

## APPENDIX

1. *Abhigamana* : <sup>see</sup> *Pancakāla Pūjā*
2. *Abhiṣeka*:- This is also called *snapana*. This is done daily to the *tīrtha bera* and to the *Dhruva* and *utsava bera* on special occasions. This is also given to the *sādhaka* kind of pupil and the pupils made as *Ācārya*. *The sāt̥tvata samhitā* makes the *putraka* kind of pupil fit for it though all of the (pupil) are considered for it.
3. *Ācārya*: They are four in number. They are Brahmins who may be brahmacārin recluses, guru and *Bhagavata*. They are the followers of the *Pāñcarata* doctries.
4. *Adhivāsa* :- *Adhi root vas* is an indeclinable and has sense of the locative case. *Vāsa means* staying or kept. *Adhivāsa* means keeping something in a place for a fixed number of days. Idols, vessels, anything that is to be got or to be get stabilised, lime, wood,metal, gems and others are used to make the object that are desired. Things such as clay or mud

cannot be kept in water so they are made to remain in threads. Grains, milk, honey and oil are used ever day as the object becomes strong.

5. *Adhvan*:- Where *bhūti śakti* takes of six kośas form in it developments and each one is called a course. *Varṇa*, *kalā*, *tattva*, *mantra*, *Pada* and *bhuvana* are the six courses. Sakti appears at first as *varṇa* (letters). It passes through the stage *Parā*, *paśyantī*, *Madhyamā* and *Vaikharī*. The next course is *kalā*. *Kalā* means the *guṇas* (qualities) which are six in number. They are *jñāna*, *kriyā*, *bala*, *aiśwarya*, *sakti* and *Tejas*. *Tattva* is represented by four *vyuhas*. *Vāsudeva*, *Samkarṣana*, *pradyumna* and *Aniruddha* *Pad adhvan* stands for four stages of waking, dream, deep sleep and *turīya* state. *Turya* (*Jāgrat*, *svapna*, *suṣupti* <sup>or</sup> *turya*). *Bhuvana adhvan* is that causes what is made up of the mantra depending upon *Vāsudeva*. *Bhuvanadhvan* refer to the world, which made up of matter. The *Ācārya* is required to show to his pupil about these. The *Bhuvanadhvan* and the three stages of walking,

dream, and deep sleep are represented in the *yantra*. The pupil has to understand them and get such parts purified. It is only then that the real position of *śakti* could be understood. The *tattva adhvan* consists of twenty five *tattvas*, *Bhuvana adhvan* are seven higher regions *Padā* *adhvans* are seven nether regions. *Kalā adhvan* is wrongly spilt as *kāla* *adhvān* and so must mean, year, month, fortnight. The temple represents the body of god. *Adhvans* are shown to have their pervasin with the temple so that the courses persuade the entire body of the universe. *Bhuvanaadhvan* of the temple is represented by the area from the foundation of the temple to the base. *Padā adhvan* from this upto the height of the *gurbha grha* (*sanctum sanctorum*). *Mantra adhvans* upto the *śukanāsi*, *tattva adhvan vedika*, *kalā adhvan* upto the neck and *varna adhvan* from there to the height temple.

6. ***Añkurārpana***- *Añkura* means *sprout, shoot arpana* that is placing (the seed) in the *pālikais* for sprouting of the shoot. In *Añkurārpana* usually *pālikā*, *ghatikā* and *śarāva* are the three

kind of vessels used for this purpose. They are generally made of mud. *Pālikais* has a wide mouth and narrow bottom, which is open. *Ghatikais* is a similar form with no fixed dimension. *Śarāvā* is a plate or dish. *Pālikais* are to be used for Viṣṇu, *ghaṭikais* used for Brahma and *sarāvans* for Śiva. *Dhānya* (cornor seeds) are sown in these vessels, which is filled with water, mud and seed. The *dhānyas* are *Priyaṅgu* this *simba niṣpava*, *māṣṣa*, (black gram), *syāma* (millet) *kuluttaka* *rutga saṣapa śālya* (fire). The *palika* are to be soaked for five or seven or nine days. If the shoots appear yellow and grows straight upwards, it is held that good results are to be under. This is undertaken before the commencement of any ritual.

7. *Anna* is four kinds. They are *śuddhāna*, *mīśra*, *mīśrita* and *amisrita* *SKS. Śiva V 56*).
8. *Anuyāga*:- Consists in taking fruits and others with water which remains after they are offered to god. Cooked food is also included here. This is intended to be partaken by the *Ācārya* and the pupil.

9. **Arcana**:- means worship. This is to be done to the idol. It is called *catussthānārcana* in four places namely idol, mandala, fire and reservoir or in fire, water, sun and idol.
10. **Aṣṭāṅga Pranāma**:- means prostrating with eight limbs, which are fore head, belly, knees, feet and hands, chest, speech, mind, cheeks. The limbs should touch the ground while prostration is done.
11. **Avabhṛta** means ceremonial bath. This is based upon the bath done with this name at the conclusion of a ritual (yāga in river, lake, sea and other places. In the case of temple it is done at the end of the festival which lasts for number of days. Generally the chief priest who conducts the festival takes the *tīrtha* bera and proceeds to the place where the bath is to be done. *Vaikāṇasa* procedure is to take the discus (abha) of Viṣṇu and take the bath.
12. **Bhūta suddhi** The human body is made of matter which is impure. It must be purified. Subtle elements (taṇmāstras) are to be removed from the body which is to be dissolved and are merged within that course. The mantras for each are to be

uttered. The pupil shall imagine that he is burning each cause taking the subtle matter of the smell (*gandā tanmastra*) In this way *prakṛit* too must be reduced to ashes. The pupil shall then imagine that the gangā flows from the right toe of Viṣṇu. It is nectar like and so is capable reaching the deed of the past. Ashes with, the matter then becomes pure. Then the aspirant has to envisage of attaining a pure body from god fit for performing pūja.

13. *Brahma Kūrca Pañcāgavya* is to be prepared by mixing up ordinary liquid of *Pañcāgavya* with product of yava and water kept in a vessel with darbha. The idol of god shall be given bath with this liquid uttering *vyāpaka mantra*. This may be drunk on every full moon day. See SKS IX for more details.

14. *Cakra* :- The name of the discus of Viṣṇu. The *Āgama* and *Tantras* in particular recognises six circle (*cakras*) with in the body. Their names are *Mulādhāra*, *svādhīsthāna*, *maṇi pūraka* etc. They are in form of wheel and are placed in this order beginning with mūlādhān. The last one lies at the top of

the head. The ducts *ida*, *piṅgala*, and *suṣumnā* are stated to be the most important among the *nādis*.

15. **Cāturātmya**: The aggregate of four *vyūha* dieties *vāsudeva*, *sankarṣaṇa*, *pradyumna* and *Anirūdha*.

16. **Charu** : Cooked food.

17. **Dhāranā** : Is indispensable to *bhūta suddhi*. There are five kind of *Dhāraṇa*'s, *daḥana* (burning) and *pyāyana* (drenching) are the most important for purification of the adept body. The pupils body is not totally purified by *dhāranā*s he is not fit to install the mantras on his body. So *bhūta suddhi* accompanied by *dhāranā* proceeds the *mantra-nyāsa*.

18. **Kośa**:- means nest that is body śakti assumes six forms each called *kośa* . These *kośas* represents the descents of śakti. The six *Kośas*, *śakti*, *Māyā*, *prasūti*, *prakṛti* (consisting of three *gunas*) *Brahmāṇḍa* (the cosmic egg) and the *jīvadeha* (individual living being). Creation is from *śakti* and is pure and represented by *vyūha dieties* in the non-material world. Others are impure creation.

19. **Kṛcchra and atikṛcchra**: These are acts of expiation.

20. **Kuṇḍa**:- The Fire pit for offerings made in the outer *maṇḍalas* of temples. A platform, square in form shall be made and fire pit shall be made upon it. It may have Four Corners or any number. Its size may vary according to the number of offerings (*āhuti*) to be made there. The *sāttvata Samhitā* and *Īśvara Samhitā* admit five kuṇḍas of altar in the form made up of conch, discus, lotus, circle and rectangular. The *Pādma Samhita* speaks of four kinds.

21. **Kūrca** handful of sacred grass (*darbha*) having without broken edge. There shall be no flowers on them. The *darbhas* are at first twisted and made knots at the root.

22. **Maṇḍalas**. **Maṇḍala** is considered to be the abode of god. It is drawn in the form of lines. Strings are to be used to determine the position of the various parts of the mandal. By using the lines with each other small urns like parts are created. There shall be entrance, inner circles and square are to be drawn. The gateways with path ways are also to be filled with different colour. Some of them takes the shape of wafers. In some cases the form of lotus are drawn drawing colours are

mentioned. The main maṇḍalas are *padmodara*, *cakrabija*, *Aneka-kajagarbha*, *Miśracakra*, *Navānābha*, *Mahībhyām* and *Navavāṭha*, *Mahiyāga* the hunt.

23. **Mūla-mantra** is the basic root mantra.

24. **Mudrā** : Rituals hand gestures during worship or meditation.

People are in the habit of moving the fingers or hurdles to canvas their intention offer are however.

25. **Nyāsa** means touching, or fixing. The human body is impure.

To make it pure and fit for worship the pupil shall do *nyāsa* on his body using the fingertips in particular parts of the body uttering the relative *mantra* This is called *kara nyāsa* and *aṅga nyāsa* the *angas* are *hṛd*, *śiras*, *śikhā*, *kavaca*, *netra*, *astrā*, of the pupil. He becomes rid of all his impurities. Vide SS II 51-59.

26. **Pancāgavya**: This is a preparation of the products materials from the cow. The ingredients are milk, cuds, ghee urine of the and the cow dung. They are to be got ready in five small cups like vessels separately. Water should be kept in a small vessel separately, along with the juice of *darbha*. They are mixed

one by one from each vessel in a separate vessel. After the collection it is offered by uttering hrim to god. Those who require it shall be given in small proposition. This preparation is used in the medicine according to the Ayurvedic system of medicine

27. **Pañcakāla:** The tradition of Pāñcarātra is very old. Pañcakāla day and night is devoted to the worship of viṣṇu. Therefore a day (day and night) is divided into five parts with the name, *Abhigamana*, *upādāna*, <sup>ijyā</sup> *svādhyāya* and *yoga*. The first part of this day begins with worshipping of god with *japa* (meditation) rites. This is called *abhigamana*. The second part of the morning is devoted to collecting flowers, food and other things needed for worship and this depends on the alms received. This is called *upādāna*. Thirdly, he makes preparations for performing the rituals, sacrifice with eight components and then performs it It is called *ijyā*. Fourthly in the mid evening he starts studying the texts, commentaries of his own and also studies the sacred books and this is called *svādhyāya*. Lastely late in the night he performs his *yoga*

along with *japa* and meditation and he continues it whole night. In between meditation he sleeps for a while. This part is called *yoga*. SKS Risi 1 –1-14. Jaya XXII 64b. 81a. Lt. XXVIII – 1 – 59.

28.***Pañcagavya*** : This is a preparation of the products materials from the cow. The ingredients are milk, curds, ghee, urine and the cow dung. They are to be got ready in five small cups like vessels separately. Water should be kept in a small vessel separately, along with the juice of *darbha*. They are mixed one by one from each vessel in a separate vessel. After the collection it is offered by uttering *hrīm* to god. Those who require it shall be given in small proposition. This preparation is used in the medicine according to the Ayurvedic system.

29.***Pañcasamskāra*** :- a sacrament comprising five acts. The five sacrament are *tapa*, *pundūa*, *nāma*, *mantra* and *yāga*. The sources for all these could be treated in a way to the vedic text. But it now believed to be *tāntric*. Boys who have had upanayana and girls who get married have to receive them and thereby become vaiṣṇava small emblems of viṣṇu deities and

conch are heated in the holy fire which is proper text by offering of ghee. They are then used to mark the pointed position forms near the shoulder with them. The right shoulder with heated emblem of the disease and the left ~~thrust~~ <sup>shoulder.</sup> of the couch. The sacrament *puṇḍra* which means ornamental marks. This is to be applied in twelve purified parts of the body and hence it is called *dvādaśa ūrdhva puṇḍra* meaning vertical. Two parallel lines are to be drawn vertically from the end of the eye brows at nose, right upto the root of the hair in the forehead, with a horizontal lines with the same measurement with white colour. The middle, vertical line. between the two white line shall be drawn with yellow or red colour (SS VI-161). The number of *puṇḍra* is of twelve in some text (SS VII 62a). It seems that idol with the *puṇḍra* was marked with several part before Ramanā<sup>vj</sup>'s time.

The use of the white mud for the purpose comes into practise from Ramanā<sup>vj</sup>'s time. The next ~~three~~ are the name, nama worship and mantra.

30. ***Pūrnahuti*** A ritual taking place for a day or more, shall have a final offering by the chief priest that remain so far not offered or used for previous offering and are thrown into the fire even costly clothes are thrown.
31. ***Siddhānta***: mean doctrinal or philosophical conclusion. The usage of the word refers to one or another of four different types of worship patterns. The four types of siddhanata are Mantra, Agama, Tantra and tantrika.
32. ***Śruva*** : A ladle used to spoon havis offerings into the kunda pit during homa – litation a poraller spoon – like instrument the śruva which is used to put things into the long handled śruk.
33. ***Upacāra***:- means Service, attendance- Temples in particular have special sessions of festival. During such occasion god must be treated with utmost care showing delicate presentation. Such services are many. Some of them are *avāhāna* (invocation) preparing and offering of handful of flowers etc. Such of services are mentioned for each set of god.. Sixteen among them are important. vide *PS. caryā VI*

62-64a They are broadly classified under four heads. They are:- *sāndr̥ṣṭika abhyavānika etc.* They do please the person by their mere presence, food and other having the touch and music and other (LT 36 86b-99)

34. *Vaṭu* : A boy below sixteen.
35. *Yāga*: The word when is connected with performance after vedas ritual is used in the Āgama is the same for worship. The kind is lesser mantras and external. The form is more or less like external sense should follow the one or the pupil to perform to take up his internal worship.