XXV, ViS XXXIX, SprS L. The
Vaikhānasa texts also display vehemence in condemning the Pāñcarātra
mode of worship. Besides, they give elaborate procedures Vide —
VK LXI-LXXVII, KA XX-XXVII, SA LXVI-LXXX, JK, LXL-CV, KapiṣṭhalaS,
XXXII.

1394 PāS, XX, Cl, Šūlapadikāram, XXVII 174-176

ASV —51
throughout the year. 1395 ‘Pavitra’ is the name given to strings made up of smooth, fine and white threads, folded three or four times or more, prepared by maidens or women who are aged or widows. They have to be purified with the astramantra. They are to adorn the idol, pitchers, mandalas, the pit where fire is lit (agni kunda) and other places 1396. The Lord is to be given a sacred bath and worshipped with all upacaras. Homa must be then performed. The Vedas must be recited and music played upon instruments. The ācārya will appeal to God to forgive him for all lapses in his service rendered through the year 1397. The Brahmins, recluses, Vāskhānasas and others will attend and be suitably honoured at the end of the session which may last for three or seven days,

1395 JS xx, SS xiv, PauS, xxx 34-36, IS xiv

Vide

संवत्सराकर्जेन्द्रादोषः समयपूवर्कः ।
नामायाति वै क्षिरं पवित्रारोपणाच्छन् ॥
पाति यस्मात्साद्रोषं वि पतनालपरिरक्ष्यति ।

Pās IV 14 259, 260a.

See VP II 6 37-41 for expiation of a general kind. Cf KA xxxi, VK lxxviii. For a critical estimate, see H Daniel Smith "Prayākṣitita in the works of the Pāṭcarātrāgama" Brahmadityā, Vol xxx, Parts 1-4

1396 Vide, Pās IV 14

1397 Vide

पवित्राक्षमादिधि वत्सर प्रति त्वया ॥
तन्मयाक्षनत्यक्षमचितं यद्विज्ञेयंमु
क्षियाहोगादस्यसूरी तनं निषेधतां नय ॥
शान्तो वापि यथोक्तं न तु तन्मया ।
तत्त्वं पूणमिवास्तु खुद्धतो भव सर्वदा ॥

PauS xxx 148b, 150.
the last day being celebrated with pūrnāhuts 1398 The fruits which accrue to the ācārya, arca ka, the Vedic scholars and others who contribute to the successful execution of this in some way or other are stated to be according to their aptitudes and expectations 1399 The occasion for the conduct of this festival is only in the daksināyana 1400

Acts of expiatory are varied according to the nature of the lapse and of the act itself On occasions, when impurity (āśauca) stains the arca ka, God cannot be worshipped by or through him Some arrangements are to be made to conduct the daily worship through others who are also qualified to attend to it After the period of pollution is over, homa must be performed in the fire and worship re-commenced 1401 The possible lapses and defects are classified under several heads, such as not doing the work of worship at the proper time, swerving from the correct path of good conduct, and so on,1402

In general, both the Āgamas lay stress on the power of mantras So they prescribe not merely homa in the sacred fire on occasions,1403 but also japa of certain mantras.1404 This

1398 Vide

महद्वेषपुर्णे तु कृतवा पुण्योक्तानिकम् ॥
कपिद्रश्रोपतित्र्यं स्वयं पुजात्मनाधवा ॥

Ibid ××× 160 Cf PārS xii 437-439

1399 PauS ××× 173-195

1400 JS xx 5b-6 PauS ××× 8 KA mentions Mārgaśīra also as the period for this in ×××1 24-29 Cf VK pp 469-470

1401. PauS ××× 24-27, 211 SKS Rsi viii


1403 VK lx, KA xxix, SA 1×××ii, ViS ×××ix 17b, JS. xv. 161-223, AhS xlvi-xlvii, PāS, iv 12, iS. xxv, SKS Indra iv.

1404. AhS, xx. 56, JS xiv, KA, ×××viii 63b-64a
practice is to be traced to the Smṛti texts which are directly inspired by the Kalpaśūtras.

There is a certain discipline which one should observe while worshipping the Lord in the temple. One must not approach the temple riding a vehicle or wearing sandals or with a distracted mind.

Vide:

न यानपादुकारूढः न सौपानकपादपुत्रः ।
न विक्षिप्तमना भूत्वा संविशेषे ज्ञातद्वृत्तम् ॥

SS, XXI.

Music, dance and discourses of a holy nature must not be stopped while they are in progress in the temple. One must not worship the Lord with his body covered with a cloth.

Vide:

चस्त्रेणाचत्वां देहं तु यो नरः प्रणमेतु मामः ।
शिवरी च जायते मूखेष्वरीणि जन्मानि भामिनि ॥

Varāhapurāṇa, II

No one should spit in the temple. On must not enter the shrine after having eaten food as a nūmaṇītra in a śrāddha. Incoherent talk is to be avoided there.

Vide:

अनिवज्जपलापान्ते कुर्वते मम संनिधिः ।
तेदपि तिच्छिरित्य गत्वा जायते जन्मपञ्चकम् ॥

Ibid.

1405 Varāhapurāṇa, ch 108 lists 32 apacāras but chapter 65 (in the printed text, identified by the editor of the Pāñcarātraraksā (Adyar edn.) as dealing with this subject, does not treat it.
Those who go away from the temple, ignoring the discourse that is held there would become deaf and dumb.

Vide:

कथायां कथ्यमानायां मन्दिरे मे चराने ।
अनादि च वे यान्ति तेषां पापफलं भूनु ।
विधिरास्तु मिहिष्यति मूका वै जन्मपञ्चकम् ॥

Ibid.

One should not stretch his legs and lie in the temple. The Lord should not be worshipped with the flowers intended for some other deity. One must not smell the flowers and food preparations which are intended for God. This practice continues now also in a way, when they are taken by the assistants to the priests (पारिकारका) with the nose and mouth covered with a cloth. During festivals, one must not bathe feeling that he has become impure by the touch of others.

Vide:

उत्त्वे बासुदेवस्य च स्वाति स्पर्शशक्य ।
स्वर्गस्या: पितरस्य पतन्ति नरके श्राणात् ॥

Ibid.

Remaining without bowing to the Lord during festivals and raising one hand while bowing constitute offences. Lying down, taking food, wasteful talk, loud talk, purposeless argument, crying, shedding tears, quarrels, attacks on others and such other activities are forbidden in the temple. Censuring or extolling others, taking what is not offered to God, not offering fruits and other things which are then available, sitting down without the hind part touching the ground, reverential salutation of any person, silence before elders, self-praise and abuse of gods are deemed offences. Those who consider the idol as metal and the preceptor as a human being, go to hell.
Vide:

यो विष्णोः प्रतिमाकारे लोकभावं करोति च ।
यो गुरौऽ मानुषं भावसुभों नरणपातिनौ ॥

One should stand to the right of God and worship 1407

Although worship of God with devotion and uttering the
name of God are recommended as the means for salvation, 1408
yet the arcā form is strongly recommended for worship in the
Agamas. 1409 Even heinous crimes would not affect the person
who commits them, if he were simply to have a look at the arcā
form of God from foot to head

Vide:

आपीण्यामोऽमित्वान्तः पद्यते: पुरुषोऽक्षमः ।
पातकाध्यायं नस्यति किं पुनःस्वप्पतकरमः ॥

Sāndilya Smṛti, II 89

1407 Vide

पुष्य यथाहृ प्रणावोद्वित्तिततः भगवतः पुरुषार्क्षितायोऽवस्थाय
गुरुपरमार्थता भगवतं शरणमुपगमय

PR p 132

1408 Bh xiii 3 51

1409 KA I 13, 14a,

प्रतिमार्थनं समूहं तत्क्रृतं यजमानांमोऽविश्विचिह्नं भवति ।

VK p 5

आकारे तु कुता पूजा स्तुतिवृ ध्यानमेव च ।
विघ्नवा शाङ्काकेतन देव पव कुते भवेतु ॥
भक्त्या परमायंक्ष्टो देखे वेदवेशस्त योगिभः ।
तेषामुग्धार्थायं रूपं मेघे चतुर्मुखम् ।
तस्मात्पैदेव रूपेण देखे वेशं समर्थयेत्

ParS III 8 10a.
CHAPTER X

AGAMAS AND THE WAY OF LIFE

Every society has codes of ethics helpful to its well-being. The standards of good conduct and moral behaviour enjoined by them vary from individual to individual and from one stratum of society to another. All such codes and standards among the Hindus derive from the Veda.

Moral goodness is a question of behaviour 1410 Everlasting happiness is the goal of good conduct. The lawbooks (Smrtis) and the conduct of those steeped in Vedic traditions are also authoritative 1411 Moral behaviour is alone held to contribute to individual progress and social welfare. Mere knowledge (even if it be philosophical or theological) can lead to no certain goal 1412

The ethical codes are supported and stabilised by religious traditions. Hence the religious colouring given by Hindus even to secular activities. The epics and the pucanas have played a significant role in fashioning moral concepts—particularly the Mahabhārata, the Visnudharmottara, the Visnupurāṇa, the Bhagavadgītā and the Bhāgavata. With the exception of the Gītā, these texts reveal acquaintance with the vyūha and sādguna aspects of God, which are vital to the Pāṇcarātra. The influence of the Sātvata-dharma (which is developed in the Mahabhārata) may be traced to the books mentioned above.

1410 Vide

1411 MS II 6

1412 Vide

This stanza is not found in the now available text.
Still, the wide and varied aspects of Vaisnavism are so rich and complex as to deny any significant Agama influence on them.

Dependence on God in leading a virtuous life is stressed in all ancient works. Thus no one has any real freedom. God's (Viṣṇu's) will creates and sustains the world and provides the people with security. Uttering His name even light-heartedly makes for happiness here and hereafter; no need to speak of devotion or dedication of all actions to God bringing this about. God is the friend of all, high or low. His devotees never suffer.

Devotion is of various kinds according to physical and mental capacities. Its quality is determined by the spirit, and not by pomp or show. The greatest of all activities is worship of God, and adoration of His devotees is still more worthy, for God is more pleased when His devotees receive

1413 Mbh Udyoga, lxvi 13-18, Ibid Anuśasana, cxxliv 136, V P I 17, 91, VI 5 80-82
1414. V P I 17 91, Bh P VI 3 24
1415. V P I 19 37
1416 Vide

न में मकः प्रणवितिः

Bh G ix. 31. Cf Mbh Anuśasana, xcvi 46.

1417

अस्तिमध्विध्यां भक्तः देवदेवं तु शाखि तिः
ततरुक्जैनवालसंह तत्तपुज्तास्ववुभोधम्
तत्त्वं ध्रुवणेभक्तः स्वस्ववेदास्मात्वायां
तत्त्वेववरणं नित्यं तद्वर्यं द्रवशजनम्
नित्यं तदेवस्थवित्वं यथा तत्स्वपनविति
भक्तिष्ठितार्थ्ययां यथा तत्स्वपनविति

KA. xxiv. 100-102 It is of nine kinds according to Bh P VII 5 23-24.
worship than when He does 1418 PRA PATI is declared to be the surest means of attaining God 1419

The Kalpa Sūtras and Smritis that deal with the social and religious aspects of life, explain also how health and purity can be ensured. Bodhāyana 1420 and others prescribe general rules for conduct and also give specific directions for the conduct of Vaisnava and the worship of God. The Smritis of Manu, 1421 Śānti, 1422 Vāsishtha, 1423 Viṣṇu 1424 and others are similar.

1418.

मम मद्दृढः केक्षु प्रीतिरुप्य विविधा भवेत्।  
तस्मात् मद्दृढः केक्षु पूजनीया विदेशत:।

Mbh. Aśvamedhika, CXVI, 23.

आराधनानां स्वेभिर विष्णुराराधनं परम्।  
तस्मात्प्रतरतं प्रोक्त तद्दीयराधनं परम्॥

Pādmottara, XXIX 81 Cf V. P. III 7, 20-34.

1419 Bh P XI 12 15.
1420 Baudhāyana Gṛhya Sūtras, II, 13
1421 MS I 10, 11
1422.

माध्यामौध्यायोत्तं पश्यत: पुनर्वोत्तमम्।  
पातकान्यायु नवन्ति किण पुनः अपातकान्।

Lm.gapurāṇa, II. 4, 39-90.

1423

अष्टान्तौ षोडशाव्दायचकारित्वम मृ ।  
प्रत्येकेऽन्तं पञ्चाटस्त्रा वा बूष्णेन स्त्रिय:॥

cited as from Vāsishtha Smṛti in Sr, p 54

1424 Viṣṇu Smṛti, chs 65-67

ASV—52
The Āgamas' impact on Vaisnavism seems to have become significant only from the time of Rāmānuja. The earlier attitudes may perhaps be due to the Brahmasūtra discussion on the validity of the Pāñcarātra and the stand of Śaṅkara and Bhāskara that this Āgama is unacceptable in part Yāmuna's rejoinder eased the position. After Rāmānuja incorporated their doctrines in his Gadyatrāya, they came to occupy a position of unquestioned authority. But the Āgamas have not influenced Vaisnava tradition to such an extent as to make it conform extensively to their ideals and practices.

Rāmānuja also wrote the Nitya on the way of worshipping God every day at home. It is based on the Pāñcarātra. Though the Vaiṣkhānas also has prescribed a daily routine, it is intended only for the followers of the Vaiṣkhānasasūtras. Hence, following the lines laid down by Rāmānuja, his immediate disciples, Śrīvatsāṅkamiśtra and Śrīraṅganārayana, brought forth their own manuals. They were followed by Pārāśarabhata, Naṅjiyar, Nārāyana-muni, Vedānta-deśika, Varavaramuni and others. Works on āhnikā were written by several writers in later periods.

The fivefold division of the daily routine (pañca kāla-prakriyā) forms the basis of these works. Till recently there were many Śrīvaisnāvas who scrupulously carried out this routine. That is not the case now.

The indispensable qualification for being a Vaisnava is wearing the urdhva-pundra. The marks which Hindu men and women wear on their foreheads are known as punḍras. They may be vertical (urdhva), horizontal (tiryak) or circular (vartula).

1425, PR, p 101.
The Vaisnava tradition enjoins the vertical variety, on the authority of the Veda. Vide:

ङ्कुर्तमायुक्तः कृतचक्रार्थी विष्णु परं ध्यायति यो महामायः ।
स्वरूपेण मनोणि लहा ्मधूरस्ति धर्मस्तिं परार्थपरं यम्महितो महामायः ॥


The ārdhva-pundra is claimed to keep away evil spirits. It must be worn to ensure purity, while offering sandhyā prayers, doing homa, worshipping God, studying the Vedas and such other religious activities. Otherwise, they will be futile.

The material used for the pundra is white mud; sandal and some other things, recommended in different contexts, are held to apply only to particular persons. The white mud should be taken from only select spots like Śīraṅgam, Venkatādri, Śrimuṣām, Tirunārāyanapuram, Vṛsabhādri (Tirumālirūnāl), banks of rivers, ant-hills, the areas where tulasi grows and holy places.

The ārdhva-pundra has to start at the tip of the nose and rise upward in parallel columns with some space in between them, where a red or yellow vertical line is drawn with the help...

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1426 Vide PR p 54 citing Pārameśṭhya. Cf PārS. III, 11, 10, 21; IS III, 298-317
1427 SR p 64 citing from Parameśṭhya and SKS Brahma Quotations from the latter are not found in the printed text
1428 Vṛddha-hārīta-smṛti II 64-65, Cf SR p 68
1429 SR pp 68-69
1430 SR p 66 The SKS Brahma passage cited is not found in the printed text.
of a powder made of turmeric and other ingredients and called ‘Srīcūrṇa’.

Several opinions are recorded about the shape of the ārdhva-punḍra. It may be of the form of flame, the leaf of the bamboo, a flower bud and Viṣṇu’s foot or feet and so on, and each form is said to achieve a specific purpose. But the practice among Śrīvaiṣṇavas is to have it in the form of the divine foot or feet. However, the two sects, Vaiṣṇavas and Tenkalais, have chosen to adopt slightly different forms of the punḍra. As a rule, red-coloured Śrīcūrṇa is worn by both, but some of the former use the yellow colour.

Vedāntadesaṇika discusses an interesting question about the form of the punḍra. On the idols of God in temples, the punḍra is in the form of a flame. He says that the same form should not be used by men, for whom the form is that of Hari-pāda. If they try to imitate the Lord in this, will they seek to follow His example in other matters as well?

अन्यथा भगवद्वृत्तिगोपकल्योन्मादहस्तक्रतविनाशनयुद्ध- समयपर्यत्नादैर्प्रस्ताववहारार्थे। अतो न स्वामिकान्त सर्व मुख्यनामयान्- चरणीयम्।...........कं चालंकरणरूपतः हि भगवतस्तद्विभ; तत्र शोभैव प्रधानभूतेऽति यथा शोभाभिमाणस्तथैव कुर्वत्तीति किचिद्विषयते?

SR p 73

The number must be twelve including one in the forehead. The others are to be put on specified parts of the body.

1432 KA XXXVIII 9 19-20 Cf SA LXV 126b
1433 KA XXXVIII 9, 10, SR pp 72-73
1434 Vide

श्रुत्यादिविविधविधात्रिपादाविस्तारस्थानसेव
भागवतेश्वरप्रेरणमिति स्थितम्।

1436, SR p 76.

1438 Passages cited from various sources in SR, pp 73-75. Also see KA, XXXVIII, 11-20, and IS, XI, 292-320.
There appears to be a somewhat weaker sanction for wearing only four. The Pāñcarātra enjoins the uttering of the twelve names of Viṣṇu, when putting them on, while the Vasākhānasa prescribes specific mantras instead.

Putting the ārdhaṇa-pundra on the idols in the temples is authorised, as well as on wells, mantapas, horses, elephants and vehicles, on the vessels used for worship, flags and other objects belonging to the temple. At the entrance to houses, the pundra used to be carved on doors or painted on a plank fixed to the top of the door. Here there would be additional figures—of the discus on the right, the conch on the left, Garuda to the right of the discus and Hanumān to the left of the conch. In modern days, the wearing of the ārdhaṇa-pundra has practically disappeared among the younger generation.

The practice of wearing the ārdhaṇa-pundra seems to be very ancient. Vedānta-desīka in his Saccaritra-raksā gives profuse citations from Vedic texts like Katha-śākha and Baudhāyana Kalpasūtras, purāṇas like the Matsya, Brahmāṇḍa, Mārkaṇḍeya, Vassṭha and Skānda, and Smṛtis like Viṣṇu smṛti and Smṛticandrikā. The two Āgamas also advocated it. Vedānta-desīka quotes from the Pārameśvara, Paramesthi and Sanatkumāra Samhitās, though many passages cited from the Brahma-rātra section of the last mentioned text are from three chapters which are now lost.

A fivefold initiation known as the pāṅca-samskāra is enjoined on all the Śrīvaiṣṇavas without distinction of caste or sex. This sacrament is intended to fit one to discharge one’s duties to

1437 Vide

1438 KA XXXV 11-18 SKS Brahma is cited in SR, p 74 But these passages are lost

1439, KA XXXVII, 24-27.
God and man It consists of \textit{tāpa}, \textit{punḍra nāman}, mantra and \textit{vyā}.\textsuperscript{1440} It is also known as \textit{samāśrayaṇa} or resorting to (the preceptor as refuge).

\textit{Tāpa} (heating) refers to the marking of the left and right shoulder blades of the initiate with small heated pieces of metal of the form of the conch and the discus respectively. Vedānta-deśika quotes texts from the \textit{Vedas}, the \textit{Pāñcarātra} and the \textit{purānas} as authority for \textit{tāpa}. Two Vedic passages cited by him are given below:

\begin{quote}

dūkhāṇe tu śucē śiṣṭe vīśeṣo vīśeṣyādā śudraḥ
devīe tu saṁsū bhīṣṇya-dvitī ti śrīvaśī vīśeṣo vīśeṣo vīṣu\n\end{quote}
(from \textit{Mahopanisad} as in SR. p. 43)

(Those who have realised \textit{Brahman} declare that the Brahmin must bear the discus on the right arm and the conch on the left.)

The second passage is:

\begin{quote}

prə tə vishnəo adžaṇke paviṇe
jñāmānābhodhi taraṇe charyānḍra:
mūrə baḥhodhaṁ

\end{quote}
(\textit{Bāskala Samhitā} as in SR p 93)

(O \textit{Visnu}, the learned have on the upper part of their arms the sanctifying conch and discus in order to cross over the ocean of worldly existence).

Another Vedic text cited by Vedānta-deśika declares: “He who bears on his body the mark of the heated discus of the omnipresent \textit{Visnu} which gives security to the army of the

\textsuperscript{1440} Vide

\textbf{tāpa: pūṇḍrāsya nām mantrō yaṅgaḥ paścām:}

\textit{JS XXI, 233,}
gods, goes to the place which is devoid of misery, shaking off the sins—the place which the recluses who are without attachment, attain " It is as follows :

चक्रं विभरति वनुषा अभिततं वसं देवानामसितव्य विष्णोऽऽ।
स पति नायिव दुरिता विद्वृय प्रयाल्नि यथतयो वीरोगाः॥

The word translated as 'on his body' is 'vapusā', the instrumental form of 'vapus' meaning 'body'. There is nothing against taking it to mean "the upper part of the right arm" which will be in consonance with other texts and hoary traditions. Those who do not have their bodies marked by the heated discus cannot exhaust the karmas (i.e., effects of their past actions). which condition is a necessary preliminary to salvation 1441

Another Vedic passage testifies to ancient sages bearing on their bodies the marks of all divine weapons:

द्रव्यतेऽऽऽ दुराणा: लिङ्गायत्वर्त्तिः
तांकाल्यस्य तांकाल्यस्य परमहित ।

(quoted in SR. p 48 as from Bāṣkala-samhitā)

The marks (lingas) mentioned here refer to those of discus, conch mace, sword and bow, the five weapons of Viśnu. They are believed to have been worn on the right and left arms, the forehead, the head and the heart respectively. Now only the first two are worn

Instead of marking the shoulders by tāpa with the marks of discus and conch, mud and sandal paste are used for the purpose

1441 The passage with the word 'vapusā' is quoted in SR p 43 as from Rgveda-khila. The text denying the exhaustion of karmas is RV. IX. 83. 1. Cf. SR. p 43.
by Vaiṣṇavas belonging to schools other than that of Rāmānuja. The scriptural text from the Rgveda-khila mentioned above states: bibharti vapusā abhstaṭāṃ. This clearly envisages tāpa.

Obviously, this sacrament is intended to purify the human body and render it fit for service to God. Fire is regarded as a more effective purifier than water—particularly, ‘fire’ in the heated symbols of Viṣṇu or His weapons. Such marks on the body render it fit for any religious act that the Vaiṣṇava has to do for pleasing God.

The ācārya officiating in this sacrament has been accused of cruelty. He hurts the body of the disciple only for a noble purpose. He must be likened to the surgeon who uses sharp instruments to operate on the patients. Parents again punish their children severely to induce them to be good, studious and industrious: this is done out of love. Again, in certain regions branding is a remedy for evil or the means of winning good luck. Certain diseases are treated in Saurāṣṭra by branding with a heated iron rod below the affected part of the body. In Mithilā, the mother-in-law and others apply the

1442 Vallabha’s system prescribes the use of sandal paste. Pure mud is required to be used on the occasion of offering worship (Tattva-dīpa, II 242a)

1443 Vide

तीयोंक्षं च वहिष्ठा नात्यत: शुद्धिमभवत: ।

Uttara-rāma-carita, I 13b

The potency of fire is thus set out

शानांमि: सवर्कर्मर्णि भस्सलात् कुर्ले यथा ।

Bh, G IV. 37.

Sudarśana has the powers of the sun, the moon and fire. See AhŚ. XXIV 1.

1444. Ātma-tattva-viveka p. 873
flame of a lamp to the knee of the newly wedded bride to ensure good fortune for her.

The law-books of Vṛddha Ṣārīta, Śāndilya and Vaśistha and the Vishudharmottara enjoin this practice. Śāndilya says that one’s utensils and cattle are to be given the marks of the conch and the discus. Children are to be adorned on the fifth day after birth with ornaments having the symbols of conch and discus.

Those who oppose the sacrament of tāpa rely on a passage in a Śrauta-sūtra which frowns on scars from wounds in the body caused in three ways. The three ways are taken to be through the bow-string, engaging in battles or involvement in scuffles in gambling. Such activities must be regarded as forbidden or allowed only to the extent at which no scars are received or given. But they are claimed to refer to wearing the emblems of Brahmā, Viṣṇu or Rudra so as to cause scars. Such an interpretation is untenable; it goes against the authority of the Vedas, epics, Agamas and the bulk of the Smṛtis. The few Smṛti texts quoted against the sacrament cannot avail.

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1445 Vide Śrīvāsaśācārya’s commentary on NP 414-415
1446 PārS XV 962b-965a Cf SR p 52.
1447 SR p 52.
Cf स्वरेण: पञ्चायुध धार्ये रज्याये पञ्चमेश्वरि।
अशिष्ट्योग्निचकश्चाङ्कर्याभ्रन्तानि॥
The above passage is cited as taken from Atri in Kanṭhabhūsana, a commentary on the Gṛhyasūtra (VII) by Vaidikasārvabhauma Hārīta Venkatācārya.

1448. Baudhāyana-śrauta-sūtra (II 3) uses the word, ‘ atriṃnah ’ (one without three scars). Caland’s notes identify the scars as those caused by (i) using the bow-string and taking part in wrestling, (iii) participating in gambling and (iii) trying to control elephants. This is as per Bhāvasvāmin’s commentary on the sūtra.

1449. See SR, p. 41.
ASV—53
against this formidable corpus of authority. It should be remembered that there are references also, as already mentioned, to the practice of wearing the emblems of all the five weapons of Visnu (the conch, discus, mace, sword and bow) to get freedom from saṁskāra.

There is no decisive evidence to show how old the ritual of tāpa as also the paṁca-saṁskāra generally is. It might have been originally intended as a protection against evil spirits. The newborn child used to be given a garland containing the emblems. Ear-rings of the form of the conch and the discus used to be worn by devotees of Visnu. In course of time, probably by 700 A.D. it became essential for a Vaisnava to have the saṁskāra. In Nathamuni's days, it must have been in vogue, though not every Vaisnava of the times observed it. (Wearing ārdhva-pundra might have become widespread earlier.) After Nathamuni, tradition records some instances of tāpa being administered. Tirumalai Nambl administered it to his two sons-in-law and Periya Nambl to Rāmānuja. After Rāmānuja the sacrament of paṁca-saṁskāra became obligatory for all Śrīvaiśnavas, irrespective of caste or sex. In a passage from the

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1450 Ibid p 49. See also in 1447

1451 Tāpa is referred to by the Āzhvārs. See Tiruppallāndu 7 and Periyāzhvār Tirumozhi, V 4 1

1452, Yatirāja-vaibhava, 3

1453 The theory that Śrīsailapūraṇa otherwise called Tirumalai Nambl, administered this is against tradition. It goes also against Yatirāja-vaibhava (8) where it is stated

श्रीशौम्यपौषोषिपथ भूतपूर्वीः
मागमय वीश्यायुक्तमाधिनेयम् ||

चकार रक्षाधीरथाङ्गश्राहः
चिह्नं च रामानुजनामकं च ||

Rāmānuja as a baby is here said to have received the marks of the conch and discus for protection from him. The word used is 'raksārtha'.
Mahābhārata quoted earlier in this book, it is declared that Brahmins, Ksatriyas, Vaishyas and Śūdras can engage in (ritualistic) worship of God if they are always devoted to their duties and are kṛta-laksanas, persons who have obtained marks of identity, that is, have undergone some kind of initiation. Attempts were made to interpret laksana as referring to the wearing of the sacred thread (yajñopavīta) by Brahmins and the branding of shoulder blades in the case of Śūdras and women. This is untenable as the word ‘laksana’ which qualifies jointly and simultaneously four or five groups of persons, is made to bear one meaning when applied to one group and another meaning when applied to other groups. Though the Kalpasūtras do not refer to the sacrament of tāpa, there is Vedic sanction for Brahmins being marked by heated metal with the forms of the conch and the discus on their arms.

Though the sacrament of pāṇca-saṁskāra makes men and women of all castes qualified to perform formal worship of the icons of God, not every one can do so in the temple. The right is restricted to those who get initiation. At home also, not all perform the worship: it is usually done by the eldest male member of the family. Though women are eligible, normally they do not do it, in spite of tāntrika mautras being available to them in the place of Vedic mantras.

Seventyfour preceptors or ācārya-purusas, also called simhāsanādhipatis or ‘occupants of the (spiritual) throne’, are said to have been entrusted by Rāmānuja with the duty of administering the sacrament of pāṇca-saṁskāra. The Yatirāja-vasūbhava (103) and the Guruparamparās refer to this. But there does not seem to be any written evidence to show that the

1455. SR p 55
1456 Bāṣkala Sākhā text quoted in p. 414 as from SR. p. 43.
1457. JS. XVI-XVIII,
right to give the fivefold initiation is restricted only to the 74 and their successors. As of today, only a few of the successors exercise this privilege, others having given it up for some reason or other.

The ritual of initiation is begun by the ācārya himself with a homa in the sacred fire. The Purusa-sūkta, Śrī-sūkta and other sacred texts are recited. Metallic representations of the conch and discus are 'bathed' ceremonially and then heated in the fire. They are then applied by the ācārya to the shoulder blades of the disciple, who also is given the punāra The teaching of three mantras—the mūla-mantra (i.e., the astākṣara), the dvaya and the caramāśloka (i.e., Gītā, XVIII 66)—constitutes the saṃskāra of mantra. As for ītyā, the disciple is instructed in the ritual of worshipping God at home. He is then given a name by which he can regard himself as a devotee of God and His devotees. The occasion is utilised also to teach the disciple the significance of the epics, the Gītā and some other sacred texts and instruct him on how to lead his life as a Śrīvaiṣṇava.

The ācāryas include some ascetics also. This has given rise to a practical difficulty. Sannyāsins are prohibited from offering oblations in the fire. Hence the homa required for the sacrament has to be performed by some grhaṣṭha attached to the sannyāsins who however applies the heated metal pieces to the shoulder blades of the initiates. For some time past, the tendency has been to seek initiation at the hands of sannyāsins.

1458 It is stated that the saṃskāra of nāman is concerned with how one describes oneself to others. One must add the word 'dāsa' (or 'servant') to one's name to indicate that one is a servant of God and His devotees. Vide

पकान्ति व्यपदेशवाणे नेव प्रामकुण्डादिभि: ।
विष्णुकि व्यपदेशवस्त्रस्य सर्वं स पव हि ॥

This stanza is cited in RTS I p. 507, as from ViS. in the printed text of which however, it is not found.
presiding over mutts, and the disciples of ācārya-puruṣas who are householders, are dwindling.

One group of Vaisnavaśas, it may be noted, do not receive pānca-saṁskāra. The Vaikhānasas claim that they are the children of the Lord and that they do not need the sacrament or preceptors. Other Vaisnavaśas are distinguished from non-Vaisnavaśas mentally, verbally and physically. They engage in the distinctive mental activity of bhūtasuddhi and the verbal activity of japa in the cakrābhjamanḍala and are subjected to being marked on the body by the metallic emblems of the conch and discus of the Lord. The Vashkānasas reject the three mantras taught to other Vaisnavaśas by their preceptors. Japa in the cakrābhjamanḍala is meant only for those who follow the Pāñcarātra exclusively and without reference to the Kalpaśūtras. As for tāpa, the Vashkānasas claim that in their families the foetus in the womb gets the marks of the conch and the discus in the eighth month of the pregnancy of the mother when the ritual of Viṣṇubali is performed. Nārāyana Himself is said to give the mark to the foetus. Thus the followers of the Vashkānasasūtras claim to be Garbha-Vaisnavaśas, that is, Vaiśnavaśa even in the wombs of their mothers.¹⁴⁵⁹

In spite of these differences between the two Āgamas, it may be noted that, according to both, the Vaiṣṇava has to bear the marks of the conch and the discus. It should also be remembered that this saṁskāra has for long been considered an

¹⁴⁵⁹ Vide

मन्त्रकियुक्तं मद्योरस्य
निषेधकमांदिविरान्तिस्य

बैख्यनस्य न तत्सुद्द्रा
न मन्त्रदीप्त्या न शुरुस्मया विना

KA. XXXVI, 54.

essential qualification for conducting worship and preparing food both at home and in temples. Even women must be thus qualified before they can handle household vessels, bring water or cook and serve food. The priests would not accept even a cup of water from one who had not undergone the saṁskāra, though the strict observance of this rule is no longer common.

The daily routine has been prescribed for the Vaisnava who has undergone pāñca-saṁskāra. An immediate disciple of Rāmānuja—known as Vaṅgi Vamśeśvara and Srīranga-nārāyaṇā-ērya—has written a manual, Āhnikā-kārka, based on pāñca-kāla-prakriyā. It should be deemed an authentic account of Rāmānuja's views.

The round of daily religious exercises differs in some essential particulars in the Pāñcarātra and Vedic traditions. The latter enjoins the Gāyatrī-japa thrice daily. The Pāñcarātra prescribes the japa of Viṣṇu-mantras. During japa, Viṣṇu is to be meditated as being present in the sun's disc, and He is to be worshipped with specific names. The mantra for the japa in the morning is Viṣṇu-Gāyatrī, the devatā being Viśnu; at midday, it is dvādaśākṣara invoking Mahā-viṣṇu; and in the evening, it is astāksara, the Deity being Saḍā-viṣṇu.

Vedānta Deśika warns against hastily discarding Vedic practices and adopting in their place directions from Pāñcarātra texts except on very strong grounds. He points out that followers of Rāmānuja's teachings have performed marriages, upanayana and other sacraments and rituals in accordance with the Śūtras to which they owe allegiance. Further, all know that Rāmānuja's preceptors like Periya Nambi performed sacrifices and other rituals according to their Śūtras. Hence those intent

1460 Āhnikā-kārka, 35
1461 RV. III. 62 10,
1462 SKS. Brahma, V. 94-106.
on following the precepts and practices of Ramanuja and his disciples should not adopt for rituals and ceremonies the mantras enjoined in particular Pancharatra samhitās. The Āhnikakārīka enjoins homa and other rituals of the kind mentioned in Kalpa-sūtras. In this context, the question arises as to accepting the Pancharātra injunctions about rituals involving the slaughter of animals. King Uparicara Vasu is said to have offered as victim in a sacrifice the figure of an animal made of the flour of wild grains. Brhaspati, the preceptor of the gods, accepted this view after initial opposition. The Pancharātra is held to be Vasu’s authority. The Dvaitins, influenced by the humane considerateness of the Pancharātra, recommend sacrifices of this kind. The Viśistādvaitins, though far more influenced by the Pancharātra, argue that a Vedic ritual, if obligatory or required on specific occasions, must not be given up or modified.

The offering of arghya to the sun during sandhyā prayers is cited as a ritual involving himsā, as it brings about the death of the demons impeding the progress of the sun. One has to turn round oneself in the clockwise direction to get rid of the sin of killing. But the killing of an animal as a victim in a sacrifice is not deemed a sin. Himsā or causing injury is an act which leads to evil.

अन्तर्ग्रामपक्षवार्तवें द्विसाखल्क्षणम् ।

1463 RTS II, 444-5 See also PR p 130
1464 Āhnikakārīka, 83-87
1465 MBh. Śānti, CCCXIIIV 11
1466 Ibid. 18 20, 63, 64
1467 The Dvaitins’ views are set out in the Pista-pasu-mīmāṃsā of Vijayendra
1468 RTS II 444-5
1469 Tattirīya Aranyakas II 1, 2
1470 Vedānta Deśika’s Tātparya-candrikā on Rāmānuja’s Gītābhāṣya, II. 19.
In this sense, there is no *ḥīṁsā* in sacrifices, as the victims attain to a better state after death. Rāmānuja observes:

अतिशयिताज्ज्ञेयं सत्तनमूले व्यापरोऽस्वं खलोसिपि
न हिंसा प्रक्षुत रक्षणसेवः।

*Srihāsya* III 1.25.

Therefore the ritual killing of animals is meritorious. It inflicts beneficial injury like surgery:

चिकित्सकेः च तात्दातिकाल्याः तःकारिणामपि रक्षकानमेव
बद्धितः, पूजयति च तत्ज्ञः।

*Srihāsya*, IV. 1.25.

(Cf. *Adhikaraṇasāravali*, 284-6, of Vedanta Deśika on *ibid*.)

As regards the *japa* of any mantra, it can be verbal, silent or mental, securing protection from evil spirits, accomplishing desired objectives and helping in the attainment of *moksa* respectively. The rosary, *aksā-sūtra*, is to be used for counting the number of repetitions. Interruptions to *japa* are not generally permissible, but the arrival of a devotee of the Lord requires a break in it. Devotion to the devotees of God is stressed so much.

1471 JS XIV 3-5

1472 LT. XXXIX 38-47. The use of the rosary and selection of materials for it are stated here. Cf JS XIV 5-18.

1473 Vide  

जपमध्ये गुस्तवीषि बैष्णवो यःसमागतः ।
सम्भाषणातिपूजां तु तस्य कृत्वा कृत्वातुमान्यं च ॥
अनुश्रवणं तत् कृत्वा जपश्रोण समाहितः
सवस्य प्रभवः यस्मादद्रिष्णपादान्यम नरः।

PR. pp. 128-30.
Besides āpā, four other rites are enjoined by the Pāñcarātra—‘sacrifice’, libation, ritual bath and offering food to Brahmins. Collectively, the five are known as puraścarana 1474 They are needed for securing full spiritual power through mantras. Among the prescribed mantras are the Visnu-gāyatri, the Sāvitrī, Sudarśana-mantra, Bīja-mantra, Astra mantra, the Bhūta-suddhi mantras, Sakti-mantra, Pañcopanisān-mantra, Vaisṇava mantras generally and many others Of these, only a few are used in japa and for attaining specific objectives. The Sāvitrī is obligatory for every one qualified to study the Vedas. Among the Vaisṇava mantras, the pranava, saḍaksara, astāksara, dvādaśaksara and Jitante are described as vyāpaka. The astāksara is universally enjoined by Vaisnava tradition in addition to the Gāyatrī 1475 Vide ·

स्वसन्तितोकनिष्ठामार्गेण यथाई लघुं पालकाल्पमं
प्राप्ते; अत एव हि माध्यमाराणि दिश्या: प्रविश्यांका
श्रीमद्ध्वंसरोग समाराधनं पालकवत्: पालकाल-
कल्पनयेव दिनयांगुप्तिविद्यत्।

PR p 10 (Cf VK. p. 108).

Worship of God is obligatory for everyone. It is of two kinds—in the temple and at home. The former known as parārtha-yajana (worship for the sake of others) is concerned with the consecrated idols in the temple and intended for the welfare of the community. Thh Āgamas however suggest that ‘parārtha’ means ‘concerned with what is superior’ or ‘excellent’. It is like the sun, while worship at home is like a domestic lamp.

परारथे: स्वर्गलिङ्गः सवर्षिस्त: गृहविपत्ति।

IS. XXI. 508a.

1474. This is the view only of the followers of the Pāñcarātra

1475 Visnu-gāyatri is a vaidika-tantrika mantra Vide SKS. Brahma, IV. 71. It is adopted in Vaikhānasa texts also. See VK pp. 28, 89

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It is also declared that *parārtha* worship leads to final liberation.

परार्थ उत्क्रान्त मोक्षवाचकः ।

(Arcanā-navaṃśa).

This is not to imply however that domestic worship, *svārtha-yajana*, can be dispensed with.

In temples regulated by the *Vashkānasa Āgama*, only the followers of the *Vashkānasa Kalpasūtras* can conduct worship. But in temples adopting the *Pāncaratra Āgama*, any Vaisnava Brahmin following any *Kalpasūtra* can perform the ārādhana. But the primary eligibility is said to be with those who are descendants of the Brahmins who were taught the doctrines by God and whose families have been attending to worship in temples. Special initiation is necessary for these as well as others who have only secondary eligibility. Men and women of all castes can and must worship God at home after receiving *pañcā-saṃskāra*.

1476 'Para' is taken in the sense of 'superior' Domestic worship is *svārtha* SprS LIII 152-155, IS XXI 509a
1477 SA XXII 10-15
1478 Vide

परार्थवाजनं कुतुहलिना सुखावलुकवयोऽः ।

नेवाचिकारिणो गीणा सन्तास्रस्कारविजयता: ॥

SS II 11

Cf IS XXI 506-511, PaS IV 1 8

1479 Paus I 35, 36a, ViśvāmitraS III, 27 Vide also

यो मोहाद्वारस्याध्यक्तवा देवतार्जिनम् ।

भृहस्पते स याति नरकानू सुक्रेश्वरि जायते ॥

(Cited in PR p 66, Adyar edition, from Yogāyānavaṃśa) This must not be taken to mean everyone in a family should offer worship, but that domestic worship should never be given up.
Worship at home is conducted with reference to one or more small icons or to a stone called \textit{sālagrāma} in which the Lord is believed to be specially present.\footnote{1480} The latter is preferred as the worship of icons at home requires time and involves strain. Household icons should be made of metals like silver or copper or of certain other specified materials.\footnote{1481} They should be not less than six inches in height.\footnote{1482} They require formal consecration.

The \textit{sālagrāma} is found in the river Gaṇḍakī when it flows through Nepal. As \textit{śāla}, means a kind of fish and \textit{grāma}, a dwelling place, the compound word means the place where the \textit{sāla} kind of fish reside. \textit{Vide}:

\begin{quote}
लाल्को नुपझामो: शाला:
(Bhānuji's commentary on \textit{Nāmalingānusāsana} II. 2. 37).
\end{quote}

and:

\begin{quote}
समौ संवस्थानान्मः
(Ibid II. 3. 19)
\end{quote}

But the exact significance of this name is not known, and it is sometimes written as \textit{'sālagrāma'}. It is to be treated as \textit{svayamānyakta}.\footnote{1483} According to a traditional account,\footnote{1484} the river, Gaṇḍakī, cursed the gods who in turn cursed it to become a black, dull stream. The Lord (Viṣṇu) reconciled the two by decreeing that two Brahmins, Grāha and Matanga, should come to the river on account of a curse and die there, after which they would get \textit{mokṣa}. Insects, born out of their

\begin{footnotes}
1483. \textit{IS}, XX, 34b-15a See also \textit{PaS}, III. 32. The name occurs as \textit{'śālagrāva'} in \textit{SprS XXIX}, 114b.
1484. \textit{Brahma-vaiśvarta-purāṇa}, XIX.
\end{footnotes}
marrow and fat, would convert the water into vajra-like hard stones, thus redeeming the river from the curse. These are the sālagrāma stones.

They are distinctive in having one or more marks of Viṣṇu's discus, conch, club or other weapons. Vide:

चक्षाधिते हरेर्खीपि शालग्रामस्विक्षणम्
(Ranavīra-bhakti-ratnākara, p. 75).

The marks may be visible or subtle. From the nature and shapes of these marks, they are identified as Varāha, Matsya and other forms of God. For instance, the Varāha sālagrāma is said to be ghanākṛti: 1485 while the Matsya is thus described: 1486

वासे प्रद्यते रेखा मत्स्यमूर्ति: यमभद्रा।

As Viṣṇu is ever present there, no pratiṣṭhā (consecrated installation) is necessary. 1487 A donor of the sālagrāma will get happiness and prosperity. 1488

For worship in the house, a group of five or six sālagrāmas, called a ksetra, is recommended. Perhaps this is meant to be similar to the number of heras in temples. Sālagrāma worship is similar to that of temple icons.

The object of worship at home, whether sālagrāma or icon, may be inherited (pūrva-puruṣa-sthāpita), acquired from select spots (snyanam grhīta), installed by some one in one's house (anya-nyasta) or purchased (dhana-krīta) 1489

In the Vaishnava idea of God, many currents of thought about God, man, the world and their inter-relations meet and

1485 Ranavīra-bhakti-ratnākara, p. 79.
1486 Ibid. p 407.
1487 Ibid. p 3
1488 Ibid. p 9
1489 Pauš, XXX, 84-87.
mingle. Important contributions were made by the epics, *purāṇas* and poems of the Āzhvārs. Even before Rāmānuja, Vaiṣṇavism had gained a distinct form. During and after his times when the temple became very important, the influence of the *Āgamas* began to be increasingly felt, but it never became all-comprehensive.

Worship of God is also called *ārādhana* which means ‘an act of pleasing’. The Vaiṣṇavas expect people to be *paramakāntins*, those who realise that they are entirely dependent on God and therefore have no favour to ask. The descriptive term is understood in two ways: those who have decisive knowledge (*anta*) only (*eka*) about God (*parama*) as the means and the goal; and those who are great (*parama*) in having decisive knowledge (*ekānta*) about God as the means and the goal. They have no other purpose to be served, seek no other god and resort to no other means. Vide:—

> परमद्वालो एकान्तवेदिति परमेकान्तः; सोदस्वास्तीति परमेकान्तः; | 
> एकज अन्तो निधविः प्राप्तत्वः प्राप्तत्या च तदुपयुः संसूयः | 
> परमेकान्तः; परमद्वालो एकान्तवेदिति च समासः। 
> तत्त्वाद-न्योपायत्वान्यप्रस्योजनत्वोयोस्मुच्यवात्यारस्यः, 
> अनन्योपायत्वं 
> चानन्येवेतात्तम्वपयंत्मु।

(PR. p. 140).

Every Vaisnava is expected to take a resolve (*sāṅkalpa*) to please God who as Bhagavān is possessed of six auspicious qualities and is Nārāyaṇa. Some resolve to do things which are *kainkarya*.

The procedure for worship at home is detailed in Rāmānuja's *Nitya*, which seems to be taken from the *Lakṣmītantra* 1490 and *Ahirbudhnya-saṃhitā*. The instructions

1490 LT XXXIX.
1491 AhS, XXVIII.
regarding bhūta-suddhi, pañcopaniṣan-mantra, surabhi-mudrā, astra-mantra (for keeping the offerings secure) and such other things given in the Nitya are taken from the Pañcarātra: the influence of which is also seen in performing hrdayāga or mānasayāga before performing external worship.

The recitation, however, of the compositions of the Āzhvārs and ācāryas during the ritual of mantra-puṣpa and sāttumaraś has no precedent in the Āgamas. The Nitya of Rāmānuja and the Āhnikā-kārīka1492 of his disciple, Vairāgī Vaiṣṇavaśvara, mention dance and vocal and instrumental music as part of the formal worship and direct the offering of flowers at the utterance of each of the vyāpaka-māntras and of each ṛk of the Puruṣa-sūkta, but they do not refer to the mantra-puṣpa and sāttumaraś. The Abhisamānasāra of Śrīvatsāṅka-mātra, the Nityas of Parāśara Bhaṭṭa and Naṅjiyar, the Nitya-karma-sāgraha of Gṛdhrasaro-muni and the manual of Kṛṣṇamuni1493 are lost, and we cannot find out when and how the procedure now followed in the ardhanā-krama was fixed.

In regard to these and many other practices in Vaiṣṇavism in relation to the worship of God, pious persons have received them from tradition dating back to very early times, though they may not all be based on Dharma-gātras or Āgamas. But they spring from one source of dharma, the good conduct of good persons.

Vide:

आचारश्रैव साध्वनामात्मननस्तुक्षिते च

MS. II. 6.

Some of these practices may be mentioned. While most people prostrate only once, Vaiṣṇavas of the Vaḍakalal sect do

1492 Āhnikā-kārīka, 403-7.

1493. These lost works are referred to in PR, II and III. See especially pp. 113, 122-5, 128, 130, 131,
It twice or four times, that is, an even number of times. In temples one should worship at the shrine of Sri before proceeding to the shrine of the Lord. One can have a special worship called *arcana* through the *areaka* (the officiating priest). It consists of offering a specific number of times (usually 108 or 1008) saffron powder (*kunkuma*) at the feet of the *dhruva bera* of Sri and *tulasi* leaves at the feet of the *dhruva-bera* of the Lord, to the accompaniment of the uttering of their numerous names (108 selected names or 1008 such names). The list of names is known as the *nāmāvalī*, and it is available not merely for Sri and Visnu, but also for incarnations like Rāma, Krṣṇa and Narasimha. One of the 108 names of Sri is *Prakūṭi*, and obviously it indicates the influence of Āgama philosophy. Each name is recited like a mantra with the *prāṇava* at the beginning. The noun is declined in the dative case and the word ‘*nāmaḥ*’ (prostration) comes after it.

The flowers, leaves or *kunkuma* offered during *arcana* is at the feet of the icon. Fruit, coconuts and betel leaves withAreca nuts are then held before the Deity for acceptance. Burning camphor is waved three times from the foot to the head of the Deity evidently in
order to enable the worshippers to get a good view and to give them the assurance of divine blessing. But the *arcana* is also part of the temple routine which includes the offering of water for *arghya* (washing the hands), *pādyā* (washing the feet), *ācamaṇīya* (sipping) and other *upacāras* and the use of water in bathing the icons. Such water acquires sanctity and is distributed to the worshippers after it becomes available. The *śatārīs* (which contains a representation in metal of the two feet of the Deity) in then placed on the heads of the devotees in token of divine acceptance of their services and devotion. The flowers and *tulasī* leaves used for *arcana* are also distributed to the devotees. Other features of temple worship like special offerings or periodical *abhisekas* (ceremonial baths) can be offered to particular deities on behalf of devotees at their request,\(^{1498}\) as in the case of *arcana*.

It is enjoined that worshippers at the shrine should stand to the right of the Deity,\(^{1499}\) but the direction is not observed. Another injunction not followed is that the worshippers should leave the shrine walking backwards without turning their backs to the Deity.\(^{1500}\) The prescribed circumambulation of the shrines however is carried out.

The name of Śrī’s shrine is *tāyā‘i sannīdhi* in Tamil,\(^{1501}\) which indicates that She is the Universal Mother. The word, ‘*sannīdhi*’, to denote a shrine, implies the presence there at all times (of the Deity). Indeed, the entire temple is permeated in a special way by the divine presence. The mandate is therefore given that after passing the *dvara-sthambha* one should

\(^{1498}\) Important temples arrange for such services. The Srinivāsa temple at Tirumalai is unique in having such services practically every day throughout the year.

\(^{1499}\) *PR* p. 132

\(^{1500}\) *PārS* IX. 66.

\(^{1501}\) In Śiva temples, the goddess is called ‘Āmman’ in Tamil.
not bow or prostrate to any one other than the Deity, not even to kings and preceptors. 1502

At the time of festivals or processions of the Deity, every individual must try to render some kind of service. This takes precedence over all other work including the performance of sandhyā-vandana which should be postponed, if due when the processional idol is taken out. Similarly, the general rule that silence be observed during the maha pradosa1503 (that is, the evening having the trayodaśī tithi) is not to be followed by those who have to render vācska-kāśikārya (verbal service) by reciting the Divya-prabandha or the Vedas. This code of behaviour has been clearly inspired by the sense of a primary obligation to render service to the arcā form of God, deeming it more important than any other duty whatsoever.

The concept of service has influenced even the choice of terms to describe worship of God. Those who carry out formal worship are said to do ārādhana, an act which pleases, and visiting the temple is taken to provide an occasion for sevā (service). Philosophically, the self is regarded as a śeṣa (subordinate) to the Lord and hence a servant (sevaka or kiṅkara) to Him. What he does is kāśikārya (service). The same attitude is extended to characterise his relations with his preceptor, parents, elders, relatives and other Vaishnavas. In all these cases, he is said to render sevā when he shows his regard and respect or even prostrates himself.

1502 Vide

प्ररेखासिद्धांतम् I
गुरौ मौलं निजस्तोतं देवतानिन्दनं तथा II

PR. p. 135.

1503. Vide PR. p. 144 where the Kālavidhāna and Śrītyarnava are cited

ASV—55
Festivals in the temples are deemed occasions of celebration at home where feasts are prepared. Some arrange for public feeding on a large scale on such occasions. Contributions are given for conducting specific festivals in temples when food preparations on a large scale are offered to God and distributed to devotees. Gifts in cash and kind are also given to areakas and others rendering service in temples. Some persons create endowments out of money, landed property etc. to yield income for conducting the temple festivals in which they are interested. Money is poured every day into the hundis of temples. The vast daily collections at the Tirumalai temple of which the annual income runs into several crores from voluntary contributions, serve as a correct index of the fervent devotion of the people.

The epics and puranas no doubt have nurtured this devotion. But it is the Agamas that have played a notable role in directing this devotion to temples. The daily routine, the official and private offerings and the festivals at temples are governed by the Agamas. A study of South Indian temples, particularly that at Srisanam, reveals the Agama influence on temples and society.

As regards domestic worship, it has to be offered twice every day, whether to a consecrated icon or a sālagrāma. But it is usually performed only once, in the morning. The procedure is the same in the case of both the icon and the sālagrāma. If, for unavoidable reasons, ārādhana could not be carried out, at least the food prepared at home should be formally offered to the deity. This can be done even by ladies. It is also usual for a small lamp fed by ghee or oil to be kept near the domestic shrine and lighted both in the morning and the evening and kept burning for some time. After the conclusion of the worship, holy water is first taken by the person who did the ārādhana and then distributed by him to others.

In one detail connected with the worship, members of the Tealinga sect (except for a few in Andhra) differ from others:
they do not ring the bell during ārādhana. Sometimes this is explained as due to the fact that the person doing the ārādhana has to use his left hand to ring the bell, as the right hand has to make the offerings.

Usually, ācamana (ceremonial slpping of water) has to be performed at the commencement of a religious act. This is forbidden before and after taking the holy water.

Vide.

अचामाने निर्नया विलसनं नौमोदानके नायात्ताचमन स्मृतम्।
भगवानु विविध वातुदेवः पवित्रं तत्पादोऽपि पवित्रं तत्पादोऽकर्म पवित्रं
तत्पादे आचमानं यथा यथा हि सोमे॥

Ācamana-nirnoya cited in P R p. 133

Another prohibition is in regard to accepting food from a house where Viṣṇu is not worshipped in arcā form:

केशवः गृहे यस्य न तिष्ठति मद्रापते।
तस्यानन्तरे नैव भोजनं मम्मत्यक्ष्येण समं हि तत्॥

cited in P R. p 115

It is mandatory to take only the food offered to God during ārādhana. Accepting such food is anus-yāga, as it is an act pleasing to God, being regarded as part of worship and carried out while thinking about Him. Except recluses, all are to take food twice a day.1504

In regard to parīsecana, the ceremonial sprinkling of water round the dining leaf followed by taking a small quantity of water from the palm of the right hand to the accompaniment of uttering a mantra, it is enjoined in some texts that it is only for the cooked rice. This means that other dishes like soup and vegetables are to be served afterwards.1505

1504. KA, XXXII 77.
1505 Ibid. XXXVIII, 79, 85, 86
practice is now prevalent only among the Vaišnava Vaiṣṇavas. The Vaikhānasas do not follow it at the present time. After the pariṣecana the holy water used in worship (ādhava) is to be taken. This is also done at the end. But this has not been prescribed.

In the fivefold division of duties according to time, though svādhyāya and yoga find a place, they are not practised even by the extremely pious nowadays.

The Āgamas deal with some festivals which recur annually. The Vaiṣṇavas in course of time have concentrated their devotion on Viṣṇu to the exclusion of other deities like Śiva, Ganesa, Subrahmanya, Indra and Sūrya. The Āgamas however provide for their worship as gods forming Viṣṇu's retinue. In fact, the worship of Ganesa is enjoined before starting any ritual. But the paramakānta ideal of devotion developed under the influence of the Gītā and the Purāṇas, did not allow consideration for other deities. Thus the Vaiṣṇavas do not observe Viṇāyaka-caturthi, Skanda sāṣṭhi or Śivarātri, nor do they visit the temples of these deities. The birthdays of Āzhvar gained importance among them. Every Vaiṣṇava household celebrates the naivty of Andal on Tiruvadigūram day when the moon is with the asterism Pūrvaphalguni. Some Vaiṣṇava festivals like Śrīraṁavam, Śrī Jayanti and Nṛsimha Jayanti are celebrated by all Hindus. The Āgamas deal in detail with these three celebrations.

1506 Vide

अस्त्रोपस्तरणमसीखायानम प्रश्नेश्वर:  
Ibid XXXVIII 89a

1507 PauS XXX 59

1508 See PR p 140

1509 Nṛsimha-Jayanti, however, is not observed by the Tengalai Vaiṣṇavas except for some groups in Andhra and Karnātaka.
There are differences among the Vaisnavas in fixing the days for these festivals and in some minor details of observance Sri Krsna is said to have been born under the asterism, Rohini, during the night of the eighth day of the dark fortnight in Sravana. This is the Sri Jayanti day. The astamī and the Rohini asterism do not occur on the same day every year or extend simultaneously throughout their duration. Usually, the tithi and the nakṣatra are simultaneous only for a few hours. The astamī may extend for the whole day with Rohini occupying a part of it, or vice versa. In the former case, we have the Janmāstami, while the latter gives rise to the Sri Jayanti. The Kṛttikā constellation or the saptamī may extend for some time with the Rohini and astamī respectively. Or Rohini and astamī may be together when the moon rises in the dead of night. Or the day may be such that Rohini prevails at midnight without having had any association with Kṛttikā earlier, though the astamī could have come after sunrise when saptamī was still continuing. Or again, the astamī could prevail without any tinge of saptamī during the day, though Kṛttikā would have preceded Rohini in the earlier part of the day. Any one combination of these conditions permits the celebration of Krsna's birth-day, according to the Muni-trāva section of the Vādakāla Vaiśnavas. The Vākhānasas stress the presence of astamī at sunrise, whether or not Kṛttikā is there at that time to be followed by Rohini later in the day. But many Vaiśnavas prefer Rohini at sunrise, even if the tithi should happen to be navamī or daśamī.

1510. Bh P X 3 8 , V P V 3 7 , of KA XXXVIII 121.
1511 KA XXXVIII 114
1512 Naradiya-samhitā XXIV 13-14
1513 Gopała Deśika's (1750 AD) Jayanti-nirnaya.
1514 KA XXXVIII, 114-115.
But most members of the Vadakalai sect and the Teṅkaḷai Vaishnavas follow the Pāñcarātra in this matter. On the Śrī Jayantī day they fast during the day and eat at night after celebrating the birth of Kṛṣṇa. Pāñcarātra dicta regarding tithi and constellations are followed in celebrating the Śrī-rāma-navami, Nṛśimha-Jayantī, Kṛttikādīpa, Sravaṇa-dvādaśi and other festivals. It is said that a pious and learned scholar of Kānci during the last century adopted Pāñcarātra rules completely to the exclusion of the regulations of the Smṛtis and wrote an Āhikā (or manual of daily duties) setting out his views. But the limited extent of the Pāñcarātra influence on Vaishnavism is reflected in a section of the Muniṭrāya group among the Vaḍakalai sect adopting Smṛti rules for observing the Śrī Jayantī: they fast throughout, taking a meal only next morning.

1515  JS XIII; SprS. XLIV. 12b-16a, KA. XVIII. 21-32a, VK. p. 317, KA. XVIII. 47-48.
CHAPTER XI

CONCLUSION

In the preceding pages, the Vaishnavism of South India has been shown as being based on the Vedas, epics and other ancient works and as later developing under the influence of the Puranas and Agamas. The variety of sources and influences makes it inevitable that the leading concepts like those relating to the avatara or the vyūha evolved at different times in different ways. There does not seem to be any uniformity in treating them. Modern scholars cannot trace these concepts definitely to any sources or chart the stages in their evolution.

Earlier in this work it has been suggested that the Pāñcarātra is only a revised version of the Ekānti-dharma which was dealt with for the first time in the Vaikhānasa system. The yantra concept which could have served as a link between those of japa and pratimā did not find scope in the Vaikhānasa system. But it is the pratimā (image or icon) that occupies a place of importance in both the Agamas.

The Vedas do not seem to refer to the worship of the images of God. The Vaiśhānasa Agama however declares that such worship is the best way of approach to God. And the use of Vedic mantras is enjoined by both the Vaikhānasa Sūtras and the Vaikhānasa Agama. In fact, they claim that any sacred rite performed in the holy fire is only worship of God (Vishnu). The Vedic ritual was thus treated as a form of worship of God. Because of this, the Mīmāṃsakas and other orthodox followers of Vedas opposed to idol worship, did not care to criticise the Vaikhānasas.

The Pāñcarātra system, however, fared differently. It was criticised as foreign in origin and subject to foreign influence,
for allowing worship by those not entitled to Vedic studies and evolving Tantrika mantras for their use, and for using yantra and mudrā. In the course of this book, these criticisms have been met.

It may be remembered that the criticisms on the Pāñcarātra Āgama invite reference to the Utpattyasambhavāhāvādhikaranam of the Vedānta Sūtras, forming the last section in the second part of the second chapter Sāṅkara approves of all the tenets and rituals of the Pāñcarātra except for the declaration about the 'birth' of the jīva or individual self (who is known in the system by the name of Sāṅkarṣaṇa), this is because the Vedas hold the jīva to be uncreated Rāmānuja, as pointed out already, has effectively answered this criticism.

But the question may be raised whether this section contemplates any criticism of the Pāñcarātra. After all, its first Sūtra, "Utpattyasambhavāt", means only "due to the impossibility of birth (or production or rise) (of something)". Here there is no reference to the Pāñcarātra which seems to be brought in only because some of its texts appear to speak of the creation of the jīva. The Sūtra can be directed against any system opposed to the acceptance of Brahman as the cause of the universe. It can refer to the hypothesis of inert Saktis being such cause, on the strength of some Upanisadic texts, as suggested by Madhva. Though this view seems reasonable, it does not explain Rāmānuja's stand. Perhaps he thought it necessary to answer the criticisms of Bhāskara and Sāṅkara against the Pāñcarātra. He demonstrates that there is no substance in them because the Pāñcarātra really does not hold the jīva to be created. His followers uphold his line of treatment in strict adherence to the principle that the strength of a group lies in the unity maintained by the individuals therein. We may also note that Vijnānabhlksu (who wrote extensively on yoga) thinks that this section refutes theories about the origination of Brahman—a view that may solve many difficulties.
CONCLUSION

The Purāṇas speak with different voices about the Pāñcarātra. The Visnu, Bhāgavata, Varāha, Brahma-vaivarta, Garuḍa, Pādma, Agni, Liṅga, Vāmana and some others support it. But the Kūrma, Vāyu, Parāśara, Sāmba and some others attack it. The contents of some Purāṇas like the Skānda and Āditya are heterogeneous. Such evidence could be neither dismissed nor readily admitted.

The same diversity of opinion is found among Kalpasūtras and Smṛtis. Pāñcarātra practices are supported by the Kalpasūtras of Agnīvesa, Baudhāyana, Dakṣa and others, but condemned by Āśvalāyana and others. Similarly, the Smṛtis of Visnu, Sāndilya, Vasiṣṭha, Śārātapa and Vṛddha-vasiṣṭha and the Yoga-yājñavalikya and others are in favour, while those of Hāṭīta and Yama are against. There are indecisive opinions in Vīraṁitrodaya and even in Yoga-yājñavalikya and the work of Śārātapa.

In this welter of conflicting opinions, the testimony of the early statements made in the Mahābhārata and those in the Viṣṇupurāṇa and Bhāgavata must be taken to be of primary authority.

RĀMĀNUJA

The impact of Viṣṇavā Agamas on the Vaisnavism of various schools, claiming a hoary antiquity and a firm basis in the Vedas, epics and the Purāṇas, may be seen in important features of their precepts and practices. The school of Rāmānuja (1017-1137 A.D) is most closely linked with the Pāñcarātra. The Āgama had influenced Vaisnavism in the south even before the days of the Āzhvārs. The prevalence of Vaiṣhānava temples in the region from an early period attests to the influence of this Āgama also.

The Viśistadvaita system of Vedānta, expounded authoritatively by Rāmānuja, has won recognition all over India. But its followers are most numerous in the region now comprising the ASV—56
States of Tamil Nadu, Andhra and Karnataka. It has some centres in the north like Pushkar, Brindavan etc. The life of the Vaisnavas of the Ramanuja school is almost uniform in all these places except for a few local variations. The temples here are regulated by either the Pañcarātra or the Vaiśhānas Āgama. They all observe the custom of reciting the songs of Āzhvārsa which is a sort of universal rule among this school of Vaisnavas, though the Āgamas do not directly enjoin it.

In general, the cosmological speculations of the Āgamas have not had much impact on Viśistādva Vaiṣṇavism though their philosophy has exerted influence on it. The religious life of these Vaisnavas has been deeply influenced by the Pañcarātra. Nevertheless, this influence is not all-inclusive: in several matters they prefer to follow the dicta of Smṛtis. This is evident from, to take one example, the differences of opinion, based on Smṛti texts, in regard to fixing in the annual calendar important festivals like the Śri Jayantī, Śri-rāma-navami, Nṛśimha-jayanti, Sravana-dvādaśi and others.

A striking feature of Vaisnavism is the growing conviction from the time of Rāmānuja onwards that it is an imperative duty to worship every day the icon in the temple or the icon or the sālagrāma at home. This mode of worship has gained importance as part of the bhakti movement. The earlier tradition of the Upanisads appears to have been to stress the gaining of knowledge concerning God through a life of discipline, abstract thinking and meditation. Eminent sages like Vyāsa, Nārada and others, out of humanitarian zeal, sought an easier approach to God. Relying on the assurances of the Lord in the Bhagavadgītā, they taught bhakti to be the easiest as well as the surest means to realise God.

1516. Vide SR. p. 46. Cf. RTS. II 444-5; PR, p. 130
1517. Bh G. XII. 7, 10, XIII. 10 etc.
At this stage, the Āgamas came forward with directions for worshipping God in the finitized form of idols in temples. They too were animated by the zeal to serve humanity and help them in their troubles and afflictions. The Vaisnava Āgamas have made a significant contribution towards this. It is noteworthy that there are relatively more Viṣṇu temples in Tamil Nadu than in other States.

The importance given by Rāmānuja and his followers to the worship in temples accounts for the large number of Vaisnava families living in the neighbourhood of temples in places like Tirumalai, Srirangam, Kaṇcipuram, Kumbakonam and others. The temple festivals in these places draw large crowds year after year. On other days also, plious persons feel it an obligatory duty to make at least one visit to the temple every day and offer their services to God according to their capacity. This tendency has influenced to a considerable extent the daily life of the Vaisnavas generally and particularly in the places mentioned above and others like Tiruvallikkenil (in Madras city), Mannārgudi, Āzhvār Tirunagarāi, Meikote (in Karnātaka) etc.

Though yogic practices are dealt with in both the Āgamas, stress is laid primarily on upāsana (worship), particularly of God in the form of Idols. It is declared as the means for pleasing and approaching God. Elements of propatti enter into it, as it is the acknowledged means for salvation.

Music and dance are an essential part of the worship of God, particularly in temples. This receives emphasis in the Pāñcarātra. It is also mentioned in the Purāṇas. Dance is not now permitted in temples, and music is confined to playing the pipe (nādasvara). The flute, lute etc., are now not in use.

1518 VK pp 507-10, PaS II. 1, 1-8.
1519, PaS IV. 11.
The four-thousand hymns of the Āzhvārs, according to tradition, were set to music by Nāthamuni. But the way in which they are now recited in the temples is not musical. It is easy to guess that the musical mode was lost or abandoned at some time. Among the factors contributing to this might be the feeling that concentration on music might lead to neglect of meaning and even devotional fervour, and that the recitation of the hymns in the temples would be restricted to those having musical talent and training.

Likewise the bhajana-gosthi or choral group singing songs in praise of God is not in high favour in South India. It seems to be just tolerated on occasions like the Dhanurmāsa (December 15-January 15) or annual festival processions. The emphasis is on service to God in temples in some capacity or other, service to devotees and passively witnessing celebrations of festivals.

M A D H V A

In addition to Rāmānuja, three other teachers of South India have made substantial contributions to Vaisnavism—Madhva from Karnataka and Nimbārka and Vallabha from Andhra. All of them have been influenced by the Pañcarātra and the Purāṇas. Rāmānuja differs from others in coming under the influence of Āzhvārs also. Among the forms of God, these teachers give special importance to arca and vibhava (or avatāra).

Mśdhvacārya (1199-1277) belonged to Udupi near Mangalore. He wrote a number of works on philosophy and religion demonstrating the ultimate supremacy of Viṣṇu. His Tantra-sāra-saṅgraha treats in four chapters the practical aspects of Vaiṣṇavism. Pranava is stated to denote Brahman who is identical with Viṣṇu. The Aṣṭāksara is the source of all mantras and is the most important among them. The Śaṅkriti is said to have

1521. Tantra-sāra-saṅgraha, I. 2, 13,
sprung from the Aṣṭāksara recited twice.\textsuperscript{1522} Nyāsa is described for mantras and letters.\textsuperscript{1523} God (Viṣṇu) is to be worshipped in the cakraḥya-mandala, the heart, mountains, water or the ground.\textsuperscript{1524} The conch, discus and such other things are emblems of Viṣṇu who is said to have two consorts, Lakṣmi and Bhū.\textsuperscript{1525} The materials for making images, their detailed measurements and other particulars are given in Chapter III, as also the procedure for consecration. The four vyūhas are mentioned.\textsuperscript{1526} This work clearly shows that Madhva was closely following the Pāñcarātra tradition and deeply learned in the lore of mantras.

The Viṣṇu-rahasya that he often cites describes fully the worship of idols, particularly those of Viṣṇu. Idols are of two kinds, \textit{cala} and \textit{acala}. The former is said to be the Vaisnava Brahmin

\begin{quote}
चलाचलविजनेदेन प्रतिमा ब्हित्रयं मम ।
बला तु वैष्णवो विमो द्विधायस्वच्चला मता ॥
\end{quote}

\textit{Visnurahasya, X. 2.}

The statement that the Vaisnava Brahmin is the \textit{cala} form of the Lord may mean no more than that he should receive worship as if he were divine, because the worship of the devotee is pleasing to Him.\textsuperscript{1527} Since this is not made clear, a conservative interpretation would be that the text is merely eulogistic suggesting that Vaisnava Brahmins should be honourably treated.

\textsuperscript{1522} Ibid 14

\textsuperscript{1523} Ibid I 37-39a, 44, II.

\textsuperscript{1524} Ibid I 49

\textsuperscript{1525} Ibid L. 18, 19

\textsuperscript{1526} Ibid IV 168

\textsuperscript{1527} Vide RTS, I. 489-90 where a passage is cited from the Pāñmottara
The acala type is of two kinds—what is sahaṣa (naturally formed) and āhita (consecrated). Of these, the sahaṣa pratima may be a tirtha (a sacred river like the Gaṅgā or a holy tank like that at Pushkar), a kṣetra (a sacred spot like Piyāga, Kaśt, Kuruksetra or Badari, or an idol found in the earth at such a spot) or a śilā (i.e., a sālagrāma which requires no consecration before being worshipped). All are qualified to worship this form.

Worship in the temple has to be performed thrice every day. Only Brahmins are said to be capable of offering worship there. Even among them, learned though they may be, certain blemishes of character or conduct act as disqualifications.

Stress is laid on mano-yoga, the fervour and sincerity of devotion. Without this, observance of external formalities is a mere show. Hence worship is said to be both internal and external. The former is done with the mind, and the dangers involved in its performance by those with uncontrolled minds are vividly described. The latter is to be done with the physical body, and using wealth and other possessions for performing homa or extending charity.

1528. Visāurahasya, X. 7a-10
1529. Ibid. X 119
1530 Vide
हि पूज्वा नात्येः।
Ibid. X. 136.
1531. Ibid. X 14b-21
1532. Ibid. LII 43a, 48a.
1533. Ibid. LII 14
1534. Ibid. LII. 15-42a.
1535. Ibid. LII. 49b-64.
Though the *Visnurahasya* does not deal with the construction of temples, other important aspects of the *Pāñcarātra* are discussed and described. This may explain why Madhvācārya quotes frequently from the *Visnurahasya* and why it has enjoyed the favour of writers owing allegiance to the *Duasta* system. But it must be different from the *Pāñcarātra* text having the same name.

In spite of the importance attached by the followers of Madhva to temple worship, there do not seem so be many temples governed by them. The temple at Udupi is under the control of the pontiffs of eight *mathas* there, each of whom takes charge for two years in turn. The idols in the mutts at places like Mantrālaya (in Kurnool district of Andhra) and Tirukkoiyilur (in Tamil Nadu) are worshipped by the ascetics there according to the *Pāñcarātra*. Festivals are celebrated in the temple at Udupi with processions, but there is no chorus of rāja chanters following the idol. The ascetic himself offers the holy water used for worship to the disciples and the congregation.

The *Āhnska*, mentioned above, is informative on the daily life of the Mādhvas. All acts should be undertaken only for pleasing Viṣṇu and they form part of worship. The worshipper should wear on his forehead a *tīlaka* in sandal paste in the form of the *ūrdhva-pundra*.

Similarly, a mark in the form of the lotus must be worn on the chest, in the form of the bamboo leaf on each arm, and in the form of the flame of a lamp in other places. This seems to be an attempt to reconcile the differing rules in the *Īśvara, Pārameśṭhya* and *Nārādiya Samhitās*.

Curiously enough, there is no mention of the

1536 LT Introduction p 11 It is not however clear that a work having this name is meant here. See Schrader p. 10

1537 Madhva's *Krśnāmyta-mahāraṇava*, ll 227-9
panḍra of the form of the Lord’s foot 1539 The use of sacred mud from Śrīrangam, Dvārakā, Śrīkūrmam, Slimhadri, Prayāga, Vārāha (Śrīmusnam) and groves of tulasī, along with holy water from the worship of sālagrāmas, is allowed. While performing ācamana, the names of the four vyūha Deities should also be uttered along with the twelve names of Viśṇu beginning with Keśava 1540

The followers of Madhva observe the sacrament of lāpa by getting their shoulder-blades branded with the heated metal emblems of the conch and the discus. It is their belief that the marks on their shoulders should not be allowed to fade out. Many impress every day with sandal paste the forms of the conch and discus as īrdhva-panḍra not merely on the shoulder-blades but also on the chest, arms etc 1541

The Āhnikā details the procedure for worship and describes the pūjā-mantaṇa where it is to be performed. Worship is to be offered with devotion even to Ananta, Garuda and others forming the retinue of God. After snapana, the Dvādaśa-stotra of Madhva must be recited. Vessels containing food to be offered must be placed on the bijāksara of Śrī written on decorating designs made with coloured flour on the floor, and consecrated with the mūla-mantra. The mantras for offering food

1538 See PR pp 72-3
1539 A Brahmaratra text cited in SR p 72 refers to this form.
1540 Āhnikā, pp 16-17
1541 Śankha-cakrāṅkana is a dīkṣā which confers superiority. Without it and the īrdhva-panḍra no undertaking yields fruits. Vide

तस्रचकं तथा शांख यस्या गाढे न वियते।
हवयं कर्भं तथा स्वर्णे देवाक्ष्म पितरोपिपि हि॥
नैव गृहन्ति कुपितां युना स्वर्णे बया तथा।।

Ibid. VII, 64-65a.
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consist of the names of the five vital airs in association with those of Aniruddha, Pradyumna, Saṁkarsaṇa, Vāsudeva and Nārāyaṇa. The mūla-mantra must be uttered for Brahman. The Jñāntos-stotra of five sections is to be then recited. After performing Vaiśvadeva, the preceptor, Brahmans and the reitinue of Viṣṇu must be worshipped. After completing the worship, one must draw on the forehead a straight black line (using charcoal from the incense offered) on the puṇḍra of sandal paste.

Thus the Pāñcarātra is held in high esteem by the Mādhvas as the best among the sāstras.

Vide:

अन्येषामागमनां तु चक्षारोज्ञेऽभवल्यचि !
पार्शवराजस्य कुत्सनस्य वक्तांहं स्वयमेव हि |
अतोष्टि सवेशश्चेषु वर्मेतत्तिनवधते ॥

Viṣṇurahasya, VII. 32-33a.

In accordance with its dictates, they use the pīsta-paśu in sacrifices. They hold that even kāmya rituals are to be performed without expectation of reward when they become akāmya, pleasing to the Lord. While doing any act, particularly any act the Veda enjoins, one must have knowledge, devotion and detachment.

Vide:

भगवज्ञकिशोरवेरायपूर्वकं च कर्मं कर्तवयम् ॥

Madhva’s Karmasūrya.

1542 The printed text, according to the followers of Rāmānuja, has six sections.


1544. Such acts should never be given up. Kṛṣṇamāt-ta-mahārnava, 235b.

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NIMBĀRKA

Nimbārka (circa 1200 AD), born in Andhra and originally called Bhāskaraēārya, was an ascetic reputed to be an avatāra of the sun-god who put down heretics. A story about his name, Nimbārka, relates a miracle. Once he played host to a Jaina ascetic with whom he was having a philosophical debate. Suddenly they realised that they had debated till the sun was about to set. As neither of them could take food after sunset he made the sun stand still in its course, asking the Jaina to wait under a nim (namba) tree and serving food to him there. Hence the name of ‘Nimbārka’ or ‘Nimbāditya’. Niyamānandācārya was another name of his.

The sect founded by him is called ‘Hamsa’ after the incarnation of Vīru as a swan who taught the Veda to Brahmā. In the same form he taught the pure tradition to Sanaka, Sanandana, Sanātana and Sanatkumāra. Nimbārka received it from Nārada. His cult is known as Sanatkumāra-Nārada-sampradāya, Vide:

ईस्वरशृंखला सनकाच्यक्ष्यतस्थवरप्रेमिकाय विधाय श्रृंखला
तर्के परं भागवतशरण सर्वभूमियाच्युतपादिभाष्यः
ध्यायात्मादी तत्त्वव्यवहारं चायर्यच्यथा हस्तिप्रेयण
निम्बार्कनान्तिनागदीर्घोऽशीतार्कानुप्रदाजने

(Keśa Kāśmira-bhatta’s commentary on the Bhagavadgītā last sloka)

1545  H H Wilson Religious Sects of the Hindus, p 88 Das Gupta’s History of Indian Philosophy (III p 399) says that he was a native of Nimba or Nimbapura in Bellary District and that he died in 1165. See P N Srimivasacharya’s Bhedabheda, p. 155 Girdhara Prapanna’s Daśālokī-vyākhyā Laghu-mañjūśa, 6 says he belonged to Brindavana near Delhi.

1546  Devacārya, Siddhānta-Jāhnava, p 6

1547. The Hamsa-incarnation is mentioned in Bh P X 2, 40 Cf. Ibid. XI 4, 17. His appearance thus before Śiva (XI, 19 13) and before Brahmā (XI, 17, 3) is also mentioned.
Among the followers of Nimbārka are both householders and recluses. They are largely found in Upper India, near Mathurā and in Bengal. They wear the ārdhva-puṇāra with white earth or the sandal paste offered to God with a circular black mark in the centre. They also wear a necklace of tulasī beads. Rādhā and Kṛṣṇa are worshipped by them.\footnote{1548}

Nimbārka’s philosophy can be described as Svābhāvika-Bhedābheda. It makes a wonderful adjustment of conflicting metaphysical views. It seems an adaptation of the tenets of the ancient thinker, Audulomi, referred to in the Brahma-Sūtras.\footnote{1549} It admits dvastādvaita between phenomena and the noumenon and bhedābheda between the self and Brahman\footnote{1550} who is both saguna and nirguna. Brahman is the abode of auspicious qualities, free from imperfections and both the material and instrumental cause of the universe. The immanent Sakti of Brahman is responsible for creation.\footnote{1551}

It is further held that Brahman is Rādhā Kṛṣṇa,\footnote{1552} having a dual spiritual form made of beauty and bliss. The six guṇas listed by the Pāñcarātra are among Brahman’s innumerable qualities, thus testifying to the influence of the Āgama on Nimbārka.\footnote{1553} Prapatti is a path to mokṣa open to all. Self-surrender to the grace of God is the most important of its six elements.\footnote{1554} Devotion to Rādhā-Kṛṣṇa deepens into intense

\footnote{1548}{For these particulars, see H H Wilson, Religious Sects of the Hindus, p 86.}
\footnote{1549}{Brahma-sūtras, I 4 21; IV 4 6.}
\footnote{1550}{Cultural Heritage of India, Vol I p. 573.}
\footnote{1551}{The Philosophy of ‘Bhedābheda’, pp 158-9.}
\footnote{1552}{Ibid p 155}
\footnote{1553}{Vide Laghumātī on Daśālokā p 18.}
\footnote{1554}{Keśava Kāśmira Bhatta’s commentary on Bh, G., p. 2; XVIII, 66; Bhagavadgītā-tattva-prakāṣikā, XVIII, 73.}
love, evoking a revelation of God's blissful nature and leading to mokṣa. The friendship of the gopis should be sought. Sāyujya or Brahmanubhava characterises mokṣa.

Nimbārka wrote the Daśaśloki, a brief conspectus of his system, and a commentary on Brahma sūtras called Vedānta-pārvatā-saurabhā. His immediate disciple, Śīnivaśācārya, commented on it in Vedānta-kaustubha; which received a commentary, Kaustubha-prabhā, from Kāsa Kāsminira Bhatta. Devācārya explained the Brahma-sūtras, Nimbārka's lines in Siddhānta jāhnava which has a super-commentary, Setu, by Sundara Bhatta. Vanamālī Miśra discusses the system in detail in his Vedānta-siddhānta samgraha (also known as Śrūti siddhānta) in seven chapters. The Bhagavadgītā is interpreted according to Nimbārka by Kāsa Kāsminira Bhatta in Tattva-prakāśikā.

Nimbārka holds Kṛṣṇa, associated with Rādhā, to be the Supreme Reality. Hayagriva is specially mentioned in the Śruti-siddhānta. The three ultimate principles, Brahman (Kṛṣṇa), cet (the self) and act (inert matter), are real, co-eternal and both different and non-different from one another. Vide:

ब्रह्मासिन्नोपि सत्तेऽऽयत्र क्षेत्र: स्वस्वरूपतो भिष्ठा वः।

Vedānta-pārvatā-saurabhā, II 1 22.

Brahman's auspicious qualities and freedom from imperfections are stressed. Vide for instance

स्वभावतोऽपास्तसमस्तदौपमदेशक्याणुणकराशिम्।

वयोहरिहिं ब्रह्म परे चरिथ्ययं ध्यायेऽयं क्षण कमलेक्षणं हरिम।

Daśaśloki 4

1555 Cultural Heritage of India, II p 152
1556 Vanamālī Miśra's Vedānta-siddhānta-samgraha (also called Śruti-siddhānta), II 60
1557 P N Srinivasacharī's Philosophy of Bhedabheda, p. 158, The name 'Kṛṣṇa' is thus derived

पापं कर्षयति निमौलयति हृति क्षणः।

1558 Śruti-siddhānta, I, I, IV, 1
There are many similarities between the systems of Ramanuja and Nimbarka. Prapatti and its elements are common to both. Sāyuṣya characterises mokṣa. Inert matter is of three kinds—immutable (aprākṛta), mutable and time 1559 Brahman is Viṣṇu and His body is eternal. Brahmā and Rudra are subordinate to Him. Viśvaksena, Garuda and many other eternally free selves attend on Him 1560. The main purpose of His descents on the earth is only to enable His devotees to have intimate communion with Him. 1561. The term, ‘maya’, is understood as knowledge.

Vide:

माया है गुणों वैभेदिता ततो भगवनिःश्रवणकारस्य अण्तिमिनिति च पवं।

Keśava Kāśmira Bhatta's Bhagavadgītā-bhāṣya, IV. 6.

Similar views had been advanced by Ramanuja earlier. 1562 The Gītā’s main teaching is the doctrine of self-surrender. The above-quoted commentary thereon observes:

उपास्यस्य सवैशारणवामसिध्यानन्दारणागति-परमेवं गीताशास्त्रमिथात्वानुस्तिप्यते।

Ibid. XVIII. 73.

The similar views of Ramanuja's school have been referred to earlier 1563

1559 For the Nimbarka school see Siddhanta-jñanavī, p 77, and Daśālokā, 3 Compare Rasavaraṁśa on Ramanuja's Śrīranga-gadyam, p 69

निगुणात्मकात्मकस्वरूपण सचेतनलैविवध्यमू।

1560, Keśava Kāśmira Bhatta's Bhagavadgītā-bhāṣya, p 2
1562, Śrībhāṣya, I 1, 21. Durgācārya offers the same explanation on Nirukta, V 15 Śrīdhara interprets māyā as knowledge under Bh, P, X 8 30

1563, See also P, N. Srinivasachari's History of Viśisṭādvaita, p, 374.
Rāmānuja's methodology seems to have influenced Nimbārka, as may be seen particularly in his commentary on the Brahma-sūtras. Through Rāmānuja again, he must have come under Pāñcarātra influence. The system is not directly mentioned by him, but he uses the word, 'vyūhāṅgin'.

Similarly, Śrīnivāsācārya mentions śādguna without referring to the Āgama. But Kesava Kāśmīra Bhatta cites passages from the texts of the system which is mentioned by name. According to Vanamātī Miśra, the Pāñcarātra is the best among the source-books. Manu Smṛti and other authoritative texts are based on it. He refers to the four vyūhas. Charting the course of the soul attaining release, he says that it proceeds to Aniruddha, then to Pradyumna, thence to Saṅkarṣaṇa and finally to Vāsudeva. the Paramātman. The fivefold sacrament is described in detail and enjoined as obligatory.

Nimbārka and his followers accept the Pāñcarātra wholeheartedly. He does not take pains to controvert views questioning the Āgama's authority or to reject the theory that the Brahma-sūtra section at the end of Chapter II, part 2, is against the creation of the universe by Śakī without the control of God. Śrīnivāsācārya also does not refer to these.

1564 D-taṣloke, 4 The word is taken by the commentator Purusottama a pupil of Śrīnivāsācārya, to mean the four 'vyūhas' and also several kinds of divine descent like the puruṣavātāra, the guṇāvatāra and jñāvatāra. Giridhara-pampaṇa in his commentary, Lāchu mañjūṣa, gives a brief account.

1565 Bhaagavadgīti tattva-prakāśikā, p 2

1566 Kaunstubha-prabhā on Brahma-sūtras II 4 44 In his Tattva-prakāśikā, under Bh G VII 2 and IX 30 Sattvata-tantra and Śra-sattvata are cited. Nārada-pāñcarātra is quoted under XVIII 73. Under X. 3, a statement is identified as found in 'Pāñcaratru-vacana'.

1567. Vedānta-sūdhānta-sangraha, 11. 78.
1568. Ibid IV 81-82
1569. Ibid. IV. 26-33
1570. Ibid. II. 61-63.
1571. Purusottama's commentary on the Dataślokā.
CONCLUSION

controversies. But Kesava Kasmira Bhaṭṭa adopts Rāmānuja’s views on the matter. He stresses particularly the authority of the Mahābhārata in the matter. There is an ingenious suggestion by him that if Vyāsa criticised the Pāṇcarātra it must have been some other school of thought with the same name.

Nimbārka’s followers however do not adopt temple worship. They have implicit faith in their preceptors who are grhaṣthas or recluses. Perhaps the worship of Idols conducted in the mathas by leading preceptors is adopted by the followers.

VALLABHA CARYA

Vallabhācārya (1478-1531) is said to have been born in Āndhra. In his view, Brahman having sat, cit and ānanda as its attributes is the cause of the world. But it is nīruṣesa in the sense of not having any ordinary or material attribute. It is one, Infinite and the inner controller of all the selves. The difference perceived between them and Brahman is not natural, but due to His will. Between the two, there is also non-difference which is perfect and not due to Illusion (māyā). Hence this system is called Svaddhāvaṭṭa.

The Supreme Being is Kṛṣṇa and the way of attainment the Puṣṭi mārga. Vallabha’s teachings rely largely on the Bhāgavata, which is admitted as the fourth prasthāna. Accordingly it is to be understood in its sevenfold meaning as śāstra, skandha, prakarana, adhyāya, vākyya, pada and aksara. Puṣṭi’ means ‘nourishment’—from love of the Lord derived from His grace which nourishes its object. The grace may be ordinary, (māryāda) or special (puṣṭi). The latter destroys the effects of time, karma and svabhāva.


1573. Vide

कृप्या देखि युक्ति: कालादिशाबिचक।
Tattvārtha-dīpa, II. 229.
The first step to attain God’s grace is to surrender to Him. This evokes God’s grace and purifies. The next step is to render service to God in the form of an idol. Then comes atmanvedana which consists in offering all of one’s belongings to God, never using anything before an offering is made of it. Service creates a strong attachment to the Lord called nirodha which is of three kinds—prama, āsakti and vyasana. 1574

Pusti may be suddha or migra, svārtha or parārtha. Rituals enjoined by the scriptures are inferior to devotion, they belong to the path of maryāda in which God’s grace becomes limited in some way or other. But the pusti marga is free of such limitations. It can also be called the path of nirguna-bhakti, as it transcends the material affections of sattva, rajas and tamas. Such devotion has no object to gain and is disinterested. 1575

This path leads to enjoyment of divine vision. The devotee has no need of renunciation. His enjoyment shows everything including māsa as worthless. 1576 The cowherdesses of Brndāvan are treated as the ācāryas of this path. 1577 The devotee has to

1574. Vide
\begin{verse}
कृपणलेखा तदा कार्यं मानसी सा परा मता।
Vallabha’s Siddhantamuktāvali.
\end{verse}

Cf
\begin{verse}
पपश्रविस्मृतिपुरुवकः कवचद्वासिकिः निरोधः।
Hanrāya on Vallabha’s Nirodha-laksana, p 232.
\end{verse}

1575 प्रेमपूर्विका सेवा हेतुः फलारिसन्धानं
\begin{verse}
तद्रहिता अहिन्तुकी अनिश्चिता वा।
Vallabha’s Subodhini on Bh, III 29 12.
\end{verse}

1576 The Cultural Heritage of India, Vol I, p 60J.

1577. Vide
\begin{verse}
भगवत्युतमस्तोक्षे भवतीमिन्तुतुम्मा।
भक्तः प्रवर्तिता दिव्यां सुनीनामपि दुःखम।।
cultivate their mental attitude, the gopi-bhāva. The bridal mysticism of such devotees requires the cultivation of some feminine traits. This leads to the bhagavat-bhāva in which the self finds the Lord in all things connected with Him, and He is realized as Sarvātman. In moksa the self acquires the brāhma body and satisfies all desires. There is no fall or return from that state.

Vallabha declares that the pustī-mārga is the real purport of the Vedas, the epics, the Pāñcarātra and all sacred texts.1578

Vide:

अर्थोद्ययमेव निरिक्लेरिपि वेदवाक्ये
रामायणे: सहितभारत पाठाराजे: ।
अन्यश्च रामकथावचने: सहस्त्रवसुरै
निर्मायते सहद्वर्युहरिणा सदैव ॥

Tattvārthadīpa, I. 140.

It is open to all without any distinctions. It is best among all the paths to salvation because there is no fear of a fall.

Vide:

माहोधयं सर्वमाध्यमाणामसुम: परिकीरतिः ।
यस्मिन्न पातमयं नास्ति मोक्ष: सर्वथा यत्: ॥

Ibid, II. 222.

The preceptors here are called Gospāmins 1579 which is often written and spoken of as `Gosains`. Their dress is costly and

1578 In his Vṛtta on Tattvārtha-dīpa, (I 3) Vallabha calls the Bhāgavata, Gītā and Pāñcarātra as Bhagavat-chāstra.

1579. One view is that this was originally a title of Caitanya and the preceptors of his cult. After Vallabha's followers wrested control over a temple at Gokula from the followers of Caitanya, they are said to have taken the title. A. K. Majumdar, Caitanya, his Life and Doctrine, p. 273.

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food luxurious. Their followers, among whom are many rich merchants and businessmen, are required to dedicate body, mind and wealth to them.

Gold icons of Gopāla, Kṛṣṇa and Rādhā are worshipped in their temples. The Kṛṣṇa image has a dark hue and is richly decorated. Worship is conducted eight times every day.\textsuperscript{1580} The ritual does not follow any traditional procedure, but consists of offering flowers, perfumes and food to the accompaniment of prayers of praise.

Festivals are celebrated in temples. They include, in addition to Kṛṣṇa Jayantī, the Rāsyātra in October. The dances of the gopīs are commemorated through song and dance. Pictures and images of Gopāla are worshipped in the house.

Vallabha’s followers mark the forehead with two red, vertical lines meeting at the top of the nose, with a round, red spot between them. Similar marks are also found on the arms and chest of the devout. They wear rosaries of tulasī beads and greet one another as ‘Sṛī Kṛṣṇa’ and ‘Jaya Gopāl’.\textsuperscript{1581}

Mathurā, Brndāvan, Pūrī and Dwāraka are their holy places. The greatest sanctity is attached to Śrī Nāth Dwār temple near Agra. Every one in the sect has to visit the place at least once in his life and contribute to its upkeep.\textsuperscript{1582}

Vallabha holds that the Brahma-sūtras reject the validity of the Pāñcarātra because it teaches the birth of the self. He agrees with it however on all other points. According to him it expounds the puṣṭi-mārga.

\textsuperscript{1580} For details, see H. H. Wilson, Religious Sects of the Hindus, pp. 72-73.

\textsuperscript{1581} Ibid. p. 75.

\textsuperscript{1582} Ibid.
CONCLUSION

Vide:

साक्षात्मोक्षसाधनस्यं तालिन्दक्ष्यकम्पं
विहितव्यर्थः कियमाणः अत्रावाचि रुपान्नामार्गं यः ।
अवमेव बैस्तशो मार्गं इत्युक्ते ।

Vallabha's Bhakti-hamsa, pp. 169.

This describes the Pāñcarātra method of worship and comes under māryādā in Vallabha's system. The sūtras are however held to be inferior to God as Purusottama.

RĀMAṆANDA

Rāmānanda was born at Prayāga. The date is uncertain. He is claimed to be a direct disciple of Rāmānuja or the fourth or the fifth in descent from him through Devānanda, Haryānanda and Rāghavānanda. On account of a dispute with his preceptor, Rāghavānanda, he was ostracised. This led to his founding a new sect open to all without distinction of caste or creed. The regional language replaced Sanskrit as the medium of instruction. His twelve disciples were representative of all the castes and many professions. Bhakti and pūjā and prāṣādi from the south were taken to the north by him.

He recognised no distinction between God and His devotees. His teachings were marked by a spirit of

1583 See also Tattvārthadīpa, I 140
1584 Raghunātha in Bhakti-hamsa, pp. 46-49
1585 Cultural Heritage of India, I, p. 607
1586 Ibid p 378
1588 Cultural Heritage of India, IV, p. 378, P. N. Srinivasachari's History of Vīśṇu-advaita, p. 543.
synthesis. Whatever feeling (bhāva) is natural to one should be the basis for the means to attain God. Devotees could be house-holders or recluse.

The incarnation of God (Viṣṇu) as Rāma is held in the highest reverence among all His forms. Therefore the followers of this teacher are sometimes called ‘Rāmavats’. The sālagrāma and the tulasi plant are also worshipped. Mendicants called ‘Bairāgīs’, numerous in the Indo-Gangetic plain and largely hailing from the poorer classes, chant the names of Rāma and Kṛṣṇa.

Rāmānuja’s liberallism, based on the Vaishnavism tradition coming down through the epics and the purāṇas, must have influenced Rāmānanda in preaching that distinctions of caste should not be observed among devotees. However, no Devānanda or Harinanda is known among the immediate disciples of Rāmānuja. Perhaps the tenets of this school went to the north through men who were impressed by the teachings of Rāmānuja, and have also thus influenced several small sects in North India through Rāmānanda, among whom the followers of Kabir are often included.

CAITANYA

Viśvambhara, born in 1486 A.D., was called Gauranga on account of his fair complexion. After he became a monk, he was known by the name of Caitanya. His father was Jagannātha Misra and his teacher Vāsudeva Sārvabhauma, the great logician. During a pilgrimage he received the Gopāla-mantra at Puri from Īśvara Puri. Meditation on it led him to an ecstatic state filled with the vision of Kṛṣṇa and made him a worshipper of the Lord in this form along with Rādha.

1590. Ibid. p 25.
1591. Ibid. pp. 27-29
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Though Caitanya's teacher, being a disciple of Madhavendra Puri, belonged to the Madhva tradition. Caitanya himself taught not Dvaita, but Acintya bhedabheda. He held that the difference and non-difference between the selves and God is inscrutable. This doctrine was later elaborated by Rūpa, Sanātana and Jīva, each of whom had the title of 'Gosvāmin'.

Narāyaṇa and the four vyūhas are admitted as shining forms of Kṛṣṇa (God). Free from the influence of the guṇas of matter, He has three powers or energies—saarūpa or sentience, tattathā or the self, and bahiraṅga, also called māyā. They correspond to para, kṣetraṅga and avidyā saktis. The svarūpa-sakti has the three attributes of sat, cit and ānanda, also known as sandhinī, saṁveś and hlādini respectively. Rādhā represents the last of these.

The ideal of Rādhā-Kṛṣṇa helps in realising the absence of distinction between Kṛṣṇa and His devotees. Loving devotion towards God (preman or bhakti-rasa) is taken to be the fifth important aim of life (or puruṣārtha), the other four being practice of virtue, acquisition of wealth, satisfaction of desires and attainment of salvation. The sentiment of devotion and the various religious emotions under this head are dealt with in the Bhakti rasāmṛta-sindhu and Ujjvala-nilāmaṇī of Rūpa-gosvāmin and Bhakti-sandarbha of Jīva-gosvāmin.

Bhakti is said to be of three kinds—sādhana, bhāva and prema. Each of these is a stage. The performance of enjoined

1593 Ibid p. 47-50, 'Śripāda Madhavendra' by Dr. H Vedānta Sastrī, "A I O. C. Summaries of Papers", pp. 148-50. Majumdar records the tradition that the idol he worshipped was installed at Nath Dwar temple.

1594 Majumdar, Op cit., ch XXIII.

1595, Majumdar, Op. cit., chs. XXIII and XXIV.
rites rouses incipient devotion; which intensifies; and which finally serves as the means and end of enjoyment. 1596

Bhakti should be preferred to karma, jñāna1597 and salrāgya. It dispels doubts, destroys egotism and makes the effects of past actions wither away. The practice of intense devotion requires that the injunctions of the Vedas, Smṛtis, Purāṇas and Pāñcarātra texts be obeyed. Jñāna and karma should be regarded as a joint upāya in which the rituals are to be performed according to the Pāñcarātra.1598 Jñāna can be practised along with and as subordinate to bhakti. Viṣṇu’s name and mantras (particularly, the Gopāla-mantra) are to be uttered always. All action must be dedicated to God. Pilgrimages are recommended. God’s forms, qualities and sports must be sung about. Prapatti can also lead to mokṣa.

The idol of God should not be thought of as a piece of stone. When an idol is taken in procession it must be circumambulated.

Worship of images is called dvatā yāga and that of household deities arecanā. Hell awaits those who neglect them. Initiation is necessary for this kind of worship.

Among men the devotees of Viṣṇu are the best. Among the gods, Śiva and Brahmā are to be worshipped as devotees of Viṣṇu. Distinctions should not be observed among devotees.

One Gopāla Bhaṭṭa from the south introduced the principles of the Pāñcarātra into Gauḍiya Vaisnavism. His teachings are found in Haribhakti-vilāsa.1599 The influence of the Āgama is

1596. Ibid. pp. 293, 299, chs. XXV, XXVI.
1597. Ibid. pp. 335, 337.
1599. Ibid. pp. 332-334 gave an account of this work in some detail.
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considerable. Vijyas are admitted. Saṅkarsana is said to preside over ahaṅkāra, Vāsudeva over citta, Pradyumna over buddhi and Aniruddha over manas. The pupils of Caitanya cite in their works the Sātivatasaṁhitā, Hayasirsa-pāñcarātra and other such texts. Rituals involve bhūtaśuddhi and follow the Āgama directions.\textsuperscript{1600}

The school of Caitanya has developed an elaborate and complex theory of divine descents Kṛṣṇa or Purusottama is the Supreme Being and not a divine incarnation. He has three forms. The svayāṇārūpa is natural and exclusive to Hīm. The tadekātmā-rūpa is a hypostatic manifestation identical with Hīm and also distinct through appearance and possession of attributes. This is subdivided into viśāsa (as in the case of Nārāyana and Vāsudeva) having the same power as the original exclusive form; svāmśa, which is inferior and exemplified by Matsya, Saṅkarsaṇa and others; and āveṣa of sakti as in Ādi-śesa, of jñāna as in Sanaka, and of bhakti as in Nārada.\textsuperscript{1601}

There is also a fivefold division of divine descents. The vyūhas represent the puruṣāvatāra. The guna variety allows the play of the three guṇas as in the case of the trinity of Brahmā, Viṣṇu and Śiva. Twentyfour forms illustrate the lilāvatāra type. Every Manu’s reign involves a descent, as in the case of Hari, Vaikuntha, Vāmana and others. Among the four yugas, each has its own special kind of descent.\textsuperscript{1602}

The Supreme Being inspires certain souls and makes them descend as prophets. They are God’s descents only in a

\textsuperscript{1600} Rūpa Gosvāmin’s Saṅkṣepa-bhāgavatāmāta, p 205


\textsuperscript{1602} Ibid pp. 27-29. See also S K De’s "Early History of the Vaishnava Faith and Movement in Bengal", p. 154 and jiva-gosvāmin’s Śrī Kṛṣṇa-sandarbha where nine vyūha descents are mentioned. The additional five are Nārāyana, Hayagrīva, Varāha, Nṛsimha and Brahmāna,
Baladeva Vidyabhushana of the 18th century wrote the Govinda-bhagya on the Brahma-sutras in accordance with the teachings of Caitanya. It is in the main on the lines of Madhva.\textsuperscript{1608} A pupil of Pitambara-dasa and Radha-damodara, he held the individual self to be a part of God. Radha is the foremost among His energies (saktis)\textsuperscript{1609} In another work, Prameya-ratnakara (VI. 1) he stressed the need for the five sacraments. The worship of the sālagrāma is yāga Vide

शालग्रामादिपूजा तु यागश्रव्देन कथयते ।

Prameya-ratnakara (VI. 3c).

The principle of visesa (particularity), perhaps taken over from Madhva by Radhā-damodara in his Vedanta-syamantaka, is stated to help the Lord in whom it is inherent to distinguish Himself as Brahman and Paramatman. Baladeva explains this as supra-logical (acintya)\textsuperscript{1610} Passages are cited by these writers from the Sāttvata, Ānanda and Visvaksena Samhitās.

The impact of Ramanuja’s teachings is seen in several respects. Seva to God, the preceptor and devotees is enjoined. Significantly, bhakti is identified with it, Vide-

भज न्येयं व धातु-सेवाया: परिकृतिः ।
तल्लभसेवायुर्वै: प्रोक्ता भक्ति: साधन-भूमसि ॥


Thirtytwo offences are listed as needing to be avoided while offering service to the Lord. They are similar to the enumeration of Vedanta Desika in his Pāñcarātra-rasā,\textsuperscript{1611}

\textsuperscript{1608} A. K. Majumdar, Op. cit ch XXII
\textsuperscript{1609} Ibid. p. 280.
\textsuperscript{1610} Das Gupta, Indian Philosophy, IV. p. 442.
Gopāla-bhaṭṭa’s Hari-bhakti-vilāsa gives a detailed account of the worship of images in temples and all rituals connected with it. It is on Pāñcarātra lines. Gopāla-viṣṇu is the Supreme Deity according to Kramadīpikā which mentions the five sacraments. This is another work of the school.

Madhva’s influence on Caitanya’s philosophy amounts to little. But in the line of Caitanya’s preceptors is Mādhavendra Pūrī, as mentioned in Gaura ganoddeśa-dīpikā.

Caitanya’s greatness is revealed in his stress on the practice of bhakti in many ways. Worship of the idol at home and that at the temple is imperative. His social outlook was liberal. In his teachings, women and Śūdras are permitted to worship the saṅgrāma. But this right seems to be denied in practice. Structures are enjoined to be raised for housing the deities. But there seems to be no provision for building shrines for Rādhā and Kṛṣṇa.

Caitanya himself is worshipped as a dual descent of Rādhā and Kṛṣṇa. He is said to have been worshipped even during his life-time.

The rasika aspect of the Rādhā Kṛṣṇa cult influenced the glorification of Rāma and Sītā on similar lines in a late work Vasistha-samhitā. But this Rāma cult does not appear to have had many followers.

1612 Ibid pp 332-4
1613 Ibid p 284 There is discussion in ch XXII. The authority of this work is disputed.
1614 Ibid p 334
1615 Ibid.
1616 Ibid p. 292
1617 M R Misra, “A Note on the Vasistha-samhitā” in “Summary of Papers of the 26th International Congress of Orientalists”, 1964, pp. 164-5. The work was copied in 1802 A.D.
CONCLUSION

VIJÑĀNA BHIKṢU

Vijñānabhistu (c. 1550 A.D.), a well known writer on the Sāṅkhya and Yoga systems, commented on the Brahma-sūtras in Vijñānāṃśa. He was a Gīud, ascetic who held the Supreme Brahman to be Śī Kṛṣṇa Nārāyaṇa i.e. Kārīya-Brahman Ātman could be denoted by the word, ‘Īśvara’. Though He is the Lord of all, He creates mahat etc., with His potency called ‘māyā’.

Though there is really one Self, a plurality of selves has to be admitted for practical purposes.

Among the vyūha manifestations, Vāsudeva alone is eternal. Samkaraśa and others are His manifestations Samkaraṇa (Śiva), Pradyumna and Aniruddha arise from Viṣṇu, the subtle body of Brahman Nārāyaṇa and Viṣṇu are the manifestations of Bhagavān Matsya, Kūma and other descents are līlāvatāras, while Bhagavān is an amesāvatāra. 1618

The Utpatti-asambhavādhikaraṇa of Brahmasūtras (II 2) is interpreted by Vijñānabhistu as denying that Brahman has birth. He thus wisely avoids the controversy about the validity of the Pāñcarātra. 1619

OTHER VAISNAVA SECTS

The important schools of Vaisnavism referred to so far influenced some minor sects. The founders of the schools could not have influenced these sects. They developed gradually. Rāmānanda, for example, could not have taught anyone who later founded a sect. But he is said to have had twelve chief disciples. 1620 Some of them or their students and later

1618 Vijñānāṃśa, I. 1. 5.
1619. Ibid. II 2.
1620. Wilson and Bhaktmāla give different lists.
teachers seem to have started sects bearing their names. They belong to all castes and many professions. Stress on bhakti is the one common feature among them.

Among such teachers was Tulasī Dās (1545-1624), a pupil of Jagannātha Dās and his student, Nābhājī. (In another version he studied under Nara Hari Dāsa, a pupil of Rāmānanda) 1621 He was a Brahmin of Hājpūr near Cītrakūta. After a sojourn at Brndāvāna with Nābhājī he wrote the Rāmacarita-mānasā, a celebrated work which gives a Hindi version of the Rāmāyana. He ardently advocated the worship of Rāma and Sītā. His epic seems intended to prevent the disintegration of sanātana-dharma.

God is taught to be formless. But the love of His devotees for Him induces Him to assume a visible form, just as the water, latent in ice and hailstones, becomes patent under certain conditions 1622 The real devotee finds God in the movable and immovable things 1623

He is an ardent champion of bhakti and describes its nine varieties 1624 It is fostered by the company of holy men and recluses. Devotion annihilates the sufferings caused by the cycle of births and deaths. But the path of jñāna is hazardous: one following it is liable to fall 1625

The Lord is said to take His abode in the heart of the self for two reasons. The self must not seek anything from Him: there must be genuine love for Him.

1621. Cultural Heritage of India, IV 395.
1623. Ibid IV 3
1624. Ibid III 344.
1625 Ibid. VII 118. 1-4.
In metaphysics, Tulasī Dās considers as erroneous the theories that declare the world as real, unreal, or partly real and partly unreal. The seeker of self-realisation must reject them. For they are of no help in realising one's nature or that of God. But some claim him to be a follower of Saṅkara, though he was a devotee of Rāma and had the title of 'Gosain' (as borne out from his Jñānādipīkā).

Another teacher of a small Vaisnava sect was Nābhāji (1600) who wrote the Bhaktimālā. He was initiated into Vaisnavism by Agradās, though his connection with Rāmānanda is not proved.

Widely prevalent in North India is the worship of Rādhā and Kṛṣṇa. The importance given to God in a feminine form dates back to the distant past. The Śākta Āgamas play up this tradition and make male divinities inferior. Other Āgamas tend to give equal importance to both the sexes in their conception of Godhead. Thus Lakṣmi and Sītā are given due importance in Vaisnava Āgamas. Rāmānuja stressed the importance of worshipping the Father as well as the Mother of the universe. But the name of Rādhā does not occur in the source-books of the Kṛṣṇa cult.

A sect of Rādhā-vallabhis worship Kṛṣṇa merely as the vallabha or lover of Rādhā to whom primary importance is given. Harivamśa who founded a mūt at Brndavana in 1585, is said to be its founder. His Rādhā-sudhānidhi praises Rādhā.

On the whole, the cult does not seem to be very different from Bengal Vaisnavism.

1626. Vinaya-patrika, III.
1627. Munshi, "Indological Felicitation Volume", XX, XXI and pp. 401-411
Some Vaisnava sects with limited following are found in Jaipur, Delhi, Orissa and a few other places. They bear such names as Saktibhāvas, Harisschandis, Sadhana-panthis and Madhavais. The sect of Caran-dasis preaches high moral standards and enjoins regular worship of the sälagrāma.\[1630\]

The 'bairāgis' and various orders of ascetics like the Nāgas do not constitute different sects, though H H Wilson takes that view.\[1631\] They belong to the sects mentioned above and similar Vaisnava sects, their differences in observances being due more to their life as recluses than to the theoretical aspects of philosophy or religion.

A peculiar cult called 'Radhāswāml' had for its fifth leader Param Guru Huzur Sahabji Maharaj (born in 1881). His Yathārthā-prakāśa states that the Supreme Being, superior to the perishable and the imperishable, is the Parama-puruṣa. The worship of Kṛṣna who is His divine descent, yields spiritual benefits. As renunciation is held to be impossible, the active life of performing the duties enjoined in the sāstras is advocated Yoga is also recommended.

**SPREAD OF VAISNAVISM**

Many of the important developments of Vaisnavism in later times have been briefly glanced at in the last few pages. But Vaisnavism has prevailed all over India from ancient times, as may be seen from numerous temples, inscriptions and literary works. Many royal dynasties patronised the cult, but without narrow-minded fanaticism. The regions over which they ruled constantly changed on account of wars and conquests. It is not therefore easy to determine the history of Vaisnavism in each region.

\[1630\] *Ibid* pp 100-103.

CONCLUSION

The tolerant spirit suffered a serious setback when Rāmānuja was persecuted and the Viṣṇu idol at the Govindarāja shrine in Chidambaram was removed. These anti-Vaiṣṇava activities are attributed to Kulottunga I in the 11th century. There is a tradition that Rāmānuja consecrated the temple at Melkote (in Karnatak) in 1099 A.D. and that he remained there till 1110 when the persecuting king died. But other dates have been mentioned such as 1070 when Adhirajendra was the ruler. The Chidambaram sacrilege is dated at 1087 A.D.

Though all this led to ill feeling between Saivas and Vaiṣṇavas and many bitter attacks in writings were made by each against the other, the kings continued to extend their patronage to all cults, though they might have faith only in one of them. Hence inscriptions of a Vaiṣṇavite tinge, Viṣṇu temples and coins with emblems like Garuda on them do not prove any exclusive faith of the ruler or the people of the area in Viṣṇu.

Below is attempted a brief survey of Vaiṣṇavism in the several States of India in broad outline.

1 Tamil Nadu

Vaiṣṇavism is known in Tamil Nadu even at the beginning of the Christian era. Ancient classics like Śilappadikāram, Purapādai, Ahaṇānārū and Puranānārū which belong to the early centuries after Christ contain references to the temples at Śrīrangam, Tirumalai, Tirumāliruṅcolai (near Madurai) and Tiruvanantapuram. The divine descents of Rāma and Kṛṣṇa were being worshipped indicating an old tradition about them. Most of the temples referred to are in Pāṇḍya and Cola regions.

1632. Guruparampara prabhāva of Trīiya Brahmataatra-svatantra Jiyar. Kulottunga died only in 1120.

1633 Prof K. A Nilaṅkanta Sastrī's Cholas.

1634 T A Gopinatha Rao, History of Śrīvaiṣṇavas, p. 44

One striking feature of the classics is their freedom from narrow sectarian prejudices.

_Manimekalai_, a poem of the 3rd century, shows that there were debates and discussions between various sects, including _Vaisnavism_.\(^{1636}\) It refers to worshippers of _Visnu_ living at _Vaci_,\(^{1637}\) along with followers of other sects. It is positive evidence on the prevalence of the cult in that area, but has no bearing on the conditions in other places.

The _Azhvars_ (who perhaps flourished between 600 and 800 AD) have sung of about 82 shrines in Tamil Nadu, scattered along the east coast and spreading westward to the _Pandyu_ and Cera territories. Temple worship should have been well established long before their time. Epigraphic evidence shows that most of them followed the _Vaikhana_ rituals. The Uttaramerur temple and the cave temples at Mammallapuram appear to have been constructed according to the _Marici-samhita_ of that school.\(^{1638}\) While this is testimony to the popularity of this _Asgama_, the absence of epigraphical references to the _Pancaratra_ cannot prove that it was unknown.

Among the Pallavas _Simhavishnu_ (r. 575-600) and his brother's descendant, _Nandivarman II_ Pallavamalla (r. 710-75), were devotees of _Visnu_.\(^{1639}\) _Rajaraja I_ (r. 985-1014 AD.) of the Colas was well disposed towards _Vaisnavism_. His sister, _Kundavai_, built a _Visnu_ temple at _Dadapuram_ in South Arcot.

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1636 See V Varadachari, "Treatment of the schools of religion and philosophy in _Manimekalai_", _S V V O Institute Journal_, XIV, pp. 9-26

1637 See _Manimekalai_, XXVII 98-99. For the identity of _Vaci_ see R. Raghava Iyengar's _Aracicutikutu_, p 257


Considerable benefactions to Śiva temples were also made. This harmony between the sects during the Cola period is marred by the persecution of the Vaiṣṇavas in the 11th century already referred to: but the persecution did not spread to Kāñci.1640

In the rock-cut monuments of the Pallava period as at Mahendravadi and Māmanḍūr are found figures and paintings of Viṣṇu. The Mahendra style is seen at Māmanḍūr at Śingappuram Kōvil (near Chingleput), at the Raṅganātha cave temple at Śingavaram and at the Dharmarāja-mantapa at Māmallapuram. In Māmallapuram itself, the Varāha-mantapa and the Ādi-varāha cave temple show the Māmalla style. At Tiruttangal in Rāmanātha-puram an admixture of the Ālukya and Pāṇḍya styles may be seen.1641

The Vaikuntha-perumāl temple at Kāñci is remarkable for its huge structures and panelled sculptures. It is said to have been built by Nandivarman Pallava (710-75).1642 But Tirumaṅgal Āzhvār calls the temple ‘Paramēṣvara-vinnagaram’ and associates the name ‘Pallava’ with the stanzas in praise of the Lord as enshrined there.1643 This suggests that Paramēṣvara-varman (660-80) constructed it. Nandivarman’s name is associated with another temple near Kumbhakonam called ‘Nandipura-vinnagaram’. Perhaps he completed the Kāñci temple and built the temple near Kumbhakonam. His successor, Dantivarman, constructed on similar lines a fine temple for Sundaravaradaraperumāl at Uttaramerūr.1644 Later

1640 Ibid pp 401-2.
1642 Ibid. Part II, p 219-20
1643 Periya Tirumozhi, II, 9

ASV—60
Vijayanagar rulers improved on the traditions evolved by the Pallavas, Cālukyas, Colas and Pāndyas. For example, the cornices with monolithic stone chains at the kalyana-mandapa built by them at Śrī Varadarāja Swāmī temple at Kānša is a fine example of artistic progress.\textsuperscript{1645}

The spread of Vaishnavism in Tamil Nadu owes much to the diffusion of the Azhvärs' poems by Nāthamunī, Yāmuna, Rāmānuja and their successors. The Pallava rulers, Jaṭāvarman Sundara Pāndya, Kulottunga II, Rajendra Cola, Vijayanagar emperors and the Naik kings at Madurai and Tanjore made invaluable contributions by constructing, renovating and maintaining temples of Viṣṇu.\textsuperscript{1646}

Rāmānuja's followers are the most numerous among the Vaishnavas in Tamil Nadu. His efforts at moral and spiritual regeneration were directed in many directions. He reformed the administration of the temple at Śrīrangam, wrote out a manual, Nitya, for the daily round of religious duties, graded religious and philosophical instruction and practices according to the qualifications of each Viṣṇava, instituted or re-organised the recitation of Āzhvärs' compositions daily in the temples and, in the streets whenever the processional idol was taken out, and the celebration of the adhyaayana utsava once every year, he deified the Āzhvärs; and founded seventy-four ecclesiastical seats of authority and perhaps some mutts also.

The reforms at Śrīrangam temple were extensive. The staff were divided into ten groups each with specific duties. The Vaikhānasa mode of worship was changed to the Pāñcarātra.

\textsuperscript{1645} Ibid. pp 236-7

\textsuperscript{1646} Vide (i) K. A. Nilakanta Sastrī's The Pāndyan Kingdom and (ii) The Colas II; (iii) V N Hari Rao Koyil Ozhugu, (iv) P R Srinivasan, Inscriptional Evidence on Early Hindu Temples and (v) Brahma-vidyā, XXVI, pp. 18-21,
Seals with figures of Garuda, Samkha and Cakra were made to be used by different authorities. 1647

The Nitya inspired many later works of the same kind; to which reference has been made in earlier pages. Not content with the manual, he is said to have given the following instruction to suit different aptitudes and qualifications.

पत्रित्वा भाष्यं तत्पवचनमशकौ हठरिपुगिरि अद्भव,
वा: प्रभुपरिचितस्थानलिनिवेधे ।
प्रभो: कैवर्य चा प्रपद्नमतोर्थ्यमननं
प्रपद्यानं बामेमे भवतु परिचर्यापरिचयः ।


Another easy duty he imposed was the maintenance of flower-gardens for the benefit of temples.

Rāmānuja arranged for the installation of the images of Āzhvārs in temples. Annual festivals were instituted for celebrating their birthdays. The idols of the Āzhvārs were assembled before the Lord in temples during the annual Adhyayana festival and accorded honours.

Seventy-four āeārya-puruṣas (spiritual preceptors) are said to have been authorised by him to instruct and initiate disciples and give them the sacrament of the pānca-saṁskāra. Most of them were householders and some of their descendants continue to exercise their spiritual office. But the tendency nowadays for those who care for initiation is to seek it at a mutt.

It is quite probable that the systematic organisation of the mathas (mutts), religious institutions presided over by sannyāśins and entrusted with propagating doctrines, initiating disciples and administering temples, was due to him. Such institutions

1647. The "Koyil Ozhugu" edited by V. N. Hari Ram gives details.
continue to this day. In case the very institutions founded by him have not survived, later ones could have taken their place. Mathas are associated with the temples at Tirumalai and Srirangam. Among mathas started later may be mentioned those named after Ahobilam and Vānāmāmalai. The former, though started at Ahobilam in the Andhra region, has been presided over by sannyāsins from Tamil Nadu, where it has several branches. Similarly, the Vānāmāmalai Matha, with its headquarters in Tirunelveli District, has branches in almost every place sacred to Viṣṇu.

Rāmānuja accorded primary importance to Srīrangam among the places sacred to Vaiṣṇavas. The following Sanskrit prayer for the temple is attributed to him:

अभिमन्य: अभिरक्षियमनुपदव्रामनुविन्य संवर्धणं

Rāmānuja’s successors made it incumbent on the part of every Vaiṣṇava to recite this in every temple and home.

Among other contributions of Rāmānuja may be mentioned the settling of Vaiṣṇava families round temples to render service, help in their maintenance and derive spiritual benefit from them.

The term, ‘Vaiṣṇava’, in Tamil Nadu has largely come to mean a follower of Rāmānuja, because the majority of the worshippers of Viṣṇu owe allegiance to him. But there are also a considerable number of Mādhvas in the region, and they are also Vaiṣṇavas. There are only a few representatives of other Vaiṣṇava sects from other regions in Tamil Nadu.

2. Karnataka

In the Karnataka region Vaiṣṇavism dates back to many hundreds of years before Rāmānuja. But till his sojourn there, Jainaism was in a flourishing condition. Viṣṇugopa (r. 450–460)

1648 It is claimed that Sri Yadugiri Yatrasa Mutt of Melkote was founded by Rāmānuja and has continued to this day.
of the Western Gaṅgas was more a saint than a king. He gave up Jainism and became a Vaishnava. Durvinita (540-600) of the same family was also a worshipper of Viṣṇu. 1649

Two of the rock-cut monuments at Badrasal in Bijapur District are dedicated to Viṣṇu. Bas-reliefs on the walls represent the divine descents. One of the monuments is known to have been excavated in 578 A.D. by Mangaliṣa, brother of Kiritvarman. It contains the figure of Astabhuja-svāmin. 1650

Bṛttideva (r 1111-1141) of the later dynasty of Hoysālas was an ardent Jaina who was attracted to Rāmānuja when in exile from the Cola kingdom and became a Vaishnava and called himself Viṣṇuvardhana. It is said that this followed on Rāmānuja freeing his son from possession by an evil spirit in 1099. 1651 While the king continued to be tolerant towards Jainas and Salvationism, he built at Rāmānuja’s instance the Nāṣāyana temple at Melkote.

The Hoysala style of architecture is seen in the temples built by him and his successors. He consecrated the Viṣṇunārāyaṇa (also known as Cenna Keśava) temple at Belur in 1117. This temple became a complex of temples under Ballala II and others “The temple is a veritable museum of sculptures, large and small, and intricate vegetal and floral carvings” 1652 A smaller temple in the same style was built at Somanathapura in 1268. 1653

1650 Brahmanavidya, XXVI Pts 1-2 p 17. See also “International Congress of Orientalists Summaries of Papers”, p. 151.
1651. T A. Gopinatha Rao, History of Srivaishnavas, p. 36. The dates of Rāmānuja’s persecution and his flight to Karnataka require verification.
1653. Ibid. p. 212.
The Jain version of Bittldeva’s conversion adds that it was followed by thousands of Jains being ground by oil mills. The allegation is not generally believed, but regarded as “a favourite embellishment in handing down accounts of disputations.”

This is supported by Viṣṇuvardhana’s continued patronage of Jainism and Saivism. The same policy continued under his son, Narasimha I (1141-73). His son and successor, Ballāla II (1173-1220), favoured Saivism, but was tolerant. Narasimha II (1220-35) was a tolerant Vaiṣṇava. Somesvara, his son, neglected Vaiṣṇu temples which were renovated by Jatāvarman Sundara Pāṇḍya who defeated him. In the period that followed, perfect amity prevailed among the various sects. A temple to Harihara (combining in himself the characters of Śiva and Viṣṇu) was built.

The most important Vaiṣṇava centre in Kānātaka is Melkote. Rāmānuja is said to have stayed there from between 12 to 25 years. Apart from finding the mūla bera of Nārāyaṇa and consecrating it, he also brought somewhere from the north the utsava idol and named it Sampaṭkumara. The Nārāyaṇa (otherwise known as Rāmapriya) temple is said to have been built in the Bahudhānya year corresponding to 1098 A.D. During the annual festival in March-April the outcastes (or ‘Tirukkulattār’ as Rāmānuja is said to have called them and now known as Harijans) were allowed to enter the

1654 Yatirājavarbhava, 97

1655 William Coelho, The Hoysala Vamsa p 284

1656 Ibid pp 251-95

1657 The traditional account that he brought the idol from a Moslem ruler at Delhi clashes with the historical fact that Delhi was under Hindu rule till the 1190’s.

1658. The difficulties in accepting this date are pointed out in S. Krishnaswamy Iyengar’s History of Tirupati, I, pp. 273-6.
CONCLUSION

temple for worship on the occasion of the car festival and succeeding days.\textsuperscript{1659}

The hill range on which the temple is built is known as Yadugiri or Yadavādrī on account of traditions of association with the Yādava clan to which Śrī Kṛṣṇa belonged. On account of Rāmānuja’s stay there it came to be called ‘Yatigiri’.\textsuperscript{1660}

Though the Āzhvārs did not celebrate Tirunārāyanapuram in their compositions it is said that Rāmānuja dedicated a decade of verses in Tiruvāymozhi (IV 1), where meditation on the divine feet of Tirunārāyana (Śīman-nārāyana) is recommended.

The daily worship at the temple is conducted according to the Pāñcarātra mode. Rāmānuja’s directions are followed in the daily routine and the annual festivals. There is no shrine for Āndāl in the temple, and the features of the Adhyayana festival in December-January differ in some respects from those of the same festival in Tamil Nadu temples. The daily recitation of the Āzhvārs’ hymns is carried on in Tamil even though the temple is in a Kannada-speaking region. (The life of the Vaiṣṇavas in Karnātaka is not different from that in Tamil Nadu.)\textsuperscript{1661} The idol of Rāmānuja in the temple was installed and consecrated at the request of his devotees when he left Melkote for Śrīrangam.\textsuperscript{1662}

There are several Vaiṣṇava mathas at Melkote. The Yadugiri Yatrāja Mutt claims to have been founded by Rāmānuja. The Ahobilla and Vānāmāmalai Muttis have their

\textsuperscript{1659} C R Srinivasa Iyengar Life of Rāmānuja, p. 224.

\textsuperscript{1660} Yatrājāvaibhāva, 100-103

\textsuperscript{1661} It may be of interest to note that an inscription of Rajendra Cola, dated 1014 in Karnatakā refers to a Śrīvaiṣṇava community M N Parthasarathy in Rāmānujavānti, January 1980, p. 89.

\textsuperscript{1662} Yatrājā-vaibhava, 103.
branches here. The Parakāla Śvāmi Matha also has a branch. This institution has its headquarters at Mysore. It is held to have been founded by Brahmavatarra-svatantra-svāmin, a direct disciple of Vedānta Deśika. The idol of Hayagriva worshipped in the Matha by its heads is said to have come down from Rāmānuja through Vedānta Deśika. For a long time the rulers of Mysore owed allegiance to the Matha. It has branches outside Karnataka in Tamil Nadu, Andhra and even in Allahabad.

Scholars in Karnataka till the beginning of this century and a little later have made valuable contributions which can easily bear comparison with those in Tamil Nadu.

Udipli (near Mangalore) in the Karnataka region has a temple of Śrī Kṛṣṇa built by Madhvācārya. It has several mathas some of which have branches in Andhra and Tamil Nadu. Udipli is a centre of pilgrimage for Madhvas.

Surveying the history of the Karnataka region as a whole, it is found that Vaiṣṇavism flourished at different periods under the regimes of Kāmbhas, Čālukyas, Hoysālas, Vijayanagar kings and Nāyaks of Madurai. These rulers held sway over the whole or some parts of the region.

3 Andhra

Inscriptions mentioning Viṣṇu and His temples in the Andhra region are available from the 2nd century. At Chirā in Krishna District an inscription of Yajña Satakarni (c. 165-194) begins with an invocation to Vāsudeva. The Pallavas who succeeded the Ikṣvākus were upholders of vaidika-dharma. The queen of Buddhavarman (c. 250 A.D.) made gifts to the Viṣṇu temple at Dātūra. About the same time a temple to Viṣṇu-hāarakula was built at Kandukuru by Viṣnugopavarman, the

1663. A. D. Karmarkar, Cultural History of Karnataka, p. 171.
CONCLUSION

general of the yuva-rājā, Viṣṇugopa. Nandīvarman (c. 420) of the Sālāṅkāyana family made gifts to Viṣṇugṛhasvāmin. Visṇuvardhana, the founder of the eastern Calukya dynasty who ruled coastal Andhra, was known as ‘Parama-bhāgavata’. Under the Vijayanagar emperors (14th to 16th century) Vaiṣṇavism made notable progress. The Telugu epic, Amukta-mālyadā of Emperor Kṛṣṇadeva-rāya (1509-30), treating of the life of Godā and the Āzhvārs, testifies to the strength of the Vaiṣṇava influence.

The most famous temple in the region is that of Śrīnivāsa at Tirumalai. Once on the northern borders of the Tamil region, it is referred to by the earliest Tamil literature. Nine of the Āzhvārs and Āndāl sing of it. Early inscriptions refer to constructions in the temple by Rājarāja Cola and Yādavarāya. Later, the Sāluvas, Kṛṣṇidevarāya, Acyutarāya and Sādāsvīrāya made offerings to the temple.

There are other temples of Viṣṇu at Tirupati at the foot of the Tirumalai hills and at Tirućcānurr near by. Many temples were built or renovated by Vijayanagar rulers. Among them the Vīthalasvāmi temple is said to be the finest of its kind in South India. Other rulers who patronised Vaiṣṇavism in the Andhra region include Mummadī Nāyaka and the Reddi kings. They were all tolerant to other faiths.

1664 Brahmanvidyā, Dts 1-2 “Insoriptional Evidence in Hindu Temples”, pp 18-20
1665 Epigraphica Indica IX pp 317-9
1666 “Annals of the Bhandarkar Oriental Research Institute,” XLII, p 185
1669 M Somasekhara Sarma, History of the Reddi Kingdom, p. 315.
ASV—61
The temple at Ahobilam in Kurnool District has been extolled by Tirumangai Āzhvār. Those at Śrīkūr (Śrīkākulam) and Simbācalam (Visakhapatnam) have associations with Rāmānuja. There are other famous shrines at Mangalagiri (Guntur) and Bhadrachalam (Godavari).

The Śrāvṇa Brahmins of the region who joined the sect of Rāmānuja under his influence and that of his successors seem to constitute a separate sub-community by themselves. Families belonging to the sect living in Tirupati from early times and this sub-community keep themselves somewhat aloof from each other. But the way of life of all Vaishnavas in Andhra does not differ from that in other regions. The same is true of temple rituals. The Dīvya-prabandha and its commentaries are studied in Telugu script and used.

Rāmānuja’s associations with Tirupati are numerous. He demonstrated that the recent claim of the Śaivas that the Deity in the temple was Śiva was untenable. The Deity Himself is said to have preferred the insignia of Viṣṇu. A philosophical discourse which is now embodied in his Vedārtha-saṅgraha was delivered in the temple in the presence of the Lord Sudarśana Sūrya (13th century) begins his commentary, Tātparya-dīpikā, thus:

प्रभाष्यकुपनवस्त्रो यः प्रभृतिलक्षणते पुरः ।
बेदार्थिसंग्रहस्य कुमस्तात्पर्यंदीपिकाम् ॥

When the image of Govindārāja at Chilambaram was thrown into the sea, Rāmānuja recovered it and had it installed at Tirupati, perhaps much earlier than 1135 at which tradition places this event. The conduct of the rituals of the temple


was settled by him. But how far he was responsible for all its features is a matter of opinion. 1672

There are several mathas at Tirumalai. There is one connected with the temple. Branches of Ahobilam, Vanamamalai and Parakala Svamin’s mathas are at Tirumalai. Under their influence Telugu-speaking Valangavas have learnt to speak and read Tamil.

In Ramanuja’s days, his uncle, Tirumalai Nambi, and disciple, Anantarya, were rendering service at the Tirumalai temple. The family of Pillan, the second son of Tirumalai Nambi, settled in the heart of the State and enjoyed royal patronage in the Vijayanagar empire.

The followers of Madhva are also found in the region. Mutts of this faith are there. Mantralaya near Adoni is the seat of a pontiff. In later days, a group of Dassas emerged, who sang devotional songs in Kannada and spread bhakti.

4 Kerala

The temples of Vishnu in Kerala are numerous. They have been following for hundreds of years the tantrik mode of worship. The Tantra-samuccaya of Narayana Nambutiri (born 1428) is a standard text book in twelve chapters dealing with the worship of various deities including Vishnu. Temple architecture is also treated in Devalaya-candrakā. This work on temples and Manusyalaya-candrakā on human residences are also attributed to him. 1673 They quote there Tantra-samuccaya Sesa-samuccaya, dealing with matters not dealt with in this work, is of unknown authorship.


Among the Viṣṇu temples in Kerala, the most famous are those at Trivandrum, Guruvāyūr and Tīruvāṭṭāru. There are also thirteen temples including that at Trivandrum which have been hymned by the Āzhvārs, but most of them are not well-known. The following is the list of the thirteen temples included among the 108 holy shrines:


Of these, all except Tīruvittuvakkodu have been sung by Nammāzhvār. That temple was hymned by Kulaśekhara. Tīrūnāvāy has been glorified by Tīrūmaṅgal Āzhvār. The shrine at Tīrumūzhikkalam also has received poetic tributes from Tīrūmaṅgal Āzhvār. Tīruvāṇparisāram is said to be the birth-place of Nammāzhvār's mother; there is a shrine for him in the temple. If the Guruvāyūr temple is earlier than the Āzhvārs, it escaped their attention like other well-known temples in Tamil Nadu such as Srimuṣṇam and Mādurāntakam.

Though the thirteen temples are in Malayālam-speaking K-rala, they have been celebrated in Tamil song Kulaśekhara, one of the Āzhvārs, is said to have been the ruler of the regions round Kozhikkoḍe (Calcutt). All this suggests that Tamil must have been widely spoken in this area between 600–800 A.D. and that the temples must have followed the well-known Viṣṇava Āgamas.

But today they are mostly governed by Tantra-samuccaya and Seṭṭa-samuccaya. In some shrines the Pāṇcarātra and Vaikhānasa
CONCLUSION

modes are seen. The Pāncarātra has been incorporated into the Tantra-samaccaya in regard to the construction of temples, installation of idols and conduct of daily worship. At Trivandrum, however, no particular text is said to be followed. The priests are governed by a tradition of instruction received through a long line of teachers, according to the directions of a sage called Divakara. The ritual of worship includes nyāsa and mudrā.

Kerala Vishnu temples do not have any marking like the ārdhva-punḍra on the walls or anywhere else, unlike as in temples in Tamil Nadu, Andhra and Karnataka. Nor are there shrines to Sudarṣana, Rāmaṇuja or the Āzhvāra—not even in the temples glorified in the Divyaprabandha. Lakṣmi gets a separate shrine only at Tirunāvāy. On the other hand, most of them have a shrine for Śaṭā (otherwise known as Aiyappan). In Trivandrum, Vyāsa and Advarāsam also have separate shrines.

The priests in these temples hold office by heredity and qualify themselves by initiation. They come from the ranks of either the Nambūtirī Brahmins of Kerala or the Pottis belonging to the Mādhva sampradāya. The Nambūtirīs are followers of Saṅkaracārya, but are different from the Śaṅkara Brahmins in Tamil Nadu and elsewhere. While they do not undergo the pāṇca-sāmkara, the Pottis receive from the heads of the maṭhas at Udipi on the ṣayana-ekūḍāṭi day the marks of the heated emblems of the conch and discus. Nambūtirīs called 'Tantrics' conduct the festivals at important temples.

All the Kerala temple priests, whether Nambūtirīs or Pottis, wear a vertical mark of sandal paste (gopī-candana) on the forehead as well as on other specified parts of the body. They enter the shrines in wet clothes after a bath and without any upper cloth. They distribute to the worshipper as prasāda holy water and sandal paste. The gāthārī is not in use in Kerala. Male worshippers in the temples are also not allowed to wear any upper cloth.
In most places, the temples have no vehicles or vāhanas: the Deity is carried on a living elephant for processions. At Trivandrum, Tiruvāṭṭaru and some other places, a few vehicles are used. At Trivandrum these consist of Garuda, Kamala (or the lotus), Indra, Sesa and the palanquin. There, the main festival is conducted twice a year for Ananta-padma-nābha and once a year for Kṛṣṇa, Nṛsiṁha and others. The festival is for ten days. The palanquin is used on two days and the Garuda on four. For the first eight days, the Deity is taken in procession inside the temple twice a day, in the evening at half past four and four hours later. On the ninth day called vettai (hunting), which is known as mrgayā in the Agamas, the Deity is taken outside the temple. So also on the tenth day when the avabrtha (or ārāttu) takes place at the sea near Trivandrum. There is no Veda-pārāyana group in the processions.

The temple of Kṛṣṇa at Guruvāyūr is the most famous in Kerala. It attracts worshippers even from outside. Pilgrims fulfill vows (prārthanās) as at Tirumalai in Andhra. Nārāyana Bhattatiri’s (c 1550) famous poem, Nārāyaniya, a beautiful epitome of the Bhāgavata, is addressed to Kṛṣṇa as enshrined in this temple.

The Vaishnavas of Kerala cannot be distinguished from other sects through external appearance or specific observances. They owe allegiance to the philosophy of Śankara. They wear the ūrdhva-pundara with sandal paste and not with the sacred white mud and the red śricūrna. Nor do they have the pānca-saṅkāra. The only exceptions are descendants of Tamil Vaishnavas at Trivandrum. There are a few villages near Palghat where ūrdhva-pundra is worn as in Tamil Nadu. They are said to have a distant connection in the past with the Ahobila Mutt. In this region, there are also a few temples where the priests claim to be descendants of Vaskhānasas brought there in the past.
Unlike in other parts of India, worship of Paraśurāma as an *avatāra* is carried on in Kerala. This is prohibited in the *Pāñcarātra*. Vide:

भाष्वरमार्गिता: १  
(Kṛṣyā-kairava-candrikā, p. 196)

5. Mahārāstra

Like Kerala, the Mahārāstra region is free from sectarian exclusiveness. The specific attention paid to Śaivism has not affected the worship of Viṣṇu. Historically, Vaiṣṇavism has flourished in this area through the reigns of the dynasties of Ṣatavāhanas, Ikṣvākus, Rāstrakūṭas, Ābhirās, Calukyas and others whose sway often extended into adjoining regions.

As early as the 2nd century BC we have the Nāneghat inscription of Queen Nāyanīkā, wife of Śrīl Śātakarna I, which invokes Dharma, Saṅkarsana, Vāsudeva and others. The inscription of King Vāśisthiputra (c 155 AD) refers to Rāma (i.e., Balarāma) and Keśava (i.e., Kṛṣṇa). The Ābhira king, Vāśisthiputra Vasusena (3rd century AD) who was a Śaiva, installed a wooden image of Aṣṭābhujaśvāmin along with *cakra* and *chatra*. There is a shrine of Śiva in the next chamber. The Antroll-Echaroli inscription of Nannarāja of the Rāstrakūṭa family and the Ellora plate of Dantidurga (r 745-56) bear the Garuda seal. An inscription of Govinda III (808) testifies to his Vaiṣṇava faith.

The most famous Vaiṣṇava temple of Mahārāstra is that of Pānduranga Viṣṇu 1677 at Pandharpur. Pilgrims flock to this

1675 Brahmavidyā, XXV pp 1-4, 520-1.
1676 S V, U O, R. Journal XII pp. 36-7
1677 The word, Viṣṇu became 'Bīṭṭi' in Kannada and 'Viṭṭhala' in Mahārāṣṭri
temple from far and near: most of them, however, are from Mahārāṣṭra and Karnataka. They worship Śiva in an adjoining shrine before offering their homage to Viṭṭhala. Neither any ritual nor philosophy governs the worship here. Bhajans parties throng the temple.

Though Viṭṭhala is Kṛṣṇa, the temple does not contain any shrine for Rādhā or any gopi. A shrine of Rukmini appears to have been added in later years.

Mahārāṣṭra and Kannada saints have hymned Viṭṭhala. They include Jñānadeva, Namadeva, Ekanātha, and Tukārām of Mahārāṣṭra and Purandara Dāsa of Karnataka. Nine kinds of bhakti are admitted by them.

Sri Cakradhara-svāmin (13th century), a disciple of Govinda Prabhu, composed sūtras in Marāthi to expound a philosophy of bhakti. His ultimate categories were Paramēśvara, Jiva, Devata, and the world. Paramēśvara is without form or attributes, but He descends to the earth to liberate the selves from bondage. Five Kṛṣṇas are mentioned—Dattātreya, Kṛṣṇa of the Purāṇas, Kṛṣna at Dvārakā, Govinda Prabhu, and Cakradhara himself. His followers call themselves Mahānubhāvas, and they claim to have a philosophy representing a stage beyond any other school of Vedānta. Bhakti is the sole means of salvation, but it should be directed to Paramēśvara and not Devata.

Jñānēśvara wrote a commentary (1290) on the Bhagavadgītā based on Śaṅkara's bhāgya, but going beyond it by combining poetry, mysticism, and philosophy. It has become famous as the Jñānēśvarī.

As in Kerala, so also in Mahārāṣṭra there is no clear-cut distinction between Vaiṣṇavas and Śaivas. There are some

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1678 Cultural Heritage of India, IV pp 358-71
exclusive worshippers of Viṣṇu, but they are not alienated from other cults. Among the Vaisnavas here differences of caste, creed and sex have no religious significance.

6. Gujarat

The Western Satraps and Maitrakas were the earliest known rulers of the Gujarat region. They were succeeded by the Pratihāras (750-850), Paramāras (972-1055) and Čālukyas (970-1185). Moslem rule began in the 13th century. The impact of their regimes is varied and complex.

Early rock-cut monuments in the area contain panels only of the river-goddesses, Gāṅgā and Yamunā. No cult deity is represented there. There is also no inscriptive evidence of Vaiṣṇavism. The earliest surviving temples in Gujarat are small structures, simple in plan and design. A temple of Varāha at Kadwar near Prabhāsa Paṭān in Junagadh District dates from 650-700. A Visnu temple of the tenth century at Sander (Mehsana District) shows the Solanki style in its earliest stages. A temple of Pradyumna is mentioned in the Lāṇa region in Pādatāditaka, a play by Śyāmalaka. The temples at Dwārakā and Dakore are reputed as hallowed by the presence of Kṛṣṇa. But the identity of ancient Dwāraka, the city built by Kṛṣṇa, is the subject-matter of debate. One view is that it was at Junagadh at the foot of Mount Girnar. Another locates it in Jamnagar District and dates a rebuilding in the 5th century.

The people of Gujarat, where Jainaism had considerable influence, are predominantly of the Vaiṣṇava faith. Saṅkara's māyā-vāda does not appear to have appealed to them. They

seem to have preferred abundance of life to renunciation, the
cult of Kṛṣṇa to that of Rāma. But the Bhagavadgītā is studied
more than the Bhāgavata The path of devotion with ample
provision for prapatti and karmayoga under the guidance of
preceptors, is largely followed by people of all classes—business-
men, farmers and labourers. The lyrics of Narasimha Mehta,
a Vaiṣṇava saint of the 14th century, have had immense
influence on the people. Vallabhaścārya’s teachings are also
popular. In recent times (19th century), a Vaiṣṇava cult
founded by Śrīman-narāyaṇ in which the concept of God as
Puruṣottama is important and where Rādhā finds a place, has
exercised considerable influence.

7. Madhya Pradesh

The region in and around Madhya Pradesh is Central India.
The Sungas, Ikṣvākus, Guptas, Gūrjara Pra ṣhāras, Western
Cālukyas and Rāṣṭrakūṭas were among its ruling dynasties.

There is evidence of the prevalence of Vaiṣṇavism in this
area from the 2nd century BC To this century belongs
Heliodorus, son of Dion of Takṣasila and a Yavana ambassador
from Antalkidas to Kāśīputra Bhāgabhadra He erected a
Garuda pillar at Besnagar (ancient Vidiśa) and recorded an
inscription on it There must have been a temple of Vāsudeva
of which this is the dhvajastambha. Another Garuda
column, octagonal in shape, in a narrow Vidiśa street, states
in an inscription that it belongs to a temple of Bhagavān, built
by the devotee, Gautamiputra (c 140 A D ) In the Udayagiri
hills, one of the rock-cut caves (401 A D ) is Vaiṣṇava.

1682. N A Thoothi, Vaiṣṇavism of Gujarat, pp 60-75, 87
1684. Brahmacaryd, XXV Pts 3-4, pp 513 4
1685. Ibid. XXV Pts. 1 2, p. 3.
CONCLUSION

The Gupta emperors were Vaishnavas. They erected many monuments to their faith at Devagiri and other places. The Dasavatara temple is the work of skilled artists. At Udayagiri, the images of Varaha and Anantaśayin are of unsurpassed splendour. Near Udayagiri is a Mahāvīśnu temple built by Candragupta II. In it is a colossal image of Viśnu with those of Varaha and Narasimha on the right and left sides. An inscription here (484) in Brāhmī records the construction of a Nṛśimha temple with a Garuḍa-dhvaja in the front. Figures of Garuḍa adorn this column both in the front and at the rear. The Garuḍa, holding a serpent in both the hands, has the emblem of cakra behind the head.

An earlier inscription of Samudragupta (c 330-75) in the same place records the erection of a Viśnu temple not found now. Its plan has been reconstructed. A Girnar inscription (455-8) of the reign of Skandagupta mentions the building of a temple to Viṣṇu under the name of Cakrabhṛt by Cakrapālita.

The installation of an image of Viṣṇu as Anantaśvamin and Citrakūṭasvāmin, and the endowment of a village for the deity are known from a Gadhwā inscription (467-8). Fifty years earlier (423) it is recorded at Gāṅgdhāra that Mayūravarman, minister of Viśvavarma during the times of Kumārāgupta, built a Viṣṇu temple. Mention may also be made of the temples

1686 Ibid. XXVI Pts. 1-2, p. 9. See also Studies in Indology (Memorial volume to Mm Dr Umesh Mishra) Vol. I, p. 47.
1637 S K Bhuyan Commemoration Volume, p. 118.
1689 Brahmavidyā XXVI Pts 1-2, pp. 4-5
1680 Ibid. pp. 6-7.
1691 Ibid. p. 8.
of Janārdana at Iran (484) and of Bhagavat at Khoh (496 and 513). The latter two do not seem to belong to the Gupta regime.1692

The temples at Khajuraho near Gwailor (950-1050), patronised by the Chandellas, are noted for their artistic beauty. Among the sculptures there the figures of Viṣṇu and Laksṇī and of Balarāma and Revati deserve special mention.1693

This brief survey shows the prevalence of Viṣṇavism in this area from very early times and the patronage it received from kings at some times. But there is no evidence of a community of Viṣṇavas; nor have temples of great antiquity survived.

8. Rajasthan

The Rajasthan region till recently was split into several small States like Mewad, Bīnīnāmālā, Valabhi, Jodhpur and so on. It has a chequered history.

The Ghosundi inscription (1st century B.C.) in a place formerly in Udayapur State refers to a temple with a stone enclosure and called Nārāyaṇa-vāṭika.1694 It was dedicated to Saṅkarsaṅga and Vāsudeva. A stone from a shrine known from the Morawell inscription mentions the images of paṇca-vīras of the Viṣṇis there 1695. Here may be a reference to the Vaikhanasa concept of paṇca-vīras, which seems hardly known outside South India. These inscriptions also testify to the worship of stone images from this early period.

1692 Ibid pp 8-10
1693 Ibid. pp 11-12. See also Charudeva Sastri Felicitation Volume, p 542
1694 BrähmaviṃśYT XXV, Pts 3-4, pp. 514-5.
To the reign of Skandagupta (455-67) belongs a Junagadh inscription referring to a temple of Viṣṇu under the names of Sārāṅgī and Cakrabhṛt. An almost contemporary inscription at Mandor represents the life of Kṛṣṇa in figures. One of 686 refers to Vāmana. A Jodhpur inscription of 868 invokes Hṛṣikēsa. Ādiśeṣa, Keśava, Vāsudeva, Gokula and Narasimha are mentioned in a Mandor epigraph of before 1100 A.D. The Daulatpur plates, inscription and the Samvādi copper plate of Chāhmāṇa Ratnapāla (c 1264) show Vaiṣṇava leanings. There are references to Viṣṇu as Anatassavāmin and as protector, Kṛṣṇa’s līlās are depicted in paintings at Jodhpur (1248). Inscriptions referring to Viṣṇu are found also at Ekāṅga, Śrīgarā, Jaisalmer, Pushkara and other places. The temple at Osian is noted for its picturesque sculptures on Kṛṣṇa’s life. Temples at Kekinda, Kīrādu and Sādri depict the same theme. The historical poem, Jaivaniḥ (c. 1800) of Sitaram Chaturvedi, describes a temple of Kalkin now found in Jaipur. The Kṛṣṇa cult was popular with many ruling princes, as seen from the devotional lyrics of Mīrā, Vijaya Singh, Raj Singh, Nāgrīdās and Bānl Themi. The people were also devoted to Kṛṣṇa. Many illustrated manuscripts of the Bhāgavata are preserved in the art galleries of the region.

1696 Ibid XXVI Pts. 1-2, pp. 4-5
1697 Indian Historical Congress XVII. Session. R C. Agrawala, "Vaiṣṇavite Cleanings from the Medieval Inscriptions of Marwar".
1700 International Congress of Orientalists, Summaries of Papers, p. 22
1701 Vide Asṭādhyāyī, IV. 3. 93. and Mahabhasya, Kasika and Nyāsa on this sutra.
9 East Punjab

The Punjab from which East Punjab in India and West Punjab in Pakistan were carved out when India was partitioned in 1947, was in ancient times an ideal Hindu colony, the bedrock of Vedic culture. The rivers of the region are mentioned in the Vedas. In historical times it is known that the eminent grammarian, Pāṇini (c. 800 B.C.), was born at Salatore near Attock in West Punjab. Patañjali (150 B.C.) who wrote a great commentary on his work, belonged to this region. Both of them refer to the worship of Vāsudeva and Saṅkarṣaṇa. Pāṇini is said to have studied at Pāṭaliputra in Magadha. It is reasonable to hold that the cult of Viṣṇu under the name of Vāsudeva was prevalent then in the Punjab and Magadha. The records of Megasthenes, the Greek ambassador at the court of Chandragupta Maurya, show that it flourished in these regions in the 4th century B.C. An inscription of Dionysos confirms this. The Mathurā region was its stronghold in late pre-Christian centuries. Later, in the 5th century A.D., the Tuṣam inscription records the construction of two reservoirs for the house (temple) of Kṛṣṇa under the name of Bhagavat. An undated prāṣasti from Pehowa mentions the construction of a Viṣṇu temple by the princely Tomara family.

Under the influence of Islam, Sikhism and modern reform movements like the Arya Samaj, the religious situation in the Punjab has drastically changed, and there is not much evidence of Vaiṣṇava influence today.

1702 International Congress of Orientalists, Summaries of Papers, S Jaiswal, "The worship of Saṅkarṣaṇa-Baladeva". pp 132-3


1704 Buddha Prakash, Aspects of Indian History and Civilisation, p. 181.
10. Kashmir

Kashmir saw the luxuriant growth of Hindu culture in the past. Every branch of learning was cultivated. It was the home of many disciplines like poeties and the Tantra. Āgamas of all kinds and the Pāñcarātra in particular could have originated here. The early Ahirbudhnya and Paugkara Samhitās and Lakṣmi-tantra contain evidence suggesting that they were compiled in Kashmir. The nyūha cult under the name of "Valkuntha-caturmūrti" flourished in early times in Kashmir.

The Āgama-prāmāṇya of Yāmuna (9th century) mentions a Kāśmirāgama-prāmāṇya. Sri-vaiṣṇava tradition does not mention such a work by Yāmuna, though the context is suggestive enough. It will be, however, prudent to take it as the work of someone else until more evidence becomes available. In the meantime, the context indicates that in the 10th century the authority of the Pāñcarātra was admitted in Kashmir on the ground that the Ekāyana recension of the Veda was its basis. Utpala and other writers on the Spanda system quote from named Āgama texts.

Kashmir Vaiṣṇavism was a synthesis of many cults like the Vedic Pāñcarātra, Sātvata and Bhāgavata. Its popularity is attested by the arguments of Jayanta Bhaṭṭa and Puṣkarākṣa in favour of the Pāñcarātra. Among the rulers

1705 AbhS, XXVI. 78, XXIX. 28; LT XLVI. 38; PauS, XXXI. 107-12. Consult the chapter on 'Pāñcarātra Texts' earlier in this volume.
1706 R C Majumdar, The Classical Age, p. 418.
1707 Āgama-prāmāṇya, p. 79. This passage is quoted in N.P., p. 180, Van Buitenen takes it as the name of a work of Yāmuna.
1708 Spandepradātikā, pp. 2, 40.
1709, S C Roy Early History of Kashmir, p. 184.
1711, Nyāyamañjarī-granthi-bhaṅga, pp. 112-3.
of Kashmir, Pravarasena II (c 555), Candrapida (r. 712-20), Muktapida, Lalitaditya (r 724-60), Jayapida Vinayaditya (r 775-806) and Utpala Avantivarman (r. 855-83) were Valşnavas. They built temples to Vişnu under the names, among others, of Jayavämin, Avantisvämin and Govardhanadhara.1712 The cult continued to flourish in Kashmir till its occupation by Muslims in 1339. Kşemendra, the well known Sanskrit writer, was a Vaiśnava and a pupil of Bhāgavatācārya Somapāda, though his father was a Saiva. He called himself Vyāsādāsa.1713

11. Uttar Pradesh

The region comprised in Uttar Pradesh was ruled over at various times by Mauryas, Guptas, Maukharis, Harşavardhana, Gahadawalas and others.

One of the earliest references to Vaiśnāvism in this area is found in the inscription on the famous victory pillar of iron erected at Mehrauli near Delhi by King Candra. About his identity there is difference of opinion, though there is a tendency to identify him with Candragupta I.1714

It is said that images of Kršna used to be made at Prabhāsa, southwest of Allahabad.1715

Shrines dedicated to Rāma, Kausalyā and others are found in Ayodhya, but they are of recent origin. The only famous

1712 P. N Kaul, History of Kashmir, pp 183-4

1713 Brihatkathāmañjarī, pp 19-20, A I O C, XXII Summaries of Papers. R Dattatray, "Vyāsādāsa, a name of Kṣemendra ", pp. 27-8


1715 R. G Bhandarkar, Vaiśnāvism and Śaivism, p. 64.
temple of some antiquity in the State is that of Badrinātha 10,000 feet on the Himalayas. This temple is closed for six months when it is snow-bound. The *arca*ka there is a Nambutiri Brahmin from Kerala. It is said that the temple was reconstructed by Saṅkara and that from his day the *arca*kas have been Nambutiris.

The Vaishnavas in this region are mostly followers of Rāmānanda, or they belong to subsects owing allegiance to him. They engage themselves in *nāma-saṅkṛtana*, and go on pilgrimages to sacred rivers like the Gaṅga and the Yāmuna.

12 Bihar

Within modern Bihar lie the territories of ancient Vaishali and Mithila and the kingdom of the Pālas. These were dominated by Buddhism for long. Its influence on Hindu cults is not easy to assess. Most of the monuments in this area are Buddhist.

The Gupta and Maukhari kings patronised Vaishnavism. The Guptas ruled from Pātaliputra, and their coins had the emblem of Garuḍa. King Anantavarman (c. 550) of the Maukhari dynasty inscribed in a cave in the Barabar hill in Gaya District that he installed an image of Viṣṇu as Kṛṣṇa. 1716 The Apsad inscription (672) near Gaya mentions that Ādityasena built a temple of Viṣṇu. 1717 A feudatory of Dharmapāla (769-815) founded a huge Viṣṇu temple at Sublasthāli. 1718 The Valguḍār inscription records the installation of the image of Nārāyaṇa at Krishnapura during the reign of Madanapāla (1143-62) 1719

1719. Buddha Prakash, *Indian History and Civilisation*, pp. 204-5.
Gayā is one of the most sacred places for Hindus where they make offerings to the manes. The holy footprint of Viṣṇu, Viṣṇu-pāda, in a temple there is worshipped by Hindus all over India. No śrāddha ceremony is complete without reverential mention of Gayā, its imperishable banyan tree (akṣaya-vatā), the footprint of Viṣṇu and the Lord at the temple under the name of Gadādhara.

At Ranchi there are temples to Rādhārāṇī, the beloved of Kṛṣṇa. The temple at Jagannāthpūr is said to be the oldest

13. Bengal

Bengal was under the Guptas in the 6th century, but became independent under SaṅΓaṅka. There followed periods of anarchy, until the Pāla dynasty rose. Even then, however, power rivalries and conflicts continued, and the rulers had little time to patronise religious cults. Moreover, Buddhism had a dominant influence, so much so that there was a fusion between it and Hinduism. Still a little evidence is available about Vaiṣṇava influence.

A Bālgām copper plate (448) in Bogra District refers to a temple of Viṣṇu under the name of Govindasvāmin. Sāmantasena’s son, Vijayasena (c. 1100), wanted to avoid friction between Śaivism and Vaiṣṇavism and for this purpose built a temple to Pradyumnaśvara. His grandson, Laksmaṇasena, became a Vaiṣṇava.

Some centuries later, Vaiṣṇavism became dominant in Bengal under the influence of Caitanya, who was inspired by the worship of Kṛṣṇa at Pūrī. He sponsored the worship of Rādhā-Kṛṣṇa in which there is a great deal of bridal mysticism. The jīva is conceived as a lover representing Śakti whose one

1722. R. C, Majumdar, The Age of Imperial Kanauj, p. 425,
form is Radhā. It was influenced by the earlier cult of the Sahajayāna of the Buddhists which advocated living in accordance with Nature. Unfortunately, it degenerated into licentious living.

In the Caitanya cult, it has limited applicability. A jīva has to feel itself to be a woman with reference to another jīva, and can have full freedom in love. This was treated as the parakṣya aspect which, when practised, would become spiritual love as Rādhā-bhāva. The justification for this doctrine seems to be based on the love of married gopīs for Kṛṣṇa.

Caitanya himself does not appear to have advocated this kind of life for the devotees of Kṛṣṇa. His followers have expressed varying opinions. Jīva Gosvāmin held the relations between the gopīs and Kṛṣṇa to be eternal. The gopīs were wives of their husbands only through yoga-māyā. Therefore, there is no parakṣya aspect here. Rūpa Kavirāja and Rūpa Gosvāmin concede this. Baladeva Vidyābhūṣaṇa and others argue that love must not be directed to a human being, as it cannot then become rasa. Any deviations from the teachings of the masters tending to bring discredit to the cult, must be attributed to ignorance about them.

The cult of Gauḍa Vaiṣṇavism of the Caitanya school has spread far and wide throughout India. Branches of its Mutts are active in important cities, carrying on propaganda and performing nāma-saṅkīrtana. In recent times, the 'Hare Kṛṣṇa' movement as sponsored by the International Kṛṣṇa Consciousness Society and other organisations has spread abroad.

Brick temples began to be built in Bengal from about 1700 A.D. At Bishnupur in Bankura District there are a group of such temples. 1723

1723, Archaeological Remains, I, p. 189
14. **Assam**

Assam was known as Kāmarūpa in the past. The Pralambas, Pālas and Senas ruled over it up to the 13th century. Tantrik Buddhism and the Sākta cult were dominant there.

The Vaishnava movement became significant only under Saṅkarāṇanda (1449-1568?). He was a poet, musician, singer and painter. Though a Sākta by birth, he became a Vaishnava after extensive travels up to Rāmeśvaram, a meeting with Caltanya at Pāri and a study of the Bhāgavata under Jagadīśa Miśra. He began to worship a wooden image of Viṣṇu under the name of Madana gopāla and resolved to bring the people together by congregational prayer. In his prayer-house which he called Nāma-ghar, the object of worship was a book of prayers and not an image of Viṣṇu. All were allowed to participate in the prayer, including Moslems. The devotees were asked to render service to the holy book 1724.

Saṅkarāṇanda’s philosophy has for its central concept eka-śaraṇa or unswerving and exclusive devotion (to Kṛṣṇa). It is based on the Gītā and the Bhāgavata Brahman is identical with Puruṣottama, Paramesvara, Nārāyaṇa and Vāsudeva. The sentient and the sentient are not different from Him. 1725 The line of succession in preceptorship is not merely from father to son and from the older to the younger; it can also pass to some one deemed fittest to hold it.

His works include Bhaktuarinākara in Sanskrit, Kāmarūpi renderings of the Mārkandayeapurāṇa and parts of the Bhāgavata, and Bhāktspradīpa in Kāmarūpi based on the Garuḍapurāṇa.

Among Saṅkaradeva’s disciples was Mādhavadeva (1489-1590), a puritan who stressed devotion to God as the guiding

1724. *Cultural Heritage of India*, IV. pp 201-4,
1725. *Vaisnava Movement in Assam*.
star of mankind. Later, Anantadeva and Gopaladeva preached dasya and vatsalya as indispensable to Valshavas. Gurudeva Dmodara (16th century), a saint from Assam and Cooch Behar, regarded Brahman as perfect, personal and impersonal, qualified and unqualified. He realised this in the manifested form of Krsna 1727.

Frequent earthquakes and heavy rains seem responsible for the absence of ancient temples in Assam. Some idols however can be found here and there. There are two devapalakas at Badanga resembling Nara in the Nara-Narayana panel at Deogarh. Images of Haribara and Vignu, belonging to the eighth century, are at the State Museum. After the ninth century, many Vignu images were made of basalt, sandstone and other kinds of stone. One of them (12th century) has Laksmi on one side and Sarasvati on the other. In them Vignu is named variously, as Kesava, Acyuta, Hrsikeda, Vamana and Madhava. At the State Museum can be seen various Narasimha idols of the 12th century of the Sthanaka variety and a fine Varaha discovered at Sibsagar 1728.

15. Orissa

In the past, Assam had close cultural links with Orissa. Valshavism was patronised here under the Guptas. Under Choda Ganga Deva it struck firm roots. Krsna was worshipped as Vasudeva in the early days, as Gopala-krsna later, and still later, probably under the influence of Jayadeva’s Gita-govinda, as Radha-krsna 1729.

1726. Assamese Literature, B K Barua.
1727. Dr. R. C. Goswami in “AICC XXVIII Summaries of Papers”, p. 159.
One peculiar feature of Orissa Vaiṣṇavism is that it fused together the cults of Rāma, Kṛṣṇa and Buddha and evolved the cult of Jagannātha in the temple at Puri.

Distinguished religious teachers like Rāmānuja, Narasimha Muni, Narahari Tirtha, Caitanya and Saṅkaradeva have visited this famous temple. Earlier Saṅkara appears to have made an attempt to introduce the Śaivite from of worship, but not with much success. Some other teachers sought to make the temple exclusively Vaiṣṇava. The Nātha cult of Gorakṣanātha exercised influence on the yoga aspect of the worship here (Bhairavi was worshipped in the sanctum along with Jagannātha in the early days.) Ultimately, we have a syncretist cult of Buddhism, Tāntrik features, Śaivism and Vaiṣṇavism. This is borne out by many peculiar usages here. The idol is made of wood and is worshipped by Sabaras. No class or caste distinctions are observed in the temple. There is no prohibition of eating food touched or taken by others.1730

A study of the development of the temple suggests that in its earlier phases it was dedicated to Śiva and other deities. Jagannātha is comparatively late. The sculptures are notable for depicting erotic poses: this must have developed in feudal times from about the 10th century till the 13th 1731

16. Overseas

When Hinduism spread beyond the seas in the early centuries of the Christian era Vaiṣṇavism also found strongholds there. Inscriptional evidence shows that the worship of Viṣṇu according to the Agamas prevailed in foreign countries with Hindu colonies or under Hindu influence. Trailokyasāra was worshipped in Kambuja during the reign of Vyavarman

1730. R.K. Maitre in J.N. Banerjia 'Volume, pp. 280. Also see D.M. Padhi’s article in "AIOC XXI Summaries of Papers"

1731. Buddha Prakash, Indian History and Civilization, pp. 323-6.
CONCLUSION

(657-81 A.D.) with the help of those proficient in the *Pāñcarātra-
pāñcarātrārcanā cuncunā*. A Kambuja inscription of Yasovarman
(r. 889-900) testifies to services in a Viṣṇu temple being regulated
by Viṣṇava Āgamas. The ācārya is required to be proficient in
*Pāñcarātra* and *Vyākaraṇa*. The terms, "Bhāgavata", "Sūtvatā" and "Viṣṇava", are treated as synonyms. A Khmer inscription
of Kambuja (1073) refers to one Kaviśvara-paṇḍita as observing
the rules of the *Pāñcarātra* 1732. Inscriptions in other areas of
Kambuja mention the image of Viṣṇu in a temple and also
Varāhāvatara.

In Kambuja Viṣṇu in known by several names such as
Hari, Acyuta, Nārāyaṇa. Upendra and Kṛṣṇa, Śri was also
worshipped. 1733 Images of Viṣṇu are found with Garuḍa and
Lakṣmi. 1734 At the capital, Angkor Thom, Sūryavarman II
(1112-52) and his preceptor, Divākara Paṇḍita, were responsible
for constructing the magnificent Angkor Vat a temple of Viṣṇu
on the Dravidian model and representing the finest Khmer
architecture 1735.

In the Indo-China peninsula of Champa later known as
Annam, inscriptions refer to Viṣṇu under the names of
Nārāyaṇa, Hari, Govinda, Kṛṣṇa and Varāha 1736. His descents
as Rāma and Kṛṣṇa were paid the greatest homage. Another
name of his was Tribhuvanākrānta 1737. His images are
represented with four arms and riding on Garuḍa. Lakṣmi is

1734. *Ibid.* p. 16. Such images are found in Java also.
1737. R.C. Majumdar, *Ancient Indian Colonies in the Far East*, I.
Champa, p. 193.
known as Padma and Sri. In 731, King Vikrantavarman installed her image.\textsuperscript{1738}

In Burma Viṣṇu is known as Nārāyaṇa. The images of the ten descents of Viṣṇu are found in temples at Nat-hlaung Kyaung.\textsuperscript{1739}

Suvarṇadvipa (Sumatra) inscriptions refer to the temples of Dieng and Larśjongrang. At the latter place are found panels depicting the Rāmāyana. There are references to hymns like the Viṣṇu-paṭñjara (which assures protection of all parts of the bodies of those who recite it and from different directions).\textsuperscript{1740}

"There is a Syrian tradition," according to an eminent historian, "vouching for the existence of the Krishna cult in Armenia in the second century B.C."\textsuperscript{1741}

This brief survey of the spread of Vaiṣṇavism throughout India and in foreign countries gives some idea of its wide range and influence. Traditionally it has never been confined to any small region. The main home of the early Hindus is described in our ancient works as Jambudvīpa. It is said to have had nine divisions: Ilāvṛta, Harivarṣa, Kuṃpuruṣa, Bharata, Bhadrāśva, Ketumāla, Kuru, Raṣṭvakā and Hiraṇmayā. \textsuperscript{1742} Viṣṇu is stated to have been worshipped under different names in these divisions: as Saṅkarṣaṇa in Ilavṛa, as Hayagrīva in Bhadrāśva and as Narasimha in Harivarṣa. \textsuperscript{1743}

Everywhere and at all times, the central concept that the Ultimate Reality is Viṣṇu with beneficent and auspicious

\textsuperscript{1738} Ib\textit{id.} pp 194-5.
\textsuperscript{1739} N. R Ray \textit{op. cit.} pp 22-3.
\textsuperscript{1740} Upendra Thakur, \textit{Some Aspects of Ancient Indian History and Culture}, II, pp. 110-1, 223, 233, 243
\textsuperscript{1742} \textit{V. P} II. 2. 12-14.
\textsuperscript{1743} C. R. Krishnasmachariulu: \textit{Cradle of Indian History}, p. 48.
qualities has never been lost sight of. The Agama mode of worship has been followed wherever temples of Vishnu have been consecrated. Though the rules of the text may not always be strictly observed and there may be a few variations in the procedure of worship. Except in many temples in South India where the Vaikhana system prevails, the Pancharatra has been adopted. Many religious practices of the Hindus in India and in ancient colonies which are not traceable to the Vedas or the Smritis, are based on the Agamas. The cult was not merely popular with the masses: it also attracted the patronage of rulers, noblemen and wealthy merchants who built temples and provided for their maintenance. It should also be noted that the patrons were almost always tolerant, showing no hostility to other cults, nor even denying them some contributions.

VAISHNAVISM AND MUSIC

The contribution made to music by Vaishnavism needs to be noted. The theory of sonic creation conceives of absolute sound (nada) as Brahman, from whom all sound emanates. Before becoming audible speech, sound has to pass through some stages. The Tantrikas and musicians have been worshippers of Nada. This is one way of approach to God, Vide:

नाहं वस्त्रामि ब्रजुपन्दे
योगिनां हृदये न च ।
महर्षकता यत् सायन्ति
तत् तिष्ठामि नारदः ॥

Those who take to music are declared to be the body of Vishnu:

कायावालापाण्ये कैविँश्रीकार्यसिद्धालि न ।
श्रद्धमूलतिष्ठत्वित्तद्युपित्यः विमोक्षात्ममः ॥

V.P. I, 22. 86.

ASV—64
It is even asserted that music excels all other forms of worship of God:

जपकोटिगुणः ध्यानं ध्यानकोटिगुणो धयः।
धयकोटिगुणः गानं गानातपरतरं न हि॥

Indian music is based on Śāmaveda. Its distinctive features are found in all Indian languages and all over India, though there is a division between Karnatic music in the south and the Hindusthani system in the north.

**Tamil**

In the Āzhvārs' poetic Tamil compositions, we have some of the early Vaishnava songs on Viṣṇu. Some of them state that they are to be sung. Those who sing them are assured of reaching the Lord. Nathamuni (c. 900) collected the poems of the Āzhvārs and set them to music. But for a long time past, they are merely recited both in temples and houses, except in Śrīraṅgam and one or two other places where the Araiyars sing and dance to the accompaniment of musical instruments.

Among later compositions are the kirtanas of Uttukkādu Venkaṭa Subba Aiyar in praise of Kṛṣṇa, which are sung in bhajanas as prayer-offerings. The Rāma-nāṭaka-kirtanas of Aruṇācalā Kavirāya (c 1750) stand in a class by themselves. The principal incidents of the Rāmāyana (largely according to the Tamil version of Kambha) are depicted in songs set to rāga and tāla. Each kirtana contains a proverb. Though the work is claimed to be musical drama, its songs are sung in concerts and used in dance performances.

1744. Nacciyār Tirumozhi, XII. 10; Periya Tirumozhi, II. 8-10; IX. 9 2, 10; Tiruvāyurmozhī VII 1. 11.

1745. Periya Tirumozhi, III. 3, 10; III. 4, 10.
CONCLUSION

Telugu

The earliest Telugu composer of songs glorifying Viṣṇu was Anṇamācārya of Tālapākka (1424-1504) in Cudappah district (of Andhra Pradesh). He was the first composer to divide songs into pallavi, anupallavi and caraṇa. Most of his compositions are in honour of Viṣṇu enshrined as Veṅkateśvara of Tirumalai. His grandson, Annaya, also wrote in a similar strain musical pieces marked by śṛṅgāra and conveying Vedāntic meanings. The Tirumalai hills are claimed to be the Vedas in the form of granite, and non-Vaiṣṇavas are strongly denounced. He also praises Rāmaṇuja and Viṣṇavākṣena.

Kancarla Gopanna (c. 1650), famous as Bhadrācala Rāmadāsa, was a Tahsildar; he was imprisoned for 12 years by the Moslem ruler for spending tax revenues on serving the Lord and His devotees. During his prison term he composed many songs in Telugu primarily on Rāma and Sītā. Rāma is said to have miraculously secured his release by paying off his dues to the king. Among these are a hundred known as Dāsarathī-sataka.

Tyṅgarāja (1759-1857), the most famous composer in Karnatic music, was the son of a Telugu Brahmin, Rāmābrahman, who had settled down in Tiruvalyāru near Tanjavīr. He is said to have had a vision of Rāma, after repeating His name in japa for ninety-six crores of times. A master of musical tradition and innovation, he expressed his ardent devotion in numerous Telugu and a few Sanskrit songs. Though a devotee of Rāma, he was not lacking in devotion to other avatāras or other gods. It is stated that he composed 24,000 kirtanās, though only a fraction of them have survived. He also wrote two operas, Naukā-carita dealing with the devotion of gopīs to Kṛṣṇa, and Prahlāda-bhakti-vijaya on the Lord’s descent as Naraśīṁha to bless His devotee, Prahlāda.

His contribution to Vaiṣṇavism through devotional music is rich, indeed magnificent. Throughout the Tamil country, his
songs are popular both with singers and listeners. The day of
his death is commemorated by a musical festival at his birth-
place. On specific occasions, some of his songs are sung in
chorus. 1746

Two contemporaries of Tyāgarāja were great composers—
Muttuswāmy Diksita and Śyāmā Śastry. They were not
devotees of Viṣṇu. But Diksita has composed some beautiful
songs about Viṣṇu.

Meraṭṭūr Venkataramaṇa Bhāgavata (c. 1800), a Tamilian,
composed in Telugu the opera, Prahlāda-carita. It is enacted at
Meraṭṭūr in Tānjavūr district. This work is in the dance-drama
tradition. Its theme is the Lord's descent as Narasimha to
protect Prahlāda.

Padas are songs in Telugu expressing devotion to God with
an accent on bridal mysticism. Annamācārya, already referred
to, and Kṣetrayya have enriched the repertoire of songs with
many compositions of this kind. In dance concerts, Kṣetrayya's
padas are often used.

Malayālam

King Svāti Tirunāl (1813-47) of Travancore, an ardent
devotee of Viṣṇu, composed songs in Malayālam, Sanskrit and
Telugu, praising Him under the name of Padmanābha, to whom
the temple at his capital, Trivandrum, is dedicated. In them he
calls himself the dāsa (servant or slave) of Padmanābha.

Kannada

Narahari-tīrtha, third in descent from Madhva, composed
songs in Kannada praising Krṣṇa. His followers sang these
and came to be known as "Haridasas". They are divided into
groups known as Dāsa-kūtas Śripādarāja, himself also the

1746, T. V. Subba Rao on S'rī Tyāgarāja in Studies in Indian Music,
pp. 112-8, 127-49, 200-211, 216-20.
head of a Mutt, composed Bhramaragita, Venugita and Copigita for musical rendering. Kanakadasa and the famous Purandaradasa were the disciples of Vyasaraya (16th century). Kanakadasa, a shepherd, became a devotee of the Lord (Venkaatesvara) as enshrined in Tirumalai. Purandaradasa, a rich merchant, became a mendicant on account of devotion to God. To him are attributed more than two lakhs of songs. He occupies an important position in the development of South Indian music.

*Sanskrit*

Narayana-urtha, an ascetic saint, composed in Sanskrit the Krishna-lila-tarangini, a collection of songs in praise of Krishna. The musical setting is perfect, and they are marked by devotional fervour. Svati Tirunal, Muttuswami Diksita and Tyagaraja also composed songs in Sanskrit glorifying Vishnu.

Devotional music in South India in the four linguistic regions has been developed as the means for worshipping God, on the basis of the commendation in the puranas of singing the names and glory of God, as this is pleasing to God. They offer illustrations from the epics and the puranas.

Music is declared an element in the worship of God by the Agamas, and temples use music as part of the ritual. It is interesting that there are stone pillars in some temples serving as instruments of music. Among such temples are those in Tirumalirukkalai, Azhvar Tirunagarai, Simhasalam and other places. The notes of the musical scale and of the conch can be produced by striking at the pillars. At Tirumalai, Bhadracalam and Urvandrum songs are rendered as part of worship. At Kanchipuram in the Varadaraja temple is sculptured a figure of Krishna playing on the flute. A sage is shown as playing on the veena at Tirumayyam.

*Maharastra*

In Maharashtra, the worship of Vishnu under the name of Vithala or Vitoba was popularised by Namdev (c. 1270), ASV—65.
Ekanāth and Tukārām (1608). In their songs in Mahārāṣṭrī (and sometimes in Hindi) they teach the singing of the names of God as the way to salvation. They refer to the nine kinds of bhakti. Tukārām (b. 1608) wrote many songs: as they are in the abhaṅga metre, they are known by that name. His devotion to God (as Viṣṇu) was fervent and exclusive.

Gujarāti

In Gujarat, the influence of Vallabha is seen in the devotional lyrics on Viṣṇu. Narasimha Mehta (c. 1400) was at first a worshipper of Śiva. Through his grace, Mehta went to Dvārakā and had a vision of the rāsa-dance. After this, he became a Vaiṣṇava and began to write on the sports of Kṛṣṇa. In his Surataṣaṅgraha he describes himself as a messenger of the gopis and Radhā. His Śṛṅgāramālā is full of bridal mysticism. Similar are other works like Vasantanapado and Hindolanapado. His description of an ideal Vaiṣṇava in his song, Vaiṣṇava-janato, was a favourite with Mahatma Gandhi who looked upon it as the authentic description of the traits of a Hindu devotee of God. Dayārāma (c. 1760) wrote many Garbīs, mystic compositions expressing devotion to Kṛṣṇa 1747.

The disturbed political conditions in Gujarat in the 12th and 13th centuries on account of Moslem rule were unfortunate for the Hindus. The Jain rulers about this time also did not help them. It was Narasimha Mehta's songs that stirred up the religious spirit of the people and inspired a renaissance of devotional religion centering round Kṛṣṇa that has not exhausted itself till now.

Hindi

In central and northern India the Rāmānanda cult with its stress on devotion and its accessibility to all without distinction

1747. K M Munshi, Gujarati Literature, pp. 124-29, Cf. Śrī Vallabha-acharya by Bhai Manilal C. Parekh, IV.
of caste or creed was popular and prominent. Devotees and composers like Sūrādās, Kabīrōdās, Tulasīdās, Mirābāl came under its influence. Deep devotional fervour marks their compositions.

Sūrādās, blind Valānavapoet (16th century), is said to have composed 125,000 padas on Viṣṇu (primarily as Kṛṣṇa). The surviving ones are full of literary elegance, Kabīr is said to have been a Brahmin by birth brought up by a Muslim weaver in Benares. He does not seem to have had faith in any particular tradition. He was against idol worship, but his works suggest the influence of Āzhvāra. He refers to Mahārāṣṭra saints like Nāmadeva and Bīthāla.

Mirābāl (c. 1600), said to have been a Rajput queen, chose to worship Kṛṣṇa, calling Him Gīrīdhara. Her songs are popular both in the north and south, and are sung even by followers of Nānāk and Kabīr. Her songs and those of Kabīr generally form part of the nāma-sankirtana in bhajanās.

Haridāsa-svāmin, regarded as the divine descent of Lalitā, one of the eight friends of Rādhā, lived at Bṛndāvana. He was blessed with a direct vision of Kṛṣṇa whom he called Svāyāma. For him music was the means of worship. He greatly influenced singers like Baiju Bāora and Tansen and contributed to the development of musical tradition in North India.

**Bengali**

Vidyāpati (c. 15th century), the famous poet of Mithila, composed songs on Rādhā and Kṛṣṇa. Candīdas of Bengal (14th century) was influenced by Jayadeva's Gīta-govinda. His


1749 "AILG, Summaries of Papers", Dr. K. K. Brahmachari on "Haridāsa-svāmin", p. 311.

Kṛṣṇa-kirātanā depicts the divine love of Rādhā and Kṛṣṇa on the analogy of human love.

Govinda Dās (1537-1612), a follower of Caitanya, wrote songs in the mixed dialect of Brajabalī. They deeply influenced his contemporaries. Of other composers in a similar strain mention may be made of Yadunandana Dās (c. 1537) and Jagadānanda (c. 1650). Their works are called padas. Kirātanās were composed in Manohar Sahi tune, set to music by Ganga Nārāyaṇa Cakravartī. They were sung to set tunes and they resemble South Indian bhajana songs.

The Gītā-govinda of Jayadeva (11th century), a musical and lyrical Sanskrit dramatic poem, was primarily responsible for the growth of the Rādhā-Kṛṣṇa cult. In the most elegant and melodious Sanskrit, helped by rhyme, alliteration and assonance, it depicts the love of Rādhā and Kṛṣṇa. In depicting their sport, the poetry becomes highly erotic, though it suggests that this is only symbolic of longing for and union with God. In everyone of its twelve cantos, the unit for singing to set tunes is a group of eight ślokas. The poem is also known as āstapādi. It is used in bhajans, particularly those which celebrate Rādhā's marriage with Kṛṣṇa, and in dance concerts.

Assam.

Saṅkaradeva composed devotional songs called Bārgaṭī in a mixture of Mālāthili and Assamese. His disciple, Mādhava-deva, wrote Harajari-ghoṣa. All these are sung as Nāma-sankīrtana in the Nāma-ghars established by Saṅkaradeva.

Orissa

Chanda and janana are the main forms of popular music in Orissa. They have influenced the bhajana form of worship.

1752. Ibid. p 496.
The former is a literary form, mixed up with popular music. The latter, addressed to God as Jagannātha, conveys the pain and suffering experienced in separation from God.

SUMMING UP

Our survey of the Āgama literature has shown that many customs and forms of worship of the Vaishnavas and even of Hindus generally cannot be traced to the Vedas: nor can they be pronounced anti-Vedic. Manu declares that the Smārtis are also authoritative when they do not oppose or transgress Vedic declarations and injunctions. The Āgamas play a similar role. Uncompromising champions of the Vedas have to be sympathised with for failing to understand the spirit of the Āgamas.

Incidentally, we may refer to a problem raised by some scholars—that the Vaishnava Āgamas, though not later than the Sākta ones, are dependent on them. The Āgamas belonging to the different cults derive ultimately from the Vedas. The Astareya Brāhmaṇa accords the highest position among the gods to Viṣṇu who is also identified there with the sacrifice. Śiva too has a significant position in the sacred rites. These two seem to be treated in the Vedas as not inferior to each other. Potency (Sakti) must have been deified and treated as an important deity along with Viṣṇu and Śiva.

The principles governing the three types of Āgamas exalting one or other of these three, are common to them all. In view of the exclusiveness of each cult, it is reasonable to hold that these principles were derived from a common source. The epics show that in many respects Viṣṇu and Śiva do not have disparate traits. Inscriptions, edicts and grants in favour of a

1754. Ibid pp. 120-32.

particular cult cannot prove that other cults had no followers in those regions. Moreover, the cults professed also could change from time to time on account of historical exigencies such as the patronage of princes and the rise of eloquent and charismatic teachers. It is prudent to hold that the cults rose from a common source and developed independently, though not without exercising influence on one another.

The Āgamas are sometimes attacked on the ground that the concept of the idol is not Vedic and that idol worship does not have any Vedic support. This view is obviously untenable. In Vedic rituals, there is no worship as such, because the gods are invisible. Adoration requires a concrete form for the deity, and this has assumed the shape of the idol. The Vedas also have some descriptions of the forms of the deities. Moreover, the study of the practical side of the Āgamas will show that idol worship arose out of the necessity to enable people of all ranks to worship God. It is the failure to understand this that lies at the basis of such criticism.

The universal tendency to resort to concrete symbols is well brought out by Carlyle: "In the symbol proper, there is ever more or less distinctly and directly some embodiment and revelation of the Infinite. The Infinite is made to blend with the finite, to stand visible and, as it were, attainable there. By symbols accordingly is man guided, made happy, made wretched, He everywhere finds himself encompassed by symbols. The universe is but one vast symbol of God."1758

We have attempted only a study of one aspect of Hindu religion and culture. In India, culture, religion and language are extremely varied. Yet each of these has influenced the others. Separating them completely from one another is almost

impossible. They have preserved individuality, while permitting assimilation of external elements.

In all the varieties of Hindu religion and culture, and in the variety of languages spoken, there is a golden thread of unity. The Hindu ethos is unmistakable. The Vedas represent the most ancient source for everything Hindu, religious or secular. The many recensions of the Vedas, the lengthy epics and purāṇas, the varied Kalpa-sūtras, the numerous Dharma-sūtras, the upavedas and the diverse systems of thought will be perplexing to those lacking interest and actuated by prejudice and self-complacency. Through all these however runs a golden thread connecting them so as to place each in its respective place, revealing to the scholar the unity in diversity. The efflux of millennia, the terrible onslaughts of foreign hordes bent on annihilating the native culture, and intimate political and industrial contacts with the West have not impaired this unity. Herein lies the secret of the continuity of Hindu tradition.

The study of one aspect of this tradition may create the impression that it is the only one that is important and worth studying. This is not because the others are not brought in here, but because all are but integral parts of one tremendous whole which seems vast and incomprehensible like the infinitude of God Himself. Hence this study is of a part only of that infinity which seems to defy comprehension.
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GLOSSARY

abhaya: pose of the hand of the icon conveying freedom from fear for the devotees.
abhicara: rite done for a malevolent purpose.
abhigamana: morning worship.
abhyavaharika: relating to food preparations and their offerings.
acama: spitting water with the utterance of mantras.
acamaniya: one of the kinds of attendance (upacara).
acarya: spiritual preceptor, director for guiding temple construction and installation ceremonies.
adhkara: section in the Purva mimamsa sutras and Brahma sutras treating a particular topic.
adhvan: stage in the manifestation of Sakti.
adhvaryu: sacrificing priest following the yajurveda.
adhviva: preparatory rite to invoke the presence of the deity in an icon before worship.
agneya: belonging to Agni, a term used by the Vaikhanasa texts to refer to the Pancaratra Agama.
ahnika: routine of work to be carried out during the day.
alavarya: lordship
akarsana: attracting an absent person into one’s person by mantras.
aksasutra: a string of rosary seeds.
amurt: not having corporeal form.
anganyasa: nyasa done on a limb of the body.
angulinyasa: nyasa done on fingers.
antaryaga: mental (or inner) worship.
antaryamin: inner controller.
anuyaga: partaking the food offered to god.
aparaha: the fourth part of the day time.
apakrta: non-material, not a product of matter.
aradhana: worship of God.
arani: piece of wood for kindling fire.
aratrika: waving of light before the idol.
arcika: idol for worship.
arkaka: priest officiating for offering worship to God in temple.
arghya: water offered to the deity or guest as the first item of attendance.
arthavada: glorificatory passage not to be taken literally.
asana: posture: sitting posture of the Idol.
avabrtha: ceremonial bath in the concluding session of a sacrifice performed on the last or ninth day of festival in the temples.
avahana: invoking the presence of the deity.
avatara: divine descent of God

bahlryaga: external worship
bala: strength.
balibera: name of one of the idols in temples used for offering the daily oblations.
bhagavata: a devotee of God
bhogasthana: places of enjoyment.
bhogoparana: means of enjoyment.
bhupura: common edging in the yantra.
bhutasuddhi: the process of mentally purifying the elements constituting the human body and creating a pure one.
biya: essential syllable in a mantra
bindu: concentrated and undifferentiated part of Sakti just about to create
brahman: the priest of the Atharvaveda
brahmandakosa: the fifth stage in creation representing the evolution of the samkhya categories
carya: name of the fourth division of Agama text, action.
caturatmya: group of the four vyuha deities constituted together for worship.
cicchakti: sakti manifested through the self.
devalaka: those who earn their livelihood by worshipping God.
dhruvabera: idol which is permanently fixed in the garbhagrha of the temple.
dhupa: offering of incense.
dhvajarohana: mounting the flag on the flag staff marking the commencement of the festival.
dhvajasthamba: flag staff.
dhvajavarohana: bringing down the flag on the flag staff marking the conclusion of the festival.
diksa: initiation.
diksilta: one who gets initiated.
dipa: light waved in the presence of an idol.

ekantin: exclusively attached to a single deity.
ekantidharma: the trait (nature) of the ekantin.

gatha: verse not belonging to the Vedas.

garbhagṛha: sanctum sanctorum.

havis: offerings, especially of food preparation, to the deity.

hotr: priest of the Rgveda.

hrdaya: mental worship.

ljya: act of worship.

jagrat: waking state.

japa: mental repetition of mantra or the name of God.

jivakosa: last stage of creation representing emergence of all animate beings.

jnana: first part of the Agama text containing the knowledge of ultimate Reality.

kainkarya: service to God, elders.

kalivalya: self realisation.

kala: pure manifestation.

kalpadėvalaka: those who earn their livelihood by worshipping God after getting initiated.

karanyasa: nyasa done on one hand with another.

karmabera: idol receiving daily worship.

karmadevalaka: those who earn their livelihood by worshipping God without getting initiation.

kalasa: pitcher.
kathasta: hand pose of the Icon, the hand touching the waist.
kosa: form assumed by Sakti.
kriya: third division of the Agama text—dealing with the construction of temples and installation of idols.
kumbya: utterance to ensure good conduct
kutastha purusa: purusa in the collective sense of all selves.

lilavibhuti: manifestation for sport.
mahotsava: annual festival in temples
manasayaga: inner worship.
mandala: circular design to concentrate divine powers.
manipravala: admixture of gem and coral, referring to the use of Sanskrit and Tamil expressions in Vaisnavite writings.
mantra: spiritual formula
mantra nyasa: nyasa bringing fitness to worship.
mara negative rite to kill the unwanted person.
matrika: letters forming part of mantra
matrikapitha: pedestal for matrikas.
mayakosa: second stage in creation marking the beginning of material creation
mudra: hand pose
mula bera: principal idol fixed permanently in the garbhagriha of the temple
mulapakrti: primordial matter.
murti: having corporeal form.
nada: indistinct sound possessing light.
nadi: tubular duet.
nadika: duration of time equivalent to that of 24 minutes.
naledya: offering of food preparations to the deity.
nigada: words used simply to address (call) another.
nirmalya: remnant of sandal, garland and others already used for God.
niskala: partless
nityavibhuti: highest place of glory of God.
nityodita: ever manifest.
niyata: inner controller.
nyasa: self surrender, mental process of infusing potency into the object by touching it.

pancakala: five fold division of the day.
pancaraatrika: follower of the pancaratra tradition.
pancasamskara: five fold consecration.
para: supreme form of Visnu.
parathyajana: worship offered to the deity for the sake of others, done in temples.
paricaraka: assistant to the priest in the temple.
parisecana: sprinkling of water around the food served for eating.
pasa: bondage.
pasu: living being.
pati: Lord.
purusthatha: aim, pursuit in life.
pausa karna: rite conducive to welfare.
pavitraropana: decorating the idol with pavitra, a garland of nice threads of various colours.
pinda: consonants occurring between bija and other letters.
pistapasu: effigy of the animal made of flour.
prabandha: any literary composition, Nalayiradivyaaprabandha in Vaisnavism
prajna: state of deep sleep
prakara: enclosure in a temple.
prakasa: illumination or manifestation.
prakrtikosa: a stage of Sakti in which the gods get their consorts
pranspratistha: installation of life in the yantra or idol, God's taking His place there
prapatti: self-surrender.
prasutikosa: a stage of Sakti out of which the deities issue forth.
pratima: idol.
pratas: the first part of the day time.
pratistha: installation of the idol.
pratyabhijna: recognition.
pradurbhava: descent of God Himself
pradurbhavantara: descent of parts or portions or anything
which belongs to God.
prayaschitta: act of expiation
pundra: the ornamental mark worn by a devotee.
purascarana: preparatory rite.
purvahna: the third division of the day time
puspayaga: worship of God with flowers.
putraka: second kind of aspirant requiring initiation.

sadguna: group of six qualities.
sadhaka: third kind of aspirant requiring initiation.
sakala: having parts
sakti: potency.
saktikosa: the stage or body of Sakti which is concerned with
suddhasarga.
saktipata: descent of God’s grace.
salokya: state of moksa in which the self coexists with God.
samadhi: undisturbed resting of the self in God.
sangava: second part of the day time.
samhara: withdrawal of speech.
sambaranyasa: nyasa done to create dissolution.
samkranti: the time of transit of the sun from one to the next
division of zodiac
samipya: fellowship with God.
samjna: name of the deity occurring in the mantra.
sampradaya: tradition.
samproksana: consecration
samyama: performance of good deeds for the benefit of the
Brahman
santa: inactive.
santika: rite for removing the evil.
santodita: periodically manifest.
sarupya: transformation of the body, divine in appearance.
satkaryavada: theory that the effect has prior existence in the
cause.
sattvata: follower of the Pancaratra.
samayin: the first kind of student who begins to get initiated.

saumya: gentle, Vaikhanasas refer to themselves by this word.

sayam: the last part of the daytime.

sayana: reclining posture of the idol.

sayujya: intimate union.

sena: subordinate to God.

seva: service.

snapanas: giving bath to the idol.

snapanabera: idol getting bath.

spanda: vibratory movement.

sratinas: nyasa done to create potency.

sthit: standing posture of the idol.

sthitiyas: nyasa done to secure potency.

svadhyaya: study of one’s Veda.

svapna: giving bath to the deity.

svarthayajana: worship for one’s self, done in the house.

svayamsatyakta: a holy place or shrine which manifested by itself.

subhasraya: idol, seat of the suspicious one (God).

suddhasattva: pure sattva without any tinge of rajas and tamas.

susupti: deep sleep.

taljasa: dream state.

tanmatra: subtle element.

tapa: marking the upper part of the arms with heated emblems of conch and discus.

tejas: splendour, might.

throdham sakti: God’s power to make the self loss the real knowledge.

turiva: transcendental stage.

turlyatita: the stage beyond transcendence.

uccatana: rite to ruin an adversary.

udgatr: priest of the Samaveda.

udita: active.

unmesa: awakening of Sakti.

upabrahmanam: supplementary to the Vedas.
upacara: attendance.
upadana: collection or gathering of the materials for worship.
upanayana: investiture with the sacred thread.
utsava: festival.
utsavabera: bera used during festivals.

varamudra: hand pose representing the grant of boon.
vibhava: divine decent
vibhuti: prosperity of God.
vidyasana: rite to control the enemies.
vimana: structural part of the temple containing the main shrine.
vimarsa: self consciousness of the Supreme Being.
virya: virility.
virsarga: aspirate sound.
visarjana: sending away (of God).
visva: waking state
vyuha: self division.

yajamana: rich man who undertakes the work of construction of temples.
yantra: metallic plate containing diagrams with the letters constituting the mantra of the deity written on specific places in the diagram.
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