

Sāttvata Samhitā: An Annotated Translation, Chapter 10–11

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Chapter 10

0.1. This chapter describes the external worship of the *Vibhava*-deities, the procedure of which is almost identical to the external worship of the *Vyūha*-deities (chapter 6), and the *Narasimha-dīkṣā* (chapter 17). But it seems that this chapter puts much more emphasis on describing the way of the *mantra-nyāsa* on the *maṇḍala* than it does on the detailed procedure of their worship.

0.2. As in the external worship of the *Vyūha*-deities described previously, the adept should worship the *Vibhava*-deities at the four places on which they are thought to stay, as follows ;

(1) in the water of the vessel ; there he should worship any of the *Vibhava*-deities, with his two hands filled with water [*añjali*].

(2) in his heart-lotus ; there he should worship Him with ingredients made up of meditative ambrosia.

(3) on the image, or lacking this, on the *bhadrapiṭha*, or on the *maṇḍala* ; there he should worship Him with materials such as *arghya* and so on.

(4) on the fire ; there he should worship Him with sesame and clarified butter. [st. 44–47]

1.1. Drawing the *maṇḍala*. This worship begins with the drawing of

the *maṇḍala* on very smooth and even ground. The *maṇḍala* known as ‘*Abjanābhabhuvana-maṇḍala*’, should be square and have four gates. It is decorated with thirty-six petals at its centre. A detailed description and the way in which it is drawn, will be stated in the next chapter. [st. 3-6]

1.2. *Nyāsa*. The worshipper should install the seed of the Lord. i.e. the seed-syllable of the *Viśākha-yūpa*, i.e. *naṃ*, onto his body and hands. At this time, he should have the conception of total unity with this Lord.

Then, with the *mudrā* of the *Vibhava*-deities, he should touch all parts of his body, while mentally reciting [*samuccārya*] the multitude of *mantras* of these deities in due order.

After it, his elemental body changes completely to become that of one deified, equal to these deities. [st. 6-8]

1.3. Visualization of the royal wheel. He should visualize the royal wheel staying concealed inside the *maṇḍala*, as the *bhadrapiṭha*. This *maṇḍala*, contrary to the *cakrābja-maṇḍala* which is very popular in this sect, does not possess the wheel-part. So it is necessary that he should visualize it, functioning as the divine seat of the Lord [*bhadra-piṭha*]. [st. 9]

1.4. *Nyāsa* onto the *maṇḍala*. Then he should perform the *nyāsa* of the various *mantras* onto this *maṇḍala*. By doing so, the bare *maṇḍala* which has just been drawn, can be changed into the Lord’s body. It signifies the total personality of this Lord. This *nyāsa* should be performed in the following procedure ;

| the <i>mantra</i> to be installed | the part of the <i>maṇḍala</i> | order of <i>nyāsa</i> |
|-----------------------------------|--------------------------------|-----------------------|
| (1) <i>Dhruva</i> | in the centre of the | |

| | | |
|---|---|---|
| (2) thirty-six deities from <i>Ananta</i> to <i>Pātālaśāyin</i> | pericarp of the lotus thirty-six petals of the lotus | from the East |
| (3) four ornaments | in the four cardinal directions outside the lotus, blocked with two petals respectively | <i>kirita</i> (NE) <i>śrīvatsa</i> (SE) <i>kaustubha</i> (SW) <i>vanamālā</i> (NW) |
| (4) four goddesses | in the four cardinal directions of the <i>pīṭha</i> | <i>Lakṣmī</i> (N) <i>Puṣṭi</i> (S) <i>Dayā</i> (W) <i>Nidrā</i> (E) |
| (5) eight goddesses | in the four corners of the <i>pīṭha</i> , by pairs | <i>Kṣamā, Kānti</i> (NE) <i>Sarasvatī, Dhṛti</i> (SE) <i>Maitrī, Rati</i> (SW) <i>Tuṣṭi, Satī</i> (NW) |
| (6) <i>Garuḍa</i> | in the east near to the outside of the <i>pīṭha</i> | |
| (7) four weapons | four corners outside the <i>pīṭha</i> | <i>cakra</i> (NE) <i>śaṅkha</i> (SE) <i>gadā</i> (NW) <i>padma</i> (NW) |
| (8) eight weapons | in the four cardinal directions outside the <i>pīṭha</i> | <i>hala, musala</i> (N) <i>śara, dhanus</i> (S) <i>khaḍga, kheṭaka</i> (W) <i>daṇḍa, paraśu</i> (E) |
| (9) four weapons | in the four cardinal directions outside the | <i>pāśa</i> (S) <i>aṅkuśa</i> (N) |

| | | |
|--|--|---|
| | <i>piṭha</i> | <i>mudgala</i> (W) <i>vajra</i> (E) |
| (10) <i>śakti</i> | on the four corners outside the <i>piṭha</i> | |
| (11) 16 attendant deities (<i>bhavopaka- raṇa-devatā</i>) | on the 8 blue lotuses of the <i>ardhaśobhā</i> and 8 red lotuses of the <i>pūrṇaśobhā</i> | from the blue lotus near the NE corner, clockwise |
| (12) <i>vidyā, avidyā, agni, marut</i> | on the four corners | (NE), (SW), (SE), (NW) |
| (13) <i>candra, āditya, toya, dharā</i> | doors | (N), (S), (W), (E) |
| (14) <i>prakṛti</i> called <i>bhava</i> | on the four corners outside the <i>maṇḍala</i> | |
| (15) 11 <i>tattva</i> | in the ten directions outside the <i>maṇḍala</i> | <i>Upendra</i> (E) <i>Duratikrama</i> (S) <i>Mahāhrada</i> (W) <i>Vasuretas</i> (N) <i>Tejas</i> (SE) <i>Mahākarmaṇ</i> (SW) <i>Agrāhya</i> (NW) <i>Vardhamāna</i> (NE) <i>Sākṣin</i> (above) <i>Ādhāranilaya</i> (below) |
| (16) royal wheel [<i>heti-rāj</i>] | everywhere outside 11 <i>tattva</i> | |

[st. 10–29]

2.1. Worship of *Padmanābha*. He should worship *Padmanābha* above the centre of the lotus with *arghya* and flowers etc., which are purified by *nirīkṣaṇa*, *dahana*, and *āpyāyana*. It is worth noting

that in the worship of the Lord, the worshipper himself, the *maṇḍala* and the offering ingredients, should all be purified and be changed to their deified equivalent. [st. 30-31]

2.2. Fire-offering. After purifying the fire-pit and the fire itself, he should satisfy the fire with seven kinds of fuels, and also satisfy the *mantras* a hundred or a thousand times so that these *mantra*-deities who stay in the fire, can face him. He should perform the fire-offering to each *mantra* with sesame and clarified butter, and end with the *pūrṇāhuti*. [st. 32-35]

2.3. Worship of the *maṇḍala*. This time he should worship all the *mantras* on the *maṇḍala*, with only flowers and incense. [st. 36]

2.4. *Japa*. He should then recite the *mantra* of each deity in turn, four or eight times, while visualising this deity's form. [st. 37-38]

2.5. Offering the *puṣpāñjali*. [st. 38-39]

2.6. The *mudrā* of all the *Vibhava*-deities. He should perform a special *mudrā* during worship, and also immediately following worship. This is thought to be an useful act, as the *mudrā* performed during worship can perish all obstacles and that performed after worship can seal the merit acquired through this ritual. [st. 39-43 ; 48-54]

2.7. *Visarjana*. When worship is over, he should perform the rite of reabsorption [*upasaṃhāra*] of all the *mantras* from the *maṇḍala* into his heart-lotus. This is known as *visarjana* [sending off ritual]. He should meditate on *Padmanābha* as *paramātmān*, and also should meditate on Him in His own state, that is, *brahman* at the limit of the sound [*nādānta*] of his heart-lotus. [st. 55-56]

2.7. *Kāri-pradāna* and *Viṣvaksena*-worship. He should offer the *naivedya* to the invited Brahmins [*Kāri-pradāna*] and offer the remaining *naivedya*, flowers etc. to *Viṣvaksena*. Finally he should throw them away in the water save for flowers and fruits.

ABBREVIATION AND BIBLIOGRAPHY

(i. texts and translations)

- AS : Ahirbudhnya Saṃhitā, ed. by V. Krishnamacharya, Adyar Library Series, Vol. 4, 2nd ed., Madras 1966.
- EITA : *Encyclopaedia of Indian Temple Architecture. South India, Upper Drāviḍadeśa, Early Phase*, ed. by Michael W. Meister • M. A. Dhaky, Delhi 1986.
- IS : Īśvara Saṃhitā, Sudarsan Press, Conjeeveram 1923.
- J. Gonda (1985) : J. Gonda, *The Ritual Functions and Significance of Grasses in the Religion of the Veda*, Amsterdam 1985.
- JS : Jayākhya Saṃhitā of Pāñcarātra Āgama, ed. by E. Krishnamacharya, Gaekwad's Oriental Series No. 54, Baroda 1967.
- LT : Lakṣmī Tantra, ed. by Pandit V. Krishnamacharya, Adyar Library Series, Vol. 87, Madras 1965.
- S. Gupta (1972) : Sanjukta Gupta, Lakṣmī Tantra. A Pāñcarātra Text, Translation with Notes, Leiden 1972.
- Mahābhārata : Mahābhārata, critical edition, Poona.
- MRG : Mṛgendrāgama. Section des Rites et Section du Comportement, Avec la Vṛtti de Bhaṭṭanārāyaṇakaṇṭha, Traduction, Introduction et Notes, by Hélène Brunner-Lachaux, *Publications de l' Institut Français d' Indologie*. No. 69, Pondichéry 1985.
- PS : Pārameśvara Saṃhitā, ed by Sri Govindacharya, Srirangam 1953.
- Pad S : Pādma Saṃhitā (part I), ed. by S. S. Padmanabhan, Madras 1974.
- SP : Somaśambhu Paddhati, Traduction, Introduction et Notes, by Hélène Brunner-Lachaux, *Publications de l' Institut Français d' Indologie*, No. 25, Pondichéry 1963, 1968, 1977.
- SS : Sāttvata Saṃhitā, with Commentary by Alaśiṅga Bhaṭṭa, ed. by

V. V. Dwivedi, Varanasi 1982.

VSN : Viṣṇu Sahasra Nāma. Adyar Library Series, Vol. 8.

(ii. journals)

BEFEO : Bulletin de l'École Française d'Extrême-Orient, Paris.

IJJ : Indo-Iranian Journal, Dordrecht.

JAOS : Journal of American Oriental Society, New Haven, Baltimore.

CHAPTER TEN

(the external worship of the *Vibhava*-deities)

Nārada said,

1. “O Brahmins, now listen with a restrained mind, to what the Highest Lord was asked by the Plough-weaponed god [*Samkarṣaṇa*].”

Samkarṣaṇa said,

2. “O Lord, please make manifest and show (me) the external worship of the *Vibhava*-deities on the *maṇḍala*, on the fire and in the water (of the vessels) which you have never told before.”

(drawing the *maṇḍala*)

The Highest Lord said,

3. “On very smooth and even ground whose characteristics have been depicted before, a *maṇḍala* should be drawn for the worship of all the (*Vibhava*-deities).

4-6. (The *maṇḍala*) should be square and should have four gates, and there should also be present such things as the divine seat [*pīṭha*] etc. ;

(it) should be decorated with the lotus of the thirty-six petals on its centre, adorned with a long flag,

(and it) should be equipped with a small bell, a mirror, an arch [*toraṇa*], a fan, an umbrella, a chowrie and flowers.

Everything, whether they have been already enumerated or not, should be decorated as described before.

(*nyāsa*)

6-7. Thereafter, (the worshipper) should install the seed of the Lord⁽¹⁾ onto his body and his two hands.

He should be clearly aware of the concept of his unity with this (Lord).⁽²⁾

While making the hand-gesture [*mudrā*] of the *Vibhava*-deities,⁽³⁾ he should touch all parts of his body with this (*mudrā*).

8. He should mentally recite [*samuccārya*] the whole multitude of the *mantras* (of the *Vibhava*-deities)⁽⁴⁾ in due order.

He should consider his body which was before his own possession, to now consist of all the deities.⁽⁵⁾

(visualisation of the royal wheel)

9. He should visualize the wheel lying concealed inside (the *maṇḍala*) as the auspicious seat [*bhadra-pīṭha*].⁽⁶⁾

He should worship this *maṇḍala* as the receptacle of the deities, while reciting the *cakra-mantra*.

(*nyāsa* onto the *maṇḍala*)

10. Then he should perform the *nyāsa* of all the *mantras* onto the *maṇḍala* in an appropriate way, after offering flowers (there).

11-12. The Lord as *Dhruva* stays in the centre of the pericrap. O Wise deity, next to Him, he should gradually install (the thirty-six *Vibhava*-deities) from *Ananta* to *Pātālaśāyin* onto the (thirty-six) petals starting from the eastern direction. (These deities) should be gazing at the centre.

12-13. In the space between (the two petals) outside the lotus, the *mantras* of the four ornaments such as the diadem etc. as already stated,⁽⁷⁾ should be installed, starting from the north-east and ending in the south-east.

13-14. In the four directions of the *pīṭha*, a pair of two [i.e. four] deities starting from *Lakṣmī*, should be gradually installed from the north, then the south, (to the east).

14-15. In the four corners of the *pīṭha*, (other goddesses) from *Kṣamā* to *Satī* should be installed in pairs, from the north-east to the north-west.⁽⁸⁾

15-16. Just near to the outside of the *piṭha*, in the east, the *Garuḍa* [*pakṣirāj*] should be installed. (The four weapons) from the Discus [*cakra*] to the Lotus [*kamala*] should be installed onto the four corners from the north-east to the north-west outside the *piṭha*.⁽⁹⁾

17. The eight weapons from the Plough [*lāṅgala*] to the Axe [*paraśu*] should be installed in pairs in the directions: north, south, west and east, in the same way as before.⁽¹⁰⁾

18. The four weapons from the Noose [*pāśa*] to *Vajra* should be given in the four directions: south, north, west and east.⁽¹¹⁾ Onto the four corners, should be installed the four *Śaktis*.⁽¹²⁾

19-20. The sixteen attendant deities [*Bhavopakaraṇadevatā*] from the Time [*kāla*] to the Sacrifice [*yajña*] should be installed in succession, from the place near the north-east corner to a second place (near to the first), clockwise.⁽¹³⁾

21. *Vidyā* should be installed onto the north-east corner, and *Avidyā*, onto the south-west corner. In a gradual manner, the Fire [*agni*] and the Wind [*marut*] should be installed onto the referent corners.⁽¹⁴⁾

22. The Moon [*candra*] and the Sun [*āditya*] should be installed on the north and the south doors. The Water [*toya*] should be installed on the west door, and the Earth [*dharā*], on the east door.

23. He should worship the Unmanifest [*avyakta*, i.e. *prakṛti*] under the name of Existence [*bhava*], in the four corners outside the *maṇḍala*. It is so called because there is thought to be no existence (other than it).

24-25. Thereafter, he should install the ten Elements [*tattva*] which have accomplished their duties and have attained the Siddhahood, outside the *maṇḍala*. They have the creative power [*sāmarthyā*] similar to that of the deity, and they are endowed with divine attrib-

utes such as omniscience and so on. They are free from any suffering caused by the *Prakṛti*, while they are equipped with (the ability to) save (people) from the transmigratory existence. (Their ability is) equal to that of the Lord.

26–28. (They are) *Upendra*⁽¹⁵⁾ in the east, *Duratikrama*⁽¹⁶⁾ in the south, *Mahāhrada*⁽¹⁷⁾ in the west, *Vasuretas*⁽¹⁸⁾ in the north, *Tejas*⁽¹⁹⁾ called *Dhara* in the south-east, *Mahākarman*⁽²⁰⁾ in the south-west, *Agrāhya*⁽²¹⁾ in the north-west, *Vardhamāna*⁽²²⁾ in the north-east, *Sākṣin*⁽²³⁾ in the sky. He should visualize *Ādhāranilaya*⁽²⁴⁾ by name, staying under everything.

29. Outside them, he should install the royal wheel [*heti-rāj*] which illuminates all around with the mass of its own radiance, into all the directions, while reciting its own *mantra*.

(worship of *Padmanābha*)

30. After performing the *nyāsa* in this way, he should worship (*Padmanābha* above the centre of the lotus) with *arghya*, flowers, sandal etc. which have been purified by casting his divine glance [*nirīkṣaṇa*],⁽²⁵⁾ while reciting the *mantra* and forming the *mudrā*.

31. Then, he should worship the primordial deity [*Padmanābha*] (staying) in His own state, who is above all the deities already described in the gradual order, in the same way as before.

(fire-offering)

32. In the fire-pit purified in the same way as before, he should purify the fire. In the middle of it, he should install all the *mantras* in the same way as in the worship (of the *maṇḍala*).

33. Firstly, he should properly satisfy (the fire) with seven kinds of fuels. All of them should have been purified by the *mantras* one by one, up till the point they are offered to the fire.

34. The adept [*sādhaka*] should satisfy the *mantras* a hundred or a

thousand times so that they, in the middle of the fire, might face him.

35. He should perform the fire-offering to each *mantra*, with sesame and clarified butter. Afterwards he should offer *pūrṇāhuti*.

(worship of the *maṇḍala*)

36. When all (the *mantras*) have been satisfied, he should return to the *maṇḍala* and worship properly all (the *mantras*), using only flowers and incense.

(*japa*)

37-38. He should gradually perform the *mantra*-repetition [*parā-vartana*] of each deity in turn, four or eight times, with a very pure rosary or with the knuckles of his hands, and should envisage meanwhile (the deity's form).

(offering two handfuls of flowers)

38-39. Thereafter, he should fill his hands with *arghya*, flowers and incense, while meditating on the *mantra* as the locus of all the deities. Then he should recite this (*mantra*) and throw these (two handfuls of flowers onto the *maṇḍala*).

(*mudrā*)

39-40. Always offering everything, he should gradually worship (the *mantra*) with devotion. He should display the *Vibhava-mudrā* of all the *mantras*, which is resplendent like a thousand of rays and grants all perfection, with the recitation of *om*.

41. He should join his two hands together and make the mass of his fingers bent forward. Then he should separately turn (these fingers) inside along with his two thumbs.

42. He should then, clasp his two wrists so firmly that they do not move any more. He should keep moving these two hands which form a hole, at his will.

43. O Pure-eyed god, he should put his two elbows on his thighs.

In order to acquire all perfection, he should at any time, form this (*mudrā*), carefully keeping it secret.

(everyday worship of the deity at the four places)

44-45. In the water (of the vessel) ; in his heart-lotus ; on the image, or lacking that, on the *vedi* [i.e. *bhadrapiṭṭha*], or on the *maṇḍala* ; and on the smokeless burning fire ; on these four places, he should always worship the *mantra* in order to obtain perfection [*siddhi*] and liberation [*mukti*].

46-47. In the water (of the vessel), (he should worship the *mantra*) with his two hands filled with water [*añjali*].

In his heart-lotus, (he should mentally worship the *mantra*) with ingredients made of meditative ambrosia.

In the external worship, (he should worship the *mantra*) with the materials such as *arghya* etc.

On the fire, (he should worship the *mantra*) with sesame and clarified butter along with seven kinds of fuel.

(abandonment or accumulation of the merit acquired at the worship)

48. He should abandon or accumulate (the merit acquired at the worship) in the correct manner. (In both cases), he should form the *mudrā* which coincides with the nature of the *mantra*.⁽²⁶⁾

49-50. Through this (*mudrā*), the bloom of his acts which bears their fruits, does not emerge for those who abandon the ritual merit [*sannyasta-kārin*].

Through this (*mudrā*), as long as the *Āgama* ordains it, (the fruits) of those who desire them, may not be taken away by other adepts and so on.

50-51. (In this way,) forming the *mudrā* has been requested at a suitable time [i.e. just after the worship]. It is said that there is another purpose in forming the *mudrā* ; that is for the sake of

removing the obstacles (during the worship).

52-53. (*Mudrā*) gives delight [*mud*] to the purified worshipper who is intent on the ritual, and purges [*drāvayitr*] the faults of those who perform the external and the internal worship. For these (two reasons), it is called *mudrā*.⁽²⁸⁾

It is also called thus because it seals [*mudraṇa*] the merit of the worship which has been just performed.⁽²⁹⁾

53. Therefore, firstly he should form the original [i.e. physical] or mental *mudrā*,⁽³⁰⁾ and then he should visualize (this *mudrā*) as always being pervaded by each *mantra*.

54. As long as the multitude of his fingers are pervaded by the Supreme Spirit [*caitanya*], the *mantra*, as their ruler, bestows its effect.⁽³¹⁾

(reabsorption of the *mantra*-deity)

55. When such (worship) is over, he should perform the reabsorption [*upasaṃhāra*] of the *mantra*-deities from the *maṇḍala* to the Unique [i.e. *Padmanābha*] in the same way as before.

56. He should contemplate on Him [i.e. *Padmanābha*] as the Highest reality [*paramātmān*, i.e. His *niṣkala*-form], and should meditate on this deity resting in the void of His self-cognition in his heart-lotus,⁽³²⁾ as his ultimate reality.

(*kāri-pradāna*, *Viṣvaksena*-worship)

57. It is prescribed that, (when the worship is over), after giving them to the twice-borns [i.e. *kāri-pradāna*] and offering them to *Viṣvaksena*, he should (gather) the remaining ingredients such as flowers, the pot of *naivedya*, and then throw them away in the water.⁽³³⁾

58. (The reason is as follows) ; One should not keep any *naivedya* already offered to the *mantrā*-forms for a long time, save for flowers and fruits.”

NOTES

1. This is the seed syllable of the *Viśākha-yūpa*, i.e. *nam*.
2. He should conceive 'I am the *Viśākha-yūpa*'.
3. Cf. 10. 41-44.
4. There are thirty-eight *Vibhava*-deities such as *Padmanābha* etc.
5. By performing the *nyāsa*, his elemental body is changed to the deified one, equal to these *Vibhava*-deities.
6. *Cakraniviṣṭam* should be emended to *cakraṁ niviṣṭam* of the manuscripts *a* and *u*.
7. They are *kirita*, *śrīvatsa*, *kaustubha* and *vanamālā*.
8. He should install the goddesses onto the *pīṭha* as follows: *Lakṣmī* (North), *Puṣṭi* (South), *Dayā* (West), *Nidrā* (East), *Kṣamā* and *Kānti* (NE), *Sarasvatī* and *Dhṛti* (SE), *Maitrī* and *Rati* (SW), *Tuṣṭi* and *Satī* (NW).
9. He should install them as follows: *Cakra* (NE), *Śaṅkha* (SE), *Gadā* (SW), *Padma* (NW).
10. He should install them as follows: *Hala* and *Musala* (North), *Śara* and *Dhanus* (South), *Khaḍga* and *Kheṭaka* (West), *Daṇḍa* and *Paraśu* (East).
11. He should install them as follows: *Pāśa* (South), *Aṅkuṣa* (North), *Mudgala* (West), *Vajra* (East).
It looks that the commentary is confusing verse 17 with verse 18.
12. *Śakti-koṇa-catuṣṭaye* should be emended to *śaktiṁ koṇa-catuṣṭaye* of the manuscripts *mu* and *aṭi*, referring to the commentary (p. 203).
13. See 9. 91-93. He should install these *mantras* on the sixteen lotuses of *ardha-śobhās* and *pūrṇa-śobhās*, beginning with the blue lotus of the *ardha-śobhā* near the north-east corner, clockwise. See the commentary (p. 203).
14. He should install them as follows: *Vidyā* (NE), *Avidyā* (SW), *Agni* (SE), *Vāyu* (NW).
15. VSN No. 151. Cf. Bhāgavata Purāṇa 2. 5. 30; 4. 2. 18; 5. 25. 24; 8. 22. 18.
16. VSN No. 776.
17. VSN No. 803.
18. VSN No. 692.

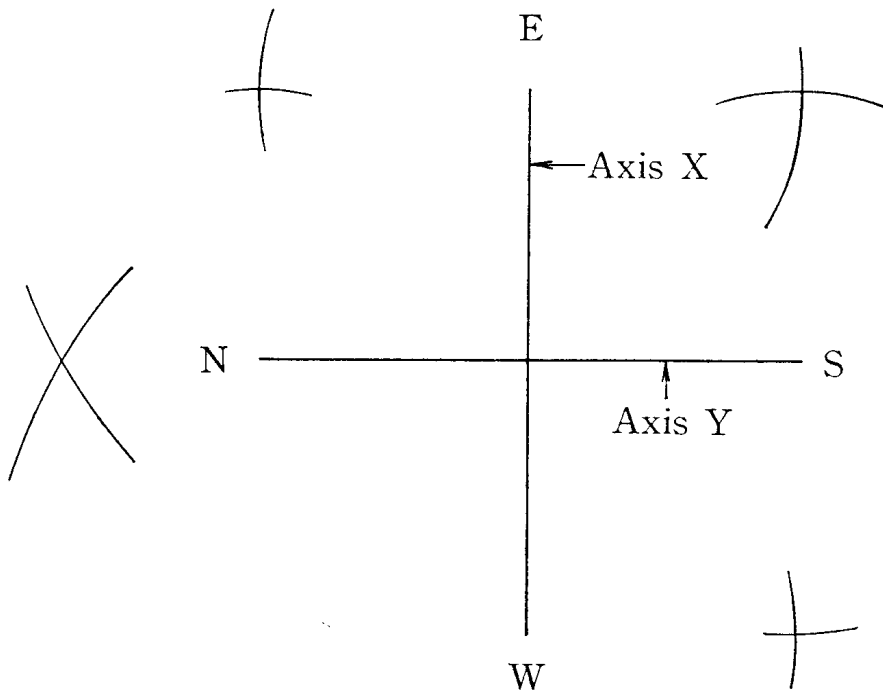
19. VSN No. 275.
20. VSN No. 672, 787.
21. VSN No. 56.
22. VSN No. 262.
23. VSN No. 15.
24. VSN No. 950.
25. *Nirikṣaṇa* is an oft-recurring act consisting of casting a 'divine' glance at one of the utensils. The look, which is 'divine', is supposed to effect purification, to remove the evil influences which may thwart the officiant's intentions or any obstacles impeding the progress of the rite. See J. Gonda, *Eye and Gaze in the Veda*, Amsterdam 1969, pp. 45-46. The commentary (pp. 203-204) suggests that 'ādi' implies *dahana* and *āpyāyana*.
26. Those who seek liberation only [*niṣkāma*], should abandon the merits acquired at the ritual, while those who seek the worldly well-being [*sakāma*], should accumulate them.
27. This *mudrā* should be formed after the worship.
28. This appears to be a kind of the folk etymology. *Mudrā* could be divided to 'mud [delight]' and 'drā [*drāvayati*; to cause to run away]'. This *mudrā* should be formed during the worship.
29. The folk etymology that *mudrā* is derived from *mudraṇa* (sealing), is applied to the one which should be formed after the worship.
30. He should mentally form the *mudrā* during internal worship and also form it literally during external worship.
31. The result of this *mudrā* is the purging of obstacles.
32. This is known as the limit of the sound [*nādānta*] which signifies *brahman*. See 2. 69-70.
33. See 17. 145-146. He should take aside a small portion of *naivedya* for his food, before the *Viṣvaksena*-worship. See the commentary (pp. 208-209).

Chapter 11

1.1. This chapter describes in detail the *Vibhava-maṇḍala*, also known as '*abjanābhabhuvana-maṇḍala*.' It also describes five kinds of fire-pits [*kuṇḍa*]; i.e. a conchshell-shaped one [*śaṅkha*], a discus-shaped one [*cakra*], a lotus-shaped one [*padma*], a circular one [*vr̥tta*], and a square [*caturaśra*] fire-pit.

1.2. This *maṇḍala* is square and has four gates. In its centre is a lotus with thirty-six petals and also *pīṭha*, *vīthi*, four *koṇas*, four *pūrṇaśobhās* and eight *ardhaśobhās*. In the four *pūrṇaśobhās*, eight red lotuses are drawn in pairs, and in the eight *ardhaśobhās*, eight blue lotuses are drawn. In the four *koṇas*, four white coloured conchshells are depicted.

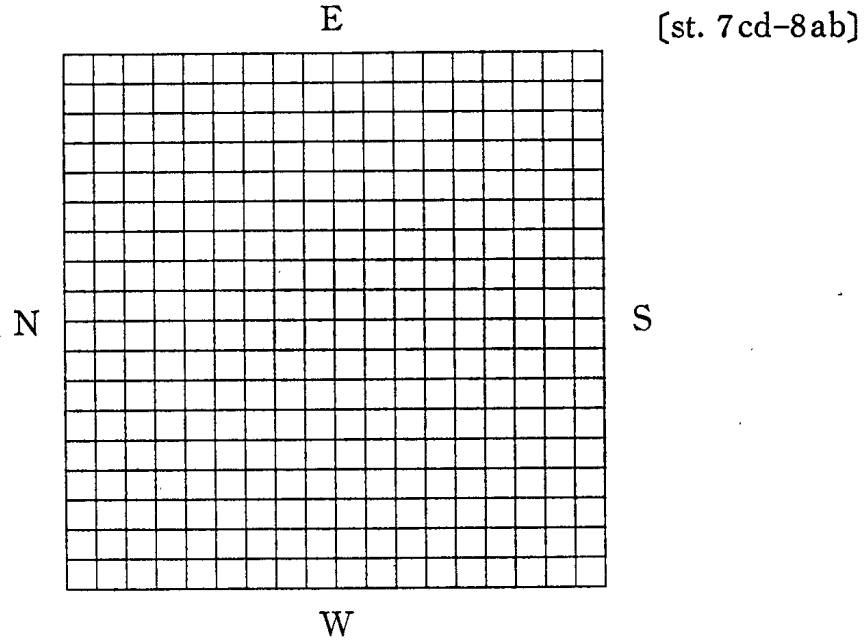
2.1. When drawing this *maṇḍala*, the worshipper should firstly determine the east and the west point, by means of *apacchāyā-nirṇaya*. This is the method of determining the exact position of the east and the west with the help of a gnomon. He should then determine the north and the south, making two crosses by means of two



threads. These arches are technically called '*candralāñchana*' and the intersection of arch is called '*matsyaciḥna*.' Through this process, the X and Y axis can be obtained.⁽¹⁾ Thereafter he should determine the four corners, marking these, half-sized threads as follows :

[st. 3-7 ab]

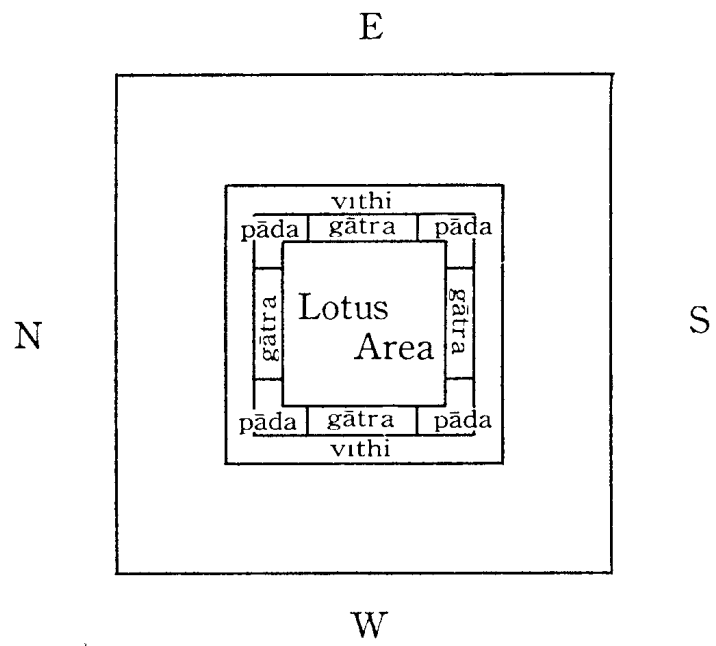
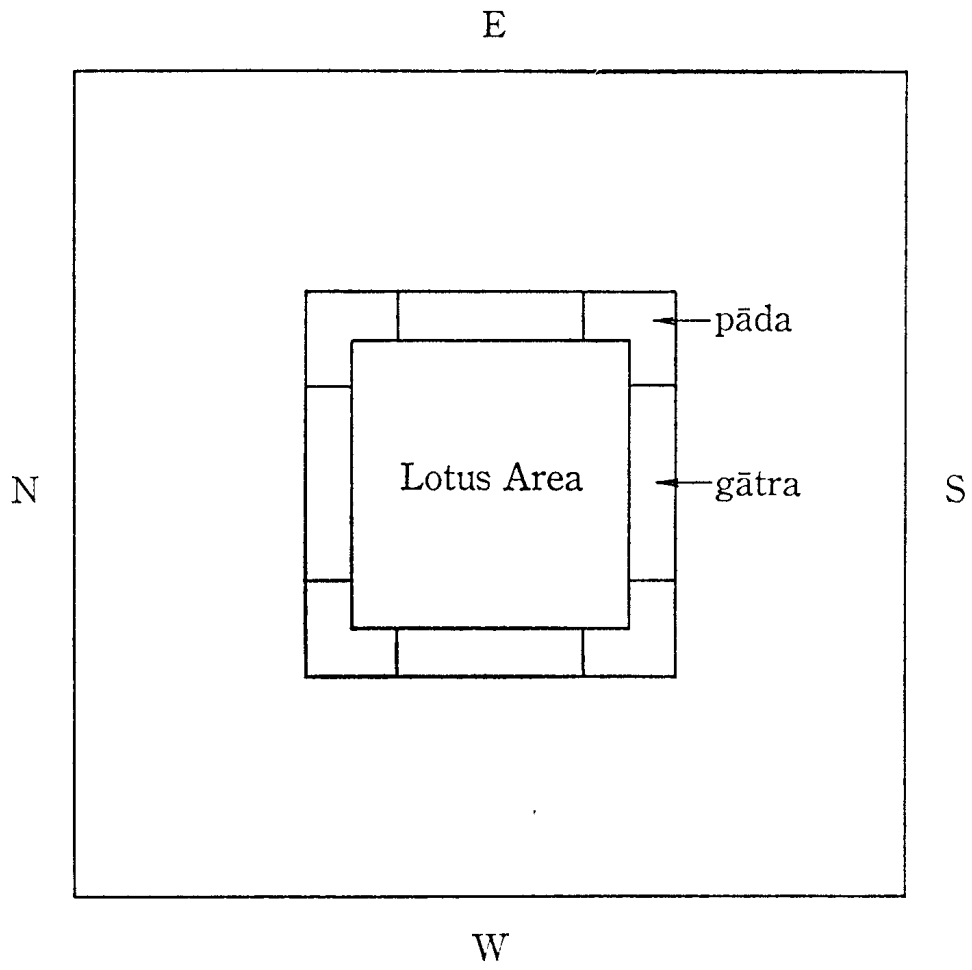
2.2. After putting four threads onto the four lines of this square shape, he should divide each line into eighteen, and place a multitude of threads besmeared with coloured powder joining these points together, thus obtaining the following chess-board design.

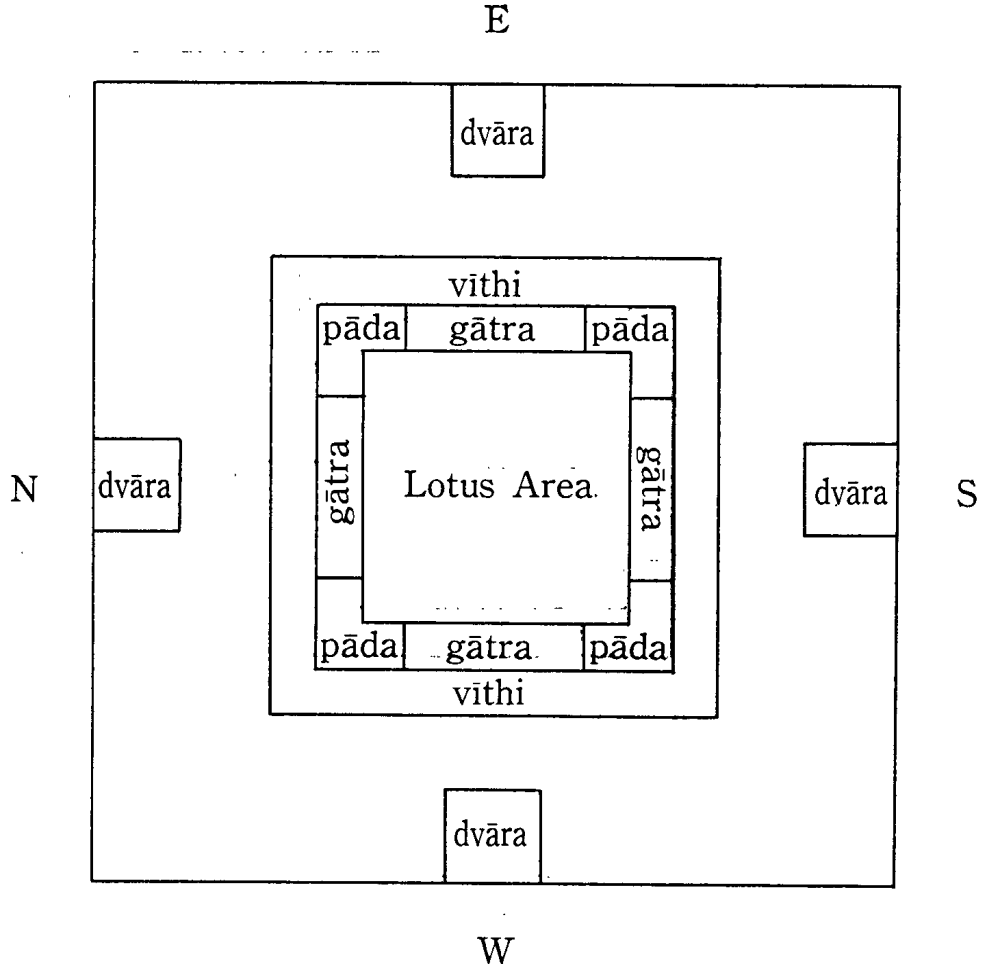


2.3. Leaving 36 [6×6] units [*koṣṭha*] for the area of the lotus, he should draw around it the *pīṭha*-area which has eight directions, and is one unit deep [*pañkti*].

Pīṭha is the technical term for the pedestal or the seat of the deity. It is made up of four four-unit-parts on each side [*gātra*] and four three-unit-parts, in each corner [*pāda*].⁽²⁾ [st. 8cd-10a]

2.4. Outside the *pīṭha*, he should draw the passage which is used to walk around the *pīṭha* [*pīṭha-pradakṣiṇā*, i.e. *vīthi*], which is also one unit deep. The *vīthi* surrounds the *pīṭha* and one should go round in a clockwise direction keeping the deity always to the right [*pra-*





dakṣiṇā).

[st. 10b]

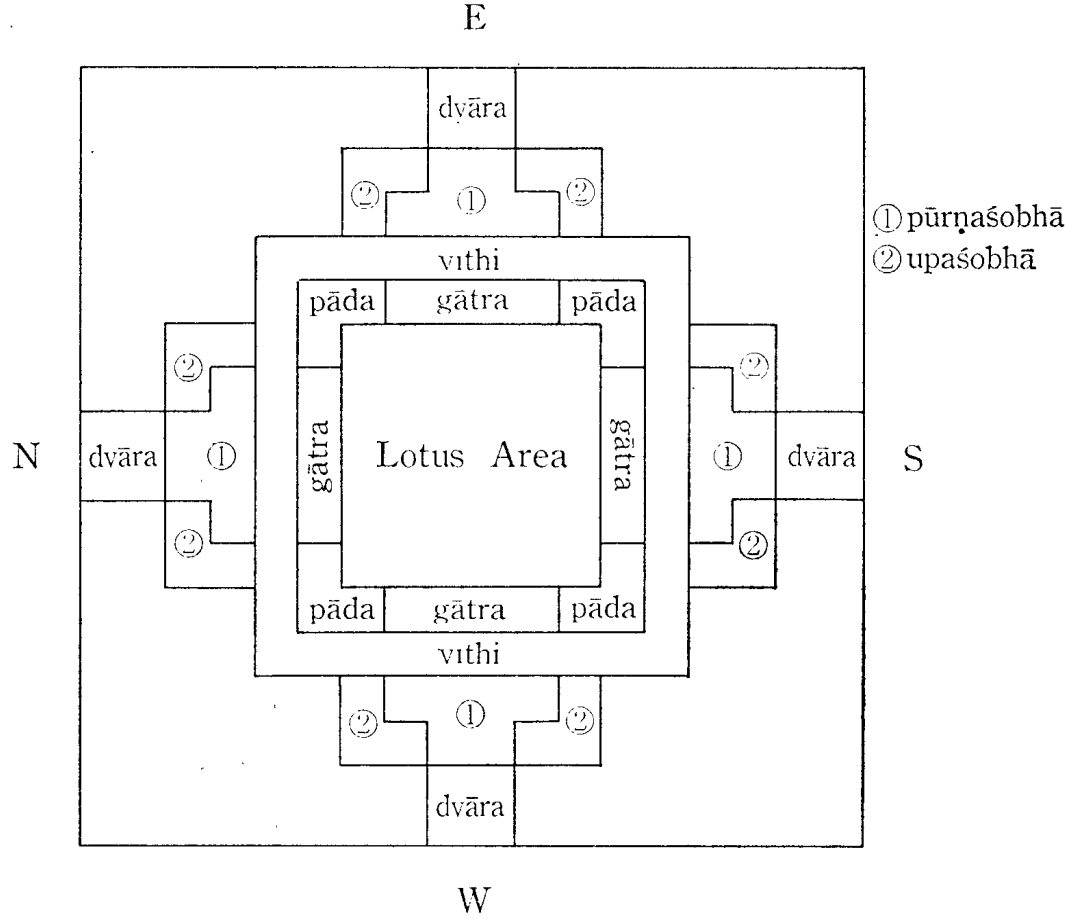
2.5. Outside the *vīthi*, he should take away [*śodhayitvā*] four units from the centre of the edge of the *vīthi* in each of the four directions. Outside these four units, he should take away a further two units, and outside them, two more units and two more units in the four directions, respectively.

In this way, he will obtain four *dvāras* made up of four units in the four directions. *Dvāras* mean the entrances in all directions.

[st. 10c-12]

2.6. Then, in order to make a *pūrṇaśobhā*, he should take away six units from each *dvāra* in the shape shown below. Thereafter, he should take away three units on either side of the *pūrṇaśobhā*, thus obtaining the *upaśobhā*. The area of the latter is half of that of the

former. There are one *pūrṇaśobhā* and two *upaśobhās* in each of the



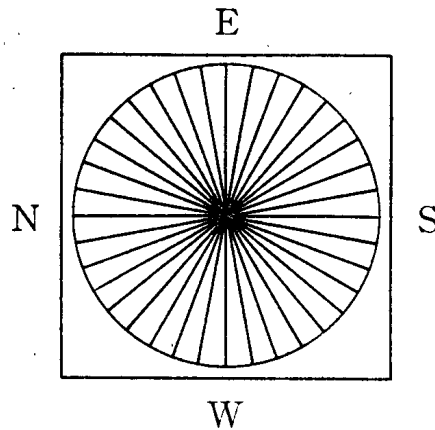
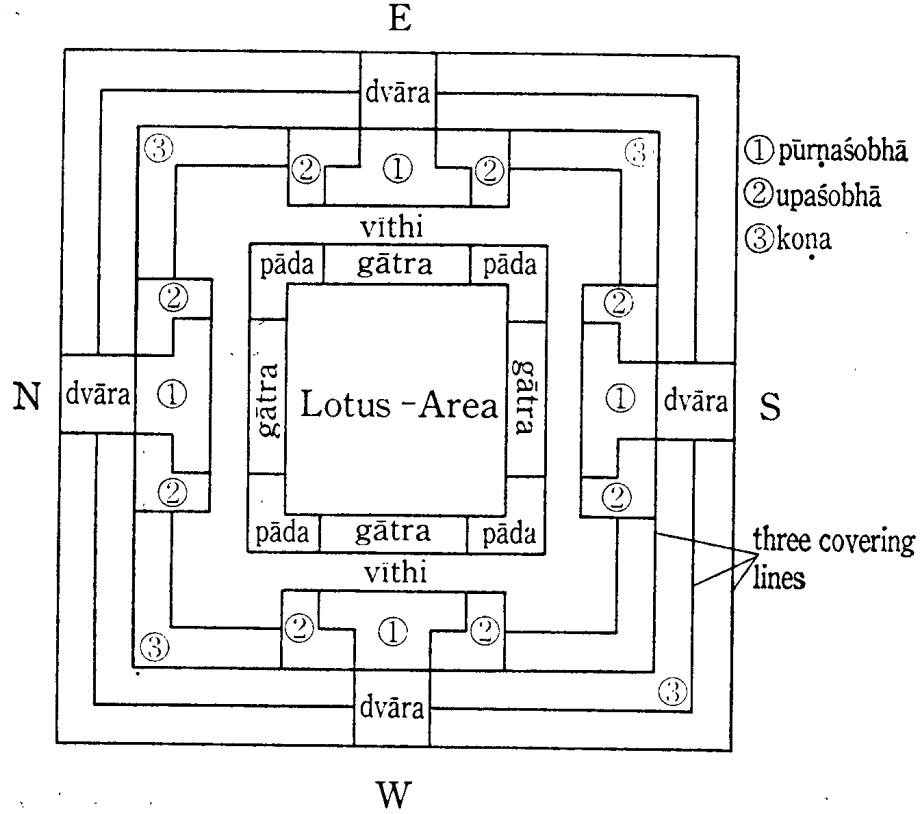
four directions. In each of the former, he should draw a pair of red lotuses, and in each of the latter, he should draw a blue lotus.

Pūrṇaśobhā, or simply *śobhā* is continuous with the entrance and offset to each side of it. *Upaśobhās* are known as the re-entrants and are the inverted counterparts of these offset areas, occupying the space between these and the corners of the enclosures. However H. Brunner has suggested that the *śobhā* is not the design, but the door itself.⁽³⁾ [st. 13-15]

2.7. Thereafter, he should make four *koṇas*, in the following manner. Firstly, he should designate five units between the area that will become the *koṇa* and the *vithi*. Each of these groups of five units

should be united with the *vīthi*-area. The seven units which border these five units from outside become the *koṇa*-area. There are four *koṇas*—one in each of the intermediate directions inside this *maṇḍala*. The *koṇa* is the corner portion of the enclosure. Then outside the *koṇas*, he should draw three covering-lines at one unit intervals.

[st. 16–17a]



3.0. Lastly, he should draw the lotus in the centre area, called *brahmasthāna*, and made up of thirty-six units, as mentioned at the beginning.

[st. 17bcd]

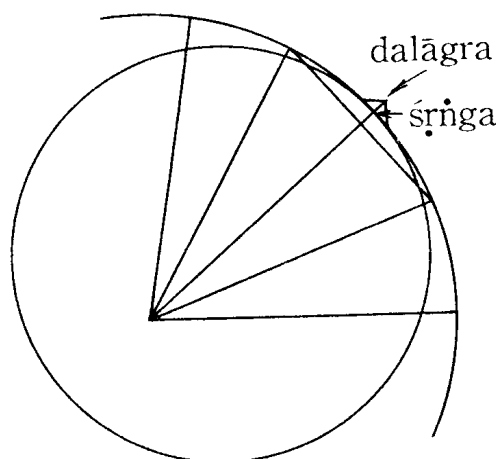
3.1. Leaving one quarter of a unit near the *pīṭha*, he should draw a circle with a radius of 2.75 units by means of a thread.

Then he should put down four threads in the four cardinal directions, one by one. He should divide this circle into the uniform-sized portions which match the number of the petals, i.e. thirty-six.

[st. 18–19]

3.2. Then he should put down one hundred forty-four threads [36×4], which thus quarter the existing divisions. [st. 20 ab]

3.3. In the four smaller portions, he should draw a petal, using the thread on the eastern unit. At the tip of the petal, he should mark a point on the middle thread, which is equal to the distance between the neighbouring two threads. By means of the thread which now pivots about that point, he should draw two equal-sized arcs on both sides of the thread, starting from the tip of the petal. He should again put down a thread so that it bisects the two arcs and extend the tip of the petal beyond the boundary of the peak [*śṛṅga*]. In this way, the petal's tip can be correctly placed. [st. 20cd–24]



3.4. The length between the petal's tip and the central axis [*brahma-deśa*] should be divided into four.

For the pericarp of the lotus, he should draw a circle with the radius

of one quarter of the length.

Outside it, for the filament, he should draw a circle with the radius of half of the length.

Outside it, for the empty space [*vyoma*], he should draw a circle with the radius of its full length. [See illust 1] [st. 25–26ab]

4.1. Filling the *maṇḍala* with coloured powder. After drawing the *maṇḍala*, he should fill each part of it with various coloured powder as follows :

| part of the <i>maṇḍala</i> | coloured powder |
|--|-------------------|
| pericarp | yellow |
| petals | white |
| three filaments | red |
| outside the space between the two petals | black |
| outside of the outer circle | blazing splendour |
| corner part of the <i>pīṭha</i> [<i>pāda</i>] | white |
| cardinal part of the <i>pīṭha</i> [<i>gātra</i>] | red |
| <i>vīthi</i> | black |
| all the <i>dvāras</i> except the western one | white |
| <i>pūrṇaśobhā</i> | black |
| <i>upaśobhā</i> | yellow |
| <i>koṇa</i> | red |
| three covering-lines | red, gold, white |

[st. 26cd–32ab]

5.1. Considering the *maṇḍala* to be the deity's body. Then, he should consider [*anusamdhāya*] this *maṇḍala* to be the deity's body, with each part of the *maṇḍala* corresponding to each of His organs, as follows :

| part of the <i>maṇḍala</i> | His each organ |
|--|--|
| coloured powder | subtle form [<i>bhūta</i>] |
| <i>upaśobhā</i> | potential element [<i>tanmātra</i>] |
| <i>pūrṇaśobhā</i> | organ of senses [<i>karāṇa</i>] |
| <i>koṇa</i> along with <i>dvāra</i> | organ of actions [<i>indriya</i>] |
| three covering-lines | triad [<i>sattva, rajas, tamas</i>] |
| <i>vīthi</i> | mind [<i>manas</i>] |
| <i>pīṭha</i> | self-consciousness [<i>garva</i>] |
| lotus | thought [<i>dhī</i>] |
| presiding ruler expressed as <i>bīja</i> | individual soul [<i>jīvātman</i>] consisting of pure intelligence [<i>cit</i>] |

The formless deity, characterized as pure bliss [*ānanda*], resides in this *maṇḍala*. Leaving His *jñāna-śakti*, He manifests Himself there for those who worship Him internally and externally. This *maṇḍala* has now attained the state of reality, and being thus understood, banishes all suffering.

Thereafter he should install the *bīja-mantras* at each relevant part of the *maṇḍala*, as described in the previous chapter [chapter 10].

[st. 32cd-41]

6.0. In the following, the five different kinds of fire-pit are described.⁽⁴⁾ H. Brunner-Lachaux describes the form of the fire-pit [*kuṇḍa*] as follows ;

Le *kuṇḍa* est une fosse creuse dans le sol mais entourée de murs surélevés, et bordée à l'extérieur d'enceintes ou ceintures [*mekhalā*] de largeurs décroissantes depuis le centre, qui forment comme des escaliers. Pour les rituels spéciaux elle a une forme variable, qui dépend du but que l'on cherche à atteindre ; pour le rituel quotidien (de Śivāgni) elle est cubique, et elle a une coudée de côté.

Il existe des *kuṇḍa* mobiles, petits récipients de métal où peut se faire le rituel du Feu.

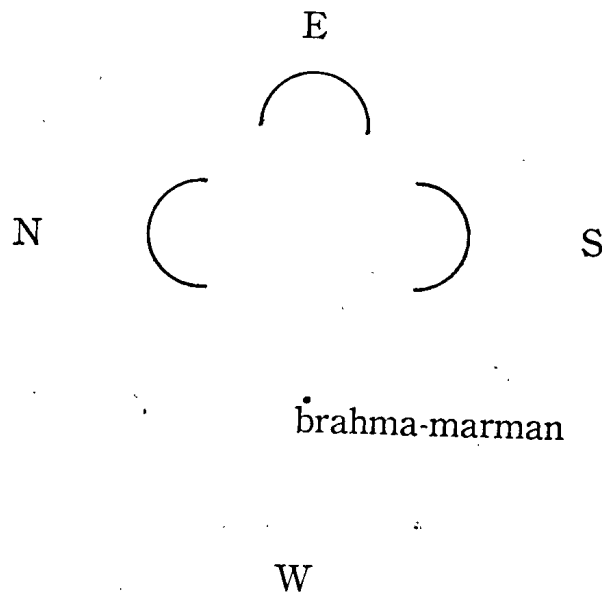
A défaut de *kuṇḍa*, le feu peut être allumé sur une aire spécialement préparée (*sthaṇḍila*) : plateforme carrée construite en sable ou en terre glaise, d'une coudée de côté, et haute de trois *aṅgula*. Elle doit être bien régulière, sans ondulation. Dans ce cas les *mekhalā* sont dessinées.

Dans tous les cas, une vulve [*yoni*] ayant le forme d'une feuille d'*aśvattha* doit être figurée au milieu de l'un des côtés de la ceinture supérieure, et c' est devant ce côté, que l'offiant s'assied.

Le *kuṇḍa* ou le *sthaṇḍila* est préparé au Sud, ou au Sud-Ouest, ou au Nord, ou ailleurs. [SP Vol. 1, p. 231, fn. 8]

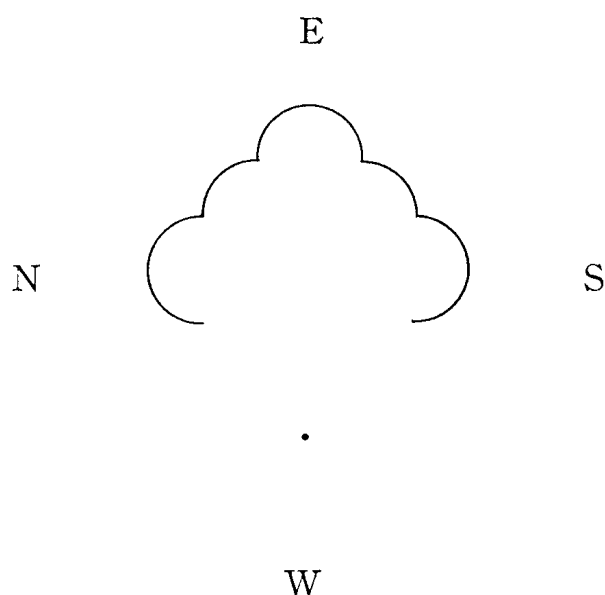
As mentioned above, there are five varieties of fire-pit. I will describe the conchshell-shaped one first of all.

6.1.1. Using the same chess-board design as before, he should form the shape using a thread with the radius of one unit which pivots about the cross-point [*marman*] of the fifth row in the east from the central cross-point [*brahmamarman*]. He should draw a half-moon shape which falls on in two units between the south and the north.

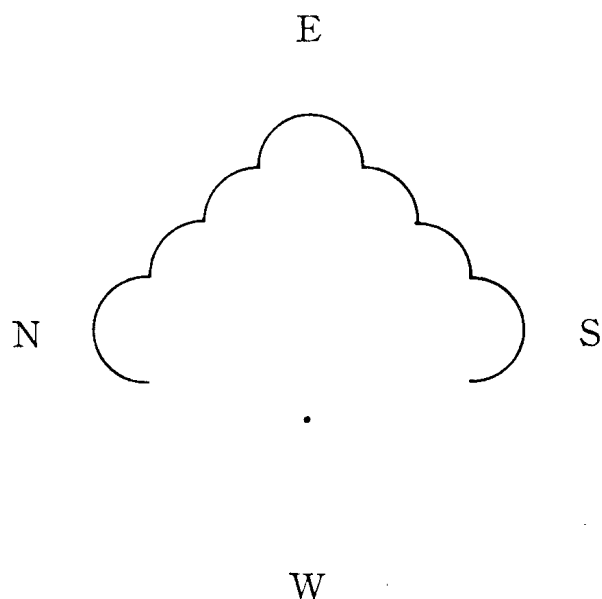


Over the two rows below this(half-moon shape), he should draw two further half-moons at right angles to the first and facing inwards as shown below so that he can unify twelve units. [st. 42–45]

6.1.2. Then he should join these three half-moons together, by drawing two further half-moons in south and north, using a thread with a radius of one unit, which pivots about respectively the second row in south and north of the fourth row in the east. [st. 46–47ab]



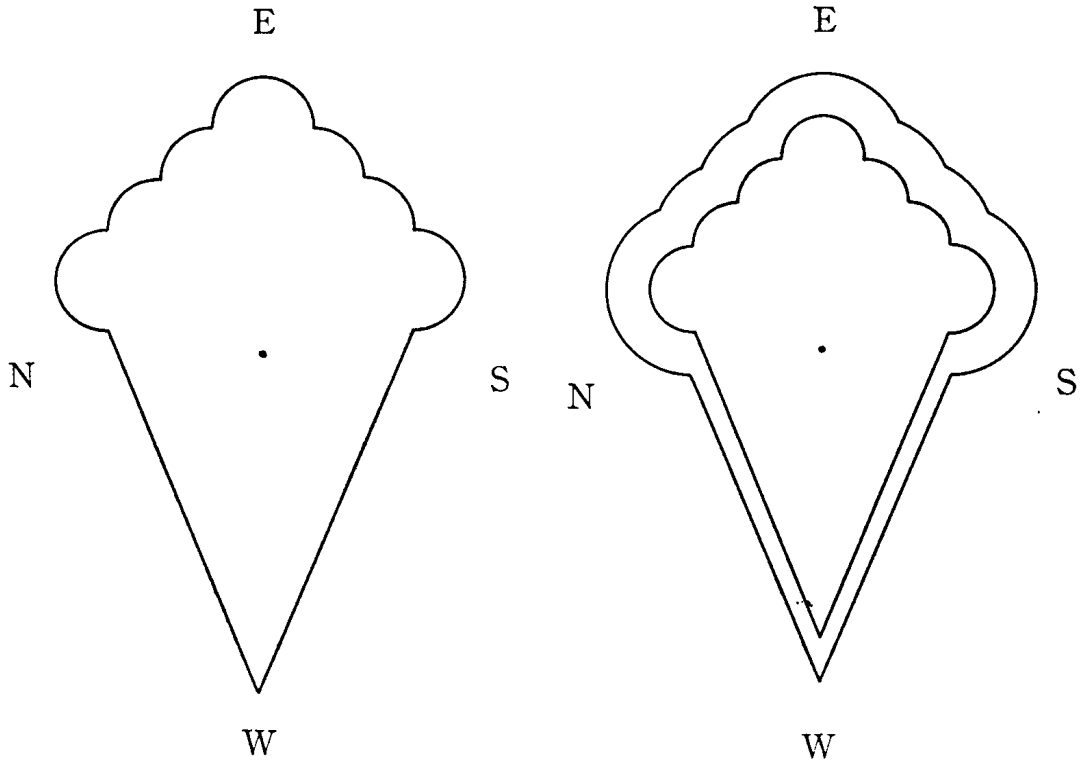
6.1.3. From the the second row above the central cross-point, he should determine two points with a distance of 3 cross-points



between them i.e. the fourth row, running south and to north. Using the thread which is there, he should draw two oblique half-moons, as below. [st. 47 cd-48]

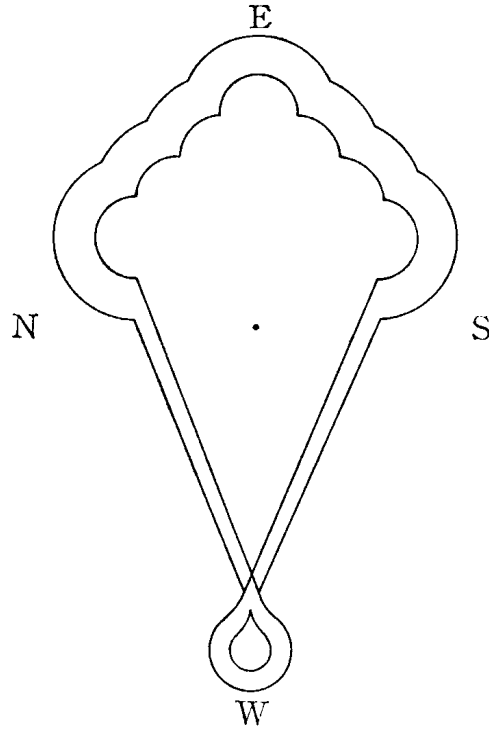
6.1.4. Then, at the sixth cross-point in west down from the central cross-point, he should place (two) threads and take them up to reach the bottom of half-moon on each side. [st. 49-50]

6.1.5. Thereafter, around the outside he should draw a girdle [*mekhalā*] which matches the order to shape of the fire-pit. [st. 51-55 ab]



6.1.6 In order to make the *yoni*, on either side of the middle thread [*jīvasūtra*] in the west, he should make two half-moons each covering two units, using a thread with a radius of one unit. He should extend the two threads at the eastern tip of each half-moon, thus joining the two half-moons together at the base of the hole [*khāta*]. In this way, its form resembles that of a fig-leaf.

Inside the *yoni*, he should make two half-moon marks again using a thread with a radius of half a unit. He should also join these two



threads together in the same shape as before. [st. 55 cd-58]

6.1.7. Leaving one quarter of each unit just inside the hole, he should dig the rest (of the hole) so that its depth is half that of (the length of) the fire-pit, or to the same depth as the fire-pit, or to the depth as given previously [6.77].

The following records the method of making the *oṣṭha*. H. Brunner-Lachaux explains that the *oṣṭha*, also known as *kaṇṭha*, is the height of a thumb, and is usually located at ground level where the fire-pit is dug [MRG p. 121, fn. 2].

The back of the *yoni* should be made one *pāda* higher than its length. Its front touches the lip [*daśanacchada*, i.e. *oṣṭha*], shaped like an elephant's trunk. [st. 59-60]

6.1.8. After putting three lines on the square, following the marks already described, he should make three right angles in the three rows outside them. The height of (these) to the conchshell, should be roughly equal to their width. [See illust 2] [st. 61-63]

6.2.1. The discus-shaped fire-pit. Firstly, in order to make the hole

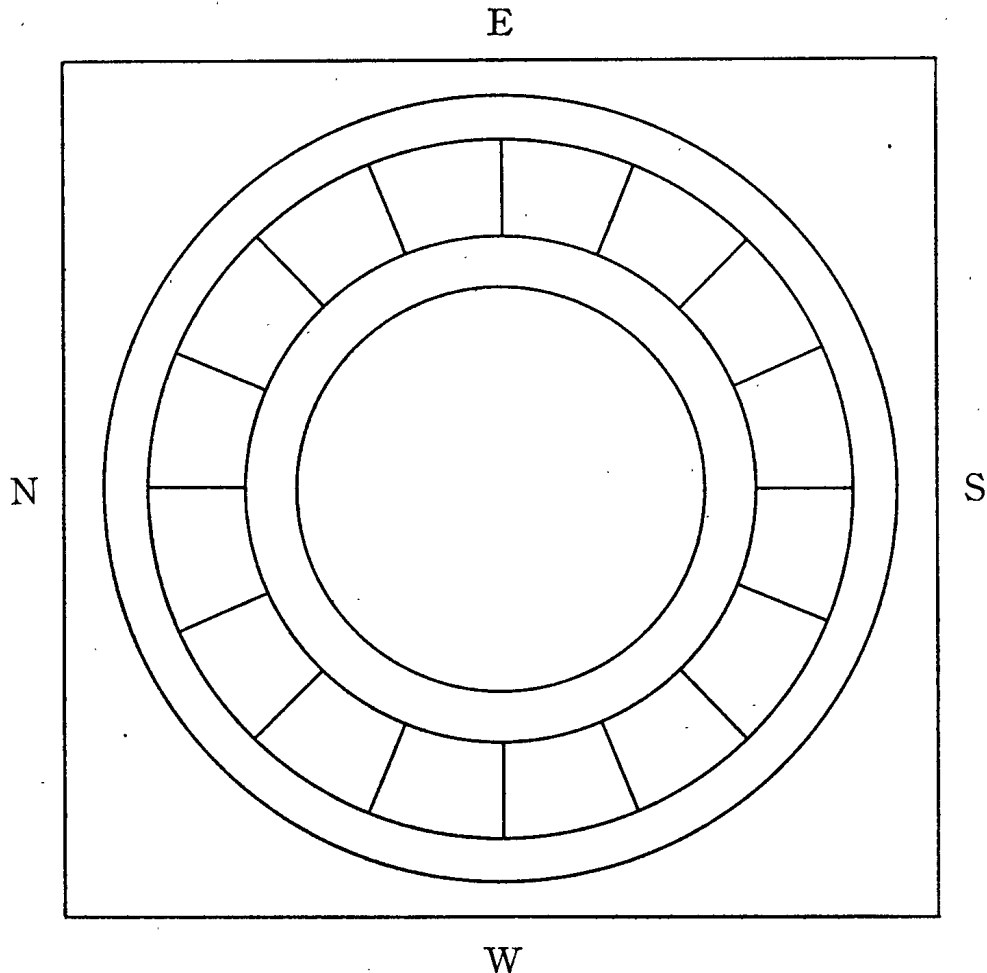
[*khāta*], he should draw, in the middle of that ground, a circle with a radius of four units, using the thread which pivots about the central cross-point [*brahmamarman*].

Its nave is at the same point as that of the outer (circle but with a radius one unit larger than that of the previous one). Around the outside, the circle with spokes has a radius two units larger (than the central-circle). Around the outside of that circle, the outer wheel has the same centre (but) with a radius one unit larger (than the spoked-wheel).

One unit outside that, a square-shaped girdle (should be drawn).

[st. 64-67ab]

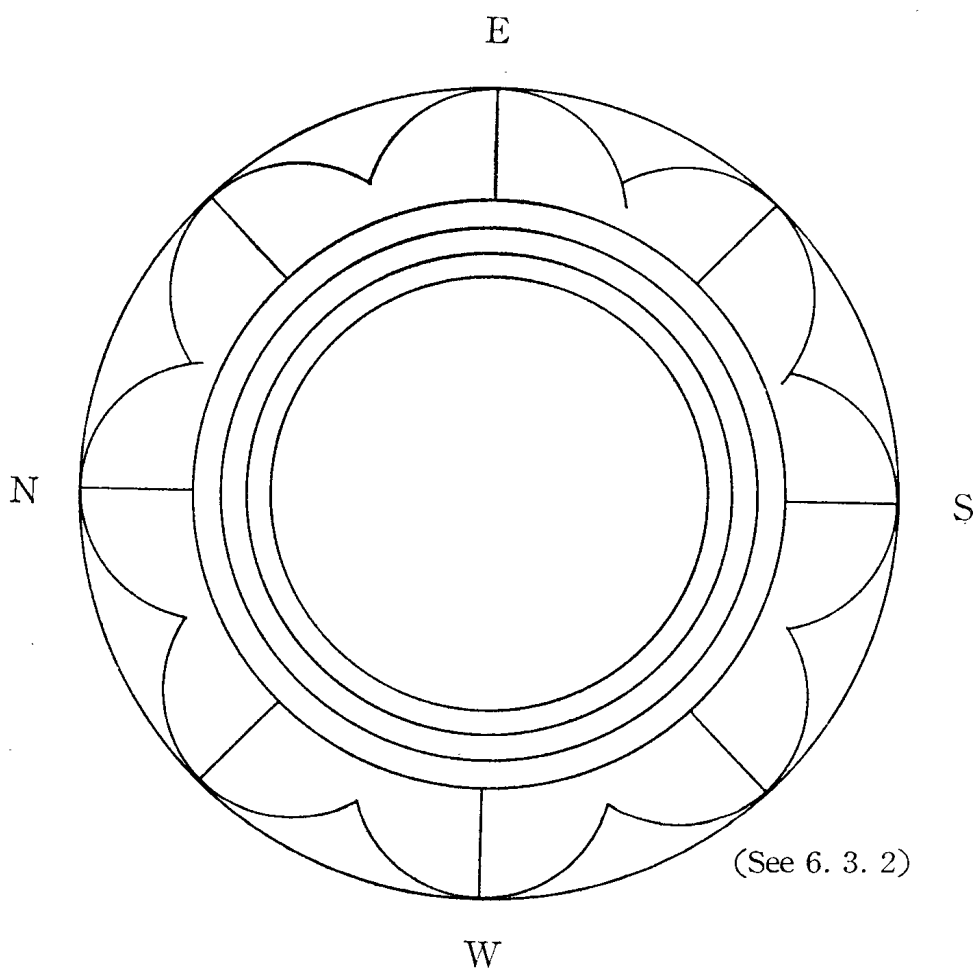
6.2.2. He should draw a further circle in the spoked-place and then, from the central cross-point, he should put eight threads in the eight



relevant directions : that is, four threads in the cardinal directions and further four threads in the subcardinal directions. Then he should place a further eight threads between the first eight threads. He should make these threads spoke-shaped, in the following way ; he should make (fish shaped) marks on either side of each thread from the nave-circle to the outer wheel-circle, using the thread connected to the inner circle [i.e. the nave-circle]. [st. 67cd-70ab]

6.2.3. Inside the outer circle, he should draw a felly-circle with a radius half a unit shorter than the outer circle. [st. 70cd]

6.2.4. The height of the nave is equal to the diametre of this fire-pit. The spoke-place resembles the back of a tortoise. The outer wheel area should be made like a mirror sloping down a little to its boundary. [See illust 3] [st. 71-72abc]



6.3.1. The lotus-shaped fire-pit. In order to make up the filament-area, outside the hole, he should draw a circle with a radius half a unit shorter than the nave-circle. He should draw another circle (with a radius half a unit longer than the outer spoke-circle. [st. 72d-73]

6.3.2. After erasing the outer wheel-circle, he should draw eight petals based on each spoke, in the following way ; He should draw two semi-circles using the thread connected to the filament-circle.

[st. 74-75ab]

6.3.3. He should make the tip of the petal, by extending two threads remaining on the tip of the (two) semi-circles [*śṛṅga*], upto the outer circle [*brahmabhrama*, i. e. the original outer wheel-circle], i.e. outside the covering circle [*pradhi*].

[st. 75cd-76ab]

6.3.4. He should clearly divide the filament-area so that the filaments have no intervals from their roots and their length is equal to the height of the pericarp. He should make the conch-shells and the four *koṇas*.

[See illust 4] [st. 76cd-77]

6.4.1. The round shaped fire-pit, and the square shaped fire-pit. For the *yonī*-circle, he should draw a circle with a radius of one unit longer than the hole-circle. And also he should draw a multitude of *mekhalās*, with four circles. In the case of the round shaped fire-pit, these girdles are circular, while in the square shaped fire-pit, these should be square. We can see a square-shaped fire-pit in SP (planche VIII), which is almost the same as that of this text.

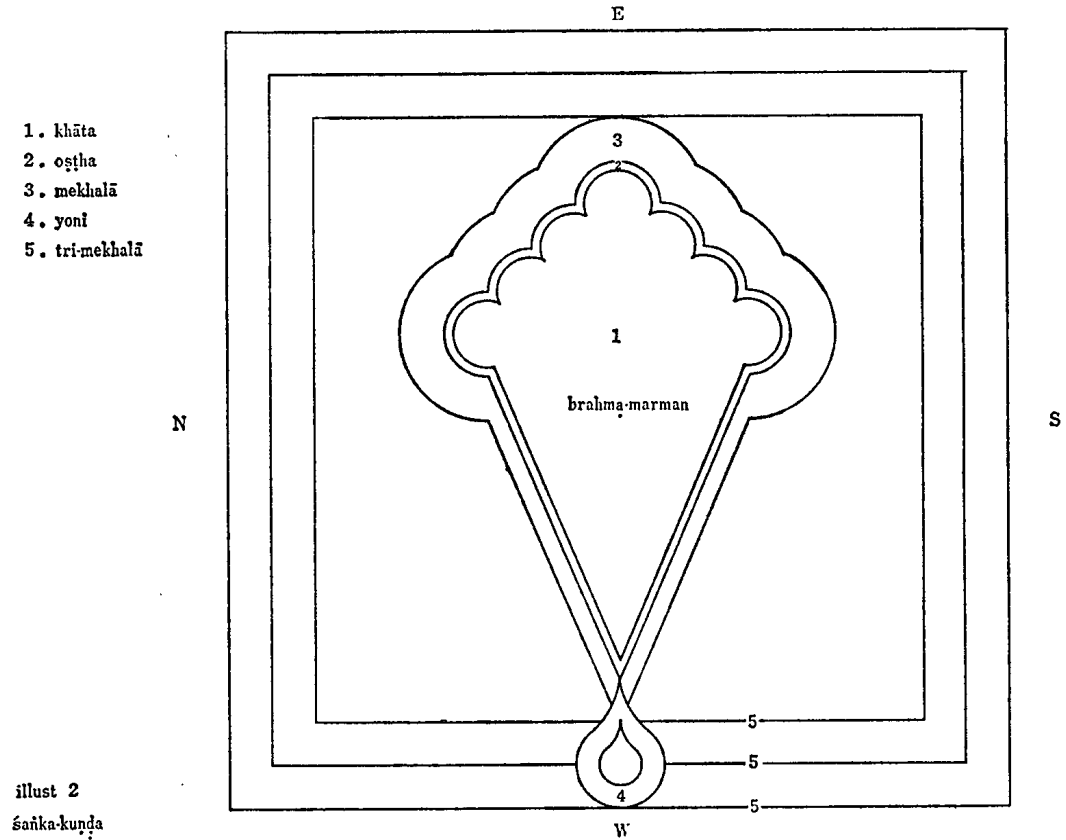
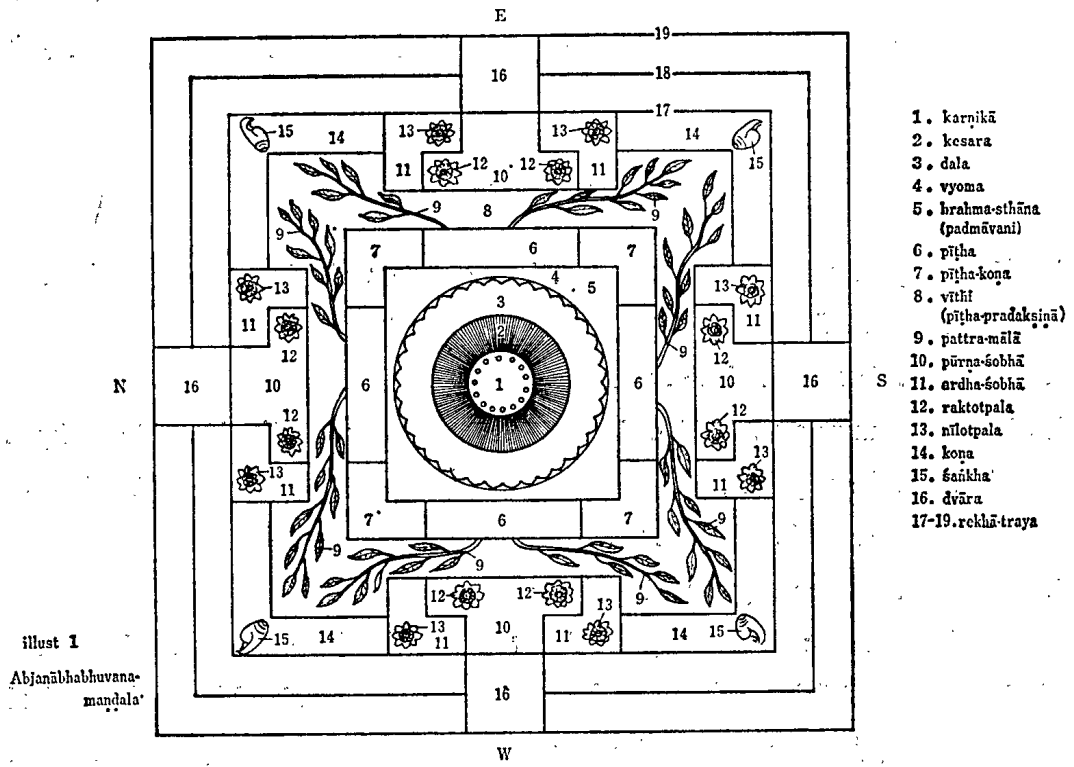
[See illust 5, 6] [st. 78]

7.1. The diameter of the fire-pit. Bearing in mind the time of the fire-offering, the number of the fire-offerings, the quantity of the offering materials, he should make the fire-pit with a diameter from one *hasta* to eight *hastas* [*kara*]. The commentary (p. 219) states that according to the number of the fire-offering etc., the diameter of the fire-

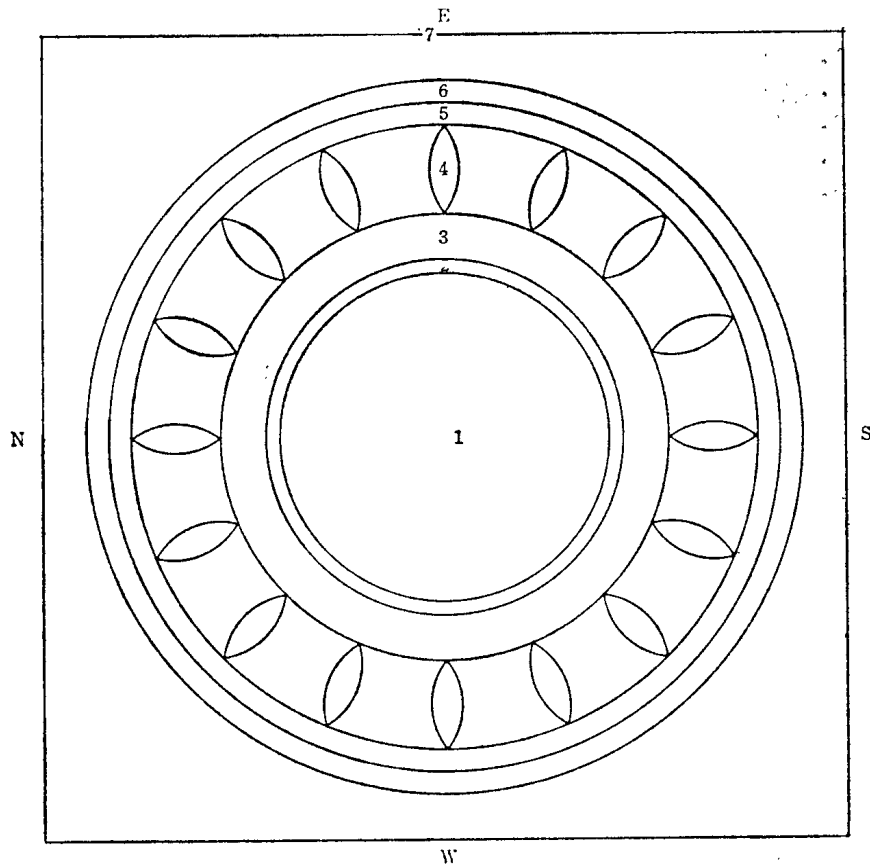
pit should increase *aṅgula* by *aṅgula* from one *hasta* [=24 *aṅgulas*] to eight *hastas*. So there are 169 possible diameters. [st. 79]

NOTES

1. P. P. Apte, "Maṇḍalārādhana (*Diagram Worship in Āgamas*)" *Journal of the Oriental Institute*, Vol. xxii, No. 4, p. 504.
2. Cf. P. P. Apte, op. cit., p. 508.
3. Héléne Brunner, "MAṆḌALA et YANTRA dans le Sivaïsme Agamique. Définition, description, usage rituel," *Mantras et Diagrammes Rituels dans l'Hindouisme*, Paris 1986, p. 25.
4. We can see the very mathematical procedure of making the fire-pit in the following article : Takao Hayashi, "Ritual Application of Mensuration Rules in India : An Edition of Gaṇeśa's *Kuṇḍasiddhyudāhṛti* with Mathematical Commentary," *Kokuritsu Minzokugaku Hakubutsukan Kenkyuhokoku*, Vol. 12, pt. 1, pp. 199-224.

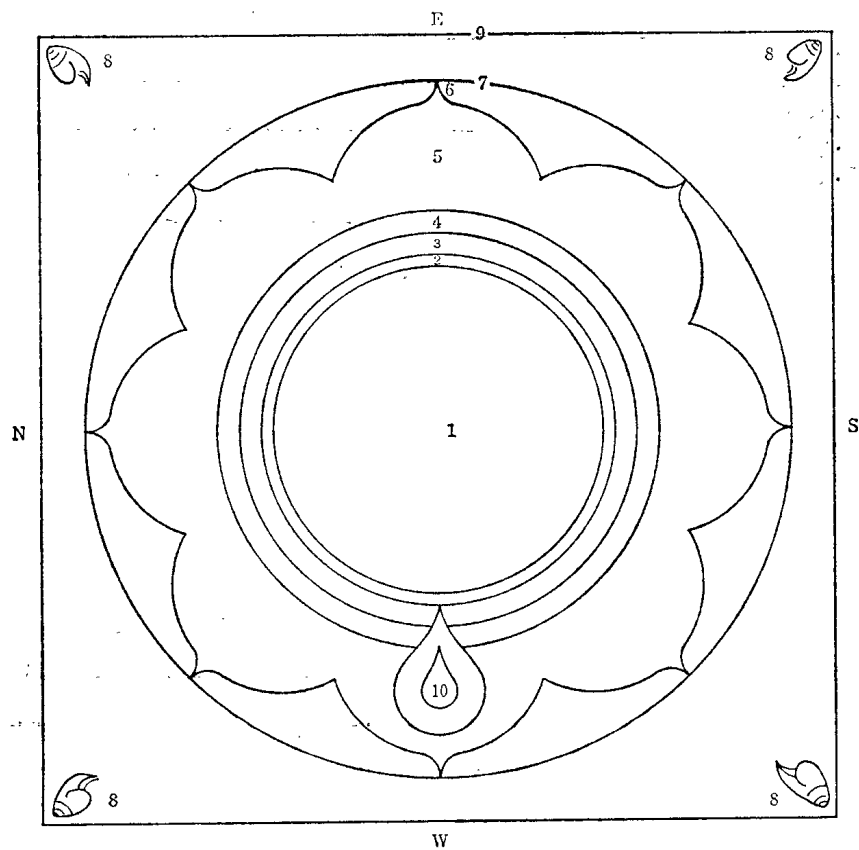


1. khāta
2. oṣṭha
3. nābhi
4. ara
5. pradhi
6. nemi
7. mekhalā



illust 3
cakra-kūṇḍa

1. khāta
2. oṣṭha
3. karnīkū
4. kesara
5. dala
6. dalāgra
7. brahma-bhrama
8. śaṅkha
9. mekhalā
10. yoni



illust 4
padma-kūṇḍa

-
- A diagram of a circular field, likely a target or a map. It features several concentric circles. The center is labeled '1'. Moving outwards, the next ring is labeled '2', followed by a ring labeled '3'. Then there are four rings, each labeled '4'. The outermost ring is labeled '5'. The diagram is oriented with cardinal directions: 'E' (East) at the top, 'S' (South) on the right, 'W' (West) at the bottom, and 'N' (North) on the left. A small, stylized flame or drop shape is positioned at the bottom center, overlapping the '5' ring.

illust 5
vrtta-kunda

-

illust 6
caturaśra-kunḍa

CHAPTER ELEVEN

(the method of drawing the *maṇḍala* of the *Vibhava*-deities)

Nārada said,

1. “O wise sages, listen now to what [*Samkarṣaṇa*] the god adorned with a garland of forest flowers asked (*Acyuta*) again, after hearing thus from *Acyuta*’s mouth.”

Samkarṣaṇa said,

2. “I would like to know how to visualize correctly the characteristics of the *maṇḍala*. O Highest God, please tell this to me for the sake of those who fear existence.”

The Venerable Highest God said,

3. “At first, (the worshipper) should determine the east and the west, by casting (a shadow) with a pole.⁽¹⁾

Then he should lay four threads between these two directions.

- 4–5. Having divided (them) into halves of equal size and having marked (their) mid points clearly, he should mark a cross-point in the south and north, using a thread divided into two⁽²⁾ from east to west.

He should make a thread equal in length to that running east-west and place it between these two points.

6. He should place a half length thread at each of the four points to determine the position of the four corners and mark them clearly⁽⁴⁾ as cross-points.

7. (He should place) four uniformly sized threads between the corners to complete the square shape. He should divide (each thread) into eighteen uniformly sized units [*pada*] in each of the four directions.

8. He should place a multitude of threads besmeared with coloured

powder⁽⁵⁾ across these divisions.

He should mark out the lotus-area⁽⁶⁾ in the centre (of the square), occupying three rows [*bhāga-pañkti*]⁽⁷⁾.

9. Outside it, he should make a *pīṭha*⁽⁸⁾ facing eight directions, covering one row.

This (*pīṭha*) should extend for four units [*koṣṭha*]⁽⁹⁾ in each of the four cardinal directions and for three units in each intermediate direction.

10–11. (He should then make) the ‘circumambulation-passagē’ of the *pīṭha* [*pīṭha-pradakṣiṇā*, i.e. *vīthi*]⁽¹⁰⁾ which takes up one row. Outside the circumambulation-passagē, he should take away four units and then, two units beyond these, in each cardinal direction, in turn. Beyond these again, in order to make a door [*dvāra*], he should carefully take away four units again which are made up of (two) internal units and (two) external units, unit by unit in the (four) cardinal directions.

13. And he should again take away six units from the total [*sarva-padābhyāṃ*], and should draw eight red lotuses in them to complete the *pūrṇaśobhā*.

14. He should clear three units each starting from the unit nearest the external one (of the *pūrṇaśobhā*) in turn, so that one can worship the deities residing in the cardinal directions.

15. He should clear an area around each one of these three sets of units and this larger space should be known as *upaśobhā*, which should be decorated with (eight) blue lotuses.

16. Then he should take away five units from the corner to the *vīthi*. Following this, he should cover (this corner, or *koṇa*) with the remaining (seven units, adjacent to these five units).

16d–17. Subsequently, outside (the *koṇa*), he should draw three lines

with intervals. And in the centre (of the square), he should draw a lotus.

(the method of drawing the lotus)

17cd. The characteristics of this 36 petalled (lotus) are described below.

18. Firstly, he should leave one quarter of a unit along the *pīṭha*-area, and should draw a circle in the centre [*brahmasthāna*] with a thread.

19. Then inside this (circle), he should lay down four threads in the four cardinal directions, one by one.

He should divide this circle into uniform-sized portions as equal to the number of the petals [i.e. thirty-six portions].

20ab. There, he should lay down one hundred forty-four threads.⁽⁹⁾

20cd-21. Listen to how he should draw a lotus petal in each of the four smaller portions, using a thread which is in the eastern unit.

21-22. From the tip of the petal, he should mark a point on the middle thread, in the same proportion as the distance between the neighbouring two threads of the middle one.

22-23. Using the thread which pivots about that point, he should draw two equal-sized half-moons, starting from the tip of the petal.

23-24. He should put down a (further) thread in the area covered by these two threads [i.e. bisecting the two crescents]. Then he should extend the tip of the lotus to the outside from the vicinity of the peak [*śṛṅga*].

Thus the tip of the petal is accomplished.

25-26ab. The distance from the tip of the lotus to the central axis [*brahmadeśa*] should be divided into four.

For the pericarp, he should draw a circle from the inside, with the radius of one quarter of its length. (Outside it, he should draw a circle)

with the radius of one half of its length for the filament.

Thereafter, for the void [*vyoma*], he should draw a circle with the radius from the axis to the tip of the petal, [i.e. using the whole length of the thread].

(filling the *maṇḍala* with coloured powder)

26cd–28. Having drawn thus, he should fill (these forms) with purified and excessively brilliant coloured (powders).

Know that the wide pericarp which has a lofty top and contains seeds inside, is yellow, and that all the petals along with their outlines, are very white.

28. He should make three filaments in each petal red; the space between the petals black; and the outside of the (outer) circle a brilliantly splendid colour.

29. (He should make) the corners of the *pīṭha* white; its cardinal areas red; and the *vīthi* decorated with a garland of leaves [*patra-mālā*] etc., the colour of royal stone [i.e. black].

30. Except for the western gate, (he should make) all the gates (pure white) like the petals of the lotus, (and he should make) all the (*pūrṇa-*) *śobhās* at the gates black.

31. (He should make) the *upaśobhā* which has the same shape as the half (of the *pūrṇaśobhā*, yellow) like the interior [i.e. the pericarp] of the lotus. Then (he should make) the *koṇas* (red) like filaments, accompanied by white (lined) conch-shells.

32. Outside (the *kaṇas*), he should gradually (make) a multitude of lines, coloured red, gold etc. [and white].

(considering the *maṇḍala* to be the deity's body)

He should believe utterly [*anusamdhāya*] (this *maṇḍala*) to be the deity's body.

33–35. Understand the white and yellow powders etc., to be the

subtle forms [*bhūta*], the *upaśobhās* as the potential elements [*tan-mātra*], the *śobhās* as the organ of sense [*harāṇa*], and thus all the *koṇas* plus the gates as the organs of action [*indriya*], and the outer covering as the triad including *sattva* and so on.

The wide *vīthi* is said to correspond to the mind [*manas*], the *pīṭha* to self-consciousness [*garva*], and the lotus to thought [*dhī*]. Its presiding ruler who is expressed by the *bīja* [i.e. *haṃsa*], is the individual soul [*pumān*, i.e. *jīvātman*] made up of pure intelligence [*cit*].

36. The formless deity, characterized as pure bliss [*ānanda*], resides there. Merely by the sight of Him, the mind is calmed for ever more.

37-38. Leaving His *jñāna-śakti*, the deity becomes manifest to those who worship Him internally and externally. Whether they are bound by worldly ties or not, they, with their bodies which alone remain in this world, can for the most part enjoy liberation at the time of their death. Otherwise, how would they gain pleasure by merely seeing Him ?

39. All the elements [*tattva*] are encompassed by His inner cognition [*antaḥ-saṃvedana*] and are the source of the existence. They are from His own nature and can acquire Siddha-hood anywhere.

40. Once he understands this *maṇḍala* which has been just drawn, known as '*abjanābhabhuvana-maṇḍala*,' to be now the state of the reality, all sufferings will perish.

41. Then he should consistently meditate on this *maṇḍala*, and install the *bījamantras* described before, onto each part of the supreme god. [i.e. the *maṇḍala*].

(the method of drawing the fire-pit)

(i. the conch-shell shaped fire-pit ; *śaṅkha-kuṇḍa*)

42. O High-minded (god), now listen (to the description of) how

the fire-pits [*dhiṣṇya*] mentioned previously should be made from this squared area.

43. He should prepare a shape using the thread with the radius of one unit which pivots about the cross-point [*marman*] of the fifth row in the east from the central point [*brahma-marman*].

44a-c. He should draw a half-moon shaped form over two units from south to north.

44d-45. In the two rows below this (half-moon shape), he should draw two further arcs at an oblique, angle to the first one, so that he can join twelve units together.

46-47. (He should determine) the cross-point on the fourth row in the same direction [i.e. in the east] as the one above. This [i.e. joining the three half-moons] is achieved by using the thread found between two cross-points in the south and north on either side of the cross-point used above.

47-48. Once again, (he should pick out the cross-point) on the second row, above the central cross-point. Then (he should determine two) cross-points with three cross-points between them, i. e. the fourth row, from that (former cross-point) in both sides (of it).

Using the thread which is found there, he should draw two semi-circles in the same way as described above.

49-50. Then, at the sixth cross-point in west from the centre, he should put down (two) threads and extends them upto the bases of these semi-circles, i.e. near their tips.

With these two threads laid at in this way, the conch-shell shaped fire-pit is completed.

51. Listen to how outside it, the girdle [*mekhalā*] whose form is same as that of the (conch-shell shaped fire-pit, i.e. its *khāta*) should be made with the marking threads which are mentioned above.

52. He should make a shape which resembles the digit of the waxing moon in the four units in the east, [i.e. between the north-east and the south-east], using a thread with a radius of two units.
53. He should make two shapes which are like one quarter of a circle, in the set of additional units [i.e. five units], equally spanning the north-east and the south-east.
54. Then he should make the next two semi-circular shapes which lie south-north, using the marking threads.
- 54-55. He should extend two threads from the (two) semi-circles to the seventh cross-point, as mentioned above.
- 55-56. To make the *yoni*, on either side of the middle thread [*jīva-sūtra*] stretching to the west, he should make two semi-circular marks, each of two units.
- 56-57. He should extend two threads to the tip of each semi-circle, from this unit [i.e. the one which joins the two semi-circles] upto the hole [*khāta*]. (Its form thus) resembles that of a fig-leaf.
(Thus) a pure *yoni* can be made in all of the fire-pits.
58. Inside the *yoni*, he should make two semi-circular marks again using a thread with a radius of half a unit. He should also join the two threads in the same way as before.
59. Leaving one quarter of each unit just inside the hole-line, he should dig the rest (of the hole) so that its depth is half that of (the length of) the fire-pit, or to the same depth as the fire-pit, or to the depth as given previously.⁽¹²⁾
60. The back of the *yoni* should be made one *pāda* [two units] higher than its length. Its front should touch the lip [*daśanacchada*, i.e. *oṣṭha*], which resembles an elephant's trunk.
61. Leaving one quarter of a unit in front of the *yoni*, he should cover (the hole with) the first thread. Then (he should cover, the lip

and the girdle) with two further threads.

62-63. (In order to put down these two threads) successively, they should be shortened at the front of (the *yoni*).

He should make three square shaped girdles in the three rows outside it. The conch-shell should remain above these three lines.

The height of (these girdles) upto the conch-shell, should be similar to the diameter (of the fire-pit).

(ii. *cakra-kunḍa*)

64. He should mark out the wheel on the square in the middle of the girdles of the conch-shell (shaped fire-pit).

Its features are now described.

65. O High-minded god, firstly to make the hole [*khāta*], he should draw a circle with a radius of the four units in the middle of that ground, using the thread found at the central cross-point [*brahma-marman*].

66. Its nave is in the same spot as that of the outer (circle but with a radius one unit longer than the previous one). Outside it, the circle for the spoked area has a radius two units longer (than the nave-circle). Outside it again, the outer wheel has the same central part as (the first circle) but with a radius one unit longer (than the circle for the spoked-area).

67. One unit beyond this, a square-shaped girdle (should be drawn). He should draw a further circle in the spoked-area, from the central cross-point.

68. Then he should put eight threads in the (eight) directions; that is, (four threads) in the cardinal directions and a (further four threads) in the subcardinal directions.

Then he should put a further eight threads in between the first (eight) threads.

69–70. O Pure-eyed (god), he should make these (threads) spoke-shaped, in the following way. He should make (fish shaped) marks on either side of each thread (from the nave-circle to the outer wheel-circle), using the thread connected to the inner circle [i.e. the nave-circle].

70–71. Inside the outer wheel-circle, he should draw a felly-circle (with a radius) half a unit shorter (than the outer wheel-circle) (in the space) confined by each two spokes.

71–72abc. The height of nave-place is equal to the diameter (of the fire-pit). The spoke-place resembles the shell of a tortoise. The outer wheel should be like a mirror and slope down gently towards its outside edge.

All other areas should be completed as described above.

(iii. *padma-kunḍa*)

72d. Now listen to the (features of) the lotus shaped fire-pit.

73. To make up the filament-place, outside (the hole), he should draw a circle with the radius half a unit shorter (than the nave-circle). He should draw another circle (with the radius half a unit longer than the spoke-circle) outside the spoke-circle.

74. Then he should erase the outer wheel circle.

Then he should draw eight petals based on each spoke, in the following way ;

75–76. He should draw (two) semi-circles using the thread connected to the filament-circle.

He should make the tip of the petal, by extending upto the outer circle [*brahma-bhrama*, i.e. the original outer wheel circle], two threads from the tips of the each of (two) semi-circles, i.e. outside the covering circle [*pradhi*].

76–77. He should clearly divide the filament-place so that the fila-

ments are continuous with their roots and so that their length is equal to the height of the pericarp.

He should make the conch-shells and the four *koṇas*, (and) the remaining (shapes) as before.

(iv. the round shaped fire-pit, v. the square shaped fire-pit)

78. For the *yonī*-circle, he should draw a circle (with a radius) one unit (longer than the hole-circle). Also (he should draw) a multitude of *mekhalās*, with four circles.

In the case of the round-shaped fire-pit, these girdles are circular, while in the square-shaped fire-pit, these should be square.

Thus the fifth (fire-pit) has been described.

(the diameter of the fire-pit)

79. The diameter of the fire-pit can be anything from one *hasta* to eight *hastas*, depending on the time (of the fire-offering), the number of fire-offerings, and the quantity of the offering materials.

NOTES

1. *Sūtrāt* should be emended to *sūryat* of the manuscripts *mu*, *a* and *u*. This is called *apacchāyā-nirṇaya*, that is the way of determining the exact direction of the east and the west by a gnomon. Cf. S. Gupta (1972) p. 229, fn.5.
2. This indicates one of the threads clearly marked in the middle.
3. *Prasārya* should be emended to *prasādhya* of the manuscript *u*.
4. *Bhakti* does not make any sense here. It should be emended to *vyakti* [appearance] of the manuscripts *mu*, *baka*, *bakha* and *a*.
5. *Ghaṭikārena* makes no sense here. It should be emended to *ghaṭika-reṇu* [gauging powder] of the manuscripts *ma*, *ati*, and *a*.
6. This lotus area [*padmāvani*] is same as the *brahmasthāna*. See 11. 18.
7. This area consists of thirty-six units (6×6), in which he should draw the lotus.
8. *Pīṭha* is a pedestal, a small platform, or a plinth in North Indian temples.

See EITA p. 241.

9. *Koṣṭha* is a niche, also equivalent to *śāla*. See EITA p. 236.
10. *Vithika* is an entrance-hall, a lobby, or a verandah. See EITA p. 245.
9. He should divide each portion into four smaller portions. Thus he then lays down one hundred forty-four (36×4) threads.
9. We can see such a simile in 15. 8-12, where the categories correspond to each part of the *kuśa*-grass. There we see such categories, as *jivātman*, *buddhi*, *ahaṃkāraṇa*, *manas*, *prakṛti*, *tan-mātra*, *bhūta*, *karmendriya*, *jñānendriya*. With this in mind, I assumed that *garva* corresponds to *ahaṃkāra*; *dhī*, *buddhi*; *karṇa*, *jñānendriya*; *indriya*, *karmendriya*.
10. *Brahmakarmād* should be emended to *brahmamarmād* of the manuscripts *baka* and *bakha*.
11. *Vṛttārthe* should be emended to *vṛttārdhe* of the manuscripts *a* and *u*.
12. *Koṣṭhārdham* should be emended to *kuṇḍārdham*, because the commentary gives the following ; *khāta-bhāga-viṣṭara-samaṃ tat-tryaṃśam ardham vā nikhanet*. See 6. 77.
13. See the commentary (p. 222) and PS 26. 21.
14. The commentary (p. 219) states that according to the number of the fire-offering etc., the diameter of the fire-pit should augment *aṅgula* by *aṅgula* from one *hasta* [=24 *angulas*] to eight *hastas*. So there are 169 possible diameters.

Lastly, I would like to express the sincerest acknowledgment to Dr. Gudrun Bühnemann for giving me the valuable advice on these two chapters.