

CHAPTER V

CONCLUSION

Dikṣā, is treated with significance in the *Sāttvata* , *Jayākhya*, *Iṣvara*, *Pādama Samhitā* and in the *Lakṣmī Tantra*. The treatment of *dikṣā* in these various *Pāñcarātra* texts shows that there is a slight difference in the treatment from one line of approach of this topic to another text. Difference, however, is only with reference to some minor aspect. It is not possible to speak of the priority in the date of one text over another. If it were possible, influence of one type on another can easily be determined.

The *Sāttvata samhitā* treats in great elaboration the method of worshipping the *Vyūha* deities in the four states namely waking, dreaming, deep sleep and transcendental . The seed (*bīja*) and *piṇḍa mantras* are subjected to a deep intense study. The four stages of

speech *Parā paśyanti*, *Madhyamā* and *vaikhari* are made use of in this study. Sound is the stage of *Nāda Bindu* and *Nādāvasāna* and the four circles within the body and the *suṣumnānādi* upto its rise reaching *dvādaśānta* is shown to play a significant role in the four stages. Much information is contained regarding *cāturātmya* and of the *vibhava* deities. These are dealt with in chapter II to IV of this text. The name *adhivāsa dīksā* is given to the preparatory rites only in this text. *Kumbhaka* and *recaka*, the second and third stage in the *Prāṇāyama* are utilised by the *ācārya* to separate the earthly part (*pārthiva tattva*) from the body of the pupil and changes into subtle body¹. *Viśrama*, *udaya*, *vyāptta* and *vyakti* are stated to represent the *vyūha* deities. *Viśrama* is the subtle stage of letters and is connected with *Vāsudeva*. *Udaya* represent the state of *paśyanti* and is related to *sankarṣaṇa*, *vyāptta* is the state of *madhyama* and is related to *Pradyumna* and *vyakti* is the state of *vaikhari* and is related to *Aniruddha*.

1. SS XIX 156-159

While doing *bhūta śuddhi*, the aspirant is able to behold his own body shining like burning gold in *Dvādaśānta* and burn it and purifies by sprinkling nectar like *mantra*. Then the *mantras* are uttered to release it using *Dvādaśākṣara* and *mūla mantra*, applying them to the two hands, wrists, fingers, so that he could imagine that he has become god¹. The preceptor shall make the earthly part his own by enclosing into the body of the pupil². He could become pure and enter into the pupil's body³.

The fact of becoming of *astra mantra* or the thread and enter into another's body and draw out the consciousness is hard indeed for many *Ācāryas*. This requires a severe training in yogic practice and suggests that the *Ācārya* should be trained in yoga.

1. *SS X VII 22-36a*

2. *SS XIX 156-169*

3. *Ibid.*

On the whole, this text expects the *Ācārya* to have full control of himself so that many arts could be done mentally as it requires much concentration. The whole text is full of the methodology for using *mantra* for good purposes. In a way, the text can be treated as of *tantra* nature.

The *Īśvāra saṁhitā* has inherited the principles of the *sāttvata saṁhitā*. It must however be remembered that with the exception of ch 21 which deals *with dīkṣā* there is much more to believe that this text is outside the purview of the *sāttvata saṁhitā*.

The *Jayākhya Saṁhitā* follow a slightly different way of approach not only to *dīkṣā* but other important topics. The striking features are briefly as follows:- *Mantra, Mudrās*, internal and external worship, *Agnikārya*, external purificatory rites, *śrāddha*, *prāyścitta*, and *mantra śuddhi*. While the *Sāttvata saṁhitā* classifies

dikṣā into *vibhava*, *vyūha* and *para* which are more involved in undertaking *dikṣā* in all details regarding the items in each of these, the *Jayākhya saṁhitā* reveals the need to take note of the nature of the aspirants. Hence this text have the divisions of *dikṣā* as *sāmārya* and *viśesa*, and as rich and poor.

The *mantras*, are the form of god . *Tattvas* are shown to be mutually interrelated . How they are to be classified into three groups¹ as gross, subtle and .transcendental, how each *mantra* and group of *mantras* have a bearing on the kind of *tattva* that are divided into three groups and letters into twenty, and how their mutual impact is helpful for cleaning the *tattvas* are explained. *Pūrṇāhuti* for the aspirant who desires to have the enjoyment is also dealt with.

The *Ācāryaś* instructions to the pupil are to be followed by *Abhiṣeka*. Both the *Ācārya* and the pupil should become aware of

1. JS. XVI. 296

the fitness and capacity to do the work that lies ahead for the pupil. The pupil could perhaps postpone taking *abhiṣeka* after some time. In the meanwhile he could learn more and become confident of his capacity to become eligible for *Abhiṣeka*.

That each kind of pupil *samayajña*, *putraka* and others could have *Abhiṣeka*, which this text upholds, against the tradition is recorded in the *Pauṣkara Saṁhitā*¹. The order of seminary to get equipped is from *samayajñā* to *putraka*, *sādhaka* to *Ācārya*. *Ācārya* alone can get qualified for *Ācārya Abhiṣeka*. However it must be stated here that the three namely *samayajñā*, *putraka*, *sādhaka* are to get only *Abhiṣeka* and not *Ācārya Abhiṣeka*.

That the other three could not qualify to act as priest in temples but states that they can become chief priest which

1. Paus I 14, 18, 21.
Also cf sks Brahmarātra V 125.

positions must be reserved only after *Ācarya Ābhiṣeka*. However this interpretation offered for the scheme stated in this *Samhitā* would lead to confusion in the long run if it is accepted. In the absence of the availability of an *Ācarya* which will be same in all the temples, a lower man in status does the job of the chief priest and thus there would be many priests who will do justice to the position, which they are asked to occupy by the trustees of the temples. Any way there is no strong argument to defend this as it is the case with *Sāttvata Samhitā* dropping the *Putraka* for *Ācarya Abhiṣeka*.

Another significant contribution which is found only in this text is the way which the pupil is shown to become finally released¹. Apart from the treatment of *dikṣā* there are three important topics that have received attention in this text.

1. JS XVI 287b 293a

Vāsudeva is the supreme being, *Acyuta* spring from *Viṣṇu*, *Satya* rises from *Acyuta* and *Ananta* spring from *Acyuta* and it appears that *Acyuta Satya Puruṣa* and *Ananta* are the four deities. It is not mentioned as *vyūha*. Perhaps the concept of *vyūha* was evolved at a later date. In a different context *Viṣṇu* is stated to be *Ādideva*. He is also called *Satya*, also named as *mahāvibhava*. *Vāsudeva*, *Sankarṣaṇa*, *Pradyumna*, *Aniruddha* are called *ḍṇiṣṭpāncaka*¹.

Another noteworthy contribution is the funeral ceremonies and performance of the annual ritual to the dead². This text is important for the treatment of various forms of *mudrās*, *śnapana*, rules of *dīkṣā bhūtaśuddhi* and the ways of doing meditation. Non-mention of the *Vyūha* doctrine, mention of *puruṣa* and other deities rising from *Vāsudeva*, creation as pure and impure from matter,

1. JS VI 184 to 188 of JS. XXIV XXV

2. Ibid 68 – 104.

Agnikārya and others indicate a very early date for the work. The *mantras* and their relatedness to the text may show a different approach to the treatment of *dikṣā*. The text is to be placed about 450AD¹.

The *Lakṣmī* tantra inherits the tradition of the *Jayākhyā Samhitā* as evidenced by the classification of *dikṣā* as *Para*, *Śūkṣma* and *sthūla* and for the rich and poor. Creation is pure and mixed. This is the only text among the *pāncarāta* devoted fully to the treatment of *śakti* represented by *śrī*. The *Vyūha* concepts are well developed.

The origin and development of sound receives a very clear exposition. The process of worship which has influenced *śrī*. *Rāmānuja* in composing the *Nitya grantha*, (the daily routine). The *Ahīrbudhnyā Samhitā* belongs to Kashmir along with the The long list of *mudrās bhūtaśuddhi* and *nyāsa (prapatti)* have a clear treatment. This text holds a high place in the *Viśiṣṭādvaita system*.

1. Introduction to *Jayākhyā samhitā* p. 34

The *Ahīrbudhnyā Saṁhitā* belongs to Kashmir along with *Jayākhya* and *Lakṣmi tantra*. Śakti has a significant role in the work. following the tradition of the *Jayākhya Saṁhitā* the work deals with creation as pure and impure. Origin of letters and their development into *mantras*, process of worship and *nyāsa* have been clearly described. This work can be named as *sudarśana* text as it gives much importance to the worship of *sudarśana*.

The *Pādama Saṁhitā*¹ contains a chapter on *dīkṣā* where the entire process is given briefly. The six *adhvans* are described. This has the influence of *Jayākhya saṁhitā*. This text is fully relevant to the construction of the temple, of idols and worship of the idols. Festivals are fully described.

The *Pārameśvara saṁhitā* briefly discusses *dīkṣā* and particularly with the omens that are to be known at the commencement of *dīkṣā*². The *sanat kumāra saṁhitā* seems to have lost a chapter of *dīkṣā*.

1. Pad. caryā

2. PS. VIII and IX.

The *Pauskara* and *Pārameśvara saṁhitā* do not treat *dikṣā* but the former describes 25 *maṇḍalas* in detail and fourteen *yajñas* are mentioned. *Cakrābja maṇḍala* is described in detail but it is not said that *dikṣā* is to be done there. *Navnābha* is stated and is called as *yāga*. It is interesting to note here that *Navanābha* is stated to be used in *dikṣā* in the *somaśambhu pādhati*¹. A *mahāmaṇḍala* and *Navanābha mantra* are described in the *Mātanga pārameśvara*² *āgama*. Both are described in the section on *dikṣā*. Since *Mahāmaṇḍala* is not described in the *Jayākhyā* and *Lakṣmī tantra*, it would be prudent to take both the *śaivāgama* references as describing the two *maṇḍalas* referred to above. However the reference in the *Paushara* is not clear. It is only ^{navan}~~navan~~ *navābha* having the prefix *Mahat*. Perhaps the reference in the *Mātanga pārameśvara* may be correct in which case *Mahāmaṇḍra* and *Navanābha* are two distinct *maṇḍalas*. Then the latter cannot be *Mahāmaṇḍala*.

1. *Somaśambhu paddhati notes p.240*

2. *Mātanga pārameśvara pp.9-14*

The *Vaiṣṇava* community in south India is divided into two groups as *Vaḍakalai* and *Tenkalai*. The division is only about four centuries old. *Pañcasamṣkāra* which is propounded in the *Pāñcarātra āgamas* is practised by both the creed, while *ijyā*, *rahasya* etc. are not treated upon in the *Āgamas*. They are included in this, as evidenced by practice. *Rahasya* or *Mantra* comprises of *Mūlamantra (Aṣṭāksāra) Dvaya* and *carama sloka Bhūta shudi* is a part of *Āradhana* or worship. *Prapatti* (self surrender) which gets a detailed treatment in *Lakṣmī tantra* and *Ahirbudhnya saṁhitā* is admitted by both the creed but it is to be adjudged as a means to be adapted under a competent *Ācarya*, by the *Vaḍakalai* community it is not to be put to practice but only to remember it as a *mantra*. Both the schools do not use the *tāntrika mantras* but only *Vaidika mantra*. *Dvādaśāksāra*, which is subtle *mantra* in the *āgamas*, is not given that status but only as a *mantra*. The two schools admit the authority of the vedic sources and the sources of Tamil hymns compiled by *Ālvārs*. However the *vaḍakalai* swear by the vedic authority for all their theories and concepts. *Tenkalais* attaches more importance to the Tamil hymns without ignoring vedic authority.

The *Pāncārātra* and *vaikhānasa* are the two *Āgamas* for the cult of *Viṣṇu*. Both swear by the authority of the vedic texts and upheld the supreme position of *Viṣṇu*. The *Vaikhānasa Āgama* is popular in South India for several centuries. At any rate it became popular in Kanchipuram in the seventh century¹. The *Pāncārātra* has its origin in *Badrikāśram* and flourished in Kashmir. It was fairly known at the beginning of the seventh century in the Gangatic plains². The *Alwārs* glorified god *Viṣṇu* in many temples in South India. They flourished between 650 and 820 AD.

A lot of shrines where these *beras* are found, reveal the characteristic features of the *Vaikhānasa* system. Of course there are few exceptions which could not be shown as to how they are different. *Śilpa śāstra* sources prescribe hand poses for deities.

The right hand shall hold lotus or abhaya pose, the left hand of the *bera* shall hold a mace (*godā*) or resting on the hip (*katihasta* or

1. *Avantisundarī* of Dandin p.156

2. *Harṣacarita* of *Bāna* pp.238-239.

ūruhasta Lord Venkteswara of Tirumali and oppiliyappan koil has *varada hasta pose* and *ūruhasta*. The deities at Tiruvahindrapuram and Kūdal Alagar shrine at Madurai have *Kaṭihasta* pose. The *Pāncarātra Āgama* prescribe *abhaya* for the right hand and the left hand to have club. These features are found in many temples in South India. From this it becomes clear the *Vaikhānasa Āgama* was in vogue for centuries and *Pāncarātra* is a late comer to the south, from Kashmir. This is perhaps the reason for the *Vaikhānasa* to have derogatory references to the *pāncarātra* while the earlier texts do not refer to the *Vaikhānasa* except by giving them a place of honour. These features apply mainly to the *dhruva bera*. The *utsava bera* too have them as a rule. Again it is in the *pāncarātra* texts the consorts of *Viṣṇu* are called *Śrī* and *puṣṭi*¹ in earlier texts and as *Śrī* and *Ādi devī* in later texts. The *pāncarātra* does not have much influence on the practices of *vaikhānasa*.

The *vaikhānasa* texts do not treat *pañcasamskāra* as an essential sacrament and so have given it up. The followers of *vaikhānasa* system follow the direction contained in the *vaikhānasa*

kalpasūtra texts. There is no *dīkṣā* as a preparatory rite for doing worship. The *vaikhanasas* hold that they are qualified by birth to perform *pūjā*. *Upanayana* is the only qualification required for them. Milk kept in a cup with the emblem of conch and discus dropped in it, is given to the pregnant woman which qualifies the child that is to be born. He becomes a *garbha Vaiṣṇava*, that is, *vaiṣṇava* in the womb of the mother itself.

Further the *vaikhānasas* are required to do only the act of worship to *Viṣṇu* in the temples and houses. They do not have to do *nyāsa* or draw *maṅḍalās*. (these are in force now a days) *mudrā* and *bhūta śuddhi*. The *vaikhānasa* priests are to be *brahmins* and are only male members. They recite only vedic *mantras*. Thus the *Pāncarātra āgama* has the influence on the *vaikhānasa* system.

Cakrābja maṅḍala vyūha, *ūrdhvapuṅḍra* and *pañcasamskāra* (*tapc.*) are stated by *Madhvācārya* (1199-272) in some of his works.

According to him *Pāñcarātra* is held to be the best among the *śāstras*. The *sāvitrī* mantra sprung from the *Aṣṭākṣara*. Even *kāmya* rites, if performed, cease to be *Kāmya*, when they are done without expecting any reward for them. This makes *Madhvācāryā* and his followers as the upholders of the *Pāñcarātra* tradition. However *dīkṣā* which is enjoined in the *pāñcarātra āgāma* is not mentioned.

5.1 A COMPARATIVE ANALYSIS OF OTHER RELIGIOUS SCHOOLS

Nimbarka (C-1200) is the founder of *svabhāva bhedābheda* system. He describes Brahman as having the six qualities of the *Pāñcarātra* kind. The supreme reality is *Rādhākṛṣṇa*. The *vyūha* concept of *Pāñcarātra* get a detailed treatment.

Vallabhācārya (1478-1531) is the founder of the *vedānta* system called *śuddhādvaita*. He describes *Sat. cit* and *ānanda* are the attributes of Brahman who is *kṛṣṇa*. There is difference and

non-difference between Brahman and the world but it is not due to illusion (*māyā*). People get nourishment from the love of God and it is from *His grace*. Hence the way of attainment of *mokṣa* is called *Puṣṭi: Prapatti* a must for the souls. Cowherds of Brindavan are the *Ācāryas*¹. . The *Pāncārātra* mode of worship comes under the *maryādā* (ordinary) grace of *kṛṣṇa*.²

Caitanya was born in 1486 AD. *Narāyaṇa* and the five *vyūhas* are held as authoritative. According to the cult the stunning forms of *Kṛṣṇa* and devotion to god is held as the high pursuits in life. The rituals are to be prepared according to the dictates of the *pāncārātra āgama*. *Vyūha* concept is admitted as *saṅkarṣana*, *vāsudeva*, *pradyumna* and *Aniruddha* and presides over ego, *citta*, *buddhi* and *manas* respectively. Worship of the image of god is to be done according to the *pāncārātra* rules.

1. The cultural Heritage of India Vol. I p 417

2. Ibid. p 410

Vijñānabhikṣu (c1500 AD) held the view that among the *vyūha* manifestation *Vāsudeva* is eternal. *Sankarṣana* and other are his manifestations.

These are some important *vaiśṇava* sects above and all of them admit *Pāñcarātra* doctrine in a way. Worship of *Viṣṇu* is compulsory for the devotees but *dikṣā* does not appear to have been recognised as essential. Indeed *Pāñcarātra* is admitted in some form or other as essential for performing worship.

Tantra is the name given to a body of text contain the *mantras* to attain spiritual wisdom. External objects operate in the narrow spheres of usage and convention gets transformed into *cult*, *śakti* (power) and *ānanda*. *Nyāsa Bhutaśuddhi Prāṇayāma*, *dhyāna mānasa yoga* and internal yogas help in the transformation of the worship of the object of worship. *Śakti* (power) wields enormous influence over them and nature. It is verily a goddess. *Brahmā*, *Viṣṇu*, and *śiva* are subordinated to it. Hence, the *tantra* is called *śakti*. In fact *śakti* and *śiva* are fused together to become one reality.

In the transformation process to get *śakti* the help of a teacher is required. The ideal teacher is to be considered as immortal. The teacher is to initiate the pupil in the spiritual life. The *dīkṣā* makes the pupil realise his identity of himself with the *guru*, *mantra* and the deity. He becomes the self of *śiva*.

The *guru* has to explain the principle as comprising of the three *tattvas* and represent *Brahmā*, *Viṣṇu* and *Śiva*. The *guru* shall teach that *Prāṇava* as subtle form of the sacred formula; also called *ajapāmantra*. *Prāṇava* also contains *bindu* and *śakti*. There are six *cakras* in the human body. They are *Mūlādhāra Svadhiṣṭhāna*, *Manipūra* (in the spinal cord), *Anāhata* (breast) *Viśuddha* (in the throat) and *ādāna* (the junction of the eyebrows). These represent earth, water, fire air and ether, and psychic vision. Piercing these the body is purified. This would enable the aspirant to get mastery over the six *adhvas*. Unlike *pāñcarātra* the *śakti antra* divides *kala* with *nivṛtti*, *pravṛtti*, *pratiṣṭhā*, *vidyā*, *śānti*, and *śāntyānti*. However, it must be said here that this *tantra* do not prescribe ritualistic processes in getting initiation.

The Śaiva schools, particularly of the Kashmir area, admit the alighting of God's grace (*śakti pāta*) taking the aspirant to the *guru*. Initiation (*dikṣā*) arises in the soul, as the *kriyā śakti*. Through this *śakti*, the soul acquires the ability to acquire the real knowledge and which is the ultimate nature of soul. This is done through the purification of *buddhi*. Then the state of liberation dawns upon the soul. This is *jivan mukti* or liberation and is obtained with the removal of innate ignorance. This happens only through the purification of *buddhi* which is effected by *Ācārya dikṣā*.

In the school of vīraśaivism the vīraśaiva *dīkṣā* is, wearing of the *liṅga*. *Guru* transmits all his spiritual knowledge to his pupils which pierces through the veil of nescience. The soul is freed from all impurities. *Dīkṣā* has three forms as *kriyā*, *mantra* and *vedhi*. *Guru* invests the pupil with *linga* through ceremonial process, and this is *kriyā-dīkṣā*. The *guru* whispers the *mantra* in the ear of the novice and this is *mantra-dīkṣā*. The *Guru* imparts knowledge to the disciple and this is *vedhi-dīkṣā*.

All the schools of religion admit that a *guru* is essential for a pupil to work for his salvation. This is true in regard to the schools of śaivism referred above. The process of *dikṣā* is not treated in detail in many of the works of these schools. It is the *Śaiva Āgama* where *dikṣā* is treated. As in the case of the *pañcaratra* works only some *āgama* texts deal *dikṣā*. The printed editions of the *kāmika*, *kāraṇa* and *suprabheda* or in the *upāgamas* such as *mṛgendra*, *mātangapārameśvara*, *sārdhatriśatikalottara* and unpublished *yogaja* and *sūkṣma* do not contain this topic. The *acintyaviśvasādhākhyā* offers a detail treatment *dikṣā* through water.

Dikṣā alone leads to *mokṣa* and not any other means like *jñāna*. It has six parts, namely *Mudrā maṇḍala mantra*, *tantra*, *kr̥chra* and materials. *Mudras* are five- *śaktī*, *bija praśānta*, *āvāhana* and *samhāra*. *Mantras* are fourteen.

Dikṣā is defined as that which *māya*, *mala* and *karma* do not exist in *śivatattva*. It is the form of devotion and detachment. The five *mantras sadyojata*, *vāmadeva*, *Aghora*, *Tatpuruṣa* and *Isāna* are five *anga mantras*.

While the number of the *Āgama* texts in vaiṣṇava^a sect that are fully available are small, the number of *śaiva Āgamas* are many. It is held that the main texts (*mūlāgama*) are twenty eight and the *upāgamas* more than two hundred. There are no divisions of *Pāñcarātra Āgama* as *mūla* and *upāgamas*. The commentaries on the *Pāñcarātra Āgama* texts are less and even those that are available are not elaborate. On the other hand, the commentaries of Rāmakaṇṭha and Nārāyaṇakaṇṭha on the *Mātangaparamesvara Āgama*, *Śāradā triśatikalottara* and on the *Mṛgendra āgama* are very elaborate and are informative. But in the *Pāñcarātra* the commentaries are available only on few *Āgamas* texts. Another point worth noting in the *Śāiva Āgama* is the detailed treatment of the *Adhvans*. *Mantra adhvan* does not, however receive a treatment in the *śaiva Āgama*.

5.2 OTHER RELIGIONS COMPARED

Jainism and Buddhism are held as *nāstika* system. The arguments of this two systems are in *ardhamāgadhī* and *pāli*, dialects of ancient *prākṛt* language. They used this language for preaching their doctrines in this language so that the ordinary folks were able to follow that.

Of the Jaina preceptors Mahavīra Vardhamāna who was born in 599 B.C. was the 24th tīrthankara who taught the principles of Jainism. The tīrthankaras are associated with five type of festivals known as *panca-kalyāṇa*, in which the devas take part. The five festivals are :-

- 1 *Svargāvatarāṇa* the descent of a deva to become a tīrthāṅkara
- 2 *Maṇḍalābhiṣeka* (or *janmābhiṣeka*) rejoicing the birth of tīrthāṅkara by performing an *abhiṣeka* at the summit of Mandaragiri.
- 3 *Dīkṣā*, when the tīrthāṅkara renounces the kingdom and worldly enjoyment to become a yogi.

- 4 *Kevalotpatti* , rise of omniscient knowledge as a result of tapas and disappearance of karma.
- 5 *Parinirvāna* represents the complete destruction of all *karmas* and attainment of salvation of *Paramātma Svarūpa*.

Here the word *dīkṣā* is used, without any reference to the time, person and manner in which it is to be performed. Therefore, the word here has nothing to do in the processes of initiation.

However it must be admitted that every religion admits a *guru* and a pupil and that the pupil have to undergo training to whatever work he has to do. This may be considered as initiation, though the word of *dīkṣā* is not used in the sense in which *Pācarātra Āgama* uses it.

About the fifth or sixth century A.D. there emerged a *mantra-*dominated school of Buddhism. It was called *vajrayāna* which

means in-destructible. This was associated with number of distinguished *Tantric sidhakas* called *siddha*. According to an earlier text called *Guhyasamāja* and the *Mañjuśrīmūlakalpa*, it is necessary for a pupil to practice *yoga* and *Antaryāga* (Tantraic form of meditation). This is taught in *Guhyasamāja*. The other work deals with *Mudrās* (finger and body poses), *maṇḍalas* (mystic diagrams), *mantras* (mystical spells), *Kriyās* (rites), *caryās* (duties of an official priest in worship), *śīla* (observance of moral precepts), *vrata* (vows), *śaucācāra* (cleanliness in acts) *niyama* (religions observances), *homa* (offering of oblation), *japa* (muttering of prayers) and *dhyāna* (meditation). The adept is required to help the *guru* for practicing the above principles. The pupil must get used to the practice of *mudra*, *mantra* and other religious acts, to teach the above principles. The pupil should get a suitable *guru* (spiritual preceptor). These are to be practiced in a secret place and hence the name of this work. *Guhyasamāja*. *Sahajayāna*, and *mantrayāna* are the off shoots of *vajrayāna*, Among them *Mantrayāna* concerns itself with, *yantras*, *dhvanis*, *māla mantra* and *hṛdaya mantras*.

From the principle of *vajrayāna* and those of the *siddha* it is possible to learn that the teacher and the taught hold an high place in the branches of Buddhism. Responsibility of choosing a teacher and the pupil is great and hard to practice. Though the word *dīkṣā* is not actually used here it is implied as for as the principle use is concerned.

A general study of the treatment of *dīkṣā* reveals the role played by *mantras*. From the derivative sense of the word *mantra* (reasoning) and meditation of the *mantra* bring to the pupil sufficient protection from wrong. Hence the treatment of *dīkṣā* in the *Pāñcarātra* texts necessarily treat the pupil. The *Sāttvata*, *Ahīrbudhnya*, *Pādma*, *Jayākhyā* *saṁhitās* are replete with the application of *mantras* in the process of *dīkṣā*. Of these great , significance is attracted to the application of the *mantras* only in the *śāttvata saṁhitā*. The *śaiva āgamas* give more importance to the *Abhiṣeka* and treatment of a large number of variations of *dīkṣā*.

The Pāñcarātra pays more attention to the *mantras*. The *Jayākhya* and *sāttvata samhita* mentions variations of *dīkṣā* based on their contents and in connection with the economic condition of the pupil. The *nṛṣimha dīkṣā* and the three *vibhava, vyūha, parā dīkṣā* are treated in detail in the seventeenth and eighteenth chapters respectively. The *Jayākhya* appears to deal with *dīkṣā* without naming it. The three-fold classification of the purposes sought after by undergoing *dīkṣā* is of a general kind applicable to any kind and not individually to the varieties.

The division of the pupil into *samayi, putraka, sādḥaka* and *Ācārya* in the ascending order for gaining more and more experience and so *Ācāryābhiṣeka* is to be given to those pupil who has trained himself as *Ācārya*. The statement *caturṣām mahāyāgo yemācāryatvamāpnuyāt* in the *Pouskarsamhita*¹ makes it clear that *Mahāyāga* is to be performed to become *Ācārya*.

1. Paus. 121b

In some text⁸ nṛṣimha is marked as having the name *Mahā*. The *sāttvata samhitā* shows that the *Putraka* is to be chosen for *Ācārya abhiṣeka*. The commentator tries to support this, but no explanation is given as to why the order of the *Ācāryā* mentioned in the *putraka* is to be chosen. The *Jayākhya* tells that each one *samayi*, *putraka* and *sādhaka* could get consecration but is not an *Ācārya*. Besides, *Ācārya abhiṣeka* is stated and glorified. The pupil who comes as *Ācārya* should undergo *nirvāṇa dīkṣā* to get the status of *Ācārya*.

The *mudrās* play a dominant role in the process of *dīkṣā*. The *mudras* are mentioned in the *sāttvata samhitā*. The *mudrās* of the seed, tuft, kavaca, astra and *netra* are stated any. The *Jayākhya samhitā* mentions the name of *mudras* but does not name this *mudrās* to be used in *dīkṣā*. The *Īśvara Samhitā* denotes *mudrās* in chapter 24 and enumerates the names in chapter 25.

Like *mudrās*, *maṇḍala* is of great significance to the *Pāñcarātra āgama*. The *Śattvata saṁhitā* mentions *maṇḍalas* having eight edges, circular, and others are mentioned in the chapter under *dikṣā* but the names are not stated. The *Pauṣkara saṁhitā* enumerates the names of 25 *maṇḍalas* and the *yāgas* also called as *maṇḍalas mahā*. The *Sanatkumāra saṁhitā* describes *maṇḍalas* regarding the method of drawing them and the deities presiding over them what is to be offered to Viṣṇu in the *cakrābjamaṇḍala*. According to the *Pādmasaṁhitā bhadra*, *saura* and *cakrābjamaṇḍalas* could be used for *dikṣā* but *cakrābja* is best suited.

Among *Nyāsas*, *anganyāsa*, *karanyāsa*, *bhuṣanādinyāsa*, *mahānyāsa* and *vyāpakanyāsa* are mentioned in the *sattvata saṁhitā*. *Anganyāsa* and *karanyāsa*, *dehanyāsa* and *mantra nyāsa* are also mentioned in the same text. Chapter XI of the *Jyākhyā* is devoted to *mantranyāsa*, *Ahīrbudhnyasaṁhitā* deals with *anganyāsa*, *karanyāsa*, *saṁnyāsa* and *śrīṣṭnyāsa*.

Fire pits (*kuṇḍa*) is described in chapter XI of the *sāttvata samhitā*. Reference to the *kuṇḍa* is made in this text without mentioning their names. The *Pauṣkara samhitā* offers the definition of *kuṇḍa*. The *Jayākhya* defines *kuṇḍa* and classifies it for the use in doing various acts . The *Ívara samhitā* defines various kind and deals with the way in which it is to be prepared. *Śankha, cakra, padma* kinds are described.

Thus an indepth study of the important *Pāñcarātra* texts ~~would present~~ ^{reveal} the process of *dīkṣā* in its varius facets. The characteristics of a preceptor and a disciple too can be observed for instructing and learning this ritual. It must be noted that all these elaborate rituals extend for several days or months or even a year, depending upon the type of the disciple and the type of the *dīkṣā* one wishes to undertake.

As noted earlier it is doubtful whether the process of *dikṣā* mentioned in the earlier texts is followed methodically. When a practical survey was made, it is observed many officiating priests had not undergone the mentioned process in its entirety. As centuries passed, the elaborateness in the ritual was ignored and shortened from or shortcut methods were practiced. The exact reason for this cannot be precisely explained. It may be due to the rise of various *vedāntic* systems, or foreign invasions.

At the time of epics and *Purāṇas*, perhaps, the system of *Pāñcarātra*, and its principles were highly respected and practiced. Later, when the authenticity of the system was questioned, probably, it had started losing its hold. It was left to the later vedāntins like Yāmunā, Rāmānuja, Vedāntadeśika and Mādhva to defend this system. By them, the purpose of undergoing *dikṣā*, perhaps lost its significance.

In modern times performing worship in temples, more or less is for one's livelihood. Small compendiums, that is the shortened form of the important texts like *Īśvara*, *Pādma*¹ and *Parameśvara samhitās* were written. The process of *dīkṣā* too, is not elaborated in these texts and the whole ritual takes merely for a day or two. But it must be mentioned, that there are a few *ācārays* who still follow the original texts and the process in its entirety even today.

1. See *Pādma tantra prayoga*