

A STUDY OF THE EPIC AND PURANIC RITUAL TRADITIONS YAJÑA, TAPAS, TĪRTHĀ, STOTRA, DHYĀNA, VRATA AND PŪJĀ WHICH RELATE TO AGAMIC RITUALS

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I. YAJÑA.

Throughout the various stages in the history of the Hindu religion the Vedas have continued to be held in high veneration. Their ultimate authority has been unanimously recognised by all the orthodox schools of thought¹. The high regard for the Vedas and the respect that was generally shown to the Śrotriyas who were proficient in them, can be seen to have been reflected in the Epics and the Puraṇās², though in the latter works such regard and respect become less marked. As a matter of fact, this Epic tendency to afford to the Brāhmaṇas (who were characterised as the veritable gods on earth), especially those well-versed in the vedas a high place from the religious point of view³ may be said to have continued even to this day. There is, therefore, no wonder that, even in the Epic and Purāṇic periods, the yajñas continued to be performed⁴. Nevertheless there are clear indications in the Epics and the Purāṇas, particularly in the latter texts, that the conditions were then becoming less propitious for sacrifice and that the Vedic ritual traditions steadily but surely losing their hold on the minds of the people⁵.

As for the continuation of the sacrificial tradition in the Epics and the Purāṇas, two distinct places of that tradition may be indicated. One of these relates to the performance of the sacrifices prescribed by the Veda and systematised by the śrauta texts. Prominent among the śrauta-yajñas, mentioned in the Epics and the purāṇas are the Vajapeya, the Rājasūya, the Aśvamedha and the Sautrāmaṇi⁶. The importance of sacrifice in general is indicated in the Mahābhārata by the mention of the gods having themselves performed the sacrifice. In one passage, Brahmā, Rudra and Śakra are described as having been engaged in performing sacrifices in which dakṣiṇā was liberally distributed⁷. Indra is said to have attained Indrahood and excelled all other gods by performing various sacrifices. Similarly, Mahādeva, who had offered himself as an oblation in a sarvamedha, has his glory spread out in all the worlds⁸. In the epics and the Purāṇas, sacrifices are described to have been performed also by kings and also rarely by sages⁹. Such sacrifices, however, soon receded into the background, because the new religious atmosphere created by the Epics and the Purāṇas was not conducive to their further continuation.

The other phase represents a tradition of the Vedic sacrifice itself, which was considerably altered and adapted to suit the new conditions¹⁰. This modified sacrificial system has a special relevance to our study. The purāṇas refer quite often to the sacrifice performed by Dakṣa¹¹. In the normal Vedic sacrifices Rudra was given rather a peculiar treatment. The god, Who was *regarded as not belonging to the hierarchical Vedic pantheon, did not receive any share in the regular sacrificial oblations¹². Even later, all that he got was the remnants of the oblations. In the post-Vedic period, however, the conditions had changed drastically and Rudra, or rather Siva, who had become a powerful member of the trinity, could no longer be denied his due share in the sacrifice. We get in the Purāṇas detailed accounts of the punishments meted out to Dakṣa for having refused Śiva his share in the sacrifice all the gods except Śiva¹³. Even these participants were punished by Siva¹⁴. The matters were set right only after Brahmā had proclaimed that, from that day onwards, Śiva was to be given a prominent share in the sacrifices¹⁵. Thus we may note the coming into existence of a new sacrificial tradition which differed from the regular Vedic tradition, particularly in respect of the allotment of share to Rudra-Śiva. The Mahābhārata refers to the yajñas which were performed in honour of Śiva¹⁶. King Jarāsandha propitiated Śiva by performing a yāga in his honour¹⁷. One

also comes across casual references in the Rāmāyaṇa and the Mahābhārata to the animals offered to Śiva in sacrifices¹⁸.

At the same time, passages are not wanting in the Purāṇas which seek to minimise the importance of sacrifices by means of such express statements as that the propitiation of Śiva by the various methods taught in the Purāṇas is far superior to the performance of the Vedic yajñas¹⁹. This may, in a sense, be said to represent the third phase.

It was but natural that the yajña-tradition in general should become unpopular in the Purāṇas, for these texts essentially reflect a religion of the people at large. A Vedic sacrifice was usually unwieldy and was often beyond the reach of the common man. The Purāṇas, therefore, sought to cater to his needs by providing alternative modes of worship which would be easily accessible to even the average type of devotee. It may also be pointed out that while a vedic Sacrifice held forth the promise, of the fruits to be enjoyed only in the life hereafter, most of the Purāṇic form of worship were believed to yield results during the course of this life itself. In this connection a comparison between Vedic yajña and Purāṇic tapas would prove quite revealing. The Asuras who used to practice tapas by subjecting

their bodies to severe mortification are described to have derived their relevant benefits and to have lived long to enjoy the superiority which they are said to have gained over the Devas²⁰. In the Purāṇas one often reads of the Asuras, who through their tapas, secured boons from the gods and who, on the strength of these boons, often had those very gods at their mercy. It has to be noted that wherever the practising of tapas is mentioned in the Purāṇas, the almost immediate securing of its benefits is also invariably mentioned. This cannot be said to be the case with sacrifice. And if tapas was found difficult to practise there were also other easier but equally efficacious ways of winning the favour of the god. Reference may be made at this stage to another significant point, namely that while yajña concerned itself with several gods at a time, the new modes of worship such as tapas, dhyāna, pūjā, etc. Usually centred round one single god, who usually happened to be one of the Trinity.²¹ As may be easily imagined, this feature of the new worship considerably enhanced its "effectivity".

II TAPAS

The word tapas is of very early occurrence. As early even as in the Rgveda for instance, the seven ṛṣis are referred to as together be taking themselves to the practice of tapas²². Again, in one of the later hymns of the Rgveda, truth and right, and with them the entire universe are said to be born of tapas²³. In the well-known

Nāsadīyasūkta²⁴ also. Tapas is shown to be playing an important role in the matter of the creation of the universe. According to the Atharvaveda, the first born skambha arose out of śrama and tapas and permeated the universe²⁵. We are further told in that Veda that it is through the tapas with which he discharges his duties that the Brahmācārin satisfies his teacher, the gods, and the realms of space, ascends on high as the sun protects both the worlds etc²⁶.

Two significant facts seem to emerge out of these references to tapas in the Rgveda and the Atharvaveda. Firstly, the very small number of references to tapas (particularly in comparison with those to sacrifice) occurring in the Vedic Samhitās would show that the practice of tapas was not wide spread in the Vedic period. At the same time, the connection with the cults of Munis and Brahmācārin clearly suggests the very important role which tapas must have played in the Pre-Vedic non-Aryan religious ideology²⁷. It may be presumed that the Pre-Vedic non-Aryan practice of tapas was temporarily suppressed in the Vedic period but that it again assumed great importance when the Brahmanism of the Veda was superseded by popular Hinduism of the Epics and the Purāṇas. Indeed, the traces of this revival of tapas can be seen even in some Brahmaṇas and Upaniṣads. It is, however, in the Epics and subsequently in the Purāṇas that tapas may be understood to denote clearly a mode of propitiating god which is resorted to

with a view to winning his favour. One endowed with qualities derived from austerities is called a tapasvin and the power acquired by him is designated as tapobala. Similarly the excellence of tapas is indicated by its being dreadful or by its being practised with untiring perseverance.

The word tapas²⁸ literally means heat, and the semantic development from heat to ascetic fervour and then to asceticism itself is quite understandable. Indeed, it would appear that, even though the term tapas represented, in later times, the manifold forms of mortification, originally heat must have been the most prominent instrument of mortification. Another characteristic of tapas is its close connections with Yoga. The discipline of the mind aimed at by yoga necessarily pre-supposes great austerity on the physical plane implied by tapas. Like some schools of Yoga. The tapas cult of the purāṇas is necessarily centred round a god, and this god is usually one of the three gods. The mortification of the physical body and the subjugation of the senses prevent an undesirable dissipation of energies and there by promote undivided concentration on the god. Self mortification and concentrated meditation on the god are the most salient features of tapas²⁹.

Tapas is represented in the Epics and the purāṇas as a powerful rival of yajña. While in the Epics, one still comes across references to yajña, the

Purāṇas do not seem to give any prominence to it. In these latter works, tapas is definitely assigned a place higher than that assigned to yajña. A statement made by Śiva himself strongly recommends tapas as the most efficacious means of propitiating gods in the Kali age:

Tasmāt sarvaprāyanena kalau kuryāt
tāpe dvijah³⁰.

Indra, who, as Śatakṛatu, is credited with the accomplishment of a hundred sacrifices, is described in the Mahābhārata as having performed his various exploits by means of tapas. In another context in the Epic³¹ Brhaspati is said to have practised tapas to restore Indra to his former ranks. The Mahābhārata also presents to us king Nahuṣa, Who had usurped the office of Indra not through the performance of sacrifices but through tapas³².

At the same time one reads of tapas, which is sometimes mixed up with yajña. In the Mahābhārata, for instance, we are told that a sage practised tapas for a long time, but that the god did not favour him by manifesting himself before the sage. The latter, therefore, offered himself as an oblation on the sacrificial fire. When the sage had, almost put an end to his life, the god became manifest and granted him his desires³³. Through their severe tapas the Asuras propitiated the gods to such an extent that they could obtain from them whatever they wanted, with the exception of immortality. Brahmā

refused the demon Tāraka the boon of immortality, when the latter asked for it after the god had manifested himself before him at the end of his tapas.

Brahmā said to the demon:

Na Yujyate vinā mṛtyum dehino
daityasattama Yatastato'pi varaya
mṛtyum yasmān na śa kase³⁴

Svarga may be generally regarded as the principal goal aimed at by the various kinds of sacrifices. But the goals aimed by tapas are almost unlimited. The gods seem to feel compelled to fulfil all the desires of the practitioner of tapas whatever they may be. In a sense, the fructification of both tapas and yajña is mechanical, for if properly practised and performed they do not fail to bring the desired fruits. In both these modes of worship, the gods became subservient to the actual practice and procedure of performance as also to the compelling desires of the performer. In other words, these modes of worship are by no means rooted in devotion, which necessarily implies complete self-surrender of the devotee before the god. Incidentally it may be added that, very often a god like Brahmā, who had been compelled to grant boons, later repented for having done so.

It may be presumed that the practice of tapas originally developed among the forest-dwellers. Subsequently all those who wanted to practise penance betook themselves to the forest. Life in the forest was evidently best suited for tapas. The Epics and the Purāṇas show that it was not only the mortals and the

generation of gods who used to revert to tapas, but even the three great gods- Brahmā,³⁵ Viṣṇu³⁶ and Śiva³⁷- had occasions to resort to tapas. Such references to the three great gods practising penance are highly significant. For they clearly show that tapas was not a mere mode of propitiating some god, but that it possessed an essentially cosmic character. Tapas constituted the most prominent force in all cosmic matter like the creation and the sustenance of the universe. most of the Vedic references to tapas, given alone, would corroborate such a view.

However, usually the three members of the post-Vedic trinity-particularly Śiva and Viṣṇu -were the gods with reference to whom tapas was practised by the aspirants of the Epics and the Purāṇās. Among such aspirants are mentioned Indra³⁸, Uma³⁹ the Asuras⁴⁰ and the ṛṣis,⁴¹ as also several other persons.

The purposes for which tapas was practised were, according to the Purāṇās, many and varied. The Purāṇās instantly often narrate legends of the Asuras who practised tapas exhibiting thereby immense physical courage to withstand its severe strains,⁴² and in the end secured sufficient power to suppress the gods and to enjoy supreme sovereignty, Umā is said to have practised tapas in order to propitiate Brahmā so that he might change her complexion⁴³. Elsewhere she is said to

have practised penance in order to win Śiva with a view to obtaining a son⁴⁴. Brahmā practised tapas immediately before creation, while Viṣṇu did so in honour of Śiva⁴⁵ in order to obtain the sudarśana-cakra. Śiva himself is described as having practised tapas for the benefit of the beings.⁴⁶ The sages are described to have practised tapas with various definite motives.

The practice of tapas is often shown in the Epics and the Purāṇās as terminating with the god who is propitiated manifesting himself before the practitioner of tapas. Such manifestation of course, depended on the degree of the austerity of the tapas. Through tapas one could, indeed, achieve the sākṣatkāra of Śiva⁴⁷. The siddhas were noted for their immense capacity which they had for tapas. They practised ugra-tapas, as a result of which they enjoyed the vision of the god⁴⁸. The Purāṇās also often describe how, when tapas was practised the fire produced from there began to glow and spread its scorching heat everywhere. Indeed, the fire of tapas is often described as scorching the beings of the world⁴⁹. The god who was sought to be propitiated by means of tapas was as it were compelled to appear before the aspirant and fulfil his desires. It is said that the tapas, which was practised according to the set rules, brought great pleasure to the god. Śiva, for instance, was greatly gratified with the austerities of kṛṣṇadvaipāyana and so granted him his desires⁵⁰. As a matter

of fact, when Śiva was thus pleased, he unhesitatingly granted boons to the devotees⁵¹. As for the traditional rules relating to the practice of tapas mentioned above, it may be pointed out that, apart from the special austerities, certain general conditions have been laid down in different contexts in the Epics and the Purāṇās. First of all, such times and environments are to be chosen for the practice of tapas as in no way conducive to the comforts of the practitioner⁵². For instance, during the hot season, tapas was practised with flaring fires all around; while, during the cold season, it was practised with the body immersed in ice-cold water up to the knee or the neck. Rough garments, such as the barks of trees, constituted the apparel and food was strictly restricted or was entirely given up⁵³. The essential characteristics of tapas are, so to say, summarised in a Purāṇa as follows:-

Brahmacaryam . . . tapo . . . maunam
nirāhāratvam eva ca,
Ityetat tapaso mūlam sughoram
taddurāsadam.⁵⁴

The two passages reproduced below—one from the Mahābhārata, and the other from the Matsya-Purāṇa may be regarded as representing, in broad outline, the concept of tapas of the respective periods:

Tapasyugre vartamānah ugrate -jo
mahāmanāh
Darbhacīram vivāsyatha daṇḍā
jinavibhūṣitah
Pūrṇe pūrṇe triarātreṣu māsamekam
phalāsanah

Dviguneṇaiva kālena dvitīyam māsam
atyagāt

Tṛtīyam api māsam sa
pakṣeṇāhāramācaran

Śīrṇam ca patīcam bhūmau paṇam
samupayuktavān

Caturthe tvatha samprāpte māsi pūrṇe
tatah param

Vāyubhakso mahābāhur abhavat
pāṇḍunandanah

ūrdhvbāhur nirālambah
pādāṅguṣṭhāgraviṣṭhitah

Sadopaṣpaṣānāccāsyā babhūvur
amitaujasah

Vidyudambhoruhanibhā jaṭāsyaśya
mahātmanah⁵⁵

Sthāṇubhūtohyanimiṣah

śuskakāṣṭhopal opamah

Saniyamendriyagrāmam avatiṣṭhat
aniścalah

Atha tasyivam aniśam tatparasya
tadāśiṣah

Sahasramekam varṣāṇām divyam
apyabhyavaratata

Valamīkena samākrānto bhakṣyamāṇah
pipīlikih

Vajrasūcimukhais tīkṣṇaih
vidhyamānas tathai vaca

Nirmāmsarudhiratvak ca
kundasaṅkhendusaprabhah

Asthīśeṣo bhavat sarvam deham vai
cintayannapi.⁵⁶

Now to speak more specifically about tapas as a mode of worshipping Śiva, one finds quite a large number of allusions to it in the Epics and the Purāṇas. The Mahābhārata tells us that tapas had to be practised in order to

propitiate Śiva and thus win his favour.⁵⁷ Arjuna, for instance, practised Tivratapas and won Śiva's favour. He was eventually, granted the famous weapon by Śiva himself.⁵⁸ Similarly, Śiva appeared before Ambā in response to her tapas⁵⁹. Drupada is also said to have propitiated Śa kara by means of his tapas and achieved his aim⁶⁰. As soon as Nārāyaṇa was born, he practised tapas and gratified Śiva⁶¹. Aśvātthaman also is represented as having himself practised penance in order to propitiate Śiva. Kṛṣṇadvaipāyana practised tapas and Śiva granted him a son. It is said that, during his severe austerities, the sage showed no signs of fatigue at all⁶². Special mention may be made of the tapas practised by Arundhatī. As the result of her tapas Śiva manifested himself before her and proclaimed that her punya was far greater than what the sages had acquired during the preceding twelve years⁶³. As a matter of fact, Śiva when pleased through tapas, is described as bestowing boons unhesitatingly on any and every devotee⁶⁴.

From among the Purāṇic references to Śiva having been propitiated by means of tapas, the following may be regarded as typical: On the advice of Bhṛṅgu Rāma retired to Himavat, established an āśrama there, and practised tapas to win Śiva's favour⁶⁵. Yama, the god of death also practised tapas in honour of

śiva⁶⁶. Kāli practised tapas to obtain śiva as her husband⁶⁷. The intensity of the tapas to be practised by the goddess is said to be indicated by her name Umā⁶⁸. Her mother feared that the austerities would greatly oppress her tender body. She, therefore, constantly accosted her and advised her to desist from them, but Umā refused to do so. The Yogis and the tāpasas are often described in the purāṇas as mediators on śiva and worshipping him to have their desires fulfilled⁶⁹. According to the śiva-Purāṇa, the sage Upamanyu told Kṛṣṇa categorically that tapas alone could bring him a boon from śiva⁷⁰.

It, has however, to be noted that the cult of tapas had begun to grow unpopular in the Purāṇic period itself. For, the references to tapas, in these texts tend to become rarer gradually. After all, tapas, which demanded a severely austere life and physical mortification, could not have ever become the common religious practise of people in general. Other popular and easily accessible modes of the propitiation of god, therefore came to be brought in vogue. Of course, as will be shown in the sequel, a few characteristics of tapas did find their way into these popular forms of worship⁷¹.

III TĪRTHĀS

The word tīrtha literally means passage, way, road or ford. It also denotes the stairs for landing from or

descent into a river. It then came to mean a bathing place as well. Ultimately a tīrtha acquired the sense of a place of pilgrimage situated on the banks of sacred streams. The Epics and the Pūrāṇas speak of several tīrthās. Actually these works devote several chapters to the enumeration and description of these holy places⁷². All such accounts are usually concluded with a proclamation that pilgrimage to these places would bring immense merit⁷³. These tīrthās are normally associated with certain specific gods, whose immediate presence there is believed to add to the sanctity of these places⁷⁴. Among these gods, Brahmā, Viṣṇu, and śiva particularly the last two are by far the most prominent. They have quite a number of tīrthās connected with them. Other gods tend to disappear gradually. These tīrthās are scattered all over the country, and pilgrims from all parts visit these places. It is interesting to note in this connection that just as the association with a particular god enhances the sanctity of a tīrtha, the pilgrimage to that tīrtha tend to enhance the popularity of that god. As has been pointed out elsewhere, the advent of the tīrtha-cult has contributed not a little to the high position in which Purāṇic trinity-Brahmā, Viṣṇu and śiva – had been established. This simple, to some extent, also exciting method of the propitiation of the gods, namely, periodically visiting the various sacred places, which was practised by a large number of pilgrims throughout the year

and every year, resulted in the continuity and the consequent perpetuation of the memory of these gods. For, so long as the gods continued to have connection with these places, they were not likely to pass into oblivion.

In our present context the tīrthas are regarded as constituting a type of ritual. Such a characterisation of the tīrthas may not be said to be quite unwarranted. For, visits to the tīrthas imply certain ceremonial observances and also the worship of the gods with whom those places are associated. From this point of view, they can be included among the religious practices of the Hindus. Indeed, they occupy a prominent place among such practices. Simple to perform, but by their very nature constituting an exciting experience, the pilgrimages to the tīrthas were always preferred to the elaborate complexities of the Yajña of the severe austerities of the tapas. Merit gained through visits to the tīrthas was immense and was often proclaimed to be superior to that brought about by the yajñas⁷⁵.

The number of tīrthas, that are regarded as sacred on account of the association with Śiva and other ancillary divinities of śaivism is, indeed, great⁷⁶. They are to be found scattered all over the country. The Mahābhārata mentions various tīrthas with which Śiva⁷⁷ and Kārttikeya⁷⁸ are connected. To those who propitiated him at these places, Śiva granted gāṇapatya, the higher

rank to which a devotee of Śiva was entitled⁷⁹. The immediate presence of the god at such places is repeatedly emphasised⁸⁰. Even Brahmā propitiated Śiva at these places⁸¹. Vārānasī is, however, by far the most important of the śaivatīrthas. With reference to Vārānasī it is claimed that the sin incurred elsewhere is wiped off by undertaking a pilgrimage to that place⁸².

We may now briefly describe the typical form of ritual – particularly so far as it concerns god Śiva – which is implied in the tīrtha – yātrā. To begin with it may be pointed out that, like tapas, tīrtha-yātrā also precludes the enjoyment of all comforts⁸³. A fully disciplined life is enjoined on the person who goes on tīrtha-yātrā. Keeping under restraint one's hands, feet, and mind and also tapas and fame is proclaimed as being necessary for gaining the fruits of tīrtha-yātrā⁸⁴. It has also been laid down that a true pilgrim should show complete aversion to pratigraha and keep his sense-organs under control, and take only light food. It is only when a tīrtha-yātrā is thus carried out in a more or less austere manner that a person obtains the fruits otherwise achieved by performing all kinds of sacrifices. A pilgrim is, indeed, expected to possess all kinds of virtues⁸⁵.

As has been mentioned elsewhere, the tīrthas are generally located in the vicinity of waters – on the sea-shore, on the bank of a river or by the side of

a lake. A bath in these holy waters constitutes an essential feature of the ritual of the tīrtha-yātrā⁸⁶. Such a bath is supposed to wash off even the most direfind of sins. Along the banks of these rivers ect., are usually installed the li_gas of Śiva. The bath in the holy rivers is, therefore, closely followed by the worship of these liṅgas⁸⁷, in which the immediate presence of śiva is definitely assumed. In this, perhaps, one may see the earliest traces of the temple-cult of the Hindus, which later developed rich and varied traditions and which rapidly expanded itself all over the country. These li_gas, installed along the banks of rivers ect., were probably afforded shelter by the trees which grow there. When, however, the peculiar form of worship associated with the li_gas was gradually consolidated and became more and more popular, some kind of permanent structures began to be built for the installation and worship of the god. It must be noted that even these structures sought to retain, in some form or other, these original features, namely the river and the tree, to which great sanctity had been ascribed. The temple worship of Śiva in the South is always centred round the li_ga. A temple dedicated to this god is significantly designated as⁸⁸ tīrtha. The temple in the South invariably has some river associated with it. It also has a tree specially assigned to it⁸⁹. This tree stands, in most cases, immediately behind the garbhagrha or the central shrine. The Purāṇas, which

specifically belong to these various temples, elaborately proclaim the glories of the sthala, the tīrtha, and the sthala-vrksa and the mūrti of those temples.

The merits acquired by the visits to and the observances and worship at the tīrthas are often described in great detail⁹⁰. Even more thinking and remembering of these sacred places is said to constitute a meritorious act. The sight of them destroys all sin, while bathing there brings immense merit, even to those who have committed highly despicable deeds⁹¹. Those who remember the gods in these places, give special pleasure to the gods, and, we are also told that those who bathe at those places, have all their desires fulfilled. Among these desires are mentioned progeny, mokṣa or svarga, destruction of sin, in short, all pleasures in this world and the hereafter. As mentioned in an earlier context the merits acquired by performing various yajñas are easily attained by visiting the tīrthas⁹².

IV STORTRAS

Stotras are verses of praise. They glorify in various terms, the greatness of the gods. The formal enumeration of the many exploits of the gods, narrated in the Epics and the Purāṇas, also share the characteristics of the stotras. Several poet-saints both of the North and the South, the latter in particular, have composed stortas in praise of the great gods and the ancillary divinities. These stotras are composed for the

most part in the languages prevalent in the respective parts of the country. In the South, the saints, who are well known as Nāyanmārs composed verses of praise called tevārams. These are permeated, in a remarkable manner, with Purāṇic ideas.⁹⁸ Recitation of stotras has found a distinct place among the Hindu forms of worship. This mode of worship could be easily practised, and the householders to whom the tirthas tapas and yañja were not ordinarily accessible, found this method of propitiating the gods most suitable. Even today, many householders are seen to engage themselves, after the daily abutious, in reciting stotras – particularly those which relate to their own particular family god or goddess. The parayana of the Sahasranama stotras of Vishnu Śiva, and Lalitha (Sakti) most of which have to find place in the Puranas⁹⁵, is a regular feature of the daily worship by a devout hindu.⁹⁶

The origins of the stotra may be traced back to the Rgveda. The stotras like several hymns of the Rgveda, sing the glorious deeds of the god concerned. However, apart from this their essential nature, both the Purāṇic stotras and the vedic hymns also consist of implorings, on the part of the devotee, for god's favours - the only difference perhaps being that while, in the Purāṇic stotras there is an emphasis on favours in this world as well as in the next, the Vedic hymns mostly pertain to favours in this world only. The stotras are also generally characterised by a sense of

sinfulness, an attitude of complete self-surrender and an earnest longing for personal communion with god on the part of the devotee. In other words, bhakti is the key-note of these stotras⁹⁷. We are told in the Linga-Purāna⁹⁸. how Brahmā and Viṣṇu sang in praise of Śiva, how the latter manifested himself before them, and how when Śiva had offered them boons, both of them asked for nothing but devotion to Śiva. Brahmā is said to have them said: Tvayi bhaktim parām medya prasīda paramēśvara.

In another context in the same Purāṇa,⁹⁹ Umā raises the question as to by what means Śiva's favour can be obtained by the devotees. Neither tapas nor vidya nor even yoga is recommended as the way to win the god's favour: bhakti alone is mentioned as the most efficacious means in this connection. In the Purāṇās these songs of praise, which are usually preceded by the bowing down of the head¹⁰⁰, are put into the mouth of the oppressed ones-sometimes the Devas and sometimes the Asuras. For instance, at the hour of final destruction, the Asuras are said to have repented for their many misdeeds and to have glorified Śiva with various verses of praise. Pleased with their devotion the god ultimately elevated them to the rank of gana¹⁰¹. From among the most significant stotras or songs of praise, found in the Epics and the Purāṇas, the following may be specially mentioned:

CONTENTS	REFERENCE
Kṛṣṇa and Arjuna praise Śiva	MBh.VII. 80.55-65.
Nārāyaṇa glorifies Śiva	Ibid.VII. 201.72-78.
A glorification of Śiva	Ibid.VII. 1.50.
Taṇḍin glorifies Śiva	Ibid.XIII.16.13 -66.
Śivasahasranāmastotra	Ibid.X. 17.1-182.
Kṛṣṇa glorifies Śiva	Harivamsa 74.22-34
The gods glorify Śiva	Ibid.1.34
Viṣṇu praises Śiva	Ibid.16.38.
The devas pray to Śiva and request him to free them from bondage of the Asuras	Ibid.III. 13.1-83.
Sahasranāmastotra	Brahma P.38
Paraśurāma glorifies Śiva	Brahmaṇḍa P.25.5-32
Andhaka glorifies Śiva	KurmaP.1. 16.194-206
Brahmā and Viṣṇu glorify Śiva	Ibid.I.26.78-93
Sakuntalā praises Śiva	Ibid.I.34.36-45.
Brahmā praises Śiva	Ibid.II.31.49-53
The sages praise Śiva	Ibid.II.39.21-32
Brahmā praises Śiva	LiṅgaP.I. 10.44-73
Viṣṇu glorifies Śiva in verses which contain one hundred names of the god	Liṅga. P.I.96

A <u>stava</u> in which Śiva, Umā and Nandin are glorified; this is termed as <u>Vyapohastava</u>	Ibid.I.82
The gods glorify Śiva and attribute to him the qualities of the Brahman	LiṅgaP.I.71.10 0-114.
The sages at Dāruvana sought Śiva's pardon by repeating the names of the god.	Ibid.I.32
The Devas and the Asuras jointly praise and seek the god's protection from the poison which was produced as a result of the churning of the milky ocean	MatsyaP.250.2 8-40.
Bāṇa prayed to Śiva and sand verses composed in the trotaka metre noted for its rhythm.	Ibid.188.63-67
The thousand names of Śiva	Śiva P.Jnāna- Smhita 71.1- 166
Kāvya, the preceptor of the Asuras falls prostrate before Śiva and praites him.	VāyuPII.35.16 0-203
Brahmā and Viṣṇu glorify Śiva	Ibid.I.24.84-164.
Viṣṇu proclaims the achievements of Śiva	Ibid.I.24 50.88

Siva is glorified by Brahmā	Ibid.I.27
Daksa praises Śiva and recites verses containing one hundred and eight names of Śiva	Ibid.I.30.180-284
The gods praise Śiva	Sūta-samhiitā I.1-56

Even as literary productions the stotras must be assigned a special place of their own in the History of Sanskrit literature. They are often characterised by great poetic merit and musical quality. Such excellent religic-Literary compositions are by no means rare in the Purāṇas themselves. For instance, the verses sung by Nāṇa in praise of Śiva¹⁰² may be cited as a striking example of religious lyrics. They are replete with both śabda and the arthaalankaras. Similarly, the Viṣṇu-sahasranāma-stotra and the Lalitasahasranāmastotra are both noted for a remarkable blending of poetry, religion and philosophy. It is also worth noting that the authors of these stotras sought to enhance the dignity, sanctity and authority of the stotras by incorporating within them several Vedic and other mantras. In course of time, the stotras themselves attained the character and status of the mantras. A devout repetition of the stotras, like that of the mantras, was believed to bring immense merit which could otherwise be acquired only by means of far more difficult modes of worship. The phalaśruti¹⁰³ appended to the

stotras-especially the sahasraṇāmastotras-proclaim the merit resulting from their recital¹⁰⁴.

IV. DHYĀNA

Dhyāna is usually regarded as an essential accessory of other religious practices, such as tapas,¹⁰⁵ yoga, and pūjā¹⁰⁶ Nevertheless it deserves to be classed as a separate form of worship. For, the purāṇas often speak of the dhyāna as an independent method of propitiating the god and winning his favour. In the Kūrma-Purāna, for instance, the dhyāna of Siva is especially prescribed¹⁰⁷. Dhyāna is actually referred to as the highest religious practice,¹⁰⁸ and is, indeed, specially mentioned in connection with the Kali age¹⁰⁹. The Mahābhārata mentions dhyāna as a religious practice, along with japa¹¹⁰.

The importance of dhyāna as an independent religious practice is clearly pointed out in the Mahābhārata, where it is mentioned side by side with yajña, sanyāsa, dāna and pratigraha¹¹¹. Actually the manner in which dhyāna is mentioned in this context would seem to suggest that the author of the Mahābhārata regarded it as superior to the other religious practices mentioned there. This is confirmed in unequivocal terms by a purāṇic passage, where various types of yajñas are enumerated, and dhyāna is exalted as the best among them.

Yāvajjanasya samprāptis tāvat karma samācaret.

Karmaya jñasahasre by as tapaya jno visisyate

Topoya jnasahasrebhyo japayajno
visiṣyate.

Japaya jñasahasrebhyo dhyānayajño
visiṣyate.

Dhyānayajñāt param nāsti dhyānam
jñānasya sādhanam¹¹².

The yatis are, accordingly, advised to
take recourse to dhyāna¹¹³. It is further
claimed, in that very context, that
dhyāna which is the highest form of
worship destroys sins of all kinds.

Dhyāna plays a particularly important
role in the religion of Siva. The vāyu-
Purāna expressly states that meditation
on Mahesvara and that practice of yoga
are the only ways of warding off the
evil effects of aristas¹¹⁴. In the same
Purana, Siva is shown as exhorting
Brahmā that dhyāna is the only way
which can lead the devotee to a vision
of himself¹¹⁵. Elsewhere Siva
Proclaims to Brahmā that the only way
of perceiving him is dhyāna. This is
specially prescribed for the mortals:

Tapasa naiva vṛttena
dānadharmaphalena ca.

Na tīrthaphalabhogena kratubhir vā
pradakṣinaih

Na vedādhy ayanair Vāpi na vittena ca
vedanaih.

Na śakyam manavair draṣṭum ṛte
dhyānād aham tvidam¹¹⁶.

Meditation of a very subtle character is
described in the Linga-Purana¹¹⁷.
Elsewhere in that Purana the japa-
murmuring of Siva's names is also
prescribed¹¹⁸ in the course of
meditation. Indeed, great emphasis is
laid on the indispensability of dhyāna
in all modes of worshipping Śiva. The

following account of dhyāna, which
speaks of the identity of the self with
Śiva, is significant in this connection:

Dhyānaniṣṭhasya satatam naṣyeta
sarvapātakam.

Tasmān Maheṣvaram dhyātvā
taddhyānaparamo bhava.

.....

.....

Nānyam devam mahādevam
vyatiriktam prapaśyati.

Tam evam ātmanātmēti yah sa yāti
param padam.

Manyate ye svam ātmānam vibhinnam
parameṣvarāt.

Na te paśyanti tam devam vṛthā teṣam
pariśramah¹¹⁹.

VI. VRATAS

The observance of vratas became
particularly popular religious practice
in the Epic and the purāṇic periods.
Accordingly, there have been
prescribed in the purāṇās various kinds
of vratas which are intended for the
propitiation of the great gods, Brahmā,
Viṣṇu and Śiva, and other ancillary
divinities. The present context does not
call for any discussion about the origin
of the concept of vrata. Suffice it to say
that vrata is tapas in a miniature form,
for the underlying idea of vrata, like
that of tapas, is a rigorously disciplined
religious life. Of course, the austerities
implied in vrata are by no means as
severe as those demanded by tapas.
Vrata is indeed, a kind of tapas, which
may be practised even by ordinary men
and women. It does not involve like
tapas continuous rigorous practice. It is

a periodical observance, and its main features may be said to be a code of restriction in respect of the normal amenities of life and a particular mode of worship. Specific vratas are prescribed in connection with specific times in the course of the year; they thus constitute as it were an annual religious calendar.

VII. PŪJĀ

The Epics and the purāṇās speak for the first time of pūjā as a form of worshipping the gods¹²⁰. Generally speaking, this form of worship seems to have been originally restricted only to the great gods, with the exception of Brahmā¹²¹. However, the ancillary deities of the śiva cult, namely, Ganeśa, Kārttikeya and Śakti, are also represented in the purāṇās as having received the honour of being worshipped in this form. The sun-god is identified sometimes with Śiva and sometimes with Viṣṇu; probably on account of this identification this god also is offered pūjā. Thus the pañcāyatanapūjā, that is to say, the worship of the five gods, Ganeśa, Sūrya, Viṣṇu, Śiva and Śakti has been widely prevalent all along. This pañcāyatanapūjā must be dated back to fairly early times; for the god Śiva himself, is said to have started it¹²². So far as the Śiva-Pūjā itself is concerned, its popularity becomes quite evident from the many references to it occurring in the Epics and the Purāṇas¹²³.

By and large, the pūjā as reflected in the Epics and the Purāṇas may be equated with upāsana¹²⁴, saparyā, ārādhana¹²⁵, or arcanā¹²⁶. This form of worship involves the employment of a variety of Pujopakarāṇas and pūjāsambhāras. These include many kinds of utensils, flowers, sandal¹²⁷, dhūpa, dīpa¹²⁸, and the various articles of upacāra¹²⁹, such as darpaṇa, chātra, cāmara, vyajana, patāka and tālabrnda. Śankha and ghaṇṭa are also mentioned as accessories of the pūjā¹³⁰. In course of time, the pūjā-rituals came to be further elaborated. The idol of the divinity constitutes the essential basis of all pūjā-rites. Vedic mantras were often recited to accompany these rites. For instance, Vedic mantras were recited when the idol was bathed or when the naivedya was made and the upacāras offered to it. Thus the same kind of connection was attempted to be maintained between the pūjā and the veda¹³¹.

The pūjā form of worship which, in its initial stages, was presumably more or less simple,¹³² became more and more elaborate, particularly in the case of śaivism. The Āgamās¹³³ seemed to have paved the way for such elaborated system of worship. They laid down that Śiva could be conceived and worshipped in various ways. The three Āgamas, namely, the Kāraṇa, the Kāmika and the Suprabhedha, have described in detail the various images of Śiva¹³⁴. They also describe the rituals relating to the installation (pratiṣṭhā) of these images. These three

Āgamās concern themselves, for the most part with the rituals relating to these images. Such rituals are of two kinds, namely, those which are to be performed daily (nitya), and those which are to be performed on special occasions (naimittika). The process of the elaborations of the pūjā-ritual relating to Śiva which seems to have been elaborately explained in the pūrāṇās may be said to have reached its origin in the Āgamic Śaiva rituals. These will be reviewed presently under the four division into which the āgamic ritualism is divided, namely karṣaṇa, pratistha, utsava, and prāyascitta.

As indicated above, in the Epics and the Purāṇās we do not come across the full-fledged elaboration of pūjā of the Āgamas. We see, in these works, the pūjā ritual only on its early development and growth. As a matter of fact, the Epics make but very curt references to this form of worship. In some passages of the Mahābhārata, mere pūjā is mentioned, for instance:

Bhagavān pūjyate cātra hāsyarupena śa□karaḥ ¹³⁵. also

Pūjyate tatra śa karaḥ ¹³⁶.

Elsewhere it is said that, when kṛṣṇa entered the apartments after consoling Subhadrā, who was mourning the death of her son, the paricāra offered the tryambakabali to Śiva ¹³⁷. This is one of the very few instances where Śiva is described to have been offered bali ¹³⁸.

On the other hand, the importance of the pūjā is fully realised and frequently proclaimed in the Purāṇās. In the following statement from the Linga-

Purāṇa, the pūjā -cult is represented as being far superior to the sacrificial cult: Smaraṇam pūjanam caiva praṇāmo bhaktipūrvakam.

Pratyekam aśvamedhasya yajñasya samam ucyate ¹³⁹.

Elsewhere, Viṣṇu is described to have worshipped Śiva with flowers to the accompaniment of the recital of the one thousand names of Śiva ¹⁴⁰.

Pūjā seems to have been the main- or perhaps the only - form of worship employed in respect of the Li ga. It may be mentioned in this connection that the pūjā of the Li ga did not differ from the other types of pūjā. The importance of upāsanā in general is pointed out in the Li ga-Purāṇa, but, special emphasis has been placed there on the Śiva-pūjā ¹⁴¹. The skanda-Purāṇa gives a detailed description of the Śiva-pūjā ¹⁴². The advantages of worshipping Śiva and the disadvantage of not worshipping him are often recounted ¹⁴³. Various details of the Purāṇic Śiva-pūjā would become clear from the following passages:

Sampūjya Śivabhaktena tryambakena śubhena ca.

Japtvā tvaritarudram ca śivasamkalpam eva ca

Nilarudram ca śakteyah tathā rudram..... ¹⁴⁴.

Ārādhayen mahādevam bhāvabhūto maheśvaram

Mantreṇa rudragāyatrīya praṇavenātha vā punah.

Iśānenāthavā rudraih tryambakena samāhitah.

puṣpaih patraih tathādbhīr vā
candanādyair maheśvaram.

Uktvā namahsivāyeti mantrenānena vā
japet.

Pradakṣiṇam tatah
kuryāt.....

Dhyāy ita.....
.....¹⁴⁵

Devatābhyarcanam kuryāt puṣpaih
patreṇa cāmbunā¹⁴⁶.

Svamantrair arcayed devān puṣpaih
patraih tathāmbubhih.

Brahmāṇam śankaram.....¹⁴⁷.

flowers, dhūpa, dīpa, and naivedya are often specifically mentioned as the requisites of the pūjā¹⁴⁸. Pūjā with gandha, puṣpa, and akṣata occurs in the Śiva Purāna¹⁴⁹. Various other aspects of the pūjā, such as namaskāra, pradakṣiṇa and nyāsa are found in the Purāṇas¹⁵⁰. Bhūtasuddhi and nadīśodhanā are among the rites mentioned in the Devibhāgavata-Purāna¹⁵¹. In the Skanda-Purāna pancāmṛta and śankhodaka are referred to in connection with the bathing of the image¹⁵².

Two chapters in the Śiva-Purāna contain a detailed description of the bathing (snapanā) of the idol of Śiva¹⁵³. Bathing the image with pañcagavya is mentioned in the Linga-Purāna¹⁵⁴. A description of the bathing of the image with the waters of the kumbha or the kalaśa is given in the Matsya-Purāna¹⁵⁵. The Skanda-Purāna has laid down that all the upacāras be offered in connection with Śiva-Pūjā¹⁵⁶, and this

practice is still followed in the temples of the south.

Pūjā seems to have been the main - or perhaps the only- form of worship in respect of the Li ga. It may be mentioned in this connection that the pūjā of the Li ga did not differ from the other types of pūjā. The following passage would give an idea of the pūjā offered to the Li ga:

Vaidikair eva niyamair vividhair
brahmacāriṇah.

Samsnāpya sānkarair mantrair ṛgya
juhsāmasāmbhavaih.

Tatah param samāsthāya gṛṇantam
śatarudriyam.

Samāhitāh pūjayadhyam saputrāh
sahabandhubih¹⁵⁷.

It may be pointed out that the various rites and religious practices of the Epics and the purānas which have been described earlier in this chapter, such as yajña, tapas, tīrthās, stotrās, dhyāna, and vrata are harmoniously blended into the pūjā-ritual, for, in the fully developed form of that ritual, which is best recorded in the Āgamās, we find a reflection of all of them. It is this fully developed form of pūjā, which is prevalent in the temples of the South. As mentioned elsewhere, the Āgamās, which are regarded as the principal authoritative texts dealing with the pūjā ritual, are twenty-eight in number¹⁵⁸. However, of these twenty-eight Āgamās, only a few have become available. And out of these which are available, only three, namely, the Kāraṇāgama, the Kāmikāgama and Suprabhedāgama are particularly important for the study of the rituals¹⁵⁹.

The Āgamas have given rise to several manuals of paddhatīs, which help the worshippers with many details of a practical character in connection with these rituals¹⁶⁰.

It will be seen that many essential constituents and accessories of the Āgamic Śaiva ritualism occur in the purāṇās in connection with the worship of Śiva: An indication of some of these has already been given elsewhere in this study. A few more may be referred to at this stage. The bilva tree, for instance, is represented in the purāṇās as being sacred to Śiva¹⁶¹. The tri-leaves of the trees are, therefore, offered to the god in Pūjā. Similarly, bhasma the holy ash is mentioned in the Purāṇās as being of high significance to the Saivites¹⁶². Great importance is attached to the rudrākṣa beads¹⁶³. These are worn with great reverence by the devotees of Śiva especially during the performance of the Pūjā. The pañcākṣarās are the five sacred letters, which express obeisance to Śiva, and in the Purāṇās, they are regarded as superior even to the Veda¹⁶⁴. It is the mūla-mantra, the most

fundamental of all the mantras associated with Śiva. The purāṇās also describe the dikṣā rites, only after going through which, persons are admitted within the fold of Saivism¹⁶⁵. It is only on becoming properly initiated by means of these rites that a devotee can engage himself in the pūjā of Śiva. Some other accessories of the Āgamic Śaiva rituals, such as āsana, pādya, arghya, ācamanīya are also mentioned in the purāṇās¹⁶⁶.

But perhaps more vital element of the Āgamic Śiva ritualism, faint traces of which are found in the purāṇās are mantrās, yantrās, mandalās, kundās and mudrās. Mantras, which deserve a specialised study.

Emphasis, however, should be made that the epics and the Purāṇas, form a set of commentary literature, elaborately explaining and discussing the subject matter which Āgamās expound some what curly in their characteristic way. This leads to the obvious conclusion that the familiarity with the Epics and the Purāṇās is indispensable for the thorough understanding and the Āgamic texts which belong definitely to much earlier period.

1. Excepting the Buddhists, the Jains and the Cārvakas, all the other schools of thought, both religious and philosophical, regard the Vedas with high Veneration. In later religious sects, in an enthusiasm to glorify bhakti, the Vedas are much belittled.

2. Cf.

Vācayitvā dvijaśreṣṭhān dadhipātraghṛtākṣataih
Niskair gobhir hiraṇyena vaobhiś ca mahādhanaih
Vardhamāna jayāsīrbhīh sūtamāgadha vandībhīh

MBh VIII.1.12.

Istam me bahubhir yajñaih dattā vipreṣu dakṣiṇāh

Ibid IX.5.27

Brāhmaṇās tatā loke , sminnarcanīyāh sadā mama.

Ete bhūmicarā devā vāgviṣā saprasādakāh

Ibid XII.39.38

3. Brāhmaṇān vācayethās tvam arthasiddhijayāśiṣah

MBh. XII.72.5.

4. It was, of course not to be expected that the faith in such a deep-rooted religious institution like sacrifice would be demolished all of a sudden.

5. The Trimūrti-cult, for instance, presumes the subordination of Indra, Agni and all other Vedic gods, who are afforded high places in the sacrifice.

6. The Mahābhārata contains more specific references to actual performance of sacrifices. King Mahabhiṣa is said to have performed one thousand sacrifices and one hundred vājapeya sacrifices and thereby incurred the pleasure of Indra and thus attained svarga. MBh I.91.2. The Pāṇḍavas performed the rājasūya sacrifice. Ibid I. 1.84-85. Bharata performed many sacrifices, and in this respect he is said to have resembled Indra. Ibid 1.69.7. Other references to sacrifices are: Ibid I.48.4-10; III.187.8-9; 3.121.1-8 III.27.14 and so on. Frequent are the references that are found

to the (Vedic) sacrifice performed by Dakṣa, and in it Śiva was refused his share. Among the many references to the Aśvamedha the following may be cited: Padma P. Pātāla khaṇḍa, 44. Brahma P.II.57; Li ga P. II.1.6-7. The following quotations indicate how the sacrifices in vogue during the purāṇic period, had a strong rival in the li ga-form of worship:

Pade pade yajñaphalam sa prāpnoti na samśayah

Vāmana P.46.17.

Liṅ gasya darśanādeva agniṣṭomaphalam labhet.

Ibid.46.33

Smaraṇam pūjanam caiva praṇāmo bhaktipūrvakam

Pratyekam aśvamedhasya yajñasya samam ucyate.

Linga P. II.1.6-7.

Sāutrāmaṇṣea yajñasya phalam prāpnoti mānavah.

Matsya P. 183.75

Vājapeyaśatair iṣṭvā yallabheta dvijotamah

Vipro li gatrirātreṣu madbhaktyā tadaśnute

Aśvamedhasahasraiś ca samyag iṣṭvā ca yat phalam

Masena tad avāpnoti

Siva P. Sanatkumāra-samhitā, 14.48-62.

7. Tatra brahmā ca rudraśca sakraścapi sureśvarah
Sametya vividhair yajñaih yajñate nekadakṣinaih

MBh. VI.7:17.

8. Yajñair indro vividhair annavadbhir
Devān sarvān abhyayān mahaujāh
Tenendratvam prāpya vibhrājate śau
Tasmād yajñe sarvamevopayojyam
Mahādevah sarvamedhe mahātmā
Hutvātmānam devadevo vibhūtah

Viśvān lokān vyāpya viṣṭabhya kīrtyā
Virocate dyutimān kṛttivāsāh

MBh XII.20.11-12

9. Tena yajñair bahuvidhair iṣṭam paryāptadakṣiṇaih
Sa rājā vīryavān dhīmān avāpya vasu puṣkalam

MBh. VII.58.3

Śibi, a regular performer of sacrifice, was favoured by Rudra.

MBh. VII.58.12-15

10. Ramaswamy Sastri, in his paper entitled, “The Āgamic advance on Vedic Thought, draws our attention to the fact that “very few of the Vedic sacrifices have survived, though abundant lip homage is paid to them. They have been supplimented and transcended by Āgamic rituals, and sacri fices and other sādhanās”. See Kunhan Raja presentation Volume, p.77.

11. MBh. X.18.1-26. also XIII. 160. Brahma P.I.32,also 37.
Brahmāṇḍa P.I.13;Bhāgavata P.IV.5. Garuda P. I.5.35-38.
Hariv mśa III.32 Kālikā p.17. Kūrma7 P. I.14 and 15.
Li ga P. I.96 and 100. Śiva P. Jnāna-samhitā 7.
Ibid. Vāyu-Samhitā 15-20. Skānda P. I. 3 and 4
Vāmana P.5 Varāha P. 21 Vāyu P. I.30

12. Cf. Dandekar, “Rudra in the Veda” JUPH 1,pp.97.

This treatment which is reflected in the references given in FN 2, is clearly recorded in the following verses:

Yasmāt tyam matkṛte niṣṭam ṛṣiṇām kṛtavānasi
asmāt sārddham surair yajñe na tvām yakṣyanti vai dvijāh
Hutvāhutim tava krūra hyāpah sprakṣyanti karmasu

Brahmaṇḍa p.II.3.73

13. He cursed that Dakṣa be born a mortal. Garuda P. I.5.35-38.

14. Kūrma P. I. 15.49-80; Varāha P. 21.39-77.

15. Evam uktvā hariharau tadā lokapitāmahah

Brahmā lokān uvācedam rudrabhāgo sya dīyatām.

Rudrabhāgo jyeṣṭhabhāga idīyam vaidikī śrutih

Stutim ca devāh kuruta rudrasya parameṣṭhinag

Varāha P. 21.66-67

16. Sa katham mānuṣair devam yaṣṭum icchasi śaṅkaram

MBh. II.20.8-10

17. MBh. II.13.63.

18. While searching for Sītā Hanumat is said to have grown desperate and to have remarked:

Rāvānam vā vadhiṣyāmi daśagrīvam mahābalam

Kāmam astu hṛtā sītā pratyācīṛṇam bhavisyati

Athavainam samutkṣipyā uparyupari sāgaram

Rāmāyopahariṣyami paśum paśupateriva

Rām. V.13.49-50

The Mahābhārata refers to the offering of animal-offerings to Rudra:

Atraiva rudro rājendra paśum ādattavān makhe

Rudrah paśum mānavendra bhāgo yam iti cābravīt

Hṛte paśau tadā devāstamūcur bharatarṣabha

Mā paraśvamabhidrogdhā mā dharmān sakalān naśih

MBh III.114.7-8

19. Vārāṇasī jāhnavībhyām samgame lokaviśrute

Upavāsam tu yah kṛtvā viprān santarpayennarah

Sautrāmaṇesca yajñasya phalam prāpnoti mānavah

Matsya P. 183.73-75

20. The Aśuras became the rulers of the three cities which were given to them by the god and they lived long to enjoy the results of their achievements.
21. The Ultimate withdrawal of Brahmā from the sphere left only Śiva and Viṣṇu to share this high honour.
22. RV.X.109.4
23. Ibid. X. 109.1.
24. Ibid X. 129.
25. AV X.7.38.
26. Ibid. XI.5.
27. Cf. Dandekar, "Rudra in the Veda" JUPH, No. 1,pp99-100.
28. For further explanations of the term tapas see Bhattacharya's note on tapas, <HO Vol. IX.,p.104.
29. Brahmacyam japo maunam nirāhāratvam eva ca
Ityetat tapaso mūlam sughoram taddurāsadam
Vāyu P. I.59.41
Śivastikopavinistaśca namaskṛtvā maheśvaram
Samakāyaśirogrīvam dhārayannāvalokayet
Ibid. I. 19.35.
See also verses 36-40.
Dharmamantrātmako yajñas tapaśca naśanātmakam
Yajñena devānāpnoti vairāgyam tapasā punah
Ibid. I.57.117.
30. Vāyu P. I.32.36.
31. MBh. V. 16.26-27
32. Ibid. V.16.22.

33. Ibid. X. 7.54-68.

Rāvaṇa also offers himself on the fire in a similar manner.

Śiva P. Jñāna-samhitā 55.1-38

34. Matsya p. 148.22.

35. Brahmā practised tapas for a long time, This ultimately resulted in the appearance of Rudra to whom Brahmā gave several names. (Kūrma P. I.10.20-24). In another passage (Padma P.I.17) we are told. that, while Brahmā was practising penance, Śiva went over to him with the intention of begging. According to Kūrma. P. I.11.1-13, Rudra issued, forth, in the Ardhanāriśvara form, from the mouth of Brahmā, who was living a life of penance, But the more frequent references are found to the tapas which Brahmā, practised on the eve of the creation of the universe, Cf Linga P.I.22.18-24.

36. Viṣṇu practised tapas on the banks of Cakrapuṣkaraṇi (Skanda P.

IV.1.26). Narayaṇa, soon after he was born, practised, tapas. At the end, Śiva appeared before him and granted him boons, MBh. VII.201. Kūrma P.I.24.86.

refers to the tapas which Hari practised in honour of Śiva: Cf.. Dṛṣṭvā lobhe sutam rudram taptvā tīvram mahat tapah.

37. The svarupasamadhi and tapas of Śiva are described in Skanda P. I.1.22. Elsewhere we are told that, when śiva was defeated in a game of dice by Uma, he abandoned Kailās and, retired to a lonely spot to practise tapas. (Ibid. I. 1. 34). Similarly according to Padma P. I.5, Śiva after granting a boon to Daksa, when the latter prayed to him and repented for his mistakes retired to the bank of the Ga gā and began to practise severe tapas. The Bhāgavata –Purāna narrates the following legend: On instructions from Brahmā Rudra began to create. The former was, however, not satisfied because of the high quality maintained, by the latter. He, therefore, asked Rudra to stop creating and exhorted him to perform tapas. (III.12.4-20). Śiva was for a long time, plunged, into mahāmoha, and enjoyed union with Umā. Consequently he lost his tejas. He had to practise tapas to regain it. (Vamana P. chapters 59 and 60).

MBh_ XII.278.22-23. speaks of śiva's feat of practising tāpas under water, which Brahmā greatly commended. The following passage from the MBh (V.97.12) is particularly significant:

Atha bhūtapatir nāma sarvabhūtamahēśvarah
Bhūtaḥ sarvabhūtanām acarat tapa uttamam.

38. Indra thrown out of power by Nahusa, wondered as to what kind of tapas the latter had practised to attain Indrahood. MBh. V .16.22.
39. After Madana had been burnt to ashes, Pārvaṭī began to practise tapas with a view to winning Śiva as her husband. Brahmā and the other gods were awed at the vehemence of that penance (Skanda P. I.1.21.). In another passage of the same Purāṇa, one reads that Nārada visited Himavat and advised Pārvaṭī to practise tapas in honour of Brahmā so that her complexion should be changed. (Ibid.I.2.29; 3.2.18.) Pārvaṭī is further said to have retired to Kānci to practise tapas in order to wipe off the sin incurred by enveloping the sight of Śiva for a moment, which in fact was crores of years for the beings of the world. For, such an enveloping of the sight made the world plunge in to darkness (Ibid. I.3.1.3.) Ākāsava i advised Pārvaṭī to go to Aruṇācala and there Practise tapas, under the guidance of the sage Gautama. Accordingly Umā set up a hermitage at Aruṇācala and settled down there to practise tapas (Ibid.I.3.1.4-9). The Purāṇa further narrates that Umā practised tapas, and at the moment, the gods oppressed by the demons Mahiṣa, came to solicit her help. (Ibid.I.3.1.10). According to the Kālikā Purāṇa 45, Kalī practises tapas to win Śiva as her husband. The legend that Pārvaṭī practised tapas to have her complexion changed because she was mocked by Śiva for being dark-complexioned is also narrated in the Padma-Purāṇa 1.46. Other references to the tapas practised by Umā or Pārvaṭī for one reason or other are: to win Śiva as her husband (Vāmana P.51.): to change her complexion (Vāmana P. 54) to free herself from the stains caused by her being the daughter of Dakṣa (Varāha P. 22); to acquire strength to kill Mahisa she retired to

Nilādri and began to practise tapas. (Varāha P. 90), Umā realised that tapas was the only means by which she could win Śiva as her husband. (Matsya P. 154.273-300) Umā practised tapas and had her complexion changed. (Ibid. 155.1-34)

40. Mayāsura oppressed the gods through his tapobala (Garuda P. I.82.1-6). The three sons of Tāraka practised tapas; as the result of it Brahmā appeared before them and granted them boons (MBh. VIII. 24). The demon Vṛka is said to have practised severe tapas and to have even gone to the extent of offering his own head into the fire (Bhagavata P. X. 88). According to Varāha P. 27, Andhaka practised tapas and obtained boons from Brahmā. Rāvana practised tapas and won the favour of Śiva (Śiva P. Janānasamhitā 55.1-38). The Linga P. tells us that Jalandhara had obtained power through tapas. Śiva would not kill him because he did not like to falsify Brahmā's boons. According to Matsya P. 129, Maya, Tāraka and Vidyumāli practised tapas. The Matsya-Purāna (148.4-14) also narrates the legend, of Taraka having practised tapas and obtained the boons.

41. Harikesa, the only child of his parents, was deeply devoted to Śiva. He therefore, performed tapas in honour of that god. (Skanda P. IV.1.1.52.). Similarly, Markaṇḍeya practised tapas and secured longevity (Ibid. VI. 21). According to Brahmaṇḍa P.21 and 22.1.1-46) Bhārgava Rāma practised tapas in honour of Śiva and won the god's favour. Atri went to Gokarna and practised tapas (Śiva P. Dharma-samhitā 2.77-111). Sanatkumāra is also said to have practised tapas (Kurma P. II.1.16-41).

41. At Vrddhācala a Brāhmaṇa performed tapas; Śiva appeared before him and granted him boons (Skanda P. IV.1.1.26). Nārāyana went to Bharadvaja's aśrama and practised tapas at Kāsi in honour of Śiva (Skanda P. IV.1.1.16). Śiva appeared before Ambā in response to the tapas practised by her. (MBh. V.188.7-15). Siddhanatha practised tapas and there after he was accepted by Śiva and Ūma as their own son. (Nāradiya P. II. 69.). Sukra practised tapas and obtained from śiva the mrtasanjivini-mantra. (Vamana P. 62.39-44). Arundhati practised tapas, which was highly

commended (MBh. IX.48.1-68). Asvatthāman practised, tapas and obtained a sword from Śiva (Ibid,X.7.54-68). Arjuna, also is said to have practised tapas and obtained the divine weapon from Śiva (Śiva P. Jnana-samhita 64.) Silada practised tapas in honour of Śiva (Kūrma P.II. 43.19-42).

42. The tapas practised by the three Asuras Maya,

Vidyumālī, and Tāraka, is described as follows:-

Lokatrayam tāpayantas to tepur dānvās tapah

Hemante jalasayyāsau grīṣme pañcatape tathā

Varṣāsu ca tathākāse kṣapayantastanupriyāh

Sevānāh phalamūlani puspāṇi ca jālani ca

Anyadācaritāharāh pa kenācitavalkalāh

Magnāh śaivālapa keṣu vimalā vimalēsu ca

Nirmāmsāśca tato jātah kṣādhāmani santatah

Matsya P.129.6-10.

43. Matsya P.156.1-39

44. Ibid. 154.

45. Skanda P. IV.1.1.26

46. MBh. V.97.12.Cf. Kumārasambhava I.57, in which, himself having no desires.to be fulfilled, Śiva is said to have commenced tapas.

47. MBh. VI.7.22-25.

48. Tam ugratapasah siddhāh..... paśyanti.MBh.VI.7.25.

49. Lokatraye tāpayantāh te tepur dānavās tapah

Matsua P. 129.7.

50 MBh.XII 310.1-29.

51. Ibid. III.163.45. Also Cf:

Ugreṇa tapasā tena praṇipātena śa karah

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Ísvarah toṣitah..... Ibid. I.207.18.

52. Hemante jalasyāsu grīśme pañcatape tathā

Varṣāsu ca tathākāśe kṣapayantah tanūh priyāh

Matsua P. 129.8.

53. Tatrāmbārāṇi samtyajya bhūṣanāni ca śailajā

Samvītā valkalair divyair darbhanirmitamekhalā

Trih snātā pātalāhārā babhūva śaradām śatam

.....

Nirāhārā satām sābhūt samānam tapasām nidhih

Matsua P. 154.308-310.

54. Vāyu P. I.59.41.

55. MBh. III,39.20-24.

56. Matsya p. 180.15-19

57. Ugreṇa tapasa tenā praṇipātena śa karah

Ísvarastoṣiatah.....MBh.I.207.18.

58. Ibid. V. III.41.13-15

59. Ibid. V. 188.7-15

60. Ibid. 189.3-8

61. Ibid. VII.201.57-97.

62. Ibid. XII.310.1-29

63. MBh. IX.48.1-68.

64. Ibid. III.39.

65. Brahmaṇḍa p. I.21.71-81;also I.22.69-81.

66. Kalika p. 45.

67. Matsya p. 11.21

68. Matsya p. 154.298-299.

69. Kūrma p. I.25.29-46

70. Śiva p. Dharma-samhitā 2.35-55.

71. In the scheme of vrata, for example, certain characteristic features of tapas such as restraint of the body and senses, and renunciation of food and other comforts are fairly predominant.

72. The Mahābhārata has one full sub-parvan entitled tīrthayātra-parvan. This occurs in the third book of the Great Epic (80-154). The śānti and the Anuśāsana parvans also contain references to a few tīrthas. Among the Purāṇas, the Padma and the Skanda Purāṇas have devoted greater portions of their texts to the description of the tīrthas. The Skanda-Purāṇa should be specially mentioned in this connection. Only a very few chapters are devoted to the description of Skanda after whom the Purāṇa is named. One full section is devoted to Venkatācalamāhatmya; this speaks of the sacred tīrtha or rather kṣetra in which Viṣṇu is enshrined. Jagannātha, Ayodhyā, are the sacred places proclaimed in this Purāṇa as sacred and many tīrthas found in them are described in this single purāṇa in not less than 1500 chapters. The other Purāṇas, of course only to a less extent, have devoted a fairly large number of their chapters to the description of the tīrthas.

73. E.g see Nārada P. 49.

74. Cf. Prayāge brahmaviṣṇvādyāḥ devā munivarāḥ sthitāḥ

Saritah sāgarāḥ siddhāḥ gandharvāpsarasah tathā

Agni P. III. 1-2

75. Śiva P. Sanatkumāra-samhitā 14.1-12.

76. A more or less comprehensive list of the tīrthas deserves preparation.

77. The third book of the Mahābhārata mentions the tīrthas connected with Śiva. These are found scattered in chapters 80,81,82,83,93 and 118, of this book. Some of these

tīrthas are merely mentioned and no details are given about them As these are interspersed with tīrthas associated with other deities, it is necessary to single out the tīrthas which pertain to Śiva and indicate their occurrence as follows:-

Chapter 80, verse 12,55,68,69,73,77,80, 82,87-89,108,111, 113,118,124.

Chapter 81, verses 18,46,59,70,71,85, 114,141,142, 149,153,155.

Chapter 82, verses 10,1619,24,35,69,79,87,103,116.

Chapter 83, verses 11,16-18,22,46,59,63.

Chapter 93, verses 4,10,

Chapter 118, verses 3,4,16.

78. Mahābhārata III.81. 116 –7; III.81.143; III.82.68

79. Ibid III.82.10; III.81.18.

80. Mahābhārata. III.80.84

81. Ibid. III.83.23-25.

82. Anyatra tu kṛtam pāpam vārānasyām vyapohati. Li ga P. I.103.75. Also see Kūrma P. I.31.

83. Pratigrahād upāvṛttah laghvāharo jitendriyah Agni P. 109.2.

84. Yasya hastau ca padau ca manaścaiva susamyatam

Vidyā tapaśca kīrtiśca sa tīrthaphalam aśnute.

Agni P. 109.1.

85. akrodhanaśca rājendra satyaśīlo dṛdhavratāh

ātmapamaśca bhūteṣu sa tīrthaphalam aśnute

MBh. III.80.33.

86. Cf. Pañcanadyaśca rudreṇa kṛtā dānavabhīṣaṇah

Tena sarveṣu vedeṣu tīrtham pañcanadam smṛtam.

.....

Tasmin tīrthe narāh snātvā dṛṣtvā kotīśvaramharam

Pañcayājñan avāpnoti nityam sraddhāsamanvitah

Vāmana P. 34.27-29.

87. While indicating the great merit derived by engaging oneself in the
li ga- worship, it is said:

Sivali ga-pra āmasya kalām nārhanṭi ṣodaṣim

Śiva P. Santkumāra-samhitā 14.

88. also cf. BhūteŚvaram ca tatraiva jvālāmālesvaram tathā

Tacca li gam samabhyarcya na bhūyo janma cāpnuyāt

Vamana P. 34.36

89.Cf. Gopinath Rao: Op. cit. Vol .I, Introd. p. 15.

90.Cf MBh. XIII.26.

91.Darśanāt sparśanāt pānāt tathā ga geti kīrtanāt

Punāti puṇyapurusañchataśo tha sahasraśah

Agni P. 110.6

Tatra brahmādayo devāh ṛṣayah siddhasāranāh

Gandharvāścāpsaro yakṣāh sevante sthānakānkṣinah

Vāmna P. 33.17.

Gamanam smaraṇam caiva sarvakalmaṣanāśanam

Ibid. 34.10.

See also Nārada P. II.51

92. Na dānaih na tapobhīśca na yajñair nāpi vidyā

Prāpyate gatir utkṛṣṭā yā vimukteṣu labhyate

Kūrma P.I.3.44-45.

(Vimukta is considered to be an eminent tīrtha)

93.Among suoh composers of stotras in Sanskrit, the name of Sa kara may be regarded
as perhaps the most prominent. His compositions are even today recited devoutly by

way- of pārāyana by all by the Śaivites, the Vaisnavites and the Śāktites, by householders and others.

94. Brahma P.I.38; Siva p. Dharma-samhita 28. Linga P. I.65.

95. Also Gaṇapatisahasranāma in the Ganeśa-Purāṇa I.46.1-22. The Lalitāsahasranāma-stotra has a colophon, which declared that the stotra Concerned is derived From the Specified puranaa For example Brahmānda-Purāna, Uttarakhanda. See Bṛhatstotraratnākara, Pt I,p.372.

96. The significance of the repetitions of the names of the various gods nas been explained by Raghavan as follows:

"Hymns on the names of the Lord are recited as a means of salvation, being the easiest means and the best suited for the present age, when higher spiritual qualification are difficult for attainment. The repetition of the names helps to recall to mind the presence of the Lord, his infinite excellences and exploits, and enables one to become wholly absorbed in him."

The Religion of the Hindus, p.396.

97. This fact may be regarded as constituting another point of difference between the stotras and the Vedic hymns in general. Ofcourse, the doctrine and practice Of bhakti are clearly reflected in the Varuṇa hymns, particularly those in the seventh maṇḍala of the Rgveda;

98. Li ga P. I.72.170-175

99. Ibid. I.10.39 ff.

100. Praṇamya sirasā rudram vacah prāha sukhāvaham

Kūrma P. II. 1.14.

101.Kūrma P. I.16.194-206

102.Matsya P. 188.63-67

103. At the end of the Mantra-māṭṛkāpuspamālāstava, śa kara speaks of the merits which one may gather through this stava:

Śrīmantrākṣaramālayā girisutām yah pujayet cetasā

Sandhyāsu prativāsaram suniyatas tasyāmalam syānmanah
Cittāmbhoruhamṇdape girisutā nṛttam vidhatte sadā
Vāṇī vaktrasaroruhe jaladhijā gehe jaganma galā.
Brhatstotraratnākara Pt. II,p.425.

104. Lalitāsahasranāmāstotra pp.24—32 (at the end of the book) and
Visnusahasranāmastotra, pp.12-13(at the end of the book)
105. The connection between dhyāna and tapas, though not explicitly mentioned.
anywhere in the Purāṇas, is implied by the fact that meditation on the god to be
propitiated by the worshipper is a necessary condition of tapas.
106. It is significant that the ślokās employed in connection with pūjā are designated as
dhyāna-ślokas. These verses help the worshipper to meditate upon the god, as they
are recited in the course of the pūjā.
107. Cf. Dhyānam samādhāya japanti rudram Kūrma P. I.32.27. also Dhyāyitvā devam
īśānam vyomamadhyagatam sivam Ibid.II.19.98
108. Dhyānam hi paramam dharmam kathitam paramam padam
Śiva P. Sanatkumāra-samhitā .26.1-70
- 109.Cf.dhyānam param kṛtayuge tretāyām yajña ucyate
Bhajanam dvāparau suddham dānameva kalau yuge
Linga P. 1.39.7.
110. Anudhyanena japena vidhāsyati sivam tava
MBh. III.2.11.
111. Yajñam eke prasamsanti sanyāsam apare janāh
Dānam eke prasamsanti kecid eva pratigraham
Kecit sarvam pratiyajya tūṣṇīm dhyayānta āsate.
MBh. XIII.21.8.
112. Śiva P. Jnāna-samhitā 26.1-10.
113. Kṛtvā hṛtpadmanilaye viśvākhye viśvatomukham

114. Vayu P. I.19.35-40

115. Ibid I.23.93-94.

116. Liṅga P. I.24.68

117. Ibid. I.28.

118. Ibid. II.19.1-43.

119. Kūrma P. II.29.37-44.

120. Though literary references to pūjā occur at a rather late stage, the concept pūjā undoubtedly dates from very early times. Indeed, it can be shown to be long to the pre-Aryan period. However, the pūjā form of worship namely homa. When, however, the popular Hinduism established itself, the ancient practice of pūjā which was obviously simpler than homa, came to be revived. for further discussion on the subject, see: Dandekar, "Rudra in the Veda" JUPHS, No. I, P.129ff.

In his elaborate paper on "Dravidian origins and the beginnings of Indian Civilizations", S.K.Chatterji has found an occasion to discuss the term pūjā. According to him "Pūjā" is unknown to the Aryan world of the Veda; homa has taken only a secondary place in the Hindu ritual,.... and pūjū, together with the great Gods to whom, it is now offered in India, namely Śiva and Ūmā and viṣṇu (in his new form), it is all likelihood a pre-Aryan, a Dravidian ritual; the word certainly is non –Aryan in origin – there is no cognate of this root in other Indo-European languages, but it once recalls the Dravidian pū 'flower' and it reappears in Sanskrit words like puṣkara, lotus puṣpa flower" modern Review, 1924, p.668.

121. Cf. Śiva P. Vjdyeśvara-samhitā 61.21, Benarjee, however, feels that the introduction of this new form of worship in Hinduism was chiefly due to the advent of Maheśa or Śiva as a prominent figure in the Hindu pantheon. He observes, "The advent of Maheśa or Iśvara as a prominent figure or conception of divinity marks

an epoch in ancient Hindu Civilizations. A new method of worship and a new mythology were inaugurated and developed into tantras and the tantric system. Music, art literature, yoga were all getting a new life and form". The author, ascribes about eight reasons for the orientation of this new epoch. See "The Evolution of Rudra or Maheśa in Hinduism." QJMS, Vol. X, No. 1 pp. 221-222.

122. Devī-Bhāgavata P. XI.17. The Śiva-Purāṇa describes the pañcāyatana as follows:-
Śivasya pra-timā vāpi Śivāyāh pratimā tathā.

Viṣṇoscaiva prayatnena sūryasyaivāthavā punah

Ganapater vā punas tatra pañcāyatanam uttamam.

Jñāna-Samhitā 26.46-47

123. The topic of Śiva-pūjā receives repeated attention in the Purāṇas. Cf. Śiva P. Jñāna-samhitā 7&8. Skanda P.I.241. In this latter reference is made to the Āgamic traditions. Skanda P.1.3.1.8. Linga P I.79. The Linga-pūjā is elaborately described in Agni P.27 & 28. Kṛṣṇaperforms Linga-pūjā. Kūrma P. I.26. 47-61. The same topic again is discussed in Skana P.I.2.12 Sūta samhitā I•4• Linga P. 1.25 & 27. Ibid.1,74.

124. Cf. Brahmādayah piśācāntāh yam hi devam upāsate.

MBh.XIII.14.4.

125. See the occurrence of ārādnāin the following;

Jñānayogaratam nityari āradhyah kathitas tyayā

Kūrma P. II.1.2. Āradhayen mahādevam Kūrma P.II. 19.94.

Sarve prāñjalayo bhūtvā sūlapāṇim prapadyata. Āradhayitum ārabdhāh brahmaṇā kathitam yathā.

Ibid.II.39.7-8

See also Linga P. 1.35.31

126. Arcanā is described in the Śiva-Purāṇa as exceedingly superior to sacrifices of various types:

Vājapeyaśatair iṣṭvā yallabheta dvijottama.

Vipro liṅgatrīrātreṣu rudrabhaktyā tadaśnute.

Aśvamedhasahasrasya samyag iṣṭvāsya yatphalam.

Māsenā tadvāpnoti rudraliṅgārcane ratah.

Siva P. Samatkumāra-samhitā 14.48-49.

The Garuda Purāṇa, though Vaisnavite in character, has devoted five chapters to the description of Sivārcanā

(Chapters.22-26).

127. Puṣpāḥ patrair athādbhīr vā candanādyair mahēśvaram.

Kūrma P. II.19.96

128. In the Śiva-Purāṇa Jñāna-samhitā 29 dhūpa and dīpa are mentioned as the upacāras offered, in the pūjā. See also Agni P. 74.75-76.

129. Sixteen upacāra are offered in the pūjā.

Cf. Ṣoḍaśair upacāraiśca śivaliṅgam prapūjayet.

Śiva P. Vidyeśvara-samhitā 14.109

130. Cf. Skanda P. II.5.5-6. See also Moore Hindu Pantheon, p.69.

131. It may, however, be pointed out in this connection that, so far as the meaning of the Vedic mantras was concerned, they could hardly be said to be related, in any intrinsic manner, to the various rites in the pūjā which they were expected to accompany. Their use was often determined in a very strange manner. For instance, a Vedic mantra, which actually referred to the horse, dadhikravan, was employed at the time of the bathing of the idol with dadhi or curds. It may be recalled that, even in Vedic ritual itself, the Vedic mantras were employed without any regard to their original meaning. The following comment of K.S.

Srinivasapatratcharva also speaks of this peculiar usage of the Vedic mantras. "Various passages from the Vedā are very often taken away from their context and used on occasion not contemplated by the Vedas themselves. One instance is the passage ganānām tvā gaṇapatim etc. This hymn is used nowadays by persons who worship Vinayake because the passage contains the word

gaṇapabi, a popular appellation of that god". Gopalakrishnamacharya Commemoration Volume, 4. 48.

132. As the word, pūjā, suggests, this form of worship must have originally consisted of besmearing the idol of the divinity with some unguent. To this were perhaps added the offerings of water, leaves and flowers.

Ananda Coomaraswamy in his History of Indian and Indonesian Art

(p.5), shows how "the popular Dravidian element has played the major part in all that concerns the development and office of image worship, that is pūjā, as distinct from yajña".

133. The Āgamas which deal with the rituals are mainly three (available in Grantha lipi). Though the number of the Āgamas is said to be twenty-eight, only a few of them are available to us. Of these, the Kāraṇāgama, the Kāmikāgama and the Suprabhedā, deal at some length with the rituals. The Skanda-Purāṇa refers to the Āgamic traditions of worship. (1.3.1.8.).

134. The descriptions of all these representations of Śiva, given in the Āgamas, are related to the Purāṇic accounts, The Āgamas refer to the representations, but do not relate the details of the events which gave rise to the conception of the representations. They, therefore, seem to assume that the accounts already known subsequently were recounted in the Purāṇas and the Epics.

135. MBh. 1.57.21. For a critical discussion of this passage, see Sukthankar Memorial Volume I. "Critical Studies in the Mahābhārata", pp.416-422.

136. MBh. VI.12.26.

137. MBh. VII.79.4.

138. This kind of reference is rarely found in the Purāṇas, and the practice of bali has almost disappeared in modern times. The MBh., however, mentions bali along with other rites;

Pūjaopahārabalibhir hiomamaniantrapuraskṛtaiḥ.

(VIII.25.131-56)

139. Linga P. II.1.6-7
140. Ibid. I. 98.159-62.; also Śiva P. Jñāna-samhitā 70.1-24 also 71.
141. Linga P. II.18.26. also II. 11.1-41.
142. Skanda P. I.2.12; I.2.41,
143. Cf, Linga P. I.75.20-29.
144. Linga P. I. 64.75ff.
145. Kurma P. II.19.88-98.
146. Kūrma P. II.12.18.
147. Ibid. II.19.
148. Śiva P. Jñāna-samhitā 29.1-86
149. Ibid. 20.26-29.
150. Cf. Matsya P. 54.8.23
151. Devībhāgavata-P. XI.2.
152. Skanda P. II.5. and 6.
153. Śiva P. Jñāna-samhitā. 27 and 28.
154. Linga P. I. 15.18 ff.
155. Matsya P. 68.15-39
156. Sknda P I. 3.1-9
157. Kūrma P. II.39.3-5.
158. The following verses from the Siddhāntasāravalī (Caryāpāda), contain a list of the twenty-eight Āegmas:
- Śaivah kāmika-yogajājitamadho' cintyam ca dīptāhvayam
 Sūkṣmah kāraṇam amsumāmsca daśddhā sāhasrakam suprabham Raudrāste
 vijayam ca rauravam adho nisvāsam āgneyakam
 Santānam kiraṇākhyasiddhavimalam sricandrahāsam param.
 Udgītam lalitam ca mākuṭam adho śrīnāsimham tathā

Śrisvāyambhuvapāramesamukhayugbimbānibhadrāhvayam
Tenāstadaśasaṅkhyayordhvamukhataś sākṣāt sadeśena te
Proktah so pi parāpta eva nikhilo tīrṇo ' khilajñānavān.

159. These three Agamas occupy themselves mainly with the rituals, and the system of worship that prevail in the temples of South India are based on these texts.
160. The eighteen authors after whom the different paddhatis are named are enumerated in the following verses:

Durvāsāh pi galaścaiva ugrahyotih subodhakah
Srīkaṅtho viṣṇukaṅthasca vidyakaṅthastathaiva ca
Rāmakaṅtho Jñānasiva jñānaśa kara eva ca
Somaśambhur brahmaśambhus trilocanaśivas tathā
Aghoraśiva evātha prasādaśiva eva ca
Rāmanātha Śivascaivam īśānaśiva eva ca
Vāruṅākhyasīvascaivatadāsācāryapungavah
Stair divyaih śivācāryaih paddhatih paribhāṣitā

Aghoraśivacaryapaddhati, Krivākramajyotikā,

(upodghata) p.10.

161. Skanda P. I.1.33; 1.2.8; III.3.2; VI.250. Harivamaśa 74.

Bhaviṣya. P. III.10.1-20. Vāmana P. 62.27-31.

162. Skanda P. I.1.5; III.3; I.1.13.15-16.

Brahmaṇḍa P. 27.106-15. Sūta-samhitā-IV. 30. Devībhāgavata P. XI.10-05.

163. Kūrma P. 1.14.32-33. Śiva P. Vidyeśvara-samhitā 16.58-64. Padma.P. I.61. Siva.P
Jñāna-samhita 37.20-76. Sknda.P I.1.5;
III.3.1; III.3.20. Agni P. 325. Devībhāgavata P. XI. 5. and. 7.

164. Skanda P. III.3.1. Agni P. 304.

165. Agni P. chapters 81-90

166. Cf. Sūta-samhitā. I.4.