CHAPTER II

THE MODE OF WORSHIP

Construction of Temples and Installation of Idols

The worship of divinities was translated into practice by constructing temples and enshrining their images in the temples. The temples became the recognised centres of public worship and an important feature of Hinduism in early mediæval India. Copious references are found to the temples of Viṣṇu, Śiva and Śakti in the inscriptions and literature, and images have been found in different parts of India which bear out the epigraphic and literary evidences. The Rajatarangini is a mine of information for the temples constructed in Kāśmīra during the period under review. Viṣṇu, as stated earlier, was worshipped under different names in Kāśmīra and temples dedicated to him were constructed. The Guru (preceptor) of king Candrapīda, called Mihiradatta, had built a temple of Viṣṇu. His city-prefect, named Chalītaka, built another Viṣṇu temple. Lalitāditya-Muktāpīda built a splendid shrine of Viṣṇu at Huskapura. Utpalā and Kalyāṇavartman raised temples of Viṣṇu. Ratna, who was Sindhiyigrahika (minister for peace and war) about the middle of the ninth century A.D., erected a temple of Viṣṇu, Śuravarman
is credited with the foundation of a Vishnu temple. Samara, a brother of king Avantivarman, founded a temple for Kesiava.

For the increase of religion, Sugandhā, the queen of Śankaravaman, built a temple of Vishnu. The maternal grandfather of Diddā, the queen of Kṣemagupta (c. 950-58 A.D.), Bhima Sāhi, built a high temple in honour of Vishnu. Diddā, to increase the religious merit of her deceased son, founded a temple of Vishnu. Another temple of Vishnu known as Diddāsvamin was built by her. A third temple of Vishnu, of white stones, which dazzled "as if bathed with the waters of the Ganges as it issues from the feet (of Vishnu)," was erected by her. Under the name of her father, Śimharāja, she constructed "the illustrious shrine of Vishnu."

The Khulimur copperplate of Dharmapāla, the Pāla ruler of Bengal, speaks of a devakula (temple) of the god Nanna-Nārāyaṇa (Vishnu). The Sena ruler Nārāyaṇa of Bengal made a gift to the temple of Pradyumnaśvara (a special form of Harihara, i.e., Vishnu and Śiva). According to the Khajuraho inscription, Candella Dhanga's father Yaśevarman built a "charming splendid home of (Vishnu), the enemy of Daityas (demons), which rivals the peaks of the mountain of snow. We are told that the image of Vaikuntha which he set up in this temple was first obtained by the lord of Bhota (Bhotanāth) from the Kailāsa, and from him Sāhi, the king of Kira received it as a token of friendship; from him
afterwards Herambapāla obtained it for a force of elephants and horses, and (Yaśovarman himself) received it from the Hayapati Devapāla, the son of (Herambapāla)! Cunningham has identified this temple with the Vaishnava temple at Khajuraho variously known as the temple of Rāmacandra, Lakṣmana or Gauribujā. The Mau stone inscription of Gandeśa Madanavaran records the erection of a temple of Viṣṇu by one of his ministers whose name appears to have been Gacādhaṇa.

Somaśvara, who was minister of Kālācurī Lakṣmanarāja II, constructed a temple of Viṣṇu which was named after him. The Makundpur stone inscription of Kālācurī Gangesyadeva (c. 1015-1041 A.D.) states that the Śrīkṣetra Dāmodara caused a temple of Viṣṇu to be erected. Another temple dedicated to Śrīśvatā (Viṣṇu) was surrounded by four small shrines of other deities, the name of one of them, Lakṣminarāyaṇa, occurs in the preserved portion of the Rewa stone inscription of Kālācurī Karna of the (K.) year 812. According to the Rajām stone inscription of Prthvīdeva II, of the (K.) year 896, one Jayapāla built a temple in honour of Rāma. Another temple of Rāma was constructed by one Malayasimha in the reign of Kālācurī Vijayasimha (c. 1188-1210 A.D.). We learn from the Gopālpur stone inscription of Vijayasimha that Harigana, a Brāhmaṇa, 'caused a lofty temple of Viṣṇu to be constructed out of love for his chaste wife'.

The Kaśchāpaghāṭa Mahipāla, a ruler of
Gwalior, soon after his coronation promised to complete the
half-finished temple of Hari which was begun by his predecessor
and he kept his vow.

Some of the inscriptions discovered in
Rajasthan refer to the construction of the Vishnu temple. The
Ahar stone inscription of Guhilaputra Bhartṛpatṭa II of
Medapāta registers the construction of a temple of Ādi-varāha
at the Gangodbheda-tirtha (modern Gangobhev at Ahar) by a
person named Ādi-warāha. The Ahar Sāraneśvara temple inscription
refers to the construction of a temple of the god Murārī
(Viṣṇu), which was begun in V.S. 1008 and was completed in
V.S. 1010. Another temple of Murārī was raised by Guhilaputra
Bālāditya of Chatsū in memory of his deceased queen, Rattāvā.
A temple of Nārāyaṇa was built by queen Śitrāleśkhā at Bayana
in 955 A.D. A portion of an old Hindu temple found inside
the existing Ukhā mandir (temple) might represent the remains
of the temple of Nārāyaṇa erected by the queen. According to
the Prthvīrajavijaya, Gāmundarāja of Śakambhari, built a
temple of Viṣṇu at Naraynpura (modern Narwar, Rajasthan).

The temples of Śiva, as referred to elsewhere,
were constructed all over the North, and the temples of
Khajuraho, Un and Mālava constructed during the period under
consideration have withstood the ravages of time and stand
even to-day. With the exception of Khajuraho, there is no
other place in the North but Un where so many temples of
antiquity are found. There are at least seven temples of Śiva of which the largest is called Chaubara Dera. The group of buildings includes a large temple of Śiva called Mahākāleshvara. Inside the modern village of Un, there stands a Śiva temple called Nīlakanṭhasēvara and close by is a small underground temple of Śiva called Guptesēvara. An inscription in the Chaubara Dera temple refers to Udayāditya of Mālava who may be identified with the paramāra ruler of the same name. If the identification is accepted, the temples may be assigned to the eleventh century A.D.

Of the extant temples of the dominions of Mālava under the Paramāras, the Nīlakanṭhasēvara temple at Udaipur, dedicated to Śiva, was built by Paramāra

Udayāditya in 1059 A.D. Mandalika, the Paramāra ruler of Vāgada(Bansvāra), built at Pāsulākhetaka a temple of the god Śiva known after him as Mandaśēvara. The Jhalrapatan stone inscription, of V.G.1143, records the erection of a temple of Sambhu by the Pātākila(i.e., Patila) Jena, belonging to the tailika(oilman's) family.

From the Khand stone inscription we learn that Gangādhara, the prime minister of Kalacuri Ratnadeva III, built a mandapa in honour of Purārāti Śiva and a temple of Hara at Vadākda in the forest tract. Another temple of Sambhu, 'a cloud-scaping,' was built by him at Bortha.

Gangādhara caused a temple of Durgā to be
Quoted at Durga. The Sheorinarayana inscription of Jajalladeva records the construction of a temple of Durga in front of the god Candraouda (Siva) by Vikarnadeva, uncle of Ananadeva, a member of the collateral branch of the Kalacuris of Ratanpura. Somadeva refers to the temple of Candamari in the Yashastilaka.

The temples of minor gods like Karttikeya, Ganesa, and the sun have been referred to earlier and it appears that these gods found their place in one temple or the other dedicated to one of the principal deities. We are told in the Gurgi inscription of Kalacuri Kokalladeva II that Praśantaśiva installed the images of Gnapati and Sarasvati at the gate of the temple of Īśvara.

Images of the deities installed in the temples were made of sand, earth, woods, stones or metals. We learn from the Rajatarangini that at the tirtha of Pāpasūdana, there was a wooden image of Siva. The images of Vīṣṇu, Parihasakesava and Rāmasvāmin were of silver and the image of Vīṣṇu Muktesvara was of gold. Vīṣṇu images made of stone and bronze or other alloy have been found in Bengal. Stone images came to be made in large numbers from the time of the Pāla rulers of Bengal. The stone utilized for the construction of these images generally belonged to the hornblende schist variety usually quarried from the Rajmahal Hills, and this as well as its variants remained
the usual media for these purposes in Bengal. The copper and
gold images of Sūrya have been referred to elsewhere. Alberuni
says that 'if the statue is made of some precious stone, it
is better than if it were made of wood, and wood is better
than clay.' He draws upon the Brhatasamhitā which states that
'the benefits of a statue of precious stone will be common
to all the men and women of the empire. A golden statue will
bring power to him who erected it, a statue of silver will
bring him renown, one of bronze will bring him an increase
of his rule, one of stone the acquisition of landed property.'

Images appear to have been of three
kinds, sāttvika, rājasika and tāmasika. According to the
śukraniti, the sāttvika image is that which has yogamudrā
or the posture of meditation, straight back, hands giving
blessings and courage, and has the gods represented as
worshipping it. The rājasika image is that which sits on
some vāhana or conveyance, is adorned with numerous ornaments,
and has hands equipped with arms and weapons as well as
offering courage and blessings to the devotees. The tāmasika
image is that which is a killer of demons by arms and weapons,
which has a ferocious and vehement look and is eager for
warfare. The white colour was of sāttvika type, the yellow
and red of the rājasika, and the tāmasika type was of black
colour, if the other marks described above were present.

All idols seem to have been constructed
according to certain forms and measures determined by idol-fingers for every single limb. Alberuni quotes the Brhat samhitā, which seems to have been in use in his time, to dilate upon forms and measures respected by artists. The Brhat samhitā states that if the figure was to represent Rāma, the son of Daśaratha, or Bali, the son of Virocana, the height was to be 120 digits. The idol of Viṣṇu was to be endowed with eight hands or four or two and on his left side under the breast was to be the figure of Śri(Lakṣmī). If it was an eight-armed figure, the right hands were to bear a sword, a club of gold or iron, an arrow and the fourth one was to appear as if it was drawing water; in the left hands he was to carry a shield, a bow, a cakra and a conch. If it was four-armed, bow, arrow, sword and shield were to be omitted from its attributes. If it bore two hands, the right hand was to bear a conch.

The figure of Baladeva (Balārāma) was to be with earrings and eyes of a drunken man. If figures were of both, Narāyaṇa and Baladeva, Bhagavati, called as their sister, was to be joined with them with her left hand resting on her hip a little away from the side and her right hand holding a lotus. If the figure of Bhagavati was four-armed, one of the right hands was to bear rosary and the other one was to be in the pose of drawing water. In the left hands she was to bear a book and a lotus. If it was
eight-armed, the attributes of the left hands were a kavandalu, a lotus, a bow and a book, and the right hands were to bear a rosary, a mirror, an arrow and one of them was to be in water-drawing pose.

The idol of Brahman was to have four faces towards the four sides and was to be seated on a lotus. The idol of Karttikeya was to be of a boy riding on a peacock, his hand holding a sakti, a weapon like a double-edged sword, which in the middle had a pestle like that of a mortar.

The idol of Mahadeva was to have a third eye on his forehead, a crescent on the head, and the right hand bearing a trisula. The left hand was to be shown holding his consort Gauri being pressed to his bosom from the side.

The idol of Yama was to be riding on a buffalo and holding a club in his hand.

The idol of the sun was to have a red face like the pith of a red lotus, beaming like a diamond, with protruding limbs, rings in the ears, the neck adorned with pearls which hung down over the breasts, wearing a crown of several compartments, holding in his hands two lotuses, and was to be clad in the dress of the Northerners which reached down to the ankle.

The seven Mothers were to be represented together in one figure; Brahmanī with four faces towards
the four directions; Kumari with six faces; Vaishnavi with four hands; Varahi with a hog's head on a human body; Indrani with many eyes and a club in her hand; Bhagavati sitting as people generally sit; Gauri ugly, with protruding teeth and a slim waist. Further, the sons of Mahadeva, Ksetrapala with bristling hair, a sour face, and an ugly figure, and Vinayaka with an elephant's head on a human body and four hands, were to be joined with them.

Alberuni says that if the artist kept the right measure and did not make anything too large nor too small, he was free from sin, and was sure that the being whom he represented was not to visit him with any mishap. The Brahmashitā tells us that if the artist made the idol one cubit high, together with the throne two cubits, he was to obtain health and wealth. If he made it higher still, he was to be praised. But if he made the idol too large, specially that of the sun, this was to hurt the ruler and he himself was to be hurt if he made it too small. If he gave the idol a thin belly, it helped and furthered famine in the country; if he gave it a lean belly, it was to ruin property. If his hand slipped so as to produce something like a wound, he was to have wound in his own body which was to be fatal. If the idol was not completely even on both sides, so that the one shoulder was higher than the other, his wife was to perish. If he turned the eye upward, he was to be blind for lifetime; if he turned it downward, he was
to have many a trouble and sorrow. According to the Sukraniti, 
the images were always to be without beards and eyelids and 
of sixteen years of age, painted with bright colours and 
covered up to the feet by clothes and adorned with ornaments.
The Chandrāvatī inscription of V.S.1156, relates that 
Gahadavāla Candradeva, the first king of the dynasty, set 
up an image of Lord Aikesa at Kāśī and adorned it with 
gold and jewels. The Rājatarangini tells us that the image 
of Viṣṇu Mahāvarāha was clad in a golden armour. It appears 
that the characteristic of an image was its power of helping 
forward contemplation and yoga. Theoretically Hinduism no 
doubt regards idols as mere visible symbols of the Divine, 
but the great paraphernalia of idols, their worship, temples 
and establishments began to engender during the early 
mediaeval period an imperceptible feeling that the visible 
idol was everything and the greatest importance came to be 
attached to its sanctity and safety.

The images of all these deities were 
bathed and anointed with perfumes and incense. The usual 
ceremony for worship consisted in sacrificing holy k' wood, 
kuśa grass, sesamum-seed, and rice in the sacred fire. Food 
and flowers were also offered. The worshipper robed himself 
in white raiments, and said prayers to the deity.

Vaiṣṇava Worship

Bhakti(devotion) had taken the place of the
Vedic sacrifices. Bhaktiyoga manifested itself in continuous meditation. A devotee (sadhaka) had to address his thoughts to Nārāyana at dawn, at mid-day, at sunset, and at night. He whose mind was devoted to Hari in silent prayer, burnt offering, or offered obeisance to him. Manu says, "Alone let him constantly meditate in solitude on that which is salutary for his soul; for he who meditates in solitude attains supreme bliss." It was by spiritualizing the body and the mind and by devoutly thinking himself to be a part of the unity, that a sadhaka had to perform his worship, which was, in fact, more subjective than objective. The mind was to be withdrawn from extraneous attractions and repulsions through prānāyāma, dhāyāna and japa and was to be consecrated to the deity.

Śāṅkara-cārya, who lived sometime in the eighth century A.D., in his notice of the Bhāgavata school under Brahma-sūtra, gives five methods of worshipping the supreme lord, Bhagavat Vāsudeva: (i) abhigāna, or going to the temple of the deity with the speech, the body and the mind centred on him; (ii) upādāna, or collecting the materials of worship; (iii) ijyā, or worship; (iv) svādhyāya, or the muttering of the mantra; (v) yoga, or meditation. He observed that by worshipping him in these ways for a hundred years, all sin was destroyed and devotee reached Bhagavat.

The bhaktas (devotees) made songs, music, dancing and waving
of lights (ārti) take the place of Vedic mantras. The
Vānu-smrīti says that if on the twelfth day of the dark half
following on the full moon day of the month of Māgha
(Mārgaśīrṣa), when the moon entered Āravāna, devotees kept
fast till the moon entered that asterism, placed two lamps
with two large wicks near an image of Vasudeva, and on the
right hand of the image placed a lamp containing one hundred
and eight palas of clarified butter, with an entire piece
of cloth together with the fringes dyed with saffron as wick
in it and on the left hand a lamp containing one hundred and
eight palas of sesamum oil, with an entire piece of white
cloth as wick in it, he was to obtain exquisite happiness,
in whatever kingdom, province, and race he might be born
again.

We learn from the Anjanesi plates of the
(K.) year 461, that Bhogasakti was always engaged in the
worship of the divine Vasudeva and was intent on meditating
on Nārāyaṇa. He had donated eight villages to the temple of
Nārāyaṇa, called Bhogasvāra, at Jayapura, for providing
perfume, flowers, incense, light, bathing and anointing of
the god, for symphonic entertainment combined with dancing,
singing and music, for maintaining a charitable feeding-house,
and for repairing what might be damaged or broken. The
merchants of the town of Jayapura, five or even ten in number,
were to celebrate the yātra (procession) festival of the god
Vishnu for a whole fortnight in the month of Mārgaśirṣa.

It appears that six modes of adoring Hari, viz., remembrance of him, utterance of his name and glory, salutation, resorting to his feet, constant worship of him with devotion and surrender of the whole soul to him, were practised. The bhaktas believed that for the attainment of beatitude it was necessary to pass through five stages: (i) that of śānti, or calm contemplation of the deity; (ii) that of dāsya, or servitude; (iii) that of sākhya, or friendship; (iv) that of vātsalya, or filial affection; and (v) that of mādhurya, or tender love. The religion of early mediaeval India seems to have made the basis of salvation an emotional one, most of the worship taking the form of hymns and the offering of flowers.

Śaiva Worship

Śiva was worshipped in human and phallic form. The latter form was more popular with the worshippers than the former. It was the linga of Śiva which was mostly installed in the temples erected in his honour. Lingas with one or four faces of Śiva carved against the linga pillar were common. It appears that lingas with the figure of Lakulīn carved on them were also installed. The Rajatarangini refers to several lingas which were worshipped in Kāśmīra from time to time. The linga called Vāteśvara, 'which served for Rāvana's worship,' was in existence in the time of Kalhana.
and was still shining brightly. The light, observes Kalhana, in its dots and lines foretold future events. He refers to other lingas, such as Pravaraśvara, Mitraśvara, Raṇjaśvara, Pravarāsa and Vijayēsa. The Kāśmira king Sandhinat never broke his vow to consecrate daily a thousand Śiva-lingas. When once through an error this was not accomplished, his servants prepared a thousand lingas by carving a rock all around.

The large temple of Bhojeśvara situated at Bhojpur, near Bhopal (Madhya Pradesh), assigned to the eleventh or twelfth century A.D., has a colossal linga, seven and a half feet high and more than seventeen feet in circumference, on a platform made of three superimposed blocks of sand-stone. The sand-stone linga with four seated Śaktis on its four sides has been discovered in number from undivided north Bengal. A bronze catamukha linga of about the tenth or eleventh century A.D., found in the Murshidabad district, is in the collections of the Asutoosh Museum, Calcutta. The arghya and nāla bear wavy incisions indicating the water usually poured on the top of the linga passing along the surface of the four busts on the linga. One of these bears a characteristically severe face, depicting the virūpakṣa or the extremely fierce aspect of Śiva.

The emotional plane of worship was the muttering of prayers and touching of the linga or image of
śiva. Hymns in praise of śiva were composed and we are told in the Rājatarangini that the worshippers touched the wooden image of the husband of Uma at the tīrtha of Pāpasūdāna to obtain comfort in life and final liberation thereafter as their rewards. An epigraphic reference to the regulations of worship in a śiva temple is found in an inscription of the V.S.1343 called the Cintra-praśasti. We learn from the praśasti that a clever pupil had to be selected for clearing the temple and to bathe the god daily with four pitchers of water. The ingredients of worship were sandal (paste) and two hundred satapatha, probably rose. Two thousand sweet scented oleander blossoms were also offered to the deity. The daily naivedya consisted of one mānaka of husked rice, two pallikas of Phasesolus Mungo (mudga), and two kargas of clarified butter, and these were to be cooked by the clever vatuka (pupil). Fifty betel leaves and five betel nuts prepared into biṭukas were to be offered daily to the deity. Four kargas of oil was to be burnt daily in the lamp and two manas of fragrant guggul (guggul) was to be provided every month as incense.

From the Haraś-carita we learn that Bāna, having risen and bathed betimes, put on a dress of white silk, seized his rosary and repeatedly recited the hymns and sacred texts, and, after washing the image with milk, he offered worship to śiva, with lighted lamps, ointments,
oblations, banners, perfumes, incense and sweet flowers.
We are further told that house by house the holy lord of
the Gheaving Áxā( khanda pparaān), i.e., Śiva, was worshipped.
When Harṣa reached the capital after hearing the news of his
cater's illness, he found his kinsmen were keeping a fast
to appease Ahbradma(Śiva), lying before his image. Distressed
young servants were pacifying Mahākāla by holding melting
gum on their heads. Inside the palace, Śiva's temple resounded
with the murmur of the Hendeo to Rudra; Śivas of great
goldiness were bathing Virūpākṣa's image with thousands of
vessels of milk.

The Dvārayyākāvyā of Hemacandra informs us
that when Jayasimha Siddharāja went to Sonanātha he offered
an oblation, which, as explained by Abhayatilaka Gaṇi, a
commentator on the Dvārayyākāvyā, consisted of candra-
puspa-akṣata-jalādy-argham- arghan-upaVkṣanatvit-pady-
ājwanīya-madhupark-ādī-api : i.e., sandal paste, flower,
rice, water, etc., and madhuparka which usually consists of
honey, ghee, water, sweet and curds. It appears that it was
a pātipadacāra( five items) worship. For the daily ablations
of the idol, arrangements were made to provide fresh Ganga
water every day.

By the side of the Bhaṭṭī school, there
existed other types of Śiva worshippers whose tenets and
practices were gruesome. Among them may be mentioned the
Pāśupatas, their close associates called as Lakulīśa-Pāśupatas or Lakulīśas, Kāpālikas and Kālāmukhas.

The Pāśupata Mode of Worship

The worship of Śiva was the central feature of the Pāśupata cult. The cult represented the oldest form of Śaivism current in the North. The Pāśupatas worshipped Śiva, the linga or any other image of the god. According to Kaundinya, a commentator on the Pāśupata-Sūtras, the worshipper was to have in view the dakṣināmūrti of Śiva, i.e., he was to stand on the southern side of the god, turning his face towards the north, at the time of worship. Stress was laid on the meditation of the Pranava and mantras were chanted to invoke the various aspects of Śiva. The sādhaka broke out into loud laughter before the shrine of Śiva, sang songs in his praise and took recourse to dancing. He made a peculiar sound by joining the tip of the tongue to the palate called dundūkāra or huḍukkāra, resembling the bellowing of a bull. Perhaps the idea was to presume himself to be the bull of Śiva, Nandin.

Fervent devotion to Śiva in this life and intimate association with him in the life beyond was the goal to be aimed at by a Pāśupata sādhaka. He was to concentrate on the incorporeal aspect of Śiva, who was conceived without any sense organ and was beyond the senses; who was pervasive and self-existent, saw without eyes and heard without ears, had no intellect, but had nothing outside the scope of his knowledge, and knew
all, but had no knower. This aspect of the god was characterised as 'vāgyaśuddha'- 'one that transcended the range of speech.' The sādhaka had to undergo a process of discipline to attain the stage of direct association with Rudra, called Rudra-sāyujya. He had to root out evils which represented the various forms of sense experience leading to lust, wrath, greed, desire, hatred, etc. The insatiable desire to acquire more and more worldly objects, the misery involved in their acquisition, preservation and loss, and injury caused to others in their acquisition and enjoyment constituted the evils which were to be eliminated by a sādhaka. The root cause of evils, according to the Pāṣupata-Sūtras, was adharma which caused mental distraction and rendered the devotee incapable of leading the religious life in full. Once the sādhaka had got over evils through the process of discipline and obtained what was described as the constancy of soul which helped him to devote himself to the religious life, he attained a stage called dharmatman, or the embodiment of dharma. With mind established in pristine purity and consecrated to Rudra, the sādhaka ushered in the next higher stage where dharma and adharma had ceased to operate and actions and means thereof were practically non-existent. All thoughts in regard to the pursuits of good and evil had ceased and the sādhaka obtained a stage called 'vitaśoka', free from anxious thoughts. Having
reached this stage, the unerring devotee came to the end of all forms of pain and misery, called dukhānta, through the grace of Rudra.

The private practices, called vrata, were taken recourse to in what was described as the āyatana, i.e., any place sacred to Śiva where the votary decided to reside. He bathed himself with ashes thrice a day, slept over a bed of ashes and cleansed himself, as the necessity arose, with the holy ashes. He took a garland of such flowers as were offered to Rudra. According to the Pāṣupata-Sūtras, the votary lived in a deserted house or cave or even on a cremation ground. He wore a single piece of cloth and, if possible, dispensed with clothing altogether as a token of renunciation of all possessions. We learn from Kaundinya that a Pāṣupata mendicant was enjoined to live on alms and even the holy ashes were to be obtained by begging. The Pāṣupata worship was, indeed, self-surrender (atidāna) to the god Śiva.

The Lakuliśa Worship

The Lakuliśas were indistinguishable from the Pāṣupatas during the period under review. Kaundinya tells us in the introduction to his bhāṣya (commentary) on the Pāṣupata-Sūtras that the Lord (i.e., Śiva), assuming the form of a Brāhmaṇa became incarnate at Kāyāvataraṇa, went on foot to Ujjain, and taught his doctrine to Bhagavat Kaśika.
The reference here seems to be to the tradition that the Pasupata doctrine was revealed by Nakulīsa or Lakulīsa, the last of the twenty-eight incarnations of Śiva. From the Somanāthā-pattana-praśasti of the reign of Caullulīya Kumārapāla we learn that Bhāva-Bṛhaspati, who took the vow of the Pasupatas, possessed a body like that of Nakulīsa. This bears out the proximity of the two cults. The mode of worship of the Lakulīsas was almost alike the worship practised by the Pasupatas. Bathing of the body three times a day in sand, lying down on ashes, making noise like sha sha, singing loudly the praise of their deity, dancing before him, bellowing like a bull, lying prostrate before the god, making circumambulations and repeating his name, not unlike the Pasupatas, constituted their daily practices. But the Lakulīsas were strictly forbidden to practise these strange acts in the presence of other persons. Further, the Lakulīsas were advised to behave like a mad man: pretending to be asleep while lying awake; begging for food; shaking the limbs as if attacked by paralysis; walking like a person with rheumatic pains in his legs, or like a lame man; exhibiting signs of lust at the sight of a woman; and doing other acts such as making meaningless noise like a mad man. To shun fastidiousness, they were enjoined to beg for food and eat the remains of others’ dishes.

The Cult of the Kāpālikas
The Kapālikas appear to have spread all over the country. Alberuni seems to be referring to the Kapālikas when he says, "... to the idol of Mahādeva(are devoted), a class of saints, anchorites with long hair, who cover their skin with ashes, hang on their persons the bones of dead people, and swim in the pools! The Rājatarangini refers to the Kapālin sect. The Dhod stone inscription informs us that in (Vikrama) Samvat 1229, when Paramahattāraka, Maharājadevādhirāja, Paramēśvara Soneśvara was ruling at Ajayana-dūrīga in the country of Śapāḍaḷakṣa, Bhāṭaraka Prabhāṣaraśī built a monastery near the temple of Nityapramudita-deva for the residence of Kapālikas ascetics from foreign countries (i.e., from other parts of the country). Śrīnala is referred to as the chief seat of the Kapālikas in the Mālatimādhava of Bhavabhūti. We learn from Yāmunācārya's Āgama-prāmāṇya, a work of the later half of the eleventh century A.D., that the characteristics of the Kapālikas were the sacred thread, the smearing of the body with ashes, a crest jewel, various ornaments for the ears and the neck, a human skull and a club.

The Kapālikas in their worship of Śiva in the form of Mahābhairava followed horrid practices which were repellent to modern taste. They worshipped him with human sacrifices. Human flesh was offered as an oblation in the fire and the worshipper drank wine from a skull. They
attributed great virtues and occult powers to drinking wine and eating disgusting substances as food. Not only Mahābhairava but his consort, Mahābhairavī, was worshipped with blood along with a host of goblins called up to the beating of drums. In the Mālatimādhava, Kapālakundalā, a female member of the Kāpāla sect, wearing a garland of human skulls, carries away, at dead of night, the heroine Mālati to the cemetery where her preceptor Aghoraghaṭa was to sacrifice her before the image of Karāla-Gāmundā. The Rājatarangini describes them as living upon corpses. The Moharājaparājaya of Yasahpāla accused them of cannibalism.

One of the avowed objects of the Kāpālikas was the attainment of the supernatural yogic powers. In Kṛṣṇaśīra's allegorical play Prabodhacandrodaya, a Kapālika puts forward exaggerated claims of miraculous powers. Kṣemisvara in the fourth Act of Gandakausika introduces Dharma in the guise of a Kāpālika, bearing a club and a skull, and decorated with ashes and human bones. He declares that he is about to attain certain magical powers: control over a goblin who has entered into a corpse, possession of a thunderbolt and magic pills and paints, union with a demoness, and the knowledge of alchemy (dhātuvāda) and the elixir of life (rasayana). It appears that through such practices the Kāpālikas attracted people to their fold and worked up to raise their position.
Their practices were associated with women. They professed that one could attain the highest bliss by concentrating one’s mind on the Self seated on the female organ. The world, full of diversities, was not different from Śiva. Their ideal of salvation was to become incarnate in a form like that of Śiva and enjoy the pleasures of love with a consort as beautiful as Pārvatī. They believed that this doctrine was revealed by Śiva himself, as there could not be happiness without mundane pleasures.

The Kālāmukhas

The Kālāmukhas, not unlike the Kāpālikas, followed repulsive and obnoxious practices associated with women and wine. They were a sect themselves but were often confused with the Kāpālikas, because of the common practices. They worshipped Bhairava along with his consort Candikā, wearing a garland of human skulls. To propitiate their deity they offered human sacrifices and wine. The practice of the devotee offering his own head as a sacrifice to the goddess is shown in the sculpture and literature of the age of the Pallavas and the Chalukyas in the South. It appears that the Kālāmukhas were more active in the South. The Paśca-linga temple at Balligāve (Banavasi) in the time of the Chalukyas of Kalyāṇi was an important educational centre of the Kālāmukha order of Śaiva ascetics, being called ‘the Kālāmukhi Brahmacārī-sthāna of Balligāve.’ The Kālāmukhas held that
happiness in this world and salvation in the next could be attained by such practices as smearing the body with ashes from a burning ghāṭa and also eating those ashes, eating food in a skull, worshipping the god as seated in a pot of wine, and holding a club.

Sāta Worship and Tantric Practices

The Devi cult was almost everywhere associated with Śaivism. Assimilation of the two creeds is marked in the early medieval period. The Śakti cult was the pivot of the Tantric practices and the Tāntrikas organised themselves into different schools like the Sahaja-siddhi, Vajrayāna, Mantra-yāna, Yogini-kaula, etc., according to their mode of worship. Matsyendranātha, who seems to have been the same as Siddha Lui-pāda and Minanātha, was the originator of the Nātha cult which professed Śaivism, but he was also the founder of the tantric schools, Sahaja-siddhi and Yogini-kaula. In Kāśmir the tantric cult was associated with the worship of Śiva. An evidence of assimilation is provided by Somadeva who says that the temple of Gaṇḍamāri was known as Mahābhairava where the Kāpālikas were selling for a price pieces of flesh cut off from their own bodies.

The mode of worshipping Śakti appears to have been self-torture, human or animal sacrifices and offering of wine to her. We learn from the Haraś-carīta that young nobles were burning themselves with lamps to propitiate the
Mothers at the time of the illness of Harpa's father, Prabhākaravardhana. An Andhra man was holding up his arms like a rampart to conciliate Gāndī. Devasena, a Jaina author of the first half of the tenth century A.D., mentions the killing of goats at the altar of Gāndikā and the worship of the Kula(Sakti) with wine in his work Bhāvasaṅgraha. Another author, Siddhārṣi, refers to the worship of Gāndikā with wine and describes drinking bouts and merrymaking in the courtyard of the shrine of the goddess in the Upamitībhava-panca-kathā. Somadeva reflects on the mode of worship when he gives an account of the temple of Gāndamāri in the Yāsastilaka. We are told that “the temple of Gāndamāri was a horrid place, frequented by the terrible female spirits known as the Mahāyoginīs, and a crowd of fanatical votaries, engaged in outrageous forms of self-torture. Certain devotees were burning guggul incense on their heads; some, extremely ferocious, were burning their arteries, like lights; while others, exceedingly bold, were trying to please Śiva by drinking their own blood. . . . . Certain fanatics were worshipping the mothers by swinging from their intestines, extracted with their own hands. Elsewhere certain grim men were offering their own flesh as an oblation in the sacred fire.”

As regards human sacrifice to the goddess, we learn from Somadeva that the king Māruḍatta had planned to sacrifice a couple of human beings at the instance
of the tantric teacher Virabhairava at the shrine of Candamāri. Virabhairava told the king that he could obtain a miraculous sword with which even the realm of the Vidyādharas could be conquered, if only creatures of all kinds were sacrificed in the temple of Candamāri, and if at the same time a couple of human beings, possessing all auspicious physical characteristics, was killed with his own hands. It appears that under the influence of the sects like the Kāpālikas, the Kālāmukhas and the Tāntrikas, human sacrifice was resorted to with a view to propitiating the goddess.

The Mahānavami Cult

The ninth day of the bright half of Āśvina was, in particular, sacred to the Devi. The rituals to be observed on that day had special significance for the king. The Devi Purāṇa gives a detailed account of the religious ceremonies which were performed on the Mahānavami day. It states that on the astamī(eighth) day nine wooden pavilions were erected, or even one, wherein was installed an image of Durgā made of gold, silver, earth or wood. The goddess could also be worshipped in a symbolic way in a consecrated sword or spear. Mystic formulas were repeated by the king in silence and after midnight an animal was sacrificed with a view to obtaining victory, the flesh and blood of the victim being offered to the goblins. The king, after a ceremonial bath, then hit a paste model of his enemy with a sword and
References to the worship of the goddess on the Mahānavami day are also found in the Garuda, Viṣṇudharmottara and Skanda Purāṇas. According to the Garuda Purāṇa, the image of Durgā, eighteen-armed, was provided with diverse weapons like the spear, lance, club, dart, bolt, arrows, etc., in her right hands and was worshipped along with other attendant deities. It appears to have been the worship of Navā-Durgā. A five-year old buffalo was sacrificed in the later part of the night. The Viṣṇudharmottara Purāṇa prescribes the worship of Bhadrakāli and that of the royal insignia and arms and weapons on that day. The goddess Bhadrakāli was worshipped by the king in a decorated pavilion near the ibblea (camps), and he was to keep awake for the whole night. The Skanda Purāṇa, likewise, prescribe the worship of Gāmndā on the Mahānavami day. It also refers to the worship of Yogeśvari (Durgā) which started on the fifth night of the bright half of Aṣvinī and continued till the ninth day. The main feature of the ceremonial was the mystic presentation of a sword to the goddess. On the ninth day, after the sacrifice of animals, the king at the head of the army led a procession with the image of Yogeśvari in a chariot.

The Kaula way of Worship

A school of Sāktism known in the tenth century
A.D. was that of the Kaulas, also called as Kulaputras or Kulinas. The Kaula school identified itself with Brahmanical Sāktism, but, it appears that many of their leading ideas were derived from the Buddhist mystic schools. The doctrine of Kula, from which the word Kaula originates, was a special feature of Buddhist mysticism. Kula was used in the Buddhist mysticism to mean Sakti which was of five kinds, and these were presided over by the five Tathāgatas. In the sacred lore of the Kaulas, kula was defined as Sakti and Akula was Śiva.

Their mode of worship was much akin to the practices of the Kāpālikas, though both of them represented two distinct cults. It was because of the resemblance of certain practices that sometimes the Kāpālikas were confused with the Kaulas. In the Pra buddha candrodaya of Kṛṣṇaṁitra, the Kāpāli ka once is addressed as Kulācārya. Women and wine dominated their religious ceremonial. In Rāja de kha r a's Kar pura manjari the master magician Bhiravānanda declares that he is an ardent follower of the Kaula way, drinks wine and enjoys women and so goes forward to salvation. He describes the Kaula religion as charming to all, as its only requirements are a sharp longing for wife, plenty of meat and wine, alms and a peli to serve as bed; and opines that while gods like Hari and Brahmā prescribe meditation, the study of the Vedas, and sacrifices as leading to final release, Śiva has the
unique distinction of having devised a way to salvation consistent with the pleasures of love and wine. The Kaulas were passed on as Tāntrikas and probably the Yogini-kaula was a sub-division of the Kaula school.

The Tāntric Practices

A predominant concept of the Śāktas was the Motherhood of God, that is, God as Śakti or the Power which produces, maintains and annihilates the universe. It appears that the concept of the Supreme Goddess from whom all creation, preservation and destruction proceeded led to the development of the tāntric cult. To the Śāktas all that they saw was the Mother. All was consciousness (śakti), and this was the standpoint of śādhana. Apart from its great doctrine of śakti, the Śākta tāntra śāstra laid emphasis on the principle of śādhana and provided means to all to practise it irrespectively of caste and sex. The circle which the Tāntrikas formed at their meetings was called oakra. On entering the oakra of Bhairava, all castes were on equal footing and practised mysterious and obscene rites in secret sittings. These rites required the use of the five makāras, viz., madya (wine), mānsa (flesh), matsya (fish), mudrā (various postures like the mystic intertwinnings of the fingers so as to form symbolical figures), and maithuna (sexual intercourse). The tāntric cult laid special emphasis on the mantras (prayers and formulas), bijas (syllables of mystic significance peculiar to each deity),
yantras (diagrams drawn on paper or inscribed in precious stone, metal, etc.), mudrās, and nyāsas (i.e., placing the deities on the different parts of the body by touching them with finger-tips and the palm, mostly of the right hand). These were the means used by a sādhaka to invoke and identify himself with his select deity (istadēvatā).

In the Mahāpādāvayāna the tāntric worshippers of Tripurasundāri were required to meditate on the Devī as sitting on the lap of Śiva. From a later Tantra of about the eighteenth century A.D., the Mahānirvāna, we learn that the worshipper first offered to the Devī "spiritual adoration, dedicating to her his heart as her seat, the nectar of his heart as the water for washing her feet, his mind as a gift of honour, the restlessness of his senses and thoughts as a dance, selflessness, dispassion, and so forth as flowers; but then he offered to the Devī "an ocean of intoxicating drink, a mountain of meat and dried fish, a heap of roasted corn in milk, with sugar and butter, 'nectar' and other things! In addition to the use of the paṇcamaṅkaras and other elements purported to produce the intoxication of the senses, bells, incense, flowers, lights and rosaries, there was also the quiet contemplation (dhyāna) of the goddess: "O Aṣṭā Kāli, who dwellest in the innermost soul of all, who art the innermost light, O Mother! Accept this prayer of my heart. I bow down before thee!"
The Sahaja-siddhi school of the Tantrikas repudiated the mantras, mandala (mystical diagram) and other external means and modes adopted by the Vajra-yana and the Mantra-yana, and laid stress on yogic practices and cultivation of mental powers.

The admission of women to the cakras and the free enjoyment of wine, meat, fish and sexual intercourse must have led to licentiousness which speaks of the depraved and revolting nature of the cult. The Tantrikas also aimed at acquiring magical and mystical powers. A reference to the six magic rites of the tantric cult occurs in the Yaśastilaka of Somadeva. According to the Sārdatilaka-tantra, they were (i) śanti, or cure of disease and the expulsion of evil spirits such as Krtśya; (ii) vaṣya, or bringing others under one’s control; (iii) stambhāṇa, or paralysing the activity of others; (iv) vidṛṣa, or causing enmity between friends; (v) uceśṭana, or compelling one to abandon hearth and home; and (vi) mārana, or killing. Each of these rites had a presiding goddess who was invoked before the commencement of the rituals. With all this, the object of Tantrism was to obtain, by supernatural or magical practices, the highest spiritual power or bliss even in this life without having to undergo a series of births as the original Buddhism had contemplated. The primary aim of a tantric worshipper was to become one with the deity and to attain salvation.
Sacrifices

The Vedic sacrifices seem to have receded to the background in the period under review. The Saptas had preached the gospel of the Panca-mahāyajñas which were evidently used as substitutes for the Vedic sacrifices involving slaughter. The donees in the epigraphs of the period are described as performers of these sacrifices. Indeed, the idea of the need of sacrificial acts of some kind was ingrained in the whole religious complex of the Hindus. A Brāhma householder had to perform five Mahāyajñas, or great acts of worship, viz., Brahma-yajña, or worship of Brāhma, performed by repetition of the Veda; Pitr-yajña, or worship of the departed ancestors by daily offerings of water and by periodical śraddha ceremonies; Devas-yajña, or worship of the gods by morning and evening oblations in fire, etc.; Bhūta-yajña, or worship of all beings, including good and evil spirits, animals, etc., by scattering rice grains, etc., on the ground outside the door for animals to devour; and Manusya-yajña, or worship of men, performed by hospitality to guests. Manu says that no calamity overtakes those who offer burnt oblations. The Markandeya Purāṇa enjoins sacrifice every morning and evening.

We learn from the Harṣa-carita that Bāna inquired from his kinsmen, who came to congratulate him after hearing that Harṣa had received him with favour, "Does the sacrifice proceed without hindrance, gratifying the Brāhmaṇa groups..."
by its faultless performance? Do the fires devour oblations with ritual duly and without flaw performed? They replied, "... All the ceremonies proper to Brāhmaṇas are fully carried out as far as our powers and means permit and in due season."

In the Badal pillar inscription of the Pāla ruler Nārāyaṇapīdā there is a mention of a Brāhmaṇa family attached to the study of the Vedas and of the "sacrificial fire properly maintained by them." A member of the same family is referred to in the Bhagalpur plate of the same ruler as a Brāhmaṇa well versed in the Vedas and Vedāṅgas and an adept in the performance of sacrifices. Kalhāṇa says that Rilhāṇa, a minister of King Jayasiṃha of Kāmīra, provided the complete sacrificial apparatus and thus enabled all who maintained sacred fires to carry out their rites without hindrance.

During our period it seems that the Smārta agnihotra was fairly common at least among professional priests. Alberuni informs us that the Brāhmaṇas who kept one fire were called Iṣtins and those who kept three were called Agnihotrins. From the Atrissāhita we learn that a Brāhmaṇa, who did not keep agnihotra, was a person whose food was not to be accepted.

It is hard to believe that animal sacrifice was discontinued altogether, leaving aside the practices of the Kāpālikas and the Kaulas. References to animal sacrifices in the Jaina works like Yaśastilaka bear out that practice
was in existence in spite of the anti-campaign launched by Buddhism and Jainism since their origin. An expedient of sacrificing an effigy of an animal was taken recourse to by those who were opposed to animal sacrifices. The idea has been well illustrated by Somadeva in the dialogue between Yaśodhara and his mother Candramati. The latter suggested that if Yaśodhara was really apprehensive of having seen an evil dream, he should seek a remedy by sacrificing all kinds of animals to the tutelary goddess and perform the customary rites to counteract the evil. Yaśodhara, who was under the influence of Jainism, was shocked at the idea of sacrificing animals and his heart revolted against the use of animal flesh in the worship of gods. Candramati at last suggested a modus vivendi to Yaśodhara, whereby he was to sacrifice to the tutelary deity a cook made out of flour, and partake of the offering, imagining it to be flesh. That this practice was known to other parts of the country is evidenced by a reference in the Rājatarangini. It is stated that in the reign of Meghavahana, who had stopped the slaughter of animals in his kingdom, the practice was to sacrifice butter models of animals in Vedic rites and those of paste in the Bhūta-yajña offerings. Sacrifice as a mode of worship and a means to propitiate the deities, practised earlier than our period, did not die out in the early mediæval period, though its form had undergone many a change.
Sandhyā

Sandhyā is of the highest efficacy in the spiritual culture of the Hindus. Since its origin in the Rgveda, the Gāyatrī prayer to be muttered at the twilight (sandhyā) worship has been in use all through the history of the Hindu religion.

The triliteral syllable om, the three Vyāhritis, or mystical words, bhūr, bhuvah and svah, and the stanzas- tatasavituvare- nyāi bhargo devasya dhimahi, dhiyo yo nah pracodayāt, constitute the composite Gāyatrī prayer. The Manu-smṛti tells us that by prolonging the twilight devotions, the sages obtained long life, wisdom, honour, fame, and excellence in Vedic knowledge. The Yājñavalkya-smṛti says that he who does not perform sandhyā is impure at all times, and is unqualified for any religious acts. Whatever little of religious deeds he performs, he cannot be entitled to the results thereof.

Whether during the night or during the day whatever sin is committed unconsciously, all that is destroyed by performing the sandhyās laid down to be performed three times a day. Viśnunāla, in his commentary on the Yājñavalkya-smṛti, the Mitāksara, says that whether during the time of night or during day-time, whatever miscellaneous sins or minor sins belonging to the mind or speech are committed unconsciously, all of them are destroyed by performing the obligatory rite of sandhyā, which is ordained to be performed three times a day, at morning, noon, etc. According to the Vīśnunāla, by
muttering, every morning and evening, the Gāyatrī, a Brāhmaṇa will obtain that religious merit which the study of the Veda confers, just as if he had actually studied the Veda. By repeating the Gāyatrī a thousand times every day for a month out of the village, a twice-born man is purified even from a mortal sin. He who repeats the Gāyatrī carefully every day for three years, will be absorbed in the highest Brahman after death. It further tells us that the four PāKayajñās, together with the sacrifices prescribed in the Veda, though all united, are not equal to a sixteenth part of the sacrifice performed by reciting those sacred prayers (i.e., the sahadhyās). A Brāhmaṇa may beyond doubt obtain final emancipation by solely repeating those prayers, whether he performs any other religious observance or not. According to the Varāha Purāṇa, the muttering of the Gāyatrī, together with the performance of prānāyāma is said to be able to purify one of all pātakas (sins).

That the sahadhyā was performed during the early mediaeval period is borne out by literary evidences. We learn from the Harṣa-carita that Bāna proceeded to the Sona for his twilight worship. The Rājatarangini says that Jayāpida, grandson of Lalitāditya-Muktāpida, went to the river-bank to perform the evening devotion. The Gāyatri seems to have been repeated with the aid of a rosary, made either of Tulasi wood or Rudrākṣa berries, five, ten, twenty-eight, or even
one hundred and eight times at the two or three sandhyās, at sun-rise, noon and sun-set, for Atri says that a twice-born should perform sandhyā thrice a day, and Vyāsa, while concurring, gives three different names to the three sandhyās as Gayatri, Sarasvati and Sāvitri. Manu directs that when a mātaka(student) has risen, relieved the necessities of nature and carefully purified himself, let him stand during the morning twilight, muttering for a long time the Gāyatri, and, at the proper time, he must similarly perform the evening devotion. The Mārkandeya Purāṇa says that the morning sandhyā should be performed in the early hours of the morning while the planets are visible. Likewise, the evening sandhyā should be performed before the sun has set.

1. Supra, p.4.
2. Rt.,I,IV.80.
3. Ibid.,IV.31.
4. Ibid.,IV.188.
5. Ibid.,IV.695.
6. Ibid.,IV.697.
7. Ibid.,IV.711.
8. Ibid.,V.23.
9. Ibid.,V.30.
10. Ibid.,V.244.
11. Ibid.,VI.178.
12. Ibid.,VI.299.
There is another much-defaced record on the left wall of the mandapa of the temple of Rājivalocana, where the Rajim inscription was found, incised in the proto-Nāgari characters of about the beginning of the eighth century A.D., from which we learn that a king of the Nala dynasty originally built the temple of Vīṣṇu (EI,XXVI,pp.49 ff.). Jagapāla seems, therefore, to have only repaired or rebuilt the temple.
32. Supra, pp. 16-35.
33. APRASL, Vo, 1919, pp. 61-64, pl. XVII-XXI.
34. JASB, IX, p. 548.
36. JASB, X, pp. 241 ff., pl. XXI.
37. CSI, IV, II, p. 539, vv. 34-35.
38. Ibid., v. 35.
39. Ibid., p. 524, v. 45.
40. Bk. I.
41. Supra, pp. 55-56, 58, 61-63.
42. CSI, IV, I, p. 228, v. 12.
43. Rt, I, I. 32.
44. Ibid., IV, 195, 327.
45. Ibid., IV, 196.
46. BLSMS, pp. 36-37, 100, 134, pl. IV(a).
47. HB, I, p. 429.
49. AI, I, p. 121.
51. SBH, XIII, p. 168.
52. Ibid., p. 176.
53. Alberuni explains it, "i.e. of idol digits, which must be reduced by one-tenth to become common digits, in this case 108." AI, I, pp. 117-18.
55. AI, I, p. 120; cf. BS, chap. LVIII. 49-52; SBH, XIII, pp. 168, 173, 175.
56. Ibid., p. 175.
57. INQ, 1949, p. 37.
58. R.I., IV. 197.
59. JASB, VII, p. 731; IA, XVI, p. 255.
60. VP, p. 173.
61. Ha, IV. 258.
62. II, 2, 42.
63. SBE, VII, X, 20-23.
64. CHI, IV, I, pp. 150-51.
65. R.I., I, 194.
66. Ibid., VII, 149.
67. Ibid., II, 128.
68. Ibid., II, 129.
69. JASB, NS, XXVIII, p. 189.
70. CHI, IV, I, pp. 214-15, vv. 73-76.
71. R.I., I, 32.
72. EL, I, p. 258, vv. 52-57.
73. Ho, p. 44.
74. Ibid., p. 85.
75. The Bombay text reads Ahtubbhna.
76. Ho, p. 135.
77. Rudraikācāsi Śivanātrām.
78. Hc, p. 137.
80. HI, I, p. 98.
81. Kamāinya 1.9.
82. Ibid., 5.33, 35, 39, 40.
83. Ibid., 1.7.
84. Ibid., 1.2.
85. cf. Sds, pp. 103-11.
86. AI, I, p. 121.
87. Rt, I, III.366.
89. Rt, I, VII.44.
90. Act IV.23.
91. Act III.22.
92. KJn, p. 55.
93. Yt, Bk. I.
94. Hc, p. 135.
95. v. 76.
96. Bk. IV.
97. XIC, p. 22.
98. Yt, Bk. I.
99. DP, chap. XXII.
100. Chap. 134-135.
102. Chap. 242, Prabhâsakṣetramahâtmya.
103. Ibid., chap. 83.
104. Act I. 22 ff.
105. See also Bhs., vv. 182-83.
106. See Hm., p. 89, fn. 2.
108. The Bâdami Ardhanârîśvara stone panel is a fairly representative one of such figures.
109. V. 139-151.
110. Ibid., V. 156.
111. Bk. IV.
113. Ms., IV. 146.
115. Hs, p. 71.
116. Ibid., p. 72.
118. IA, XV, p. 304.
119. Rt, II, VIII. 2406.
120. AI, I, p. 102.
121. v. 254.
122. It, Bk. IV.
123. Rt, I, III. 7.
125. Ms., IV. 94.
126. Ya, III. 308.
127. SBE, VII, LV. 12, 13, 16.
128. The four Pākayajñas are the offerings to gods, goblins
(or all beings), manes and men.
129. SBE, VII, LV. 20, 21.
131. Hs, p. 77.
132. Rt, I, IV. 444.
133. Ms, IV. 93.
134. Chap. XXXI. 19.