

*From Material to Deity*

Edited by  
*Shingo Einoo and Jun Takashima*

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*Indian Rituals of Consecration*



MANOHAR

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*Jacket photograph of vāstuhoma (homa for the vāstupuruṣa) at the occasion of a kumbhābhiṣeka ceremony of Paṭṭābhirāma temple in Tiruvenkaranai (Tamilnadu) by the late Yasushi Ogura*

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SHINGO EINO  
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## *Pratiṣṭhā* in the Śaiva Āgamas

JUN TAKASHIMA

The Āgamic Śaiva tradition is by far the most important among the various Śaiva traditions. For purposes of this study I use ‘Āgamic Śaiva’ for those sects which are based on Śaiva Āgamas. In current day Western terminology, this corresponds to the Śaivasiddhānta and the Kashmir Śaivism.<sup>1</sup>

The earliest Śaiva Āgamas began to be composed around the seventh century AD and the composition of the oldest parts of the earliest Āgamas (*Kiraṇa*, *Svāyambhuva*, *Raurava*) must have been completed around the eighth century.<sup>2</sup>

But many of the Āgamas which deal with *pratiṣṭhā* cannot be dated so early. Most of them may be dated around the tenth and the eleventh centuries and some Āgamas which describe very complex rituals may be dated post-twelfth century.<sup>3</sup>

In this article, I first propose to give a general scheme of *pratiṣṭhā* according to the *Rauravāgama*, and then with a view to reconstructing the development of the *pratiṣṭhā* ritual, examine the early Āgamas.

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<sup>1</sup> For the evidence that the two traditions are offshoots of one basic Āgamic tradition, see my article J. Takashima, ‘History of Early Śaiva maṭhas — 8th to 13th Century’, *JJASAS*, no. 1, 41-59, in Japanese (1989).

<sup>2</sup> *Svāyambhuva* and *Raurava* are commented upon by Sadyojyotis (alias Kheṭapāla). Kheṭapāla is quoted by Somānanda (*Śivadṛṣṭi* 3.13-4 and 3.64-65ab) who in turn might be dated around the late ninth century. The same Somānanda mentions *Kiraṇa* in his *Śivadṛṣṭi* (3.16ab), so *Kiraṇa* is earlier than the ninth century yet it must be dated a little later than *Svāyambhuva*.

<sup>3</sup> I think that Āgamic instruction concerning the structure of temples and organization of temple rituals do *not* precede actual temples but follow the real development. So, the *Ajītāgama*, for example, must be later than the eleventh century expansion of big Śaiva temples.

## 1 *Liṅga pratiṣṭhā* according to the *Rauravāgama*

I have chosen *Raurava*'s description as a representative of the *pratiṣṭhā* ritual, because it represents just a middle way situation. Though its doctrinal part (*vidyā pāda*) should be dated before the eighth century, the contents of its *kriyā pāda* are neither so developed nor so primitive that it may be dated around the tenth century AD.<sup>4</sup>

One peculiarity must be noted in the description of *pratiṣṭhā* in the *Raurava*. It has two portions which describe that ritual. The first consists of Chapters 27 and 28 entitled *bālaliṅgasthāpanavidhi* and *liṅgasthāpanavidhi* respectively. The second consists of Chapter 30 entitled *kṣetraliṅgapratiṣṭhāvidhi*.

The title of Chapter 30 indicates that its subject is *kṣetraliṅga*, a *liṅga* constructed in the open air, such as on a river bank or cremation ground. But, in reality, after brief description of these sites (up to verse 12), it treats a regular temple *pratiṣṭhā*<sup>5</sup> without the ritual of the *bālaliṅga*.

The *bālaliṅga*, literally a 'child-*liṅga*', is small sized and is used for worship either while the temple is being constructed or is being repaired. This ritual element is not to be found in most of the Āgamas, at least during the construction of the temple. My hypothesis is that the original *pratiṣṭhā* section was Chapter 30, and Chapters 27 and 28 are the later additions based on Chapter 30, reflecting the architectural enlargement of temple construction.

So, the following description will be based mainly on the ritual process of Chapters 27 and 28, but related materials from Chapter 30 will also be used.

### 1.1 Synopsis of the *pratiṣṭhā* rituals

In the *Raurava*, such items as the selection of the temple site, selection of the stone for the *liṅga*, etc., are not treated. It simply begins with the principal ritual procedures.<sup>6</sup>

1. Installation of *bālaliṅga*
  - (a) Necessity of *bālaliṅga* (27.1-4)

<sup>4</sup> Architectural parts (*paṭalas* 39-42) might be still later.

<sup>5</sup> It is clear from 30.38cd (*liṅgaṃ prāsādamadhye tu kiñcid īśānam āśritam*) that the rituals described between 30.13 and the end of the chapter concern the construction of a temple (*prāsāda*).

<sup>6</sup> For the details of these rituals, see M.-L. Barazer-Billoret, 'L'installation des *liṅga* et images dans les temples selon les āgamas śivaïtes', *Bulletin des Études Indiennes*, Vols. 11-12, 39-69 (1993-94).

It is stated that the construction of the principal (*mūla*) temple without *bālaliṅga* brings about death (27.3b).

- (b) Temporary temple for *bālaliṅga* (27.5-8ab)  
 A temporary temple for *bālaliṅga* (here called *taruṇālaya*) must be constructed in the east or north-east of the primary temple. Its dimension is three, four, or five *hastas*<sup>7</sup> wide, in the form of a square, with an antechamber (*agramaṇḍapa*) of the same or three-fourths dimension of it. Its height should be the same, three-fourths or half the width. Made of clay or bricks, and with grass-roof, it is a very simple structure, but has a door with vault.
- (c) Size and substance of *bālaliṅga* (27.8cd-12ab)  
 As for the size of the temporary *liṅga*, it can be one of the following nine: 7, 9, 11, 13, 15, 17, 19, 21, 23 *aṅgulas*.<sup>8</sup> These must correspond to the nine sizes of the primary *liṅga* given in Chapter 28. The *liṅga* is made of wood or stone and the *pīṭha* of wood or plaster.
- (d) Ritual hut (*maṇḍapa*) (27.12cd-15)  
 The size of the ritual hut is not mentioned. It should have four doors and four *toraṇas*, decorated with *kuśa* grass and flowers, and a high banner. Its central part forms an altar, with a sub-altar on it. It has eight fire pits (*agnikuṇḍa*) around it in eight directions from the east to north-east.
- (e) *Adhivāsa* (27.16-25)  
 After completing *paryagnikaraṇa*<sup>9</sup> and *punṇyāha*,<sup>10</sup> and making a *sthaṇḍila* (ritual surface made with rice) [on the altar], the *ācārya* worships Śiva with five *brahmanmantras*.<sup>11</sup>  
 Then he anoints the *liṅga* with *aṇḍaja* (musk), sprinkles water with *aghoramantra*.<sup>12</sup> He wipes the *liṅga* with *pañcagavya* and

<sup>7</sup> One *hasta* is the length from elbow to the tip of middle finger, about 50 cm.

<sup>8</sup> One *aṅgula* is the width of a finger, and 1/24 of one *hasta*, about 2 cm.

<sup>9</sup> See *Raurava* 15.27. This reference must be understood as the end of entire fire preparing ritual (*agnikāryavidhi*).

<sup>10</sup> The ritual speech act of proclaiming 'auspicious day.'

<sup>11</sup> The five *brahmanmantras* are the *mantras* symbolizing the five faces of Sadāśiva: Īśāna, Tatpuruṣa, Aghora, Vāmadeva and Sadyojāta. This worship of Śiva at the beginning of rituals is also the ritual act of transforming the *guru* into Śiva incarnate, because any outer worship (*bahiryāga*) is preceded by an inner worship (*antaryāga*). The teacher must have the conviction 'I am Śiva' to perform such a ritual. See, for example, *SP IV* pp. 114-16 (verses 120-25).

<sup>12</sup> The text has *ghoramantra*, but it is very common that *aghora* becomes *ghora* for metric reason. The normal form is: *Huṃ Aghora-hṛdayāya Namaḥ*.

*kuśa* grass by *hr̥daya mantra*.<sup>13</sup> Then he wraps the *liṅga* with cloth, etc., and lays it down on the ritual bed, with its head directed eastward and face turned upward. To the side of the head, a pot for Śiva is placed. The pot is filled with scented water, and five kinds of jewels. North of this is placed the pot for the Goddess<sup>14</sup> and around these two pots are placed eight pots for the eight Vidyeśvaras.<sup>15</sup> The *ācārya* shows the *padma mudrā*<sup>16</sup> and the *liṅga mudrā*<sup>17</sup> to the pots. Then he meditates upon Śiva, Goddess and Vidyeśvaras in the respective pots and worships them in respective order. The śaiva brahmans recite the four Vedas in the four cardinal directions, and *mantras* such as *pañcabrahma*, *śiva-aṅga*,<sup>18</sup> *kṣurikābīja*,<sup>19</sup> etc., in the four intermediate directions.

(f) *Homa* (27.26-29)

The *ācārya* executes 11 *homas* for the six *aṅga-mantras* and five *brahma-mantras*, with different oblations each a hundred times. Then he also performs *homas* to *vyāhṛti*,<sup>20</sup> and sprinkles water. For the purification of ritual instruments, he performs 25 *homas* to each by *kṣurikā mantra*. Finally, he performs *pūrṇāhuti*<sup>21</sup> with *kavaca mantra*.

(g) *Vāstuhoma* (27.30-33)

The *vāstuhoma* for the propitiation of the deity of the site is conducted to the east of the temple. A *sthaṇḍila* of one *hasta* width

<sup>13</sup> The normal form is: *Oṃ Hām Hṛdayāya Namaḥ*. But in this case, only *hām*, the *bīja* of *hr̥daya*, may be used. Cf. *SP* III, p. 30, note 56.

<sup>14</sup> This pot is called *vardhanī*. For the possibility of the notion of *śakti* imposing over that of *weapon (astra)*, see *SP* II, p. 72, note 2.

<sup>15</sup> The eight Vidyeśvaras are the powers of Śiva who act directly in the impure world. They are: Ananta, Sūkṣma, Śivottama, Ekanetra, Ekarudra, Trimūrti, Śrīkaṇṭha and Śikhāṇḍin.

<sup>16</sup> See PL. I-11 in *SP* I.

<sup>17</sup> See PL. I-19 in *SP* I. This imitates the *liṅga* in the *yonī*.

<sup>18</sup> *Mantras* symbolizing five (without *netra*) or six 'limbs' of Śiva, *hr̥daya* (heart), *śiras* (head), *śikhā* (topknot), *kavaca* (armor), *astra* (weapon) and *netra* (eyes).

<sup>19</sup> 'Oṃ śiṃ chiṃ kṣurikāstrāya phaṭ.' This form is suggested by the editor based on a study of the present day practice, as *Raurava, kriyā pāda*, 1.15 mentions only the first three syllables.

<sup>20</sup> *Bhūr, bhuvā, svar*.

<sup>21</sup> *Pūrṇāhuti*, 'a plenary oblation' is an oblation of a ladleful of ghee offered into the fire while the practitioner is meditating that his soul becomes one with the oblation and is offered to the fire which is one with God. See *Tantrāloka*, xv. 424cd-431 for the meaning of this ritual.



is made of clay and there deities from Brahmā to Pāparākṣā-sikā<sup>22</sup> are worshipped by their respective *mantras* and flowers, etc. This is followed by seven *homas* to each deity, and a *pūrṇāhuti* and *paryagnikaraṇa*.

(h) Next morning rituals (27.34-36)

After spending the night in wake, at sunrise the master first bathes with water and ashes, and then performs *sakalīkaraṇa*.<sup>23</sup> He then proceeds with the worship of the *liṅga*, the pot and the fire. Next he performs *homa* by *jaya*, *abhyātāna*, and *rāṣṭra-bhṛt*.<sup>24</sup> At this moment, the *yajamāna* pays tribute to the *ācār-ya*, the astronomer (*daivajñā*) and the assistants (*adhyaetṛ*) with ample honoraria.

(i) Installation of the temporary *liṅga* (27.37-46ab)

In the *garbhagrha*, after declaring *puṇyāha* and sprinkling water, the master deposits gold in the middle of the *pīṭha*, while reciting the *hṛdaya-mantra*. After worshipping the *pīṭha* with incense, etc., he performs the *nyāsa* of *siṃhāsana* on it. He must clearly visualize the *āsana* beginning with the *anantāsana* and ending with *yogāsana*.<sup>25</sup>

On this *āsana* visualized upon the *pīṭha*, he installs the *liṅga* while reciting the *sadyojāta-mantra*. The pots which had earlier been placed on the *vedikā* are brought in front of the *liṅga*, the master should worship them with flowers, etc. He anoints the head of the *liṅga* with ghee to the accompaniment of the *hṛdaya-mantra*. [God, His Consort and the eight Vidyēśvaras have been residing in the pots after the *adhivāsa* ritual in their mantric forms] the master extracts God from the pot meditating upon the *mūla-mantra*, and places Him in the centre of the *liṅga* with *hṛdaya-mantra*.

Gaurī, in her mantric form, is similarly taken out from the *vardhanī* pot, and placed to the left of the *pīṭha*. The eight Vidyēśvaras are also extracted from their pots and placed on the outer circle of the *pīṭha*. Then the master performs the *abhiṣeka*

<sup>22</sup> For the list of these 53 gods to be worshipped as deities of the site, see *Īśānaśivagurudevapaddhati, kriyā pāda*, 27.1-34.

<sup>23</sup> Ritual placing of *mantras* on the hand and body. See Brunner *Somaśambhupaddhati*, vol. I, Appendix I (pp. 323-25).

<sup>24</sup> These are Vedic *mantras*. See Caland's note 7 to *VaiikhGS* 1.16-18 on p. 31.

<sup>25</sup> For the construction of the throne of Śiva according to the *Raurava*, see *kriyā pāda*, 10.20-26.

of the *liṅga* with the water of the main pot and the five *brahma-mantras* and *aṅga-mantras*. Also Gaurī's *abhiṣeka* is performed with *gaurī-gāyatrī*<sup>26</sup> at the *pīṭha* and the eight Vidyēśvara's with their respective *mantras*. Encircling deities should also be worshipped as described in the section on *arcana*.<sup>27</sup>

(j) *Visarjana* (27.51-53)

Once the temple is constructed, the temporary *liṅga* should be freed from the divine presence and consigned to the fire (in the case of wooden one) or thrown into the sea. If the temporary one is, however, continued to be used as the main *liṅga*, it will only lead to the disaster of the kingdom.

2. Installation of the primary *liṅga*

(a) Size and proportion (28.3-13ab)

The size of the *liṅga* is classified into three categories each containing three degrees: the best 9, 8 and 7 *hastas*, the middle 6, 5 and 4 *hastas*, the lowest 3, 2 and 1 *hastas*. The *garbhagrha* should be constructed in nine sizes according to the nine sizes of the *liṅga*. The size of the *liṅga* is defined according to the status of the donor (the biggest three sizes are reserved for the brahmins and kings, and so on).

The three parts of the *liṅga*, starting from bottom are named *brahma*, *viṣṇu* and *īśvara*, and are rectangular, octagonal and circular respectively. If the three parts are equal in length, the *liṅga* is called *samakhaṇḍa*. The *vardhamāna* type has its three parts in the proportion 9/24, 8/24 and 7/24 in length starting from the top. The *śivādhika* (augmented *śiva*) type's proportion is 6/16, 5/16 and 5/16 from the top. The *svastika* type's is 4/9, 3/9 and 2/9 from the top.

(b) Rounding the top part of the *liṅga*<sup>28</sup> (28.13cd-14)

The top part of the *liṅga* must be rounded. The width of the *liṅga* is one-fourth of its height. The shape which is formed

<sup>26</sup> This *mantra* is not given in *Raurava. Īśānaśivagurudevapaddhati, kriyā pāda*, 56. 5cd-7 gives, if my interpretation is correct, 'subhagāyai vidmahe kāmamālinyai dhīmahi tan no gaurī pracodayāt' (*yai* of *subhagāyai* can be understood as *ā* and *i* to have the normal *gāyatrī* metre [I owe the information that such metric construction is frequent in Vedic texts to Prof. Hideaki Nakatani]).

<sup>27</sup> *Kriyā pāda*, 10th *paṭala*.

<sup>28</sup> The process of rounding the top of the *liṅga* is technically known as *śirovartana*. According to the *Īśānaśivagurudevapaddhati, kriyā pāda*, 37.72-83, *śirovartana* is classified in five types: the parasol (*chattrā*)-shaped, the cucumber (*trapuṣa*)-shaped, the egg (*kukkuṭāṇḍa*)-shaped, the half-moon (*ardhendu*)-shaped and the bubble (*budbuda*)-shaped.

with the length equal to the two-thirds of the *līṅga*'s width,<sup>29</sup> is called *ardhacandra* (half-moon); this type is fit for all *jātis*.

(c) Extraction of features (28.15-22ab)

The ritual called *lakṣaṇoddhāra* (extraction<sup>30</sup> of features) consists of ritually drawing—tracing the sculpted lines—the lines which represent the shape of the glans of the *līṅga*. Two vertical lines are traced in the front of the *līṅga*. Their length is 9/16 of the height of the upper *īśvara* part of the *līṅga*, called 'pūjā-part', and are separated with a distance of 1/24 of the same measure. Starting from near the tops of the vertical lines, two lines, one on either side, are traced sloping down until they reach a distance of 2/16 of the height of the *pūjā*-part; they should be continued in a horizontal plane so as to meet each other at the back and make one encircling line. A curved line should be traced to unite the two tops of the central two vertical lines. The teacher traces these lines with a golden pen dipped in ghee, etc. As this ritual corresponds to the eye-opening ritual for the statues, the teacher 'shows' a cow with her calf to the *līṅga*. Also, brahmins and the assembly of people are shown to the *līṅga* while reciting different *mantras*.

(d) Purification of the *līṅga* (28.22cd-23)

The *līṅga* is polished with water fortified by the *astramantra*, ash and *pañcagavya*, etc.

(e) *Adhivāsa* of water (28.24-26)

First, the *līṅga* and the *piṇḍikā*, fully decorated as they should be, are taken to the *pradakṣiṇa* of the village. Then, they are immersed in the water kept in the ritual hut. This is carried out for one, two or three nights.

(f) *Maṇḍapa* (28.27-33)

The ritual hut for the *adhivāsa* is constructed in front of the temple. Its form is rectangular, with sixteen poles. The space between poles is 2 to 7 *hastas*. The hut is divided into nine

<sup>29</sup> Simply interpreted, this passage may mean 'the height of the rounded part is two-thirds of the width'. However, this shape is too protruded to be called 'half-moon' and also the *Īśānaśivagurudevapaddhati*, *kriyā pāda*, 37.81 says that *ardhacandra* type has the height of one-third of the width. So I propose to interpret the phrase as 'drawing a circle from the centre top of the *līṅga* with a radius equal to the two-thirds of the width', thus one can obtain two crossing points with the outer lines of the *līṅga* which determine the lower limit of the rounded part.

<sup>30</sup> The word *uddhāra* can be translated simply as 'tracing'. However, I think there is a notion that this tracing is an extraction of the potentially existing form from the stone.

equal sized squares and the centre square is made into the ritual altar (*vedikā*). It is made of red clay and is 1 *hasta* high. A sub-altar (*upavedikā*) is also constructed; its height is 5 *akṣa*-seed length.<sup>31</sup> Around the altar 5 *kuṇḍas* (fire-pits) are constructed in different directions: a square-shaped one to the east, one half-moon shaped to the south, one round shaped to the west, one triangle shaped to the north and one lotus shaped to the north-east. The *ācārya* prepares these fire-pits accompanied by necessary rituals.<sup>32</sup> Then, he proclaims *puṇyāha* and sprinkles water.

(g) Pit for bathing (28.34-35)

In the northern part of the ritual hut, an elevated pit for bathing should be constructed. It should be square-shaped and should measure one *hasta* in width with three *mekhalās*.<sup>33</sup>

(h) *Adhivāsa* (28.36-41)

On a board placed on the bathing pit, the *liṅga* taken out of the water is placed. It is bathed as described above (28.22cd-23), and then worshipped. A protective string (*pratisara*) is tied around the neck of the *liṅga* and clothes are put on.

On the *vedikā*, a ritual area (*sthaṇḍila*), filled with eight bucketfuls of grains of rice, is prepared. Inside this area an eight-petaled lotus is drawn with rice and the lotus is decorated with flowers and grains. Over this lotus, a bed is prepared with separate layers of a skin, feathers, wool, cotton and silk.<sup>34</sup> After worshipping this bed, the *liṅga* is laid on it with its head pointing eastward and the face downward. It is covered with a red cloth and worshipped.<sup>35</sup>

(i) Setting of the pots (28.42-44)

In front of the head of the *liṅga*, a pot for the worship of Śiva is placed, with a pot for the Goddess in the north and eight pots for the Vidyēśvaras around them. All the pots are filled with

<sup>31</sup> In the *mahotsava* rite, a sub-altar is used to perform rituals relating to the 8 *maṅgalas* (a mirror, a bull, etc., see 18.78-80). But there is no description of the use of sub-altar in the *pratiṣṭhā*.

<sup>32</sup> All the rituals which transform the ritual fire to be identical with Śiva are described in Chapter 15.

<sup>33</sup> *Mekhalā* is a technical term which denotes encircling parts ('belt' or 'girdle') of a fire pit, the form of which resembles stairs stepping down from the top with two or three steps. See, Einoo [1], 3, and also Planche viii of *SP I*. In Chapter 30, the bathing is performed on a *snāna-vedī* (30.15cd and 18cd).

<sup>34</sup> See Brunner's n. 105 in *SP IV*, pp. 32-34 quoting *Suprabhedha*.

<sup>35</sup> Here, only the *liṅga* is described, but in fact, the *piṇḍikā* is also set with the *liṅga*.

perfumed water and jewels and gold, covered with a white cloth, decorated with *kuśa* grass and bound by white strings.

(j) *Dhyāna* of Sadāśiva (28.45-50)

The *ācārya* performs the *nyāsa* of the *mūlamantra* upon the pot for Śiva, then practises the *dhyāna* of Śiva as follows:

He whose form is five-headed and five-faced, ten-armed and one body; who holds in the right set of hands a *triśūla*, a hatchet, a sword, a *vajra* and fire, and in the left, a rope, a goad, a snake, a bell and *abhaya[mudrā]* (the pose of the hand with the palm exposed and the fingers pointing upwards). He has a reddish complexion and is besmeared with ashes and with a crescent moon on the topknot, etc.

(k) *Dhyāna* of Manonmanī (28.51-54)

In the *vardhanī* pot for the Goddess, the *dhyāna* of Manonmanī is as follows:

She with three eyes and four arms, who in her right hands has a lotus and *varada[mudrā]* (the hand pose with the palm exposed and with the fingers pointing downwards), left hands with a conch-shell and *abhaya[mudrā]*, beautifully decorated with a thrice-bended stance (*tribhāṅgā*), looking sideways towards the Lord.

(l) *Dhyāna* of Vidyēśvaras (28.55-57)

From east to north-east, the Vidyēśvaras from Ananta to Śikhāṇḍin are meditated upon: with three eyes and four arms, *varada* and *abhaya* gestures, hatchet and *triśūla*, and looking at the Lord.

The *ācārya* worships them till the offering of food. In the four cardinal directions, Vedas are recited, and in the four intermediate directions, *brahmamantras* and *aṅgamantras* are recited.

(m) *Homa* (28.58-61)

The *homas* are performed successively: for 5 *brahmamantras* and 6 *aṅgamantras* should be given oblations such as wood, ghee, *caru*, parched barley, ground wheat, pulse, sesame, mustard seed, beans, cane-sugar, bananas, each respectively 100 oblations. Another 100 oblations with Śiva's *mūlamantra* is performed. At the end, a *homa* with the 50 alphabets is performed and then the *liṅga* is sprinkled with water. The *ācārya* and the assistants thus pass the night with recitation, etc.

(n) *Pūrṇāhuti* (28.62-64)

At dawn the next day, the *ācārya* and his assistants should take twofold bath with water and ash, applying *sakalīkaraṇa* on themselves, and the *ācārya* should worship the *liṅga*, the pots and the fire with *hṛdayamantra*. Then he performs *homa* by *jaya*, *abhyātāna*, and *rāṣṭrabhṛt*. Also, ten *homas* with ghee by *brahmāṅgamantra* and *vidyāṅgamantra*<sup>36</sup> are practiced. Finally a *pūrṇāhuti* with *sviṣṭam agne*<sup>37</sup> is performed.

(o) Veneration of the *ācārya* (28.65)

At this point, the donor should worship the *ācārya* with cows, land, gold, etc. Also, the *mūrtipas* and the astrologer should be honoured.

(p) Bringing the *liṅga* to the *garbhagrha* (28.66-67)

At the auspicious time, the *liṅga* should be lifted up from the altar and decorated with ornaments. It is then led to the *pradakṣiṇa* of the temple. At the entrance to the *garbhagrha* the head of the *liṅga* is anointed with ghee and the *liṅga* is brought into the *garbhagrha*.

## (q) Installation of the foundation stones (28.68)

In the centre but slightly to the north-east of the *garbhagrha*, the foundation stone (*ādharmaśilā*) is laid.

## (r) Depositing of jewels, etc. (28.69-70ab)

Nine kinds of jewels, medicinal substances, and seeds are placed in the holes of the foundation stone.<sup>38</sup> Thereafter the foundation stone is duly worshipped.

(s) Installation of the *liṅga* (28.70cd-71)

At an auspicious time, the *liṅga* is set up facing the entrance. The base of the *liṅga* is fixed firmly with *nandyāvarta* stones<sup>39</sup> and then the *piṇḍikā* is placed over the *liṅga*.

(t) Forms of the *pīṭha* (28.72-81)

The *pīṭha* can be made of stone, bricks and mortar, or of mixed materials (upper part is made of stone and lower part is made of bricks and mortar). The one made of stone offers liberation, the one made of a mixture of materials offers both liberation and

<sup>36</sup> The mention of *vidyāṅgamantra* indicates that the rituals concerning the *pīṭha* are performed at the same time.

<sup>37</sup> This mantra is found in *Āgniveśyagrhyasūtra* 2.5.3 [81.12]; 4 [82.20].

<sup>38</sup> See 30.41-46 for the details of the things put in the foundation stone.

<sup>39</sup> Four rectangular stones which fix the four faces of *brahma* part of the *liṅga*.

enjoyment, and the mortar one enjoyment. Two forms of *pīṭha*, *padmapīṭha* and *bhadrapīṭha*, are defined.<sup>40</sup>

- (u) Purification of the *liṅga* and the *pīṭha* (28.82)

The *liṅga* and the *pīṭha* are purified with the *astramantra*, then *punyāha*, *prokṣana* and *snāna* are performed.

- (v) *Abhiṣeka* with the water of the pots (28.83-89ab)

After the *pradakṣiṇa* around the temple, the pots are set in front of the *liṅga* as was done in the ritual hut. The Śiva in the *bāla-liṅga* is transferred to the central pot, and he is worshipped together with Manonmanī and the eight Vidyeśvaras in their respective pots. The *ācārya* takes out the *bīja* of Śiva from the central pot, and meditating upon him places the *mūlamantra* in the centre of the *liṅga* with the *hṛd-mantra*. The goddess Manonmanī is taken from the *vardhanī* pot and placed to the left of God in the *liṅga*. The eight Vidyeśvaras are placed around Śiva and the goddess, taken from the eight Vidyeśvaras' pots. Then each deity thus placed is anointed with the water from their respective pots.

Thereupon the surrounding deities and *mahāpīṭha* (*bali-pīṭha*) are installed.<sup>41</sup> And normal *pūjā* beginning from *āsana* and ending with *tāmbūla* is performed.

- (w) The merit of *pratiṣṭhā* (28.89cd-90)

If one accomplishes the installation of *liṅga* with respect and in accordance with the ritual rules, he and his relatives up to 21 generations<sup>42</sup> obtain liberation in the *Śivaloka*.

From the above description of the *pratiṣṭhā* rituals, two of them appear to be essential acts of 'divinization' of the material stone *liṅga*: one the *adhivāsa* and the other the *abhiṣeka*.

<sup>40</sup> Those two figure in the *Rauravāgama*'s edition, pp. 26-7 and 28-9 foldouts.

<sup>41</sup> See *paṭala* 33

<sup>42</sup> *Kulaikaviṃśa* should be interpreted as 10 generations before and after him, including himself: *evaṃ prayujāno daśa pūrvān daśāparān ātmānaṃ caikaviṃśatiṃ pañcīti ca punāti* (*BodhGŚS* 4.4.18). As for other similar expressions in Śaiva texts, Jñānaśambhu's commentary to the *Śivapūjāstava* cites a passage as from *Kāraṇāgama*: *tatra pūjāpaṭalānte — 'evaṃ yaḥ kurute martya ātmārthaṃ ca parārthakam / kulaikaviṃśam uddhṛtya śivaloke mahīyate' iti* (p. 94 of the Devakottai edition, 1935). The *Pañcārthabhāṣya*, commentary to the *Pāśupatasūtra* cites a text in praise of ash-besmeared: *yaḥ snānam ācaren nityam āgneyam saṃyatendriyaḥ / kulaikaviṃśam uddhṛtya sa gacchet paramām gatim* // (p. 30, l. 1-2). For other references, see note 18 of S. Einoo 'Notes on the Inauguration Ceremony of a Water Reservoir' in *Kimura Kiyotaka Hakase Kanreki Kinen Ronshu* (Volume in Honour of Professor Kiyotaka Kimura on his Sixtieth Birthday): East Asian Buddhism: Its Genesis and Development, Shunjusha, Tokyo 2002, pp. 718-703.

## 2 *Pratiṣṭhā* in Early Āgamas

Though the *pratiṣṭhā* rituals as described in the *Rauravāgama* are rather simple compared with those in the later texts, they represent a stage of development where a synthesis of various elements is achieved through integration.

I would now like to look into some of the oldest *śaiva* scriptures to discern various elements which contributed to this development.

### 2.1 *Mataṅga*

The *Mataṅgapārameśvarāgama*, an *upāgama* to the *Pārameśvara*, is one of the rare Āgamas that has all the four *pādas* which theoretically are essential features of all the Āgamas. This text is commented upon by Rāmakaṇṭha who can be dated approximately to the second half of the tenth century. Also, Abhinavagupta cites *Mataṅga* several times and refers in one place to a commentary of *Mataṅga* by a certain Aniruddha.<sup>43</sup> Hence, it can be assumed that the *Mataṅga*'s text existed in its present form before the first half of the tenth century. As its four *pāda* construction suggests its relative lateness,<sup>44</sup> it might be situated sometime in the ninth century.

*Liṅgasthāpana* is described in Chapter 13 of the *kriyāpāda*. The first two *ślokas* of this chapter are significant.

*athātaḥ sarvamantrāḍau liṅgasya sthāpanaṃ śubham |*  
*yasmin samnihitaḥ kṣipraṃ siddhiṃ yacchaty aninditām ||1*  
*bhagavān paramēśāno mantrāś cāmoghaśaktayaḥ |*  
*svarūpārādhanaṁ viṣṭasādhakasya varapradāḥ ||2*

(*Mataṅgapārameśvara-āgama, kriyā-pāda, 13.1-2*)

It is auspicious to install *liṅga* for all the *mantras* etc. The Highest God who is present in it gives complete *siddhi* quickly. The Lord and the *mantras* with their unfailing *śaktis* give grace to the *sādhaka* intent upon the worship of the nature of *mantras*.<sup>45</sup>

<sup>43</sup> *Tantrāloka* 13.293cd-294ab.

<sup>44</sup> See the argument of Goodall in D. Goodall, *Bhaṭṭa Rāmakaṇṭha's Commentary on the Kīraṇatantra*, no. 86.1 in Publications du Département d'Indologie, Pondichéry (1998) pp. lviii-lxv.

<sup>45</sup> I translate here 'svarūpa' as 'the nature of *mantras*' because the Highest God Himself is represented by the form of a *mantra*.



This shows very clearly that the installation of the *liṅga* is intended for the *sādhaka*<sup>46</sup> who pursues his personal accomplishment, and not the temple worship by the public.

I skip verses 3 to 9ab as these merely describe how to select the stone for the *liṅga* and *adhivāsa* to obtain it.

Then verses 9cd to 11ab specify that the *liṅga* with a size of 3 *hastas* is the best one and that the shape of the *liṅga* is the normal three partitioned form (square at the base, octagonal in the middle and round at the top). The indication of the size shows that in the time of the *Mataṅga*, no bigger *liṅgas* were envisaged. The description of the shape indicates that the three partitioned form was well established. The earliest textual indication of this form is found in the *Bṛhatsaṃhitā* (57.53), which may be dated around the sixth century. Archeological evidences suggest that in the Gupta period the *mukhaliṅga* form with a round top and a square base was the most prevalent.<sup>47</sup>

Verse 23cd/24ab<sup>48</sup> says that the form of the *piṇḍikā* is square. As the form of the *piṇḍikā* in the later texts is normally round shaped, this indicates an earlier stage of development in which *liṅga-yoni* representation was not so common.

The temple should be located in a forest (v.26) and its size should be 9 *hastas* with a door to the west (v.27). This stipulation that a temple should be constructed in a forest indicates that such a temple is not meant for the public but is in fact a private temple for the *sādhaka*.

Verses 28 to 33ab describe the *adhivāsa* and *lakṣaṇoddhāra* of the *liṅga* to be performed in a *maṇḍapa* furnished with a *maṇḍala*.

The most appropriate time for the installation of the *liṅga* is the spring equinox (v.33cd). A turtle made of gold should be placed under the foundation stone (*brahmaśilā*) and various jewels, various metals and medicinal herbs must be deposited around the turtle (v.34-36ab).

<sup>46</sup> In the Āgamic Śaivism the initiates are classified in four categories: the *samayin* who has received the *samaya dikṣā* and qualified to study the teachings, the *putraka* who has received the *nirvāṇa dikṣā* and whose liberation at the moment of death is assured, the *ācārya* who has received the *ācārya abhiṣeka* and qualified to teach and to give *dikṣā*, and finally the *sādhaka*. This last one has received the *sādhaka abhiṣeka* and qualified to practice various rituals including especially *mantric* practices to obtain supernatural powers. See H. Brunner, 'Le sādhaka, personnage oublié du śivaïsme du Sud', *JA*, pp. 411-43 (1975).

<sup>47</sup> See, for example, Vidya Prakash, *Khajuraho; A Study in the Cultural Conditions of Chandella Society*, repr. 1982, Bombay: Taraporevala's (1967), p. 136, l. 4-6.

<sup>48</sup> In the verses skipped, verses 18-19 indicate that the concern of the text is for liberation.

The *liṅga* should be installed in the centre, and the *piṇḍikā* should be placed over it (v.36cd-41ab).

Verse 41cd says that ‘the *sādhaka* should give *dakṣiṇā* to the *śilpina* as much as he can’. This clearly shows that the *yajamāna* of this installation is the *sādhaka* himself, which means that this section describes the installation of the *liṅga* for the *sādhaka*’s private use and not for public worship.

## 2.2 *Kiraṇa*

The *Kiraṇāgama* has sections on *pratiṣṭhā* in its *caryāpāda* (*paṭala* 21-27),<sup>49</sup> and because of its fairly simple description it may be dated a little earlier than the *Raurava*. As there exists a palm-leaf manuscript dated Nepal Samvat 44 (=AD 924),<sup>50</sup> we have here a sure *ante quem* date for this Āgama.

The twenty-first *paṭala* is introduced by the last verse of the preceding chapter on *guruvrata*:

*khyātam etat samāsenā vidhinā sādhakasya tu // (20.40cd)*  
*mantrasiddhis tu tasyāpi kṣipram liṅgapariḡrahāt // (20.40 1/2)*

This [*guruvrata*] was explained concisely. However, for the *sādhaka* the realization in *mantras* can be obtained expeditiously by duly appropriating a *liṅga*.

In response to Garuḍa’s query as to why is *liṅga* called thus, Śiva’s initial reply is:

*layam gacchanti bhūtāni samhāre nikhilāny ataḥ /*  
*tena liṅgam iti proktaṁ sūkṣmatvāl liṅgam ucyate // (21.2)*

With the end of the World all the things go ( $\sqrt{\text{gam}}$ ) into dissolution (*laya* from verbal root  $\sqrt{\text{li}}$ ), hence, it is called *liṅga*, and by its subtleness too it is called *liṅga* (sign).

Thereafter the various forms of *avyaktaliṅga* are described. The size of the *liṅga* is classified from 1 to 9 *hastas* (21.19-20).

For the *sādhaka* there are instant *liṅgas* (*kṣipraliṅga*) made of cow-dungs (*gomaya*), flour (*paiṣṭaka*) (21.52) or other substances meant for various purposes such as health, prosperity or *mukti*.

Verse 21.61 says that there is no restriction concerning the size or the form of a *liṅga* born by itself (*svāyambhuva*), made by *ṛṣis* or made by gods.

<sup>49</sup> It is only *Kiraṇa* and *Mrgendra* which have sections on *pratiṣṭhā* in *caryāpāda*. Also *Siddhāntasārāvali* describes *pratiṣṭhā* in its *caryāpāda*.

<sup>50</sup> Cf. Goodall (1998), p. lxxxiv

*Liṅgas* made by gods should be recognized by their forms: for example, an *aindra liṅga* has a parasol like shape and it gives sovereignty over the Earth to the *sādhaka* (21.62-3).

The twenty-second *paṭala* (69 verses) deals with *vyakta-liṅgas*, i.e. normal divine statues.

The twenty-third *paṭala* (24. 1/2 verses) deals with *vyakta-avyakta liṅgas*, commonly known as *mukhaliṅga*, or *liṅga* with faces. The *mukha-liṅga* described here should have three or four faces, the east face is that of Bhadreśvara with three eyes, the southern one a fearful face like a black mole (*tilakālaka*), the western and northern faces are harsh but with youthful ardour (23.9-10).

The latter half of this chapter is devoted to the description of *pīṭha*. The *pīṭha*'s size is of the same length as the *liṅga* (23.12). The eight forms of the *pīṭha* are described in verses 18-24.

*Bhadrā* is of a square shape with two *mekhalās*, and gives *yoga*<sup>51</sup> (23. 19cd and 22ab).

*Yatī* is with three *mekhalās* and gives cows and buffaloes (23.20ab and 22ab).

*Vajrī* is hexagonal (hexagram?) and gives long life (23.20ab and 22cd).

*Trikoṇā* is of a triangular shape and is meant for the destruction of enemies (23.20cd and 23cd).

*Parimaṅḍalā* (or *vedī*) is of a round shape like the full Moon and provides wealth and grain (23.20cd-21ab and 23ab).

*Padmā* is lotus-shaped and yields happiness (23.21ab and 22cd).

*Ardhacandrā* is bow-shaped and offers sons (23.21cd and 23ab).

*Sthaṅḍilā* is with two *mekhalās* and is suitable for all sort of desires (23.21cd and 23cd).

*Piṅḍikā*, which in later texts is the uppermost part of the *pīṭha*, should, according to this text, be situated in its *yonī*, and is made of red substances (*piṅḍikā syāt svayonisthā kāryā raktaiś ca dhātubhiḥ*, 24ab). This passage might indicate that *piṅḍikā* was originally something different from its current form.<sup>52</sup>

<sup>51</sup> *Yogapradā* can be interpreted as 'giving success in *yoga*'.

<sup>52</sup> Perhaps *piṅḍikā* was a bulb-like elevation at the centre of the *pīṭha* as its literal meaning suggests. Cf. *piṅḍikā madhyadeśī syāt kūrmaprṣṭhavat unnatīḥ* (*Kālottara* cited in *Jñānaratnāvalī* (T.231) cited in H. Brunner-Lachaux, *Somaśambhupaddhati, rituels dans la tradition sivaïte selon Somaśambhu*, quatrième partie, rituels optionnels: pratiṣṭhā, no. 25.4 in Publications du Département d'Indologie, Pondichéry (1998), p. 213 [35f])

The last verse of this chapter says that *pīṭhas* are to be installed in a temple (*prāsāda*) and not in a house (*mandira*).

The twenty-fourth chapter deals with the places which are fit for the construction of temples, the method of removing inconvenient things (*śālya*) from the site, *vāstupūjā*, etc.

The twenty-fifth chapter deals with the features of a temple. It suggests a temple plan with a *garbhagr̥ha* and a *prākāra*; its square ground plan is divided into sixteen equal squares, in which the central four parts constitute the *garbhagr̥ha*, with a *śikhara*, which is twice the height of the wall, standing over it (25.2-3).

The *garbhagr̥ha*'s size is specified to be two and half times (or twice) that of the *līṅga* (25.10). Hence, say for a *līṅga* of 6 *hastas*, the size of the *prāsāda* ought to be 24 or 30 *hastas*. In other words, the size of the supposed temple size is not very big.

The rest of the chapter describes different types of *śikhara* and the orientation of a temple in a town or a village, etc.

The twenty-sixth chapter treats the *pratiṣṭhā* proper. The stone for the *līṅga* is brought in the northern part of the temple and carved into a *līṅga* in the first *maṅṭapa*,<sup>53</sup> and *lakṣaṇa* is engraved on it by a whetstone (26.2-4ab).

Verses 4cd to 8 lay down the qualifications of the officiating teacher. Verses 9 to 24 describe four ways of drawing *lakṣaṇa*.

In front of the temple a *maṅṭapa* for the *adhivāsa* is erected (26.25). It is nine or eleven *hastas* wide and furnished with banners of *lokapālas* (26.26ab). It has four entrances with a *toraṇa* in each of the four directions (26.26cd-27).

A pot containing Caṇḍikā and eight pots with Śiva's *mūrtis* beginning with Ananta are made and brought into the *maṅṭapa* accompanied by song and music (26.28cd-30). Then the ritual of offering fire (*agnikārya*) is performed by the teacher with *mūrtipas* (26.31ab). Those *mūrtipas*, whose number may be four or sixteen depending upon the affordability, should be *gr̥hasthas* (26.31cd-32ab). They should preferably be *sādhakas* or *putrakas*, but if such persons are not available, then *samayin* or Brahmans with *bhakti* to Śiva may act in their place (26.32cd-33ab).

On the third day or even later,<sup>54</sup> on an astrologically auspicious day, *homas* with (*pañca-*)*brahma-mantras* are performed starting from the east,

<sup>53</sup> Ritual hut; *maṅḍapa* and *maṅṭapa* are interchangeable words.

<sup>54</sup> This means perhaps that in the normal case, the first day is meant for *lakṣaṇoddhāra* and the second day for *agnikārya* followed by *adhivāsa* proper (wake) in the night.

and in the mid-directions *homas* with *māṭṛkās* are performed (26.33cd-35ab).

Near the head of the *liṅga* the teacher performs the *homa* to Śiva (26.35cd). Then the touching of the *liṅga* with *kuśa* grass is performed (26.36cd).

After the *homa*, the *liṅga* is placed in an upright position, and is then covered with red cloth (26.37cd). To the accompaniment of music, the *liṅga* is taken out of the *maṅṭapa* with the *aghora* (*bahurūpa*) *mantra* and is brought through the door (of the temple) with the *sadyojāta mantra* (26.38).

The *liṅga* is placed and worshipped with the *vāmadevamantra* by the *mūrtipas* who take their positions around it and by the teacher with the *mantra* of the Lord (26.39-40ab).

Then, eight kinds of jewels are deposited from the east to the north-east (26.42).<sup>55</sup> Various minerals,<sup>56</sup> grains<sup>57</sup> and herbs also are deposited (26.43-45ab). In the centre, a tortoise made of gold is installed (26.45cd). Also weapons beginning with *vajra* should be deposited (26.46cd).

In the centre, the *nyāsa* of the (*ādhāra*) *śakti* is performed slowly (26.47ab).<sup>58</sup>

Then the *liṅga* is placed in the *vedi* (perhaps the *pīṭha* without the *piṇḍikā*), and the *vedi* (perhaps the *piṇḍikā*) is placed over the *liṅga* with the *māṭṛkā* (*mantra*) (26.47cd).<sup>59</sup>

To the *liṅga*, the *nyāsa* of the Fifth (*brahmamantra*) is performed, and in the north-east of the *pīṭha* that of the *śakti* (26.48ab).

In a pot which is conceived as though it was a *liṅga*, the teacher performs *sakalīkaraṇa* and transfers its powers to the *liṅga*.<sup>60</sup> The *nyāsa* of the five *aṅgas* are performed on the *liṅga* (26.51cd-52).

Thereafter, the ‘invoking’ (*āvāhana*) rituals are performed with the *hṛd[mantra]*, and ‘placing’ the god again [into the *liṅga*] with the *sadyojāta mantra*, etc., the teacher worships Śiva. Then he performs *pūjā* with food, etc., and recites the *japa* (26.53-54ab).

<sup>55</sup> Where to deposit is indicated in 26.40cd-41 (the *garbhagrha*’s side length is divided by four and in one [1/16] part), but the description is not clear.

<sup>56</sup> *Tāla* (orpiment), etc.

<sup>57</sup> *Yava* (barley), etc.

<sup>58</sup> This must mean materially the *brahmasīlā*, in which *ādhāraśakti-mantra* is deposited. The word ‘slowly’ (*śanaiḥ*) indicates that the material depositing is meant here.

<sup>59</sup> Or, simply the *nyāsa* of *māṭṛkā* is performed on the *vedi*. In that case, the *liṅga* is placed in the *pīṭha* which was installed beforehand.

<sup>60</sup> This may be done with the pouring of the water, though there is no explicit mention (*sakalīkṛtya tacchaktiṃ tatrasthāṃ viniveśayet*).

It is obligatory to perform the *japa* and *pūjā* everyday (26.54cd). In such a country where the *japa* and *pūjā* are performed there will be no food shortage, no calamity, no thief, the king will attain victory and wives will bear many children (26.55).

Different kinds of worship using eight kinds of *arghya* water (water, milk, *kuśa* tip, rice, wheat (*sumana*), sesame, barley, mustard) and respective *mantras* should be offered (26.56cd-58ab).

After these *pūjās*, the *pūjā* to the teacher with appropriate gifts should be performed (26.58cd).

The twenty-seventh chapter, which ends the *kriyā-pāda*, describes the statue of a bull and the replacement of an old *līṅga* (*jīṛṇoddhāra*).

For Chapters 21 to 27 which I have described briefly earlier, I propose to distinguish at least three layers of the text. As stated in the introductory verse to Chapter 21 (20.40 1/2), the oldest layer should have been devoted to *līṅgapariḡraha*.

This can be attested to by the passage 26.54cd, which states the necessity of everyday *japa* and *pūjā*. This mention of *japa*<sup>61</sup> reflects a passage of 20.9cd (*sthāne kṛtvā japaḥ kāryaḥ kṛtvā līṅgapariḡraham* ‘establishing in (a lonely) place, after appropriating a *līṅga*, *japa* should be practiced’).<sup>62</sup>

To this stage of *līṅgapariḡraha*, is added a second layer describing a simple form of *līṅga* installation rituals. This installation is for the *sādhaka*’s or *guru*’s personal use, as the description of different fruits for different shapes of the *pīṭha* (23.12-23) suggests.

The third and final layer added to the text should be those portions concerning temple construction rituals, which I have only mentioned in passing.

### 2.3 Svāyambhuva

The printed edition of the *Svāyambhuva* does not have a section on *pratiṣṭhā*.<sup>63</sup> But it has a passage which describes *līṅgapariḡraha*.<sup>64</sup> I quote<sup>65</sup>

<sup>61</sup> *Pūjā* is for the public worship but *japa* is for personal practice.

<sup>62</sup> Note that Chapter 20 concerns the *guru*’s personal *vrata* (*guroḥ svārthaṃ vrataṃ*, 20.1b).

<sup>63</sup> I regret that I could not consult the transcript T. 39 of IFI, which has chapters on *pratiṣṭhā*. But, Goodall, in his note 111 on page xlix, indicates that those chapters not contained in the 23 chapters of the printed edition are probably an interpolation of later texts.

<sup>64</sup> Pages 63-4 of printed edition.

<sup>65</sup> The text quoted is as it is printed (with word-separation added).

and translate full text as the printed edition is not easily accessible:

*suddhakāyaḥ sunakṣatranimittopacite dine /  
sampūjya devadeveśaṃ kuryāt liṅgapariagraham //13  
sthāpitam ṛṣibhiḥ pūrvaṃ sarvalakṣaṇalakṣitam /  
āśrayet siddhidam liṅgaṃ svayaṃ vā parikalpitam //14  
kṛlitam varjayet viprāḥ<sup>66</sup> skandaviṣṇvindrāmātrbhiḥ /  
uparyupari liṅgañ ca mukhaliṅgaṃ tathaiva ca //15  
athavā lakṣaṇair yuktaṃ sthaṇḍilam parikalpayet /  
sthaṇḍile 'pi hi mantrāṇāṃ siddhir āśu pravartate //16  
śreṣṭham paścānmukham liṅgam abhāve prāṇmukham smṛtam /  
yāmyakauberavaktraṃ tu na siddhāv iṣyate budhaiḥ //17  
pariṅrhyepsitam liṅgaṃ liṅgakalpoditam śubham /  
pūjayet satataṃ mantrī matvā deham aśāsvatam //18  
toyabudbudasaṃkāśaṃ divyaiśvairyavivarjitam /  
sarvaduḥkhāśrayaṃ puṃsām iti matvā śamaṃ vrajet //19  
gajavājirathastrīṇāṃ na sprhet tu kadācana /  
chāyākrīḍanasārūpyāḥ kṣaṇikā bandhahetavaḥ //20  
etad rūpam adharmasya yat sprhet sādhaḥ striyam /  
tasmāc cittaṃ manau sthāpya cared vai vidhicoditam //21  
yady ākrṣyeta viṣayair nāgagandharvayakṣiṇīḥ /  
mantrair ākrṣya bhuñjīta na bhūstrīś ca balāḥ<sup>67</sup> sprśet //22  
tābhis saha ramet tāvat viṣayair yadi pīḍitah /  
dehapāto bhaved yāvat tato nirvāṇam ṛchati //23  
vādyādiṣu prasaṅgeṣu nṛttādyeṣv apareṣv api /  
svalpām api matiṃ mantrī na kuryād aupasargikīm //24  
prādur bhavanti siddhasya sarvārthā vimalāsvayam<sup>68</sup> /  
tasmāt sarvaṃ parityajya mantrasiddhiparo bhavet //25*

(Svāyambhuvasūtrasaṃgraha 21.13-25)<sup>69</sup>

On a day with a good *nakṣatra* and omen, with purified body, worshipping the Highest God, he<sup>70</sup> should perform the appropriating of a *liṅga* (*liṅgapariagraha*).

<sup>66</sup> Read *vipraiḥ*.

<sup>67</sup> Read *cābalāḥ*.

<sup>68</sup> Read *vimalās svayam*.

<sup>69</sup> *Svāyambhuvasūtrasaṃgrahaḥ*, ed. by Veṃkaṭasubrahmaṇyaśāstrī (Mysore, 1937). Chapter 21 is entitled '*prāyaścitta-paṭala*', as the last part treats that subject. But in fact, this chapter describes mainly *vratas* for *ācāryas* and *sādhas* (*athācāryavratam śreṣṭham*, 21.1a).

<sup>70</sup> The concerned person is a *sādha* or a *deśika*, as is written in verse 21.6cd (*vratagrahaṇakāle ca deśikas sādhas tathā*), and paraphrased later as *mantra*-practitioner (*mantrin*).

He should have recourse to a *līṅga* which was founded earlier by *ṛṣis* and which has all necessary features to give success [in *sādhaka's* practice], or [if such a *līṅga* is unavailable then he should have recourse] to a *līṅga* made by himself. He should always avoid those founded by demi-gods (*vipra*), Skanda, Viṣṇu, Indra and Mātṛs. A *mukhalīṅga*<sup>71</sup> should also be avoided.

Alternatively, he should make a ritual surface (*sthaṇḍila*) with necessary features, because accomplishments can be gained quickly also with a *sthaṇḍila*.

The best [*līṅga*] is that which is westward-facing, and if that is not available, the next best is eastward-facing. Those facing north or south are not prescribed by the wise for accomplishment.

After having appropriated a desirable good *līṅga* as described in [the chapter<sup>72</sup> on] the fabrication of *līṅga*, the *mantra*-practitioner should always worship it, meditating at the same time on the corruptible nature of the body. '(The body is) like a bubble, lacking divine sovereignty, and the root of all sort of pains of human beings', thus thinking he should attain tranquility.

He should never long for elephants, horses, chariots and women. (Women are) like shadow play, momentary and also the cause of bondage. A *sādhaka's* longing for a woman is a sign of unrighteousness. So, he should devote his mind on the *mantra* and perform what is prescribed in the rule.

If given to the enjoyment of his senses, he should use *mantras* to attract Nāga, Gandharva and Yakṣa women and enjoy them, but he should not touch feeble (*abala*) terrestrial women. He should enjoy himself with these (celestial) women as long as he is given to the enjoyment of his senses. When he dies, he can attain *nirvāṇa*. The *mantra*-practitioner should not pay any attention to any temptation like music or dance, etc. (Then) he will obtain all the pure objects of a *siddha* in due course. So, he should discard all other things and concentrate upon the perfection of the *mantra*.

These passages indicate the milieu of early Śaivism, in which the *sādhaka* was predominant.

*Līṅga* worship is described for the adept's personal accomplishment. He can construct his own *līṅga* or he can use an existing one on the condi-

<sup>71</sup> This is an indication that *mukhalīṅga* belongs to other traditions than the Āgamic Śaiva (probably the Pāśupata).

<sup>72</sup> Or it may be a separate book.



tion that it is not contaminated by lower deities. The *liṅga* is necessary in support of the worship of a particular *mantra* (which may be a *mantra* of Śiva's particular aspect), and a *sthaṇḍila* can also serve the same purpose.

## 2.4 *Mṛgendra*

The *Mṛgendrāgama* too does not have sections on the *pratiṣṭhā* but has passages on the *kṣetrapari-graha* (appropriating a place with a *liṅga*) in the *caryā pāda*.<sup>73</sup>

The *caryā pāda* of the *Mṛgendra* is well ordered: it describes general activities of *śaivas*, the two duties (*dīkṣā* and teaching) of *ācārya*, duties of *putraka* and *samayin* and finally the *sādhaka*'s way of life.

After a general description of the daily rituals of the *sādhaka* and the manner of seeking alms, the text describes the method of securing the place for the practice of worshipping a selected *mantra*:

*parigr̥hyāthavā kṣetraṃ sallīṅgād̥hikṛtaṃ vaset /  
gaṇeśavṛṣabhasakandamātr̥lokeśakīlitaṃ // 94  
dakṣiṇottaradigdvāraṃ śivadhāmānyarakṣitaṃ /  
mahājanākulaṃ dūrasamitpuṣpakuśodakam // 95  
sopadravaṃ ca samtyajya parigrahaṇam ācaret /  
bāṇe liṅge svayaṃvyakte munisiddhaniṣevite // 96  
svakalpoktena vidhinā svayaṃ vā parikalpita /  
suklapakṣe caturdaśyāṃ viśeṣeṇottarāyaṇe // 97  
kuryāt parigrahaṃ vidvān aṣṭamyāṃ vā samāhitaḥ / 98ab*

Or (the *sādhaka*) should appropriate a place with a good *liṅga* and live there. Avoiding those *liṅgas* founded by Gaṇeśa, Vṛṣabha, Skanda, Mātr̥ and Lokeśa; also avoiding Śiva's sanctuary with a gate to the south or north, or already taken by some other [*sādhaka*], frequented by many people, or far away from firewoods (*samidh*), flowers, *kuśa* grass and water, or with fear of calamity, he should perform the appropriating rituals on a *liṅga* called *bāṇaliṅga*, or spontaneously born *liṅga*, or a *liṅga* which was served formerly by a *muni* or *siddha*, or made by the *sādhaka* himself according to prescriptions defined in the *sādhaka*'s own ritual treatise.

On the 14th or 8th *tithi* of the bright fortnight, preferably when the sun is in the *uttarāyaṇa*, i.e. the period of the sun's progress to the north, he, who knows well, should perform the appropriating ritual with an attentive mind.

<sup>73</sup> There is a fragment of the section on *pratiṣṭhā* with two verses. See Appendix I of printed edition.

I skip the verses 98cd-103 which describe how to protect the site by mantric defences.

*kṣetre yan nāsti tad dūrāt sahāyopahṛtaṃ bhajet /  
na siddhikṣetram utsṛjya padam apy anyato vrajet // 104  
varṇalakṣajapān mantra homāc ca daśamāṃśataḥ /  
svaśāstravīhitāṃ vṛttim āsthitasya prasiddhyati // 105*

Those things which are not available on the site should be fetched from far (outside) by an assistant; the *sādhaka* himself should not walk out even a step outside leaving the site for accomplishment. By the *japa* of hundred thousand times multiplied by the number of syllables of the *mantra* and one-tenth of *homa*, the *mantra* will be mastered by him who follows the rules defined in his school.

These passages are very close to those of *Svāyambhuva* quoted above. However, it is only with reference to the *sādhaka* that the *liṅgapari-graha* is stated.

### 3 Reconstruction of Development of *Pratiṣṭhā*

#### 3.1 Analysis of Four Āgamas

From the above descriptions of the *Mataṅga*, *Kiraṇa*, *Svāyambhuva* and *Mṛgendra*, we can discern a few characteristic features of the *pratiṣṭhā* in the early phase of the development of Śaivism.

The first point which becomes clear is that the *liṅga* worship mentioned in these texts is not a public temple worship for the common believers, but rather a private worship for the adept (*sādhaka* or *guru*).

The *Svāyambhuva* and the *Mṛgendra* do not tell us about the construction of temples, instead they describe how to appropriate an existing site having a *liṅga* for the accomplishment of special rituals to help acquire the power of *mantras*.

The *Mataṅga* has a section on the *liṅgasthāpana*, in which the temple construction is described. But, from its content, it is clear that the temple in this text is meant only for the personal use of a *sādhaka* who wants to obtain the *siddhis* in *mantra* practices.

The description of *pratiṣṭhā* in the *Kiraṇa* resembles that in the *Raurava*, and the temple plan with *prākāra* and *śikhara* represents a simple form of a temple for the public. But the way Chapter 21 is introduced at the end of Chapter 20 suggests that in an earlier version of the *Kiraṇa* there was merely a description of *liṅgapari-graha* as in the *Svāyambhuva* or in the *Mṛgendra*.

In the arrangement of these descriptions of the earliest Āgamas from simple to complex, the first stage is the *liṅgapariḡraha* as in the *Svāyambhuva* and *Mṛgendra*. The second stage is the *sādhaka*'s personal temple as in the *Mataṅga* and the third stage is the public temple as in the *Kiraṅa*.

Since the *liṅgapariḡraha* presupposes a pre-existent *liṅga* duly constructed according to the norms of the Āgamic tradition, either the *Mataṅga* stage is historically an earlier form or that a simpler form of *liṅgasthāpana* should have existed before the first stage but which was lost in the earliest Āgamas.

The first possibility seems less likely. The *Mataṅga*'s well ordered composition in four *pādas* appears to reflect a more developed stage of Āgama redaction than the *Svāyambhuva* and the construction of a personal temple must have been preceded by a much simpler *liṅga* installation.

Then should we say that the oldest and simplest form of *liṅga* installation description did exist but is now lost? The answer is both yes and no. There should have been present an elementary oral tradition on the construction of *liṅga*, but it appears that the teachers who wrote the earliest Āgamas were not so keen to write about it.

In the later tradition, *dīkṣā* and *pratiṣṭhā* have become the two major tasks of the *ācārya*, as is evident, for example, from the *Varuṅapaddhati*<sup>74</sup> which deals with only these two subjects. However, in the earlier phases, it was only the *dīkṣā* and the teaching which constituted the main activities of the *ācārya* as is written in the *Mṛgendra*. *Pratiṣṭhā* was in fact a concern of the *sādhaka* and not of the *ācārya*.

As stated in the *Svāyambhuva*, those rituals which a *sādhaka* performs on the *liṅga* can be also practised on the *sthaṅḡdila*. In case he wants to use a *liṅga* as the platform of his rituals, there are three possibilities: to use a *bāṅga-liṅga*, to re-use a pre-existent *liṅga*, or to construct a *liṅga* by himself.

The second case is that of *liṅgapariḡraha* which must have been a common practice. If the belief in the efficacy of the naturally born *liṅga* was as strong as it is now, it can well be understood why the *svāyambhuva liṅga* was preferred. And because the *bāṅga-liṅgas* are also naturally born round stones they can be regarded as more powerful than the artificial stone hewn *liṅga*.<sup>75</sup>

<sup>74</sup> T.835 of the French Institute in Pondichery.

<sup>75</sup> *Bāṅga-liṅgas* are specially associated with the river Narmadā (see, for example, Nārāyaṅakaṅṭha's commentary to the *Mṛgendra caryā pāda*, 1.96.). This may indicate the place of origin of the Āgamic Śaiva, with the fact that the earliest known *maṅṭhas* of this tradition are found in the ancient *Kalachuri* realm. The legend relating *bāṅga-liṅga* to the Asura Bāṅga

For the re-use of man-made *liṅgas*, the prohibition of the *mukha-liṅgas* may suggest a rival relation with the Pāśupata sect. We know from the archeological evidence<sup>76</sup> that the Pāśupatas preferred this form of *liṅga*.

Now let us examine the reason why the third option, which is the construction by the *sādhaka* himself, was not preferred.

### 3.2 *Liṅgapūjā* in the *Tantrāloka*

To understand better the *sādhaka* oriented situation of the early Āgamic Śaiva tradition, I would now like to examine a text of the northern Śaiva tradition, viz., the *Tantrāloka* of Abhinavagupta.

I shall first translate a part of the chapter on the worship of the *liṅga* (the 27th *āhnika*) of the *Tantrāloka*.

Now will the worship of the *liṅga* according to the *Mālinītantra* be told. (1) The *mantras* which are told in the upper tradition, these *mantras* should not be installed externally, as these give *siddhi* by their secret nature. (2) The *mantras* give *siddhi* as they are impregnated with the power of penetration of their greatness of vigour and felicity, so their externality means the loss of their nature. (3)

And it is also said that Śiva who is full of mutual penetration is by nature an enjoyer, is full of desire for enjoyment, and if the enjoyment is to be curtailed, his nature turns violent. (4) If his body is installed [externally as statue, etc.], it becomes restless and its hunger is increased. So, the person who has established it perishes if it is not fed. (5)

This is told by the Highest God in the *Jñānottara*: (6ab) ‘Śiva is fond of sacrifice, especially when he is in the midst of the *Mātr̥s*. (6cd) Therefore, the wise should never install the *mantras* belonging to the secret scriptures in external [*liṅga*] forms, especially in statues’. (7)

So, the *pratiṣṭhā* for the dead told in other scriptures should not feature in our scripture. However, common [*pratiṣṭhā*] should be performed. (8)

The *putraka* and the *sādhaka* should rely on a *vyakta* or *avyakta* [*liṅga*]<sup>77</sup> until the accomplishment of identification [with the *mantra*] and the desired fruit is achieved. (9) The *putraka* should depend upon

(Anantaśambhu ad *Siddhāntasārāvali* 147) might be considered as a later invention.

<sup>76</sup> See, for example, D.R. Bhandarkar, ‘Mathurā Pillar Inscription of Chandragupta II, Gupta Era 61’, *Epigraphia Indica*, Vol. 21, 1-9 (1931/32).

<sup>77</sup> Jayaratha comments that by the prohibition of the external solid *pratiṣṭhā*, movable (*cala*) one should be installed.

the *guru* [for the installation of a *liṅga*], the *sādhaka* may install it on his own provided he knows the way, otherwise he also should ask the *guru*. (10)

The *guru*, in the fixing (*nirodha*) phase of the ritual, should request the Lord, ‘May you stay here, until the accomplishment of the fruit or as long as this one is living.’ (11)

The *liṅgas* may consist of *bāṇa-liṅga*, jewel, pearl, flowers, rice, cloth, or fragrant powder. But a *liṅga* fashioned by artisans from stone should not be constructed. Metal made *liṅgas*, except those made of gold, should be avoided. (12-13)

As for the size of the *liṅga*, no restriction is imposed, as it gives fruit by the radiance of the great power of *mantra*. (14) For the *liṅga* also, the purification should be done according to the rituals stipulated for *sthaṇḍila*. (15ab)

The *mantra* should be worshipped in the same way. The *nirodha* should be performed as we have just said. (15cd) Then *tarpana* in the fire and *dakṣiṇā* to the *guru* should be specially abundant. (16ab) The rituals of satisfying the poor, etc., and a very elaborate sacrifice may be added. (16cd)

Among all the *avyaktaliṅgas*, the primary ones are those that are not made by human hands. (17ab) Likewise, it is said in many places in the scriptures concerning the manifestations of the Highest Lord that in the [*akṣa*]-*sūtra*, in the vessel, in the flag, in the cloth, in the worshipped naturally born *bāṇa[liṅga]* or in the [*liṅga*] born by the stream of a river, there is no calling up (*āhvāna*), no meditation of the form (*kalpanā*), no *pīṭha*, no temple,<sup>78</sup> no partition of *mantra*, no [definite] time is stipulated. (17cd-19ab)

Or, the *guru* should install *vyakta-liṅgas*, in the form of a picture, plastered statue, pine wood made, or made of gold, by good artisans who have received *dīkṣā* ritual. (19cd-20ab)

Alternatively, he should use a skull bone<sup>79</sup> or skull-bone made vessel, which have necessary features such as fivefold lines, circle, *sūla*, lotus, etc. (20cd-21ab)

(*Tantrāloka* 27.1-21ab)

A stone-made *liṅga* once installed must be worshipped with appropriate offerings everyday, otherwise God will be displeased and give harm to

<sup>78</sup> Read *prāsāda* for *prasāda*.

<sup>79</sup> This item must have been favoured by Abhinavagupta, as its description occupies the 8 verses that follow.

the one who installed Him. So, unless an institutional system of worship is assured by a temple patronized by a king or some one else, an ordinary person is advised not to install such a *liṅga*.

The absolute necessity to continue with daily *pūjā* of the installed *liṅga* was so evident that in the Āgamas it is only mentioned in passing: ‘he should perform *pūjā* daily’ (*pūjayet pratyaham balāt, Kiraṇa* 26.54d). However, in the inscriptions, the kings insist that his donations of land, etc., to the temple he founded, should be continued forever.<sup>80</sup>

In the *śivaliṅgapraṭiṣṭhāvidhi* chapter of the *Somaśambhupaddhati*, God is asked to stay as long as the moon, the sun and stars exist (*candrārkatārakaṃ yāvan mantrēśair mūrtipaiḥ saha // svecchayaiva tvayā nātha sthātavyam iha mandire / 42cd-43ab*). This should be contrasted with the above statement of Abhinavagupta asking God to stay only ‘until the accomplishment of the fruit or as long as this one is living’. Though Abhinavagupta (c. 975-1023) appears on the scene much after the earliest Āgamas, his milieu was still that of adepts seeking personal salvation and not that of public temple worship.

The above passage of the *Tantrāloka* also makes clear what is the essential point in the ritual of the *praṭiṣṭhā*.

It is the *nirodha* phase of normal worship in which the worshipper pleads with God to continue to reside in the image until the fulfilment of his vow or until the end of his life, instead of normal request of asking Him to stay on until the end of the *pūjā*.

This is the simplest form of *praṭiṣṭhā* in the earliest phase of the development of Śaivism. It should also be noted that the material object required for this installation could be of many types, such as the *akṣa-sūtra*, flag or skull-bone made vessel.

The *abhiṣeka* element which becomes prominent in the later phase should have existed concurrently as a non-tantric tradition, as a brahmanic or popular architectural one, like the construction ceremony of a temple described in the Purāṇas, etc. Tsuchiyama’s essay in this volume gives abundant evidence of this. It is possible that the *abhiṣeka* element was first introduced to the *abhiṣeka* ritual of the *ācārya* and then transposed to the *praṭiṣṭhā* ritual.

These two currents, tantric and non-tantric, must have come to form an amalgamated ritual, when, as is seen in the *Matanḡa*, the *sādhaka* acquired sufficient wealth through rich patronage to be able to construct a temple for personal use.

<sup>80</sup> See, for example, ‘Gurgi stone inscription of Kokalladeva II’ (*CII*, Vol. 4, pp. 224-33), verse 43.

For the word *pratiṣṭhā*, the following five definitions are often given: *pratiṣṭhā*, *sthāpana*, *sthītaśthāpana*, *utthāpana* and *āsthāpana*.<sup>81</sup> In the *pratiṣṭhā* the *liṅga* is first installed on the *brahmaśilā* stone and then the *pīṭha* is put over the *liṅga*; in the *sthāpana* the pre-existent *liṅga* such as *bāṇa-liṅga* is set on the *pīṭha*; in the *sthītaśthāpana* the *liṅga* and the *pīṭha* are made from one stone or one metal and are inseparable; in the *utthāpana* the old pre-existent *liṅga* is removed first and replaced by a new one; and in the *āsthāpana* it is the statues that are installed first and all the rituals follow.<sup>82</sup>

Among these, the first *pratiṣṭhā* is considered to be the *pratiṣṭhā* proper, because the sexual symbolism of the union of Śiva with the Goddess is manifest.<sup>83</sup>

However, this symbolism of sexual union expressed by the ritual of the fourth day<sup>84</sup> is scarcely visible in the early literature. The square form of the *pīṭha* in the *Mataṅga*, contrary to the round form of the later period, also suggests that the *yoni* symbolism of the *pīṭha* was not predominant in the earlier stage.<sup>85</sup>

As Śiva is always considered as *śaktimat*, and the adept visualizes the presence of the *śakti* in the form of Śiva's throne in every *pūjā*, this symbolism might have been always present in the minds of the adepts, but it was not an essential part of the ritual.

The passage following the above quoted passage of the *Tantrāloka* sheds a light on the practice of *liṅga* worship of the *sādhakas*.

By the *putraka* or the *sādhaka*, when they have accomplished the fruit of identifying oneself with [the desired *mantra*], [the ritual support on which the *mantra* was installed] should be transferred to another [*sādhaka*], then to another. And for him also all these rules apply. When there is no one to transfer, then it should be thrown into deep water after releasing [the *mantra*]. Thus, the ritual rules of the *pratiṣṭhā* for oneself is told by Śiva. (*Tantrāloka* 27.53-55ab)

<sup>81</sup> These definitions appear only in ritual manuals and the earliest one known is the *Somaśambhupaddhati* (Brunner-Lachaux (1998), p. 3, note 4).

<sup>82</sup> Cf. Brunner-Lachaux (1998), pp. 2-6

<sup>83</sup> For example, such a definition of *pratiṣṭhā* in the *Somaśambhupaddhati*: *pīṭham śaktiḥ śivo liṅgam tadyogaḥ sā (pratiṣṭhā) śivāṇubhiḥ* (ibid. 1cd).

<sup>84</sup> In the later texts, on the fourth day after the installation, a special *homa* is performed. This can be compared to the fourth day ceremony after the marriage.

<sup>85</sup> Note that even in a late literature such as *Siddhāntasārāvalī*, which states that the *liṅga* is Śiva and the *pīṭha* is *śakti*, the *liṅga* is identified with *jñānaśakti* and the *pīṭha* with *kriyāśakti* (*paradrkkriyāmakatanuḥ* 143). See also *SP* IV, 3.39 and n. 99 on p. 220.

Thus, it is attested that an object on which a *mantra* was installed was recommended to be transferred to another *sādhaka*, rather than being thrown into deep water. One reason for this must be the fear of the residual power in such an object, which might still require due worship.

Another possible reason is that such an item which had once led to the successful accomplishment of the desired *siddhi* is also considered suitable for another adept. Be that as it may, the practice of *līngapari-graha* described in the earlier Āgamas is in accordance with such attitudes. This also supports, I think, my hypothesis that the earliest stage of the *pratiṣṭhā* ritual is the *līngapari-graha*.



## Bibliography

*Note:* Cross references in this book are indicated by the contributor's name followed by the chapter number in bracket, with page number or section number, e.g. Einoo [1] (p. 13) or Mori [6] 2.3.

### ABBREVIATIONS

- ABORI* : *Annals of the Bhandarkar Oriental Research Institute* (Poona)  
*ALS* : The Adyar Library Series (Adyar)  
*ĀSS* : Ānandāśrama Sanskrit Series (Poona)  
*BEFEO* : *Bulletin de l'École Française d'Extrême-Orient* (Paris)  
*BI* : Bibliotheca Indica (Calcutta)  
*DRT* : Disputationes Rheno-Trajectinae ('s-Gravenhage / The Hague)  
*GOS* : Gaekwad's Oriental Series (Baroda)  
*HOS* : Harvard Oriental Series (Cambridge, Mass.)  
*IJJ* : *Indo-Iranian Journal* (The Hague / Dortrecht)  
*JA* : *Journal Asiatique* (Paris)  
*JAOS* : *Journal of the American Oriental Society* (Baltimore)  
*JJASAS* : *Journal of the Japanese Association for South Asian Studies* (Tokyo)  
*KSS* : The Kashi Sanskrit Series (Benares)  
*KSTS* : The Kashmir Series of Texts and Studies (Srinagar)  
*PIFI* : Publications de l'Institut Français d'Indologie (Pondichéry)  
*SBE* : The Sacred Books of the East (Oxford)  
*StII* : *Studien zur Indologie und Iranistik* (Reinbek)  
*TSS* : Trivandrum Sanskrit Series (Trivandrum)  
*WZKS* : *Wiener Zeitschrift für die Kunde Südasiens* (Wien)  
*ZDMG* : *Zeitschrift der Deutschen Morgenländischen Gesellschaft* (Wiesbaden)

### I. ORIGINAL TEXTS

- AB* : *Das Aitareya Brāhmaṇa, mit Auszügen aus dem Commentare von Sāyaṇācārya und anderen Beilagen*, edited by Th. Aufrecht (Bonn: Adolph Marcus, 1879).

- Ācāryakriyāsamuccaya* : *Kriyāsamuccaya*, edited by Lokesh Chandra, Vol. 237 of Śata-piṭaka Series (New Delhi: International Academy of Indian Culture, 1977).
- AdB* : ‘*Adbhuta Brāhmaṇa*’, in *ŚB* 5. See also Weber 1859.
- ĀgnGS* : *Āgniveśyagrhyasūtra*, edited by L.A. Ravi Varma, no. CXLIV in TSS (Trivandrum: University of Travancore, 1940).
- AgniP* : *The Agnimahāpurāṇam* (Delhi: Nag Publishers, 1985).
- AhirS* : *Ahīrbudhnyasamhitā of the Pāñcarātrāgama*, edited by M.D. Ramanujacharya and revised by V. Krishnamacharya, Vol. 4 of ALS, 2nd revd. edn. 1966 (Madras: The Adyar Library and Research Centre, 1916).
- Ajita* : *Ajitāgama*, edited by N.R. Bhatt, no. 24 in PIFI (Pondichéry: Institut Français d’Indologie, 1964).
- ĀpDhS* : *The Āpastambadharmasūtra, with the Ujjvalā commentary of Śrī Haradatta Miśra, and notes by Śrī A. Chinnaswāmī and Pandit A. Rāmanātha Śāstrī*, edited with Hindi translation, explanatory notes, critical introduction & index by Umeśa Chandra Pāṇḍeya, no. 93 in KSS (Benares, 1932).
- : *Āpastamba’s aphorisms on the sacred law of the Hindus*, edited in the original Sanskrit, with critical notes, variant reading from Hiraṇyakeśi-Dharmasūtras, an alphabetical index of sūtras, and word-index, together with extracts from Haradatta’s commentary, the Ujjvalā by George Bühler, nos. 44, 50 in Bombay Sanskrit series (Poona: BORI, 1932).
- ĀpGS* : *The Āpastambīya Gṛhyasūtra, with extracts from the commentaries of Hāridatta and Sudarśanāśya*, edited by M. Winternitz (Vienna: Alfred Hölder, 1887).
- : *Āpastamba-Gṛhya-Sūtra with the ‘Anākulā’ Commentary of Śrī Haradatta Miśra, the ‘Tātparyadarśana’ Commentary of Śrī Sudarśanācārya and Notes in Sanskrit by A. Chinnasvami*, edited with Hindi translation, explanatory notes, critical introduction & index by Umesh Chandra Pandey, no. 59 in KSS (Varanasi: The Chowkhamba Sanskrit Series Office, 1971).
- ĀpMP* : *The Mantrapāṭha, or the Prayer Book of the Āpastambins*, edited together with the Commentary of Haradatta and translated by M. Winternitz, Anecdota Oxoniensia, Aryan Series 1, Part 8 (Oxford: Oxford University Press, 1897).
- ĀpŚS* : *The Śrauta Sūtra of Āpastamba belonging to the Taittirīya Samhitā with the Commentary of Rudradatta*, edited by R. Garbe, Vol. I, Praśna 1-7 (Calcutta: Asiatic Society of Bengal, 1882).

- ĀśvGPA* : 'Āśvalāyanagrhyapariśiṣṭa', see Aithal.
- ĀśvGPS* : *Āśvalāyanagrhyasūtram*, edited by Vinayak Ganesha Apte, no. 105 in ĀSS (Poona: Anandashrama Press, 1936).
- ĀśvGS* : *Āśvalāyana Grhyasūtram with Sanskrit Commentary of Nārāyana*, English translation, indtroduction and index by Narendra Nath Sharma (Delhi: Eastern Book Linkers, 1976).
- AV* : *Atharva Veda Sanhita*, Herausgegeben von R. Roth und W.D. Whitney, repr. Bonn: Ferd. Dümmlers Verlag, 1966 (Berlin, 1924).
- AVP* : *The Paippalāda-saṃhitā of the Atharvaveda*, edited by D. Bhat-tacharya (Culcutta: The Asiatic Society, 1997).
- AVPŚ* : *The Pariśiṣṭas of the Atharvaveda*, edited by G.M. Bolling and J. von Negelein, Parts I and II (Leipzig: Otto Harrassowitz, 1909 and 1910).
- AVŚ* : 'Śaunakasamhitā of the Atharvaveda', see *AV*.
- BaudhDhS* : *Das Baudhāyana-Dharmasūtra*, Zweite, verbesserte Auflage, by E. Hultsch, no. 16 in Abhandlungen für die Kunde des Morgenlandes (Leipzig: Brockhaus, 1922).
- : *The Baudhāyanadharmasūtra, with the Vivaraṇa commentary by Śrī Govinda Svāmī and critical notes by A. Chinnaswāmī Śāstrī*, edited with Hindi translation introduction & index by Umeśa Chandra Pāṇḍeya, no. 104 in KSS (Varanasi: The Chowkhamba Sanskrit Series Office, 1972).
- BaudhŚS* : *The Baudhāyana Śrauta Sūtra belonging to the Taittirīya Saṃhitā*, 3 vols. (Calcutta: The Asiatic Society of Bengal, 1904-24).
- BhāgavataP* : *The Bhāgavatamahāpurāṇam*, 3 vols. (Delhi: Nag Publishers, 1987).
- BhārGS* : *Bhāradvājagrhyasūtram : The domestic ritual according to the school of Bhāradvāja*, critically edited Sanskrit text with an introduction and list of words by Henriette J.W. Salomons, repr. New Delhi: Meharchand Lachhmandas Publications, 1981 (Leiden: E.J. Brill, 1913).
- BhārŚS* : *The Śrauta, Paitṛmedhika and Pariśeṣa Sūtras of Bharadvāja*, critically edited and translated by C.G. Kashikar, Part I, Text (Poona: Vaidika Saṃśodhana Maṇḍala, 1964).
- BhaviṣyaP* : *The Bhaviṣyamahāpurāṇam*, 2 vols. (Delhi: Nag Publishers, 1984).
- BodhGPbhS* : 'Bodhāyanagrhyaparibhāṣāsūtra', in *BodhGS*, 3rd. edn., pp. 128-86.

- BodhGS* : *Bodhāyanagrhyasūtram of Bodhāyanamaharṣi*, edited by L. Srinivasachar and R. Shama Sastri, repr. no. 3 in Panini Vaidika Granthamala, New Delhi, Meharchand Lachhmandas, 1982, 3rd. edn., Oriental Research Institute Series no. 141, 1983 (Mysore: Oriental Research Institute, 1920).
- BodhGŚS* : ‘*Bodhāyanagrhyasūtra*’, in *BodhGS*, 3rd. edn., pp. 187-400.
- BrahmāṇḍaP* : *The Brahmāṇḍa-Mahāpurāṇam with English Introduction, Verse-Index and Textual Correction by K.V. Sarma* (Varanasi: Krishnadas Academy, 1983).
- BrahmaP* : *Sanskrit Indices and Text of the Brahmapurāṇa by Peter Schreiner and Renate Söhnen*, Purāṇa Research Publications, Vol. 1 (Wiesbaden: Otto Harrassowitz, 1987).
- BrahmavaivartaP* : *Brahmavaivartapurāṇa of Kṛṣṇa Dvaipāyana Vyāsa* (With Introduction in Sanskrit and English in Part I and an Alphabetical Index of Verses in Part II), edited by J.L. Shastri, 2 Parts (Delhi: Motilal Banarsidass, 1984-85).
- BṛhadharmaP* : *Bṛhadharma Purāṇam*, edited by Haraprasad Shastri, no. 18 in Krishnadas Sanskrit Series (Varanasi: Krishnadas Academy, 1974).
- BṛhatS* : *The Bṛihat Saṃhitā by Varāhamihira with the Commentary of Bhaṭṭotpala*, edited by Mahamahopadhyaya Sudharaka Divedi, Parts I and II (Benares: E.J. Lazarus & Co., 1895, 1897).
- : *Varāhamihira’s Bṛhat Saṃhitā with English Translation, Exhaustive Notes and Literary Comments*, by M. Ramakrishna Bhat (Delhi: Motilal Banarsidass, 1982).
- Buddhacarita* : *The Buddhacarita, or Acts of the Buddha*, edited by E. H. Johnston, nos. 31-32 in Panjab University Oriental Publications, repr. Delhi: Motilal Banarsidass, 1984 (Calcutta: Baptist Mission Press, 1935-36).
- ChāndogyaU* : ‘*Chāndogyopaniṣat*’, see *Upaniṣatsaṃgraha*.
- CII* : *Corpus Inscriptionum Indicarum*, Vol. 4, *Inscriptions of the Kalachuri-Chedi Era*, ed. by V.V. Mirashi, 2 Parts (Ootacamund: Government Epigraphist for India, 1955).
- DevībhāgavataP* : *The Devībhāgavatapurāṇam* (Delhi: Nag Publishers, 1986).
- DevīP* : *Devī Purāṇam* (First Critical Devanāgarī Edition), Pushpendra Kumar Sharma (New Delhi: Shri Lal Bahadur Shastri Kendriya Sanskrit Vidyapeeth, 1976).

- Dharmaśāstrasamgraha* : *Dharmaśāstrasamgraha*, 2 vols., edited by Pandit Jīvananda Vidyāsāgara (Calcutta, 1876).
- GaruḍaP* : *The Garuḍa Mahāpurāṇam* (Delhi: Nag Publishers, 1984).
- GautDhS* (*Gautamadharmasūtra*) : *The Institutes of Gautama*, edited with an index of words by Adolf Friedrich Stenzler (London: Trübner & Co., 1876).
- GB* : *Das Gopatha Brāhmaṇa*, herausgegeben von Dieuke Gaastra (Leiden: E.J. Brill, 1919).
- GobhGS* : *Gobhilagrhyasūtram with Bhaṭṭanārāyaṇa's commentary*, critically edited from original manuscripts with notes and indices by Chintamani Bhattacharya, repr. New Delhi: Munshiram Manoharlal, 1982 (Metropolitan Printing and Publishing House, 1936).
- Gopathabrāhmaṇa* : *Das Gopatha Brāhmaṇa*, herausgegeben von Dieuke Gaastra (Leiden: E.J. Brill, 1919).
- GSP* : 'Das *Grhyasamgrahapariśiṣṭa* des Gobhilaputra von Dr. M. Bloomfield', *ZDMG*, Vol. 35, 533-87 (1881).
- Guhyasamājatantra* : *The Guhyasamāja Tantra, A New Critical Edition*, edited by Y. Matsunaga (Osaka: Toho Shuppan, 1978).
- Harivaṃśa* : *The Harivaṃśa, being the Khila or supplement to the Mahābhārata*, critically edited by Parashuram Lakshman Vaidya (Poona: Bhandarkar Oriental Research Institute, 1969-71).
- HirGS* : *The Grhyasūtra of Hiranyakeśin, with extracts from the commentary of Mātridatta*, edited by J. Kirste (Vienna: Alfred Hölder, 1889).
- : '*Hiranyakeśigrhyasūtra*', Vol. 8 of *SatyŚS* (1929).
- HirGŚS* : '*Hiranyakeśigrhyasēśasūtra*', in Vol. 8 of *SatyŚS* (1929), pp. 1-126 (new numbering after p. 654).
- HirŚS* : '*Hiranyakeśīśrautasūtra*', Vols. 1-7 of *SatyŚS* (1907-28).
- ĪśvaraS* : *Īśvara Saṃhitā*, edited by P.B. Anantācārya, Śāstramuktāvali Series (Kanchipuram, 1923).
- JaimGS* : *The Jaiminigrhyasūtra belonging to the Sāmaveda with Extracts from the Commentary edited with an Introduction and translated for the first time into English by Dr. W. Caland* (Lahore: The Punjab Sanskrit Book Depot, 1922).
- Jalāśayotsargapaddhati* : *Jalāśayotsargapaddhatiḥ, Harśanāthajhāśarmaṇā racitā, Gaṅgānāthajhāśarmaṇā saṃskṛtā* (Darbhanga, 1927).
- Jayākhyas* : *Jayākhyasamhitā of Pāñcarātra Āgama*, critically edited by Embar Krishnamacharya, no. 54 in *GOS*, 2nd edn., 1967 (Baroda: Oriental Institute, 1931).

- JB* : *Jaiminīya Brāhmaṇa of the Sāmaveda*, edited by Raghu Vira and Lokesh Chandra, 2nd revd. edn., Delhi, Motilal Banarsidass, 1986 (Nagpur, 1954).
- KālikāP* : *The Kālikāpurāṇa* (text, introduction & translation in English), by B.N. Shastri, 3 Parts (Delhi: Nag Publishers, 1991).
- KapS* : *Kaṣiṭhala-Kaṭha-samhitā, a text of the Black Yajurveda*, critically edited for the first time by Raghu Vira (Delhi: Meharchand Lachhmandas, 1968).
- KarPd* : *Der Karmaṣradīpa*, I. Prapāṭhaka mit Auszügen aus dem Kommentare des Āsārka, herausgegeben und übersetzt von Friedrich Schrader, *Der Karmaṣradīpa*, II. Prapāṭhaka, Alexander Freiherrn von Stael-Holstein (Halle a. S.: Buchdruckerei des Waisenhauses, 1900).
- KaṭhaU* : ‘Kaṭhopaniṣat’, see *Upaniṣatsaṅgraha*.
- KāṭhGS* : *The Kāṭhakagrhyasūtra with Extracts from three Commentaries, an Appendix and Indexes, edited for the first Time by Dr. Willem Caland* (Lahore: The Research Department, D.A.V. College, 1925).
- KātyŚS* : *The Śrautasūtra of Kātyāyana with Extracts from the Commentaries of Karka and Yājñikadeva*, edited by A. Weber (Varanasi: The Chowkhamba Sanskrit Series Office, 1972).
- KauṣB* : *Das Kaushṭiki Brāhmaṇa*, I. Text, edited by B. Lindner (Jena: Hermann Costenoble, 1887).
- KauṣGS* : *The Kauṣītaka Gṛhyasūtras, with the Commentary of Bhavatrāta*, edited by T.R. Chintamani (New Delhi: Panini, 1982).
- Kauśikapaddhati* : *Keśava’s Kauśikapaddhati on the Kauśikasūtra of the Atharvaveda*, critically edited by V.P. Limaye, R.N. Dandekar, C.G. Kashikar, V.V. Bhide, S.S. Bahulkar (Pune: Tilak Maharashtra Vidyapith, 1982).
- KauśS* : *The Kauśika Sūtra of Atharva Veda, with Extracts from the Commentaries of Dārila and Keśava*, edited by M. Bloomfield, repr. (Delhi: Motilal Banarsidass, 1972).
- KauṣU* : *The Kauṣītiki-brāhmaṇa-upanisad, with the ‘Dīpikā’ Commentary of Śankarānanda*, edited with an English translation by E.B. Cowell, no. 64 in Chowkhamba Sanskrit Studies (Varanasi: Chowkhamba Sanskrit Series Office, 1968).
- KauthGS* : *Kauthuma-gṛhya*, edited by Sūryakānta (Calcutta: The Asiatic Society, 1956).

- Kauṭilya* : *The Kauṭīliya Arthaśāstra*, Part I, *A Critical Edition with a Glossary*, by R.P. Kangle, 2nd edn., repr. Delhi: Motilal Banarsidass, 1986, 1988 (Bombay: Bombay University, 1969).
- KhādGS* : ‘*Khādiragrhyasūtra*’, text is given as footnotes in Oldenberg 1886: 374-435.
- Kiraṇa* : *Kiraṇāgama* (Devakoṭṭai: Śivāgamasiddhāntaparipālanasaṅgha, 1932).
- KS* : *Kāṭhaka, Die Saṃhitā der Kāṭha-Śākhā*, herausgegeben von L. von Schroeder, 3 Bücher, repr. Wiesbaden: Franz Steiner Verlag, 1970, 1971, 1972 (Leipzig: E.A. Brockhaus, 1900, 1909, 1910).
- KSA* : ‘*Kāṭhakaśaṃhitā Aśvamedhagrantha*’, see *KS*.
- LakṣmīT* : *Lakṣmī-tantra, A Pāñcarātra Āgama*, edited by V. Krishnamacharya, Vol. 87 of ALS (Madras: The Adyar Library and Research Centre, 1959).
- LāṭyŚS* : *Lāṭyāyana-Śrauta-Sūtra*, critically edited and translated by H.G. Ranade, nos. 27-29 in *Kālamūlaśāstra-Granthamālā* (New Delhi: Indira Gandhi National Centre and Motilal Banarsidass, 1998).
- LaugGS* : *The Laugākshi-grhya-sūtra, with the bhāṣyam of Devapāla*, edited by M.K. Shāstrī, nos. 49, 55 in *KSTS* (Srinagar, 1928).
- LiṅgaP* : *Liṅga Purāna of Sage Kṛṣṇa Dvaipāyana Vyāsa with Sanskrit Commentary Śivatoṣiṇī of Gaṇeśa Nātu*, edited by J.L. Shastri (Delhi: Motilal Banarsidass, 1980).
- MaitriU* : *The Maitrāyaṇīya Upaniṣad, A Critical Essay, with Text, Translation and Commentary*, by J.A.B. van Buitenen, Vol. 6 of *DRT* (’s-Gravenhage: Mouton and Co., 1962).
- MānGS* : *Das Mānava-grhya-sūtra, nebst Commentar in kurzer Fassung*, edited by F. Knauer (St. Petersburg, 1897).
- : *Mānavagrhyasūtra of the Maitrāyaṇīya Śākhā, with the Commentary of Aṣṭāvakra*, edited with an introduction, indexes, etc., by Ramakrishna Harshaji Sastri (New Delhi: Panini, 1980).
- MānŚS* : *The Mānava Śrautasūtra belonging to the Maitrāyaṇī Saṃhitā*, edited by Jeannette M. van Gelder (New Delhi: International Academy of Indian Culture, 1961).
- ManuSm* : *Manusmṛti with the Sanskrit Commentary Manvarthamuktāvalī of Kullūka Bhaṭṭa*, edited by J.L. Shastri (Delhi: Motilal Banarsidass, 1983).
- MārkaṇḍeyaP* : *The Mārkaṇḍeyamahāpurāṇam* (Delhi: Nag Publishers, 1984).

- Mataṅga* : *Mataṅgapārameśvarāgama (Kriyāpāda, Yogapāda et Caryāpāda)*, avec le commentaire de Bhaṭṭa Rāmakaṅṭha, édité par N.R. Bhatt, no. 65 in Publications du Département d'Indologie (Pondichéry, 1982).
- MatsyaP* : *The Matsyamahāpurāṇam*, text in Devanagari, translation and notes in English, 2 vols. (Delhi: Nag Publishers, 1983).
- Mayamata* : *Mayamata, Traité sanskrit d'architecture*, Première Partie: Ch. I à XXV, Édition critique, traduction et notes par Bruno Dagens, no. 40.1 in PIFI (Pondichéry: Institut français d'Indologie, 1970).
- MBh* : *The Mahābhārata*, Poona Critical Edition (Poona: Bhandarkar Oriental Research Institute, 1933-67).
- MNU* : *La Mahānārāyaṇa Upaniṣad, édition critique avec une traduction française*, par J. Varenne (Paris: E. de Boccard, 1960).
- Mrgendra* : *Mrgendrāgama, Kriyāpāda et Caryāpāda*, édition critique par N.R. Bhatt, no. 23 in PIFI (Pondichéry, 1962).
- MS* : *Maitrāyaṇī Saṃhitā, Die Saṃhitā der Maitrāyaṇīya-Śākhā*, herausgegeben von L. von Schroeder, 4 Bücher, repr. Wiesbaden: Franz Steiner Verlag, 1970, 1971, 1972 (Leipzig: E.A. Brockhaus, 1881, 1883, 1885, 1886).
- MuṇḍakaU* : 'Muṇḍakopaniṣat', see *Upaniṣatsaṃgraha*.
- NāradaP* : *The Nārādīyamahāpurāṇam* (Delhi: Nag Publishers, 1984).
- NārādīyaS* : *Nārādīya Saṃhitā*, edited by R.P. Chaudary, no. 15 in Kendriya Sanskrit Vidyapeetha Series (Tirupati: Kendriya Sanskrit Vidyapeetha, 1971).
- NarasimhaP* (= *NṛsimhaP*) : *The Narasimhapurāṇam* (Delhi: Nag Publishers, 1987).
- Nīlamata* : *Nīlamata or Teachings of Nīla*, Sanskrit text with critical notes edited by K. de Vreese (Leiden: E.J. Brill, 1936).
- PadmaP* : *The Padmamahāpurāṇam* (Delhi: Nag Publishers, 1984, 1985).
- Pañcārthabhāṣya* : *Pāśupata Sūtra with Pañcārthabhāṣya of Kauṇḍinya*, edited by R. Ananthakrishna Sastri, Vol. 143 of TSS (Travancore, 1940).
- PārameśvaraS* : *Śrī pārameśvara Saṃhitā*, edited by Sri U.Ve. Govindacharya (Srirangam, 1953).
- PārGS* : *Grihya-Sūtra by Paraskar with five Commentaries of Karka Upādhyāya, Jayarām, Harihar Gadādhara and Vishvanāth*, edited by Mahādeva Gangādhara Bākre, repr. New Delhi: Munshiram Manoharlal, 1982 (Bombay: Gujarati Printing Press, 1917).
- PārGSPŚ* : 'Pāraskaragrhyasūtrapariśiṣṭa', in *PārGS*, pp. 404-548.



- ParSm* : *Parāśara-Smṛti, Parāśara Mādhava*, 3 vols., with the gloss by Madhavacharyya, edited with notes by Chandrakanta Tarkalankara (Calcutta: The Asiatic Society of Bengal, 1973, 1974).
- PB* (*Pañca-vimśa-brāhmaṇa*) : *Tāṇḍyamahābrāhmaṇa, belonging to The Sāma Veda, with the commentary of Sāyaṇācārya*, edited with notes, introduction, etc., by A. Ch. Śāstrī and P. Śāstrī, in 2 vols., no. 105 in KSS, repr. Caukhambha Saṃskṛta Saṃsthāna, 1987 (Benares: Gupta, 1935-36).
- Raurava* : *Rauravāgama*, edited by N.R. Bhatta, 2 vols., no. 18 in Publications de l'Institut français d'Indologie (Pondichéry, 1961, 1972).
- Ṛgvedakhila* : *Die Apokryphen des Ṛgveda*, by Isidor Scheftelowitz, repr. Hildesheim: Georg Olms Verlagsbuchhandlung, 1966 (Breslau: M. & H. Marcus, 1906).
- Ṛgvidh* : *Ṛgvidhānam, Edidit cum Praefatione, Rudolf Meyer*, see also Bhat 1987 (Berlin: Ferd. Dümmler's Verlagsbuchhandlung, 1878).
- ṚV* : *Die Hymnen des Rigveda*, herausgegeben von Th. Aufrecht, Erster Teil, Maṇḍala I-VI, 1861 = Indische Studien VI; Zweiter Teil, Maṇḍala VII-X, repr. 1973, Hildesheim, New York: Georg Olms Verlag (Berlin: Ferd. Dümmler's Verlagsbuchhandlung, 1861, 1863).
- : *Rig Veda, a metrically restored text with an introduction and notes*, edited by B.A. van Nooten and G.B. Holland, Vol. 50 of HOS (Cambridge, Mass., 1994).
- Sādhanamālā* : *Sādhanamālā*, edited by B. Bhattacharyya, Vols. 26, 41 of GOS (Baroda: Oriental Institute, 1968).
- Sāmavidh* : *Sāmavidhāna Brāhmaṇa with Vedārthaprakāśa of Sāyaṇa and Padārthamātravṛtti of Bharatasvāmīn*, critically edited by B.R. Sharma (Tirupati: Kendriya Sanskrit Vidyapeetha, 1964).
- SāmbaP* : *Sāmbapurāṇam (Upapurāṇam)*, edited by Shrikriṣṇamaṇī Tripāthī (Varanasi: Krishnadas Academy, 1983).
- ŚāṅkhGS* : 'Das *Ānkhāyanagrihyam*, edited by H. Oldenberg', *Indische Studien*, Vol. 15, 1-166 (1878).
- ŚāṅkhŚS* : *Śāṅkhāyana Śrauta Sūtram, together with the commentary of Varadattasuta Ānartīya and Govinda*, edited by A. Hillebrandt, Vol. 99 of BI, repr. New Delhi, Meharchand Lachhmandas Publications, 1981 (Calcutta, 1888-99).
- ŚāntiK* : "The *Śāntikalpa* of the Atharvaveda", *JAOS*, Vol. 33, 265-78 (1913), by G.M. Bolling.

- SātvataS* : *Sātvata-saṃhitā: Alaśiṅgabhāṭṭaviracitabhāṣyopeta, Gaurī-nāthaśāstriviracita-prastāvanayā samalamkṛta*, by Vajravallabhadviveda (Varanasi: Sampurnananda Sanskrit University, 1982).
- SatyŚS* : *Satyāśādhviracitaṃ Śrautasūtram*, no. 53 in ĀSS (Poona: Anandashrama Press, 1907-29).
- SauraP* : *The Saura Purāṇa by Śrīmat Vyāsa*, edited by Pandit Kāśinātha Śāstri Lele, Vol. 18 of ĀSS (Poona: Anandashrama Press, 1889).
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