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THE RELIGIOUS PRACTICE OF THE *SĀDHAKA* ACCORDING TO  
THE *JAYĀKHYASAṂHITĀ*\*

INTRODUCTION

The present article deals with the religious practice of the *sādhaka* as described in the *Jayākhyasaṁhitā*. This comprises the *sādhaka*'s daily religious rites, his worship of a *mantra* in order to master it, that is, to achieve the *mantrasiddhi*, as well as the goals he can reach by means of this *mantrasiddhi* and the techniques he has to apply for it. Furthermore, the similarities of the *sādhaka* with the *yogin* and the *tapasvin* are treated.

This article supplements my study on the basic philosophical-theological conceptions of the *Jayākhyasaṁhitā*<sup>1</sup> that already touches upon the religious practice of the *sādhaka* but does not discuss it in detail. Thus a few repetitions are unavoidable in order to give a complete description of the manifold aspects of the *sādhaka*'s practice.

THE PRACTICE OF THE *SĀDHAKA*

The *sādhaka* is in the third of four ranks of initiation. Before he<sup>2</sup> may undergo the initiation (*dīkṣā*) for a *sādhaka* he must have passed through the two lower ranks of a *samayin* and a *putraka*. A *samayin* and a *putraka* must observe general rules such as respect for their teacher, the performance of the act of worship of God at appointed times, studying of the teachings, recitations, devotion to other Vaiṣṇavas, and the like. Furthermore, qualities like self-control, veracity, modesty, understanding, and cleanliness are required of them. The main difference between a *samayin* and a *putraka* is that the *putraka* has to perform the daily worship of God but omitting the fire-ritual, and the *samayin* is only allowed to perform the act of worship together with his teacher and at certain times.<sup>3</sup> If a *putraka* has all the required qualities, observes all the rules in the correct manner, and desires to master a *mantra*, he may ask his teacher for the *sādhakadīkṣā*.<sup>4</sup>



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The main characteristic of a *sādhaka* is that he desires the attainment of enjoyment (*bhukti*, *bhoga*), such as the dominion over the worlds or the fulfilment of all his wishes, and of emancipation (*mukti*, *mokṣa*) from the world. For the achievement of these goals, he has to undergo the appropriate *dīkṣā* and thereafter to perform the religious rites prescribed for him, that consist in particular of the worship of a *mantra*<sup>5</sup> for the purpose of mastering ( $\sqrt{sādh}$  caus.) it. Although these two factors are the main preconditions for the attainment of both *bhukti* and *mukti*,<sup>6</sup> one gets the impression that the initiation rather has effect with regard to the emancipation, and that the ritual worship rather acts upon the attainment of *bhukti*. Cf. the following statement at the very beginning of the prescriptions for worship in order to master a *mantra*: “You have taught me the initiation as a path to emancipation in due succession. Now tell me duly the path to enjoyment.”<sup>7</sup> and the depiction of the *dīkṣā* for the *sādhaka* as the path to emancipation in the chapter about the initiation: “The third [kind of initiation] that is devoted to the path to emancipation is always for *sādhakas*.”<sup>8</sup> However, both aspects are interdependent and therefore indispensable for the attainment of both goals, because on the one hand the initiation bestows the authority (*adhikāra*) to worship the *mantra*<sup>9</sup> and on the other the *dīkṣā* alone can not give *bhukti* or *mukti* if the prescribed worship is not performed in the right way.<sup>10</sup>

There are three passages in the *Jayākhyasamhitā* that describe the religious practice of the *sādhaka*: JS 17.17–45, JS 19, and JS 26–32.<sup>11</sup> JS 17 deals with the description of the four groups of initiates, i.e., *samayin*, *putraka*, *sādhaka*, and *ācārya*. The passage concerning the *sādhaka* describes his duties and daily routine. The topic of JS 19 is the ritual practice for the purpose of the achievement of the *mantrasiddhi*<sup>12</sup> and the indications of this achievement. The chapters JS 26–32 give the prescriptions for the worship of the *mantras* in the same order as these *mantras* are described in JS 6–7 and applied in various rituals.<sup>13</sup>

These three passages have a lot in common but they also differ in some aspects. JS 17.17–45 and 19 are general descriptions of the *sādhaka* and his practice; chapters JS 26–32 seem to be prescriptions for somebody who is already experienced in the practice of a *sādhaka* since they refer to rites for the achievement of the *mantrasiddhi* that is applied for special purposes.<sup>14</sup>

Both JS 17 and 19 give as prerequisites for the man embarking on the religious practice of a *sādhaka* that he has undergone the appropriate *dīkṣā* and the *abhiṣeka* belonging to it and is allowed by his teacher to depart.<sup>15</sup> With fortitude, resolution and a clear mind<sup>16</sup> he should go to a remote place far from his relatives and bad people like a deserted Nārāyaṇa-temple, a sacred district (*kṣetra*), a sanctuary (*āyatana*), a charming mountain that

is endowed with water, fruits, and caves, a celebrated forest or grove that is inhabited by *siddhas*.<sup>17</sup> However, departure to a secluded place is not always necessary. If the house of the *sādhaka* is “full of the perusal of the sacred texts, purity, and satisfaction” (*svādhyāyaśaucasantoṣasampūrṇa*) he may stay there and devote himself to his religious duties.<sup>18</sup> According to JS 19 he should stay at the chosen place for twelve years, worship and recite the *mantra*, which is either mentally visualised or made present in an idol made of metal or drawn on a piece of cloth.<sup>19</sup> JS 17 gives details about the *sādhaka*'s diet and his daily routine. He should eat *caru*, i.e., a kind of gruel used for oblations, fruits, alms,<sup>20</sup> milk, vegetables, roots, bulbs, pure clarified butter, and rice without any sign of salt.<sup>21</sup> JS 19.9c states that he should live on sacrificial food (*haviṣyāśin*)<sup>22</sup>. Some sections of JS 26–32, too, give dietary prescriptions. These passages say that he should eat pure food (*pavitrāhāra*, *śuddhāhāra*), roots and fruits that are available where he is living and are in season, milk, food that has been obtained without solicitation or, if this is not available, food without sesame oil, salt, and meat that has been prepared by his disciple<sup>23</sup> and purified with the *mantra*. At the time of the *sandhyā* he should eat a dish prepared of honey and clarified butter even if this is not enough for him.<sup>24</sup>

According to JS 17, his daily routine is as follows. After his awakening in the morning the *sādhaka* should think of Nārāyaṇa and get up, turning himself to the left side and touching the earth with the left foot first. At every step thinking of the *astramantra* (which protects him), he should go a long distance from his place and, having his garment wound round his head and not looking to the cardinal points or at the sky, answer the calls of the nature there. Then he should go to a body of water like a lake or a river, clean himself according to the prescriptions,<sup>25</sup> sip water, clean his teeth, and bath according to the general prescriptions and with the help of the *astramantra*.<sup>26</sup> After that he should recite the *viṣṇugāyatrī*<sup>27</sup> once, three, five, seven, or as many times as he is able to (*svaśaktitaḥ*). The *sādhaka* should go back to his *āśrama* and worship the God either in the *śāstrapīṭha*<sup>28</sup> or in his own body, i.e., by means of a mental ritual (*mānasayāga*). Then he should recite the *mantra* worshipped by him for two *praharas*, that is, about six hours. Having finished the recitation, he should again take the “special bath” (*viśeṣasnāna*)<sup>29</sup> and perform the daily rite as prescribed in JS 10–15 that apart of the bath consists of the purification of the elements (*bhūtaśuddhi*), the placing of the *mantras* (*mantranyāsa*), the mental and the external worship (*mānasa-*, *bāhyayāga*), the recitation (*japa*), and the fire-ritual (*agnihotra*). At this daily rite the emphasis is on the recitation, since this is the most important means for the mastering of a *mantra*.<sup>30</sup>

Essential to this worship is that the *sādhaka* becomes equal to the *mantra*. That means he wears garments, adornments, and other articles that resemble the garments, etc., of the *mantra* worshipped by him, and that he mentally identifies himself with the *mantra*.<sup>31</sup>

This rite probably ends some time about noon when the *sādhaka* has his lunch.<sup>32</sup> The timetable of the actions described up to now is as follows: the *sādhaka* gets up some time before sunrise, makes his morning toilet and performs the *sandhyā*-ritual at sunrise that is indicated in the text by the recitation of the *viṣṇugāyatrī*.<sup>33</sup> Then he goes back to his place, worships God, devotes himself to the recitation for about six hours, and performs the daily ritual at noon.

Before sunset the *sādhaka* should bathe again. At sunset he should perform the *sandhyā*-ritual, worship God, and dismiss Him. He should eat when the stars come out. Then he should sleep on the ground that should be neither soft nor comfortable.<sup>34</sup> At midnight or during the last quarter of the night he should get up, sip water, think of God, quickly worship him, recite as often as he is able to, and worship God again. After that he should go back to bed.<sup>35</sup>

This practice usually lasts for several years. As already mentioned, JS 19.4c states twelve years as the prescribed duration. If the *sādhaka* does everything in the right way, in the course of this time signs of his progress appear to him, till from the ninth year on he has achieved the *mantrasiddhi* which appears to him via various signs.<sup>36</sup>

The chapters JS 26–32 give, as already mentioned, the prescriptions for the worship of the *mantras* taught by the JS in a fixed order for the purpose of the achievement of their *siddhi*. The prescriptions for the worship of a single *mantra* consist of two parts: firstly of the instructions for the worship of the *mantra* in order to master it, and secondly of the description of magical rituals for various purposes that can be performed after having achieved the *mantrasiddhi*. Very often the second part is described at greater length than the first. The passage JS 26–32 does not deal with general characteristics of the *sādhaka* or of the *mantrasiddhi* as JS 17 and 19 do. Other facts that are striking about the description of the worship in order to achieve the *mantrasiddhi* in JS 26–32 in comparison with those of JS 17 and 19 are: the place where the *sādhaka* obtains the *siddhi* is not his permanent residence for several years but he goes there only to worship; the choice of this place is very often made according to the supposed nature of the *mantra* worshipped;<sup>37</sup> the *mantra* is worshipped in a *maṇḍala* which by its nature is less permanent than an idol made of metal or drawn on a piece of cloth as prescribed in JS 19; the instructions for the worship are much more detailed in JS 26–32 than in JS 17 and 19, that is, they give

details about the nature and amount of the substances sacrificed rather like recipes for cooking.<sup>38</sup> These facts give the impression that the chapters JS 26–32 are instructions or “recipes” for people who are already experienced *sādhakas* and are able to apply these in order to obtain the special ends desired by them<sup>39</sup> while JS 17 and 19 give the general duties of a *sādhaka*.

### THE PROCEDURE OF WORSHIP

The following description of the procedure of the worship of a *mantra* for the purpose of mastering it and obtaining “enjoyment” (*bhukti*) is primarily based on JS 26–32, but JS 17 and 19 have also been considered if important related points are given there.

The basic structure of this ritual worship of *mantras* is formed by the daily acts of worship as prescribed in JS 9–15.<sup>40</sup> This is obvious due to the fact that the acts of worship described in JS 26–32 consist of the same elements as the daily rite (*mantranyāsa*, *mānasayāga*, *bāhyayāga*, *homa*) and that JS 27.2–9b explicitly defines modifications of elements of the daily rite for the purpose of worshipping particular *mantras* in order to gain their *siddhi*.<sup>41</sup>

#### *The Imposition of Mantras (Mantranyāsa)*

The prescriptions for the worship of the individual *mantras* start with the *mantranyāsa*, the imposition of *mantras* upon the hands and the body, omitting the first two elements of the daily rite, namely, the bath (*snāna*) and the purification of the elements (*bhūtaśuddhi*). The reason for this omission is probably the fact that there is no particularity in the *sādhaka*’s performance of these two rites; i.e., the *sādhaka* performs them like everybody else, and so there is no need to describe them in the context of his worship for special purposes. The omission of these two elements does not mean that the *sādhaka* does not have to perform them, since they are essential for the purification of the worshipper that enables him to perform the rites.<sup>42</sup>

The procedure for the imposition of *mantras* is not given in detail for every individual *mantra*, but one can infer it from the prescriptions given for some *mantras*. The *mantranyāsa* before the worship of the *lakṣmīmantra* for example is as follows: the *mūlamantra* is imposed upon the entire hands and the entire body, the *lakṣmīmantra*, upon both hands, its *aṅgamantras*<sup>43</sup> *hṛdaya* (heart), *śīras* (head), *śikhā* (tuft of hair), *kavaca* (armour), *netra* (eye), and *astra* (weapon), upon the little finger, ring finger, middle finger, index, all the finger-tips, thumb, and their respective regions

of the body (breast, head, tuft of hair, shoulders, eyes, and palm),<sup>44</sup> the *mantras* of Lakṣmī's four friends (*sakhī*) Ṛddhi, Vṛddhi, Samṛddhi, and Vibhūti, upon the four fingers, index finger, etc., and head, breast, thighs, and knees, and the *mantras* of Lakṣmī's companions (*anucara*) Lāvaṇya, Subhaga, Saubhāgya, and Saumana, upon the ring finger, middle finger, index finger, thumb, both shoulders, and both flanks.<sup>45</sup>

The same manner of *nyāsa* applies to the other *śaktimantras* and the *vaktramantras*.<sup>46</sup> With the worship of an *aṅgamantra* this *mantra* is imposed upon the entire hands and the entire body.<sup>47</sup> The *nyāsa* preceding the worship of the *lāñchanamantras*, the *ganeśa-*, and the *vāgīśvarīmantra* presumably consists of the imposition of the respective *mantra* upon the entire hands and the entire body<sup>48</sup> and of their *aṅgamantras* upon their respective regions of the hands and the body.<sup>49</sup> In the cases of the five *upāṅgamantras* and the *saptākṣaramantra*, only the respective *mantra* is applied, which is imposed upon the six regions of the body.<sup>50</sup>

The purpose of the *mantranyāsa* is to provide the body with the powers of the *mantra* which is to be worshipped and so make it a *mantra*-body (*mantravighraha*)<sup>51</sup>, i.e., a body consisting of *mantras* (*mantramaya*). The *sādhaka* thereby becomes identical in his nature with the *mantra*, and thus capable and worthy of worshipping it.

#### *The Mental Worship (Mānasayāga)*

The following step is the mental worship. As the mental worship is prescribed in JS 12 it is similar to the external worship (*bāhyayāga*) with the difference that it is performed mentally. Like the *bāhyayāga* it consists of several parts. These parts are the mental construction of a throne within the body, the visualization of God as being present on the throne, His invitation (*āvāhana*) to it, the "turning of God towards oneself" (*saṃmukhīkaraṇa*), the gaining of His favour and the worship itself, that consists of the offering of various gifts and services, the *layayāga* (the worship of God/the *mantra* without any definite shape [*nirākāra*]), the *bhogayāga* (the worship of God/the *mantra* visualized in its prescribed shape on a *maṇḍala* that is mentally placed in the heart), the *adhikārayāga* (the worship of the *lāñchanamantras* of the main deity), the offering of a *puṣpāñjali*, a mental recitation (*japa*), a mental fire-ritual, and a final mental offering of water, flowers, and unbroken rice grains (*akṣata*).<sup>52</sup>

The *mānasayāga* performed at the ritual in order to achieve the *mantrasiddhi* is much simpler than the mental worship of the daily rite as prescribed in JS 12. It consists merely of the worship of the *mantra* in its shapeless form, which is present in the heart-lotus;<sup>53</sup> cf. e.g. JS 27.25d–26b: "Then he who loves Śrī should worship the *lakṣmīmantra* alone within

the heart by means of the *layayāga*.”<sup>54</sup> In most cases the prescription for the performance of the mental worship is given in very few words such as “having worshipped the one who is present in the centre of the heart-lotus”, “having performed the sacrifice within the heart according to the prescriptions”, “having mentally performed the worship in the correct manner” or “he should worship within the body”.<sup>55</sup>

The throne prescribed in JS 27.2–3b is probably used only at the external worship and not at the mental worship, since all other prescriptions given in the same context such as the prescriptions for the worship of the doors, Gaṇeśa, and the *lokeśvaras*, the prohibition of the application of the *upacāramantras*, etc.,<sup>56</sup> apply only to the external worship.

#### *The External Worship (Bāhyayāga)*

The mental worship is followed by the external worship. As a preparation for it, a *maṇḍala*, also called *pura* or *yāga*,<sup>57</sup> is drawn, either immediately before the external worship or before the *mantranyāsa*.<sup>58</sup> The *maṇḍala* of each *mantra* has its own colours and shapes that correspond to the visual form of this *mantra* or of a *mantra* belonging to it. For example, the lotuses in the *maṇḍalas* of the *aṅgamantras* have the same colours as the *aṅgamantras*, or the lotuses in the *maṇḍalas* of the *śaktimantras* have the same colours as the friends (*sakhī*) of the respective *śaktimantra*.

The shapes of the *maṇḍalas* are comparatively simple. They consist of an outer frame of a certain shape (e.g., square, round, triangular, octangular) and a lotus within it in a certain colour and with a certain number of petals. It was obviously not always easy to establish a correspondence between a *mantra* and the shape of its *maṇḍala*, but if it was possible it was done. Examples are the *maṇḍala* of the *gadāmantra*, the outer frame of which is formed by a circle of eight maces, the *maṇḍala* of the *śaṅkhamantra* that has the shape of a conch-shell, or the *maṇḍala* of the *pāśamantra* that has the drawing of a noose in it.<sup>59</sup>

The passages prescribing the worship of the individual *mantras* continue with the invitation and the imposition of the *mantra* upon the *maṇḍala*. However, if the passage JS 27.2–10 is not a later interpolation,<sup>60</sup> in the cases of the four *śaktimantras*, the six *aṅgamantras*, and the three *vaktramantras*, the worship of the doors (*dvārayāga*) and its deities, the construction of the throne, and the worship of Gaṇeśa, Vāgīśvarī, Garuḍa, the master (*guru*) of the worshipper, the master of his master, and his master, the ancestors (*pitṛ*) of the worshipper, and the former *siddhas* (*ādisiddha*) then follow as prescribed in JS 13.<sup>61</sup> The throne constructed at the worship for the achievement of the *mantrasiddhi* is much simpler than the throne constructed during the daily rite. It consists of the snake-king

Ananta, the sixteen carriers of the throne,<sup>62</sup> a lotus, and the three “abodes” (*dhāmatraya*) sun (*sūrya*), moon (*indu*), and fire (*agni*).<sup>63</sup>

After the construction of the throne and the worship of the various deities, *gurus*, *pitṛs*, etc., mentioned above, the *sādhaka* makes the *mantra* that is present in his heart descend to the *maṇḍala*, that is, invites it to it<sup>64</sup> and imposes it and the *mantras* belonging to it upon the *maṇḍala*.

The *mantranyāsa* of the *śaktimantras* is as follows: *mūla-* and *mūrtimantra* and the respective *śaktimantra* upon the pericarp (*karnikā*) of an eight-petalled lotus,<sup>65</sup> its first four *aṅgamantras* *hṛdaya*, *śiras*, *śikhā*, and *kavaca* upon the south-eastern, north-eastern, north-western, and south-western petal, its *netramantra* upon the filaments, its four *sakhīmantras* upon the eastern, southern, western, and northern petal, its four *anucaramantras* upon the four *svastikas* in the corners of the square frame around the lotus, and its *astramantra* upon the four doors of the frame.<sup>66</sup>

With the worship of the *aṅga-* and the *upāṅgamantras* only those *mantras* which do not have any *aṅga-*, *śakti-*, *mūrti-*, or *anucaramantras* are imposed upon the pericarp.<sup>67</sup> With the worship of the *vaktramantras* the respective *vaktramantra* is imposed upon the pericarp, its first four *aṅgamantras* upon the tip of the south-eastern, north-eastern, north-western, and south-western petal, its four *mūrtimantras* upon the petals of the cardinal points, and its four *śaktimantras* upon the south-eastern and the southern petal.<sup>68</sup> It is not explicitly stated where the remaining two *aṅgamantras* are imposed, but probably the *netramantra* is imposed upon the filaments and the *astramantra* around the *maṇḍala* as with the worship of the *śaktimantras*. The *lāñchanamantras* are imposed upon the pericarp of the lotus.<sup>69</sup> Nothing is said about where its *aṅgamantras* are to be imposed. Possibly they are imposed upon the six petals of the six-petalled lotus which belongs to the *maṇḍala* of each of the *lāñchanamantras*.<sup>70</sup>

The *gaṇeśamantra* is imposed upon the pericarp and its *aṅgamantras* upon the six filaments and the three petals of the lotus.<sup>71</sup> The *vāgīśvarīmantra* is imposed upon the pericarp as well,<sup>72</sup> but the position of its *aṅgamantras* is unclear.

After the imposition of the *mantras* the *sādhaka* visualizes the *mantra* to be worshipped and the *mantras* belonging to it. The shape of the *mantras* to be visualized is prescribed in exact detail.<sup>73</sup> By the visualization the *sādhaka* mentally constructs the *mantras* and makes them present.

As already mentioned above, most of the *mantras* are accompanied by some other *mantras*, that is, all *mantras* except the *aṅga-*, the *upāṅga-*, and the *saptākṣaramantra* by *aṅgamantras*, the *śaktimantras* by *sakhī-*



and *anucaramantras*, and the *vaktramantras* by *mūrti-* or *anugamantras* and *śaktimantras*.

The *śakti-* and the *vaktramantras* are forms of manifestation of the *mūlamantra* or the main God personified. The *aṅga-* and the *lāñchanamantras* are forms of manifestation of parts of the main God personified. Like the *mūlamantra*, the *mantras* of the first two groups are again accompanied by various forms of manifestation of themselves, namely, by personifications of these forms of manifestation of their own sex in the first place and then by personifications of the opposite sex representing the consorts of the respective *mantra*.<sup>74</sup> The fact that the companions of the *mantras* represent forms of manifestation or aspects of these *mantras* themselves is evident from their names and visual forms.

Two examples will be given. The friends of Māyā are called Mohinī, the Deluding One, Bhrāmaṇī, the Confusing One, Durgā, the Inaccessible One, and Preraṇī, the Urging One.<sup>75</sup> The names of her consorts are Māyāmaya, the One Made of Māyā, Mahāmoha, the Great Delusion, Śambara, and Kalīśvara, the Lord of the Kali[yuga].<sup>76</sup> Their names show that they all represent distinctive features that are traditionally attributed to Māyā. The mental visualization of Māyā's friends equally shows their relation to Māyā: "For these four friends of Māyā are known as shining in red, full of the charm, the power, the beauty, and the glow that is called Māyā, dressed and anointed in white, [holding] a chowrie and a hook in [their] hands, sitting in the *baddhapadmāsana* [posture]."<sup>77</sup>

The *mūrtis* of Varāha bear the names Dharaṇīdhara, Dharādharma, Pṛthivīdhara, and Viśvadhṛk, which are Sanskrit synonyms for "bearing the earth/the universe" and refer to the myth of Viṣṇu as the boar who lifted the earth out of the ocean with its single tusk. His *śaktis* are called Viśvapūrakī, the One Filling the Universe, Viśvasandhāraṇī, the One Supporting the Universe, Ojā, the Vigorous One, and Stithi, the Firmness. These names refer to the earth, which mythologically is the consort of Varāha. Visually, both the *mūrti-* and the *śaktimantras* resemble the *varāhamantra*: they all have boar-faces.<sup>78</sup>

We can say that owing to these accompanying *mantras* a "double duplication" takes place. For example, the *śaktimantras* represent aspects of the *mūlamantra* (first duplication) and the *sakhī-* and *anucaramantras* again represent aspects of the respective *śaktimantra* (second duplication).

The *lāñchanamantras* represent only attributes of God, hence only his partial manifestations. For this reason they do not have *śakti-* and *anucaramantras* as their duplication but only *aṅgamantras* in order to give them completeness by bestowing them their limbs.<sup>79</sup> Though visualized in an anthropomorphous form the *aṅgamantras* themselves are

not provided with *aṅgamantras*, since that would mean to provide an *aṅgamantra* not only with a duplication of itself (as e.g. the *hṛdayamantra* with a *hṛdayamantra*) but also with the other *aṅgamantras* that represent a completely different aspect.

The *upāṅgamantras* and the *saptākṣaramantra* do not have any accompanying *mantras*. These *mantras* do not represent aspects of the God personified but his transcendental aspects. The *upāṅgamantras* have the nature of the *brahman* (*brahmasvarūpa*), are pure (*amala*), and all-pervading (*vyāpaka*),<sup>80</sup> and the *saptākṣaramantra* represents the *brahman* itself in its limited form of the individual soul (*jīva*).<sup>81</sup> Since these *mantras* represent a transcendent level of God, various aspects of them are not differentiated and hence not represented by any accompanying *mantras*.

The *ganeśa*- and the *vāgīśvarīmantra* are deities which are different from the main deity. They do not represent aspects of the main God in a narrower sense.<sup>82</sup> Thus they are not “duplicated” like the *śakti*- and the *vaktramantras* but only provided with *aṅgamantras*.

After the visualization the *mantras* are worshipped. This worship consists of the offering of various substances such as *arghya*, flowers, fruits, and unguents. In most cases the substances offered are not explicitly defined by the text. Exceptions here are the *upāṅgamantras* and the *vāgīśvarīmantra* which for the most part should be worshipped with substances having the colour of the respective *mantra*.<sup>83</sup> The *mantra* recited during the offering is not a special *upacāramantra* as used at the daily worship<sup>84</sup> but the *hṛdayamantra* of the respective *mantra*.<sup>85</sup> Beside the offering of the various substances mentioned incense (*dhūpa*) is burnt and a bell (*ghaṇṭā*) is rung as it is during the daily rite.<sup>86</sup>

Then the *mudrās* of all *mantras* previously imposed on the *maṇḍala* are shown,<sup>87</sup> and the *mantra* worshipped is recited.<sup>88</sup>

#### *The Oblations to the Fire (Homa)*

After the recitation of the *mantras* oblations to the fire (*homa*) are performed. These oblations are the equivalent of the fire-ritual performed at the end of the daily rite.<sup>89</sup> The substances obliterated are very common ones. The ones mostly used are sesame seeds (*tila*) in its various colours and clarified butter (*ājya*),<sup>90</sup> which bestow pacification and all kinds of *siddhis* according to JS 15.173cd. This is a very general aim, but the aim of the entire worship up to this point is very general, namely, the satisfaction of the worshipped *mantra* in general without any specific purpose.<sup>91</sup> Other substances used are for example white mustard (*siddhārthaka*), milk (*kṣīra*), honey (*madhu*), grains that are threshed, unhusked, and winnowed (*taṇḍula*), and unbroken rice grains (*akṣata*).<sup>92</sup> Sometimes the substances

used for the *homa* are adapted to the *mantras* worshipped. For example, wood-apples and *amala*-fruits<sup>93</sup> are offered to the *lakṣmīmantra*, whose friends and companions carry trees of these fruits,<sup>94</sup> or the substances oblated to some of the *upāṅgamantras* have the same colours as the respective *mantras*.<sup>95</sup> The oblations to the fire are completed by an “offering made with a full ladle” (*pūrṇāhuti*) the contents of which are not defined.<sup>96</sup>

#### *The Imposition of an Observance Upon Oneself*

After the completion of the *homa* the *sādhaka* makes a decision or imposes an observance (*vrata*) upon himself<sup>97</sup> that includes the worship of the *mantra*, staying at a particular place,<sup>98</sup> a particular diet,<sup>99</sup> the wearing of particular garments,<sup>100</sup> etc.<sup>101</sup> This shows again that up to this point the worship performed is a kind of general worship of the *mantra* that serves as a preliminary for the process of the mastering of the *mantra*. This worship is a simplified version of the daily ritual as performed by *ācāryas* and, with some restrictions, by *samayins* and *putrakas* as well. Only after this worship ending with the oblations to the fire does a ritual procedure that is characteristic of a *sādhaka* start which begins with the making of a decision or an observance.<sup>102</sup>

The fact that according to JS 26–32 the *sādhaka* imposes the observance upon himself only at this time, i.e., in the middle of the procedure, is important in comparison with the description of JS 19. According to the latter passage the worshipper imposes the observance upon himself at the beginning of his twelve-year period of religious practice.<sup>103</sup> This shows again that the practice described in JS 19 is a permanent one while that of JS 26–32 is temporary and the observance concerning the worship of a particular *mantra* is imposed upon oneself only for a short time. However, one of the main characteristics of the worship of the *sādhaka* as prescribed in JS 26–32, namely, the sequence of the preliminary worship of a *mantra* with *pūjā*, *japa*, and *homa*, the assuming of the form of the *mantra* worshipped, and a repeated worship with *pūjā*, *japa*, and *homa*, also appears in JS 19.

#### *The Assuming of the Form of the Mantra*

Then the worshipper assumes the form of the worshipped *mantra* or deity.<sup>104</sup> This process is described by phrases such as “having become one who has the shape of Lakṣmī”, “having assumed the form that is called *kavaca*” or “he should create a body that has her (i.e., Vāgīśvarī’s) form”.<sup>105</sup>

The assuming of the form of a *mantra* is done in two ways. First, external requisites such as garments, ornaments, flowers, and unguents are put on by the *sādhaka* in order to look like the *mantra*/deity worshipped by him; e.g., the worshipper of the *śiromantra* wears red (*raktāambaradhara*) or the worshipper of the *śikhāmantra* black garments (*kṛṣṇāambaradhara*) like the respective *mantras*.<sup>106</sup> The passage JS 19.5d–11 depicts in detail by which means the *sādhaka* should assume the shape of the *mūlamantra* but also gives an alternative if the worshipper does not possess the means required: “Having assumed the form of the *mantra* himself he who wears white garments [and] a wreath, is [anointed with] white perfumes and unguents, wears a yellow *yajñopavīta*, is adorned with a bracelet and an armlet, whose mouth is purified with betel, who is well scented with mouth-perfumes, has many-coloured *tilakas*, stainless hair of the head, is scented with all charming perfumes of garlands, whose feet are anointed with saffron, whose two hands are in like manner [as the God’s hands],<sup>107</sup> who is adorned with the four *mūrtimudrās*,<sup>108</sup> who carries a *pavitra*<sup>109</sup> [and] eats sacrificial food should worship. And the king of *mantras* is to be worshipped. Even if the means are not available he whose hair and beard are shaved,<sup>110</sup> who wears garments accordant with possibility, is without dirt and lice, well educated and good-hearted should worship the *mantra* with devotion by means of worship, recitation, and oblation; then the king of *mantras* is mastered.<sup>111,112</sup>

The other means are mental ones. Through the mental means of the visualization or realization (*bhāvana*, *bhāvanā*) the *sādhaka* realizes or “forms in his mind” (√*bhū* caus.) that he or his *ātman* is the *mantra* being worshipped by him: “Then he should realize: ‘I am *ankuśa*’.”; “Afterwards, Nārada, he should make his *ātman* one who has the form of the goddess by means of the realization [and] by means of ornaments.”; “Having indeed mentally recognized the Great One,<sup>113</sup> who is fixed on [it], in the sense of: ‘I am Jayā’;” “Having written down the *mantra* of the *cakra*-king [this *mantra*] is present in [his] *ātman* due to the thought: ‘I am *cakra*’, Nārada”.<sup>114</sup>

By these means the *sādhaka* internally and externally becomes equal to the *mantra* worshipped by him. He feels as if he is the *mantra* and in his outward appearance looks like the *mantra*, i.e., in his nature he becomes identical with the *mantra*. This process is equivalent to the *mantranyāsa*. The mental process to be performed at the end of the *mantranyāsa* in the context of the daily ritual is very similar to that described in the passages quoted above: “Then by means of the aforesaid visualization he should visualize himself/[his] *ātman* and [his] body as having the form of Viṣṇu that is abounding with the greatness of the six qualities in its own form,

in all forms or in a form as desired. ‘I am this Venerable One. I am Viṣṇu, Nārāyaṇa, Hari. I am Vāsudeva indeed, the Pervader, the Abode of beings, the Pure One.’ Having put the self-consciousness in such a very firm form, *muni*, the highest *sādhaka* soon gets the [same] nature [as] He by means of the imposition of *mantras*, the visualization as well as the *yoga*-caused middle contemplation.”<sup>115</sup>

We see that the assuming of the form of the *mantra* has the same result as the imposition of *mantras* (*mantranyāsa*) that is connected with a similar mental realization, namely, that of the identity of the *sādhaka* with the worshipped deity or *mantra*. The difference is that here no *mantras* are imposed upon the body, but garments, adornments, etc., worn by the various *mantras* according to the teachings of the JS are put on by the worshipper. However, the assuming of the form of the *mantra* is not a substitute for the *mantranyāsa* but a supplementation, since the *mantranyāsa* is performed at the beginning of the ritual worship. Hence the assuming of the form of the *mantra* has a function similar to that of the *mantranyāsa*, but it leads to an identification with the *mantra* that is still more impressive than that due to the *mantranyāsa*, and, moreover, is visible to everybody.<sup>116</sup>

#### *The Departure for Another Place*

Provided with the same garments, ornaments, etc., as the worshipped *mantra* the *sādhaka* should go to another place.<sup>117</sup> In most cases this place is defined as secluded (*ekānta*) and deserted (*nirjana*, *vijana*).<sup>118</sup> However, very often it is described in more detail and it becomes clear that a place that corresponds to the worshipped *mantra* should be chosen. Such suitable places are a “place of a hero” (*vīrasthāna*) for the *jayāmantra*,<sup>119</sup> a mountain for the *śiromantra*, a place near the peak of a mountain (*śikharaprāntabhūbhāga*) for the *śikhāmantra*, a summit of a mountain without any trees for the *kaustubhamantra*, a long tract of forest (*vanarāji*) for the *vanamālāmantra*<sup>120</sup> – these places are obviously chosen on account of the similarity of their forms with the forms of the objects that are represented by the respective *mantra* – an underground chamber or a cave in a mountain for the *kavacamantra*,<sup>121</sup> in the vicinity of water such as a lake or an ocean for the *varāhamantra*,<sup>122</sup> in the vicinity of a lotus bed for the *kamalamantra*, near a waterfall for the *śaṅkhamantra*, a forest for the *cakramantra*, a charming cave for the *gadāmantra*, the peak of a mountain for the *garuḍamantra* and the *aṅkuśamantra*,<sup>123</sup> and forests for the *upāṅga*-, the *saptākṣara*-, the *gaṇeśa*-, and the *vāgīśvarīmantra*. In some cases these forests consist of trees bearing flowers or fruits of the colours of the respective *mantras*, e.g., a forest with white flowers and trees

corresponds to the white *vāsudevamantra*, a forest of red-flowering *aśoka*-trees to the red *saṅkarṣaṇamantra*, and a forest of plantains (with yellow fruits) to the yellow *pradyumnamantra*.<sup>124</sup> Suited to the *mūlamantra* are places which are generally considered holy such as a place of pilgrimage (*puṇyakṣetra*), a ford (*tīrtha*), or a confluence of two rivers that are inhabited by deities and seers (*ṛṣi*).<sup>125</sup>

There are some indications that the *sādhaka* does not go alone to this place. In JS 27.176a it is said that the *sādhaka* should eat food that has been prepared by his disciple (*svaśiṣyasādhitam*)<sup>126</sup> and JS 27.114a says that he is accompanied by an intimate companion (*yukto 'ntarasahāya*). This does not necessarily mean that the disciple lives permanently with the *sādhaka*. It is also possible that his disciple comes every day to bring his food. This, however, would mean that the secluded place of the *sādhaka* is not very far from settlements, which is indicated by the fact that the *sādhaka* sometimes also begs for alms.<sup>127</sup> The companion probably lives permanently with the *sādhaka*. He is an intimate of his and most likely also to be a *sādhaka*.<sup>128</sup>

Having reached the appropriate place, the *sādhaka* protects it by enclosing it with the *kavaca*- and the *astramantra* of the *mantra* worshipped by him. This procedure, called *digbandha(na)*, “the closing of the directions”, destroys and keeps evil beings from this place thus ensuring the *sādhaka* can stay there free from fear (*niśśaṅka*).<sup>129</sup>

In this place the *sādhaka* has to observe certain rules, especially concerning his diet,<sup>130</sup> and to devote himself to the recitation and oblations to the fire that are particularly appropriate to mastering the *mantra*.

### *The Recitation (Japa)*

The *sādhaka* has to recite the *mantra* worshipped by him a certain prescribed number of times. This number varies from *mantra* to *mantra* between 100,000 and 830,000.<sup>131</sup> If we take these numbers as real – which we should because there would not be any sense in prescribing certain numbers that differ from *mantra* to *mantra* if these were only theoretical – it is obvious that a recitation of such length cannot be performed in one day but must be interrupted and continued the next day.

Let us calculate the theoretical minimum duration of such a recitation. Supposing that the recitation of a single *mālāmantra* (*oṃlsbṭiṃ namaḥ sthalajalodbhūtabhūṣite vanamāle svāhā*)<sup>132</sup> lasts five seconds, reciting it 100,000 times would take about 139 hours. JS 17.34cd prescribes that the *sādhaka* should recite for two *praharas*, that is about six hours a day. This gives us an approximate duration for the stay of 23 days.<sup>133</sup>

The number of times the *mantra* is recited is counted with the help of an *akṣasūtra*. The *akṣasūtra* that is applied at the daily rite and consecrated with the *mūlamantra* must not be used during the worship of other *mantras*. Only an *akṣasūtra* that is consecrated with the corresponding *mantra* may be used for worshipping other *mantras*.<sup>134</sup>

While reciting the *sādhaka* should sit in the “bound lotus posture” (*baddhapadmāsana*) or a posture convenient for him (*svāsanānvita*).<sup>135</sup> At the beginning of the recitation the *sādhaka* should bow his head respectfully to Hari.<sup>136</sup> The recitation is to be performed not too slowly, not too quickly, and enunciated clearly<sup>137</sup> in a low voice, since this is the mode of *japa* that is appropriate for rites that should bestow the *mantrasiddhi*.<sup>138</sup> The *sādhaka* should draw back one bead of his *akṣasūtra* at every inhalation until the last bead fixed at the join of the thread and called *meru*<sup>139</sup> is reached. There he should turn the *akṣasūtra* round and go back bead by bead again.<sup>140</sup> From this procedure we see that the recitation is closely connected with breathing.<sup>141</sup>

Furthermore, the *sādhaka* not only recites the *mantra* but also visualizes (*√dhyā*) it.<sup>142</sup> That means he makes the *mantra* present on the linguistic and the visual planes, and the *mantra* becomes present in his mind in both its linguistic and visual form.

#### *The Oblations to the Fire (Homa)*

The recitation is completed with oblations to the fire by which the *mantra* and the *mantras* belonging to it,<sup>143</sup> which are considered as present in the fire,<sup>144</sup> are satisfied. As at the recitation the *sādhaka* must concentrate his attention on his action and not think of anything else.<sup>145</sup>

Unlike the oblations to the fire in the context of the preliminary rite the substances used here are particular ones and often adapted to the *mantra* they are offered to. For example, to the *śiromantra*, which is visualized in red, decorated with red adornments and red flowers, and anointed with saffron,<sup>146</sup> 300,000 fragrant red *pāṭala*<sup>147</sup> flowers anointed with saffron, *agaru*,<sup>148</sup> and ghee should be obliterated; to the *kamalamantra* 20,000 lotuses (*kamala*), 10,000 *sthalapadmas*,<sup>149</sup> and 10,000 units of scent of *nāgakesaras*<sup>150</sup>.<sup>151</sup> Sometimes the relation between the substances obliterated and the *mantra* is not as obvious as the examples given above, but the substances are always individually chosen, i.e., there are no two *mantras* that would be satisfied with the same amounts and kinds of substances. Further examples of particular substances are the oblations to the *satyamantra* that is visualized in white and with white garments, adornments, with unguents consisting of 200,000 units of candied sugar, sugar, clarified butter (*ājya*), milk, sesame seeds, and grains that are threshed,

unhusked, and winnowed (*taṇḍula*) or the offerings of red sandal-wood sprinkled with ghee to the (white) *gadāmantra*.<sup>152</sup>

As is clear from these examples great amounts of substances are demanded. What was said above about the numbers of the recitations also holds true here. These great numbers of oblations are not to be offered in one day but over a longer period of time. Generally, there are fewer oblations than recitations. Padoux writes that the number of oblations is very often a tenth of the number of recitations.<sup>153</sup> This rule is not applied in the JS. The relation between the two numbers differs each case. Examples are 400,000 recitations and 10,000 pieces of sandal-wood smeared with ghee, 20,000 units of white mustard blended with honey, and 30,000 units of black sesame seeds for the *jayāmantra*, or 830,000 recitations and 600,000 *kumuda*-flowers for the *śaṅkhamantra*.<sup>154</sup> Sometimes the number of the oblations is even greater than that of the recitation as for example in the case of the *hṛdayamantra*, where 300,000 recitations as opposed to 600,000 fragrant flowers anointed with white sandal-wood powder and clarified butter (*ājya*) are required.<sup>155</sup>

The size of one unit of oblation is sometimes given explicitly. For example, a piece of fire-wood should have the size of a span measured from the tip of the thumb to the tip of the fore-finger (*pradeśa*), while white mustard is measured by the weight of the fruit of the jujube tree (*badara*).<sup>156</sup> Most often, however, the prescription says for example 20,000 bdellium (*guggula*) or 20,000 milk blended with honey.<sup>157</sup> The measures of these units are given in JS 15.180c–186b. Here it states that bdellium should be offered in balls in the size of a fruit from the jujube tree or, if possible, from a *dhātrī*-tree,<sup>158</sup> and milk or ghee in measures of one *karṣa*,<sup>159</sup> etc.

The oblations are completed with one or several “offerings made with a full ladle” (*pūrṇāhuti*). Its content is not always defined, but in most cases it consists of ghee (*ghṛta*) or clarified butter (*ājya*) which are sometimes mixed with various substances such as milk, honey, saffron, sourmilk (*dadhi*), or sandal-wood.<sup>160</sup>

#### *The Achievement of the Mantrasiddhi*

The *japa* accompanied by the visualization (*dhyāna*) and the oblations to the fire are the most powerful means for manipulating a *mantra*, getting a hold on it, and mastering it. The *mantra* is made present in its linguistic and visual form (i.e., in all its aspects) by verbal and mental means and then satisfied by means of oblations to the fire in which the *mantra* has been made present previously.<sup>161</sup> By this means, i.e., by evoking the presence of the *mantra* in such an intensity by its recitation in huge numbers, its



visualization with the great mental strength that has been acquired by the *sādhaka* during his many years of religious practice, and its satisfaction with great numbers (even though generally fewer than the recitations) of oblations and “offerings made with a full ladle” (*pūrnāhuti*)<sup>162</sup> the *mantra* is forced to appear in front of the *sādhaka* “in flesh and blood”,<sup>163</sup> to admit that it has been mastered by him, and will be at his disposal from this time on.

This event is described as follows: “Then, Priest, the Venerable Jayā herself comes. ‘You have mastered me well, Son. Free from fear and affliction perform the action that is desired with my *mantra*.’ Having so said, the Goddess who has the nature of Nārāyaṇa disappears.”<sup>164</sup> The *mantra* appears to the *sādhaka* in anthropomorphous form, tells him that it has been mastered (*siddha*) by him and goes back to where it came from.<sup>165</sup> The *sādhaka* has achieved the *mantrasiddhi* and is able to do whatever he wants from this time on.

However, not every *mantra* appears to the *sādhaka* in the same manner. The *aṅgamantras* are visualized by the *sādhaka* in their definite form (*sākāra*) in a place appropriate to them. Then the *sādhaka* recognizes or the *mantra* tells him that it has been mastered: “He should visualize the *mantra*, which is present in his heart [and] the eyes of which are expanded and wide open. Having so perceived: ‘this is mine, [i.e.] that the Lord of the heart is mastered’, he then may perform the rites with this *mantra*, Nārada.”<sup>166</sup> “Then, with a pure glance he sees the leader of the *astra* that is equal to a thousand suns in the *dvādaśānta*,<sup>167</sup> and this *astra*-king says this: ‘Go, Best *sādhaka*, act here (i.e., in this world) according to pleasure.’ ”<sup>168</sup> These quoted passages show the power of the visualization by which the *mantra* is mentally constructed in such a way that its presence becomes real.

The *śiromantra* is visualized and appears to the *sādhaka* between the eyebrows, the *śikhāmantra*, above the *brahmarandhra*, the *kavacamantra*, in all ten directions, and the *netramantra*, in the eye.<sup>169</sup> Vāgīśvarī, the goddess of language, comes to the *sādhaka* and enters his mouth in what he feels to be like a flood of warm water.<sup>170</sup> Narasiṃha comes in a quite spectacular manner to the *sādhaka*: “Giving a very loud cry that deafens the three worlds, Nṛkesarī comes from the sky the interior of which is fire. Having lengthened (?) the loud cry with its *mantra*, the best *sādhaka* should make the sky melt. [Nṛkesarī] is delighted in the glow. Then this Venerable God, who is much pleased, speaks: ‘Say, Lord of Kings of *sādhakas*, what you have on your mind.’ Having so said, Nṛkesarī, the embodiment of the *mantra* (*mantramūrti*), disappears.”<sup>171</sup>

The *saṃkarṣaṇamantra* can be mastered even if it is not applied at the prescribed ritual if somebody mentally desires it, and it appears to the *sādhaka* in its *niṣkala* form that visually resembles light<sup>172</sup> and bestows emancipation:<sup>173</sup> “Then the lord of the *mantra* is mastered. The mastered one bestows the *siddhi* even if he is not applied himself, whenever one is desirous of [it] in mind. [Through it] the whole mantric means that is called ‘the one belonging to the deep sleep’<sup>174</sup> is recognized [by the *sādhaka*]. This Venerable God himself appears to the *bhaktas* in [his] partless form in his own abode [and] takes [them] to the path to emancipation.”<sup>175</sup>

However, the realization of the mastering of the *mantra* is not always depicted as detailed as in the quoted passages. Often this event is described only briefly, for example: “Then the mastering of the *mantra* arises.”; “At the end of the oblation to the fire the *gadāmantra* bestows the best *siddhi*.”; “Then the lord of the *mantra* is mastered.”<sup>176</sup>

The chapters JS 26–32 depict the achievement of the *mantrasiddhi* as the appearance of the *mantra* to the *sādhaka*. If this event is described in detail, it is above all the actions of the *mantra* which are related, i.e., its arrival, what it says to the *sādhaka*, and its departure. We do not hear much of the *sādhaka* except that he sees or feels the appearance of the *mantra* and that he is going to be able to do whatever he desires from this time on. We do not learn what this event means to the *sādhaka* personally.

It is a different matter in JS 19. Here the achievement of the *mantrasiddhi* is described from the point of view of the *sādhaka*. We do not hear of the appearance of the *mantra* here but of the experiences of the *sādhaka* during the long years of his practice, of difficulties that may occur during it, of his successes, and of the mental and physical perceptions that indicate his success. The passage that describes this process very graphically should be given in full:

“During the first three years many hindrances appear to the *sādhaka*, who allows nothing to deflect him from his objective, is devoted to permanent exercise, loves the worship, [and] keeps the observance, Nārada. If the *sādhaka* in his mind [and] action does not become anxious, auspiciousness appears to him after the third year. Day and night he is served by many unwearied disciples, and *sādhakas* attend on [him] with devotion as servants. They give [their] entire property to the noble *sādhaka*.

After the seventh year proud kings and earth-supporters haughtily ask [him] for favour. Then he should not be gracious. [Instead of it] they [should] see [him] before their eyes as flaming up which is caused by the extraction of myself.<sup>177</sup> Then with sharpness and power you,<sup>178</sup> Foremost *muni*, are to speak harshly [and] impatiently.

After the ninth year the *mantra*-knower himself observes various wonders that are full of joy and bliss in [his] heart and [various wonders] that quickly bestow delight outwardly by direct perception. He is dull for an instant, Priest; for an instant he is enraptured. For an instant he can hear the sound of drums from the sky and for an instant sweet speeches in various styles. For an instant he smells odours of camphor and musk. For an instant he sees himself flying up. He can see the sky full of moon- and sun-beams for an instant, and he can hear the roar of cows, horses, and elephants for an instant, Twice-born. He can hear the heavy agitation of the water of a waterfall for an instant; he can see the surface of the earth full of lightning and flames for an instant, Twice-born. For an instant he can see the entire disk of the earth full of water, and for an instant he hears the sound of the Ṛg-, Yajur-, and Sāma[veda]. For an instant he, whose observance is related to the *mantra*, can see the various cruel, frightened *yogins* who produce the stars and abide in the sky, *muni*. For an instant [he hears] cries of joy and for an instant the sound of fire. For an instant he can see the coming up of clouds; for an instant [he sees] the night, when it is day, and for an instant he sees daylight and the sun at night. He is full of strength [and] glow that is resplendent as the sun. He resembles the sun and the moon on account of [his] brightness. With respect to [his] gait he is like the bird-king. He is endowed with the noble high [and] deep tone. Because [he] eats very little [he] is meagre. He is not known as fat. Then there are [only] little excrements and urine; the sleep is well overcome. Devoted to recitation and visualization, the silent one does not get exhausted. [He is] without food and drink for a fortnight, a month or longer. On account of such and the like signs coming forth, that astonish the own heart, the *mantra*-king is to be known as well disposed towards me<sup>179, 180</sup>

Through this passage we learn of the progress the *sādhaka* makes during the long years of his practice and the indications of it. It is remarkable that the first indications of the *sādhaka*'s progress are outward ones and apparently perceivable earlier to others than to the *sādhaka* himself: the first indication of his success to the *sādhaka* is the service performed by disciples and other *sādhakas* to him. In order for the disciples and *sādhakas* to come to him he must have a certain external appearance that indicates the beginnings of his success to these people.

Although the *sādhaka* already possesses magical powers such as the flaming up of himself with the help of the *mūlamantra* after seven years, only after nine years will he gradually perceive inner indications of his progress. Then he has a number of supernatural perceptions. He feels joy and bliss for an instant and is apathetic in the next moment, he hears various sounds and speeches, smells various odours, sees the sky and the

earth full of light, supernatural beings like the cruel *yogins*<sup>181</sup> who abide in the sky and are now frightened of the powerful *sādhaka*, the day at night and the night at day, and even himself flying up. The *sādhaka* himself changes. He becomes strong and bright and able to move like a bird, i.e., to fly. He needs only very little food and drink and sometimes abstains from it for a fortnight or longer.

We see that the achievement of the *mantrasiddhi* produces a radical change of the *sādhaka* as a consequence, namely in both the mental and the physical respect. Having experienced various supernatural phenomena as indications of his achievement of the *mantrasiddhi*, he feels strong although he does not need to eat, drink or sleep much, and he has gained supernatural powers such as the ability to fly. He has achieved his goal. Now he has not only the ability to do whatever he wants owing to his *mantrasiddhi*, but he has also reached an important point in his religious career and afterwards he is no longer the person he was before. He is left with the lasting “impression” (*vāsanā*) of his identity with the *mantra* and its powers which he is always able to call upon from this time on.<sup>182</sup>

Having perceived the indications described above, the *sādhaka* must not tell anybody but his teacher, otherwise his *siddhis* will disappear and he will suffer pain: “One who desires the *siddhi* should never show the sign that has been produced by the favour of the *mantra* except to [his] teacher, Lord of Priests. Who through folly [or] eagerness shows the *mantra*-caused happiness, from him the *siddhis* that are [already] lying in [his] hand go far away, and even various pains and sorrows appear. Therefore, Nārada, the signs of the *siddhi* should be eagerly hidden to the best of one’s ability [by one] who desires prosperity for himself.”<sup>183</sup> However, this is obviously not contradictory to the offer of the services of the *sādhaka*’s abilities to other persons or the parading of his powers in public, since these acts are mentioned among the actions that can be performed by a *sādhaka*.<sup>184</sup>

The difference between the descriptions of the achievement of the *mantrasiddhi* of JS 19 and JS 26–32 may also indicate that the chapters 26–32 describe an experienced *sādhaka* who already has achieved his goal but wants to master a particular *mantra* in order to be able to perform specific rites for particular purposes.<sup>185</sup> The *mantrasiddhi* achieved through the prescriptions of JS 26–32 is not a goal in the personal life of the *sādhaka*, not one of the main events in his religious career like the *mantrasiddhi* described in JS 19, but a means to achieve various specific goals for his own purposes and those of others.

### Exceptions

The ritual procedure described above mainly on the basis of JS 26–32 is to be performed with respect to most of the *mantras* taught by the JS with two exceptions. These exceptions are the *mūlamantra* and the *saptākṣaramantra*.

The prescription for the mastering of the *mūlamantra* starts with the choosing of a place that is appropriate to its worship,<sup>186</sup> omitting the preliminary rite and the assuming of the form of the *mūlamantra*. In this place the *sādhaka*, eating only pure food and avoiding anything that may be defiled by the touch of any unclean thing (*saṅkara*), should fix his mind upon the *mūlamantra* and recite it 300,000 times. At the end of this recitation the *mūlamantra* is “well mastered” (*susiddha*) and may be applied in various rites.<sup>187</sup>

The omission of the preliminary rite supports the thesis that the chapters JS 26–32 are devoted to a *sādhaka* which has already been experienced. This *sādhaka* has already mastered the *mūlamantra* according to the prescriptions of JS 19. If he wants to apply this *mantra* in rites for particular (especially magic) purposes, it seems only necessary to actualize the *siddhi* of it by the imposition of an observance related to this *mantra* (*mantravrata*)<sup>188</sup> upon himself and the fulfilment of it by the recitation of and meditation on this *mantra* in an appropriate place.

The *saptākṣaramantra* is worshipped only with mental means. Having united it with the five activities of God (?)<sup>189</sup> and performed the *mantrānyāsa*, this *mantra*, that has only a “partless” (*niṣkala*) form,<sup>190</sup> should be visualized in the centre of the heart-lotus, worshipped there and (probably mentally) recited. Then the worshipper should go to a secluded and deserted forest and there recite the *saptākṣaramantra* 700,000 times without performing external rites like worship or oblations to the fire. Instead of these external rites much importance is attached to breath control (*prāṇāyāma*), which consists of the three respirations: inhalation (*pūraka*), holding of the breath (*kumbhaka*), and exhalation (*recaka*), and on which the *sādhaka*’s attention should be concentrated.<sup>191</sup> This *mantra* is probably worshipped only by mental means because it represents a transcendent form of God<sup>192</sup> to which material forms of worship are not appropriate. The *niṣkala* form of a *mantra* generally bestows only emancipation,<sup>193</sup> but the *saptākṣaramantra* can also give *siddhis* like becoming as small as an atom (*aṇiman*), etc.<sup>194</sup> This is perhaps because it has only a *niṣkala* and not a *sakala* form. However, the *saptākṣaramantra* (and the five *upāṅgamantras*) should not be applied for the purpose of the achievement of “ordinary *siddhis*” (*sāmānyasiddhi*).<sup>195</sup>

THE USE OF THE *MANTRASIDDHI**Aims*

Generally, having achieved the *mantrasiddhi*, everything that is desired can be obtained by the *sādhaka*.<sup>196</sup> The JS describes many special rites and goals that can be achieved by them, but it often emphasizes that the enumerated rites are only examples and that whatever one wishes can be attained.<sup>197</sup>

These rites, whatever their goal, can be performed for one's own purpose (*svārtha*) or for the purpose of another person (*parārtha*). This other person is specifically a *vaiṣṇava bhakta* who is not able to master a *mantra* himself and approaches the *sādhaka* with a request.<sup>198</sup> The *sādhaka* can give this person everything he/she likes, be it happiness, health, property, dominion over other beings, or supernatural powers such as the eight *siddhis*,<sup>199</sup> invisibility, or the ability to see everything.<sup>200</sup> It is also a common practice that the *sādhaka* gives amulets to other persons that can effect almost anything.<sup>201</sup> We see that everyone, not only the *sādhaka*, can achieve anything including supernatural powers. What the difference is between this person and the *sādhaka*, is that the first is dependent on the latter; the *sādhaka* must be willing to bestow him/her what he/she desires, while the *sādhaka* is not dependent on anybody and omnipotent.

The aims of the rites that can be performed after having achieved the *mantrasiddhi* described in the JS have varying characters. Some of the aims are very general ones such as health, freedom from disease, sorrow, and calamities, longevity (*āyus*), agelessness and freedom from wrinkles and grey hair, freedom from death, strength (*bala*), prosperity, beauty, happiness, contentment, children, friends, fame, homage (*pūjā*) from others, and the pacification (*śānti*) of all kinds of evil.<sup>202</sup>

Other aims include the attainment of material and other goods that contribute to the welfare of the *sādhaka* (or of another person to whom he wants to give these things) such as treasure, gold, jewels, horses, corn, kingship, *rasāyana*, water, the making and driving away of rain, celestial odours, and the rain of fruits and flowers if he worships Viṣṇu in a place where these substances are not available. There are various means for obtaining of treasure, gold, and jewels: either the *mantra* itself gives them, being satisfied through oblations to the fire, its visualization, etc.,<sup>203</sup> or the wearing of an amulet with a *yantra* or having a drawing of the *mūrti* of the *mantra* in the house will ensure the obtainment of property,<sup>204</sup> or one brings a (human or non-human) being (especially Nāgas, who are

the guardians of treasure<sup>205</sup>) under one's control who gives one treasure, etc.,<sup>206</sup> or one transforms objects into jewels, gold, etc.,<sup>207</sup> or one finds treasure by magic means or the ability to see everything.<sup>208</sup> *rasāyana* is an elixir of life that is supposed to prolong life and prevent old age. It is given particularly by Nāgas but also by Garuḍa, the great enemy of the Nāgas, who the *sādhaka* has brought under his control, but can also be prepared by the *sādhaka* himself or found by magic means in the earth.<sup>209</sup> In addition to *rasāyana*, other elixirs (*rasa*) and herbs for eternal youth, health, the avoidance of hunger, etc., can be prepared by the *sādhaka* or obtained from a Yakṣiṇī or from forest-goddesses.<sup>210</sup>

A further aim is protection against various dangers. There are descriptions of rites for the expulsion (including exorcism) of, destruction of, and protection against evil beings such as Bhūtas, various kinds of Grahas, and Brahmaraḥsases, thieves, murderers, rutting elephants, tigers, lions, serpents, and against destructive magic (*abhicāra*).<sup>211</sup> Also very important are cures for, the elimination of, and protection against poison, and the removal of the fear of it as well as of weapons, fire, Bhūtas, and serpents.<sup>212</sup> A further concern is protection against various environmental influences such as fire, the sun, coldness, and inauspicious planets.<sup>213</sup>

Related to protection against dangers is success and victory in a fight against an enemy. The *sādhaka* is able to defeat the enemy in battle after having used the *mantra* on his weapons or by wearing a particular amulet.<sup>214</sup> If he should find himself standing alone in front of enemy troops he can mentally create an army that will defeat them.<sup>215</sup> Furthermore, he is able to frighten the enemy by assuming the form of a (man-)lion (*[nara]siṃha*) or by appearing among his enemies at any place.<sup>216</sup> The *sādhaka* can not be conquered by any deities, wicked persons, or robbers and can not be injured by the weapons of thieves and other hostile persons.<sup>217</sup> However, not only victory in battles can be gained by the *sādhaka* after having achieved the *mantrasiddhi* but also at the royal court, where the law is administered, in gambling, in a quarrel, or in a disputation.<sup>218</sup>

The *sādhaka* makes not only his enemies tremble but any being and entity, i.e., gods, Yakṣas and Vidyādharas, human beings, animals, forests with all their trees and inhabitants, and even the sky.<sup>219</sup> Furthermore, he is able to draw everyone and everything towards him, to bring beings under his control, and to rule over them. These acts are called *ākaraṣaṇa*, “drawing towards oneself”, and *vaśīkaraṇa*, “subjugation”, and known from other texts as parts of the “six acts” (*ṣaṭkarman*).<sup>220</sup> With *ākaraṣaṇa* the *sādhaka* can draw towards himself any being, men or women, beings from the

*pātāla* or heaven (*svarga*), and deities up to the king of gods, Indra, that then give him various goods.<sup>221</sup> The aim of *vaśīkaraṇa* is to get a being under one's control and to instruct it to do something. Very often these are non-human beings such as Vidyādhara, Yakṣas and Yakṣiṇīs, Bhūtas, Grahas, Siddhas, Nāgas, and deities, who come to the *sādhaka* and serve him, bring him various goods such as treasure, herbs, food and drink, and garments and obey his orders such as showing him all hidden things or telling him everything.<sup>222</sup> But the *sādhaka* can also bring all three worlds under his control and any human being, who then fearfully gives him his/her entire property.<sup>223</sup> Related to *vaśīkaraṇa* are the acts by which the *sādhaka* forces kings or women to ask him for anything, i.e., makes them dependent on his favour – a practice that obviously provides the *sādhaka* with new clients.<sup>224</sup>

With the acts of *ākaraṇa* and *vaśīkaraṇa* we have come to the sinister side of the *sādhaka*.<sup>225</sup> Other malevolent acts are *stambhana*, *uccāṭana*, *vidveṣana*, and *māraṇa*, all often parts of the “six acts”.<sup>226</sup> *stambhana* or *stambha* is the physical and mental immobilization of a being, human or non-human.<sup>227</sup> *uccāṭana* is the expulsion of a being from his place or home,<sup>228</sup> *vidveṣana*, causing dissension and hate between beings, even among friends.<sup>229</sup> *māraṇa* is the killing of a being. The prescriptions for this act show how cruel the *sādhaka* can be: “He should recollect the Lord in black and red, risen on a discus, between the abodes<sup>230</sup> of wind and fire. He should visualize that the one to be treated<sup>231</sup> is struck by His foot, violently pressed, as if killed by throws of the discus, of failed strength and having closed the eyes through which the hostile *sādhaka* kills [him] soon.”<sup>232</sup>

Although the chapters JS 26–32 treat these violent acts like any others, another passage in the JS reveals that there was some hesitation with regard to these acts, since it prescribes an expiation rite (*prāyaścitta*) after such acts and even forbids killing by means of the powers gained by the *mantrasiddhi*: “If he has performed an expulsion, etc., on purpose, the *astra*[*mantra*] is soon to be recited 5000 times, Best Twice-born One. [If he did it] unintentionally, even [then] the half of that [is to be recited]. Never should the *mantrin* perform killing by means of the *mantra*.”<sup>233</sup> Here there is a certain conflict: on the one hand the *sādhaka* is omnipotent and certainly makes use of his powers and on the other there is an awareness that such cruel acts are not right and should not be performed.

The reason for evil acts on the part of the *sādhaka* is in many cases his anger. When he is angry, the *sādhaka* can make a king poor, burn down a forest, destroy the three worlds by fire, and annihilate his enemy.<sup>234</sup>



One would not expect a person who has lived ascetically and in solitude for many years to let himself/herself be carried away by his/her anger, which may even destroy the worlds, but here we see clearly the difference between the *sādhaka* and a reclusive *yogin*: the *sādhaka* does not live in seclusion in order to renounce the world but in order to gain powers to rule over it and perhaps even destroy it.<sup>235</sup>

However, the *sādhaka* can do other persons good turns, too. The JS describes rites that are counterparts of *vidveṣaṇa* and *māraṇa*, i.e., amity between enemies and the restoration to life of a person the *sādhaka* has previously killed.<sup>236</sup> Moreover the *sādhaka* can help others to prosperity (*puṣṭi*) and the pacification of all evils (*śānti*), provide them with food in times of shortage or with gold when food is plentiful, bring water to a desert, bring about rain at the proper time, and clothe a naked person.<sup>237</sup> He may give an amulet to women that bestows fertility and good luck in pregnancy and childbirth, awake apathetic persons, and help other persons to emancipating knowledge.<sup>238</sup> He may also provide other persons with supernatural powers such as invisibility and the ability to see of everything, or he may give them objects that he has obtained from Yakṣiṇīs by which they can attain anything they wish.<sup>239</sup> However, the motive for such deeds is not always altruistic; on the contrary, it is often the winning of fame.<sup>240</sup>

Of course, the *sādhaka* can himself obtain supernatural powers. He may achieve the well-known eight *siddhis*, the ability to fly or to become invisible.<sup>241</sup> He may make various things and beings appear such as unseasonable corn, fruits, and flowers, various perfumes and *rasāyana*, beings from the seven *pātālas*, heaven and earth such as Nāgas, Kiṃnaras, human beings, tame deer, lions, and serpents.<sup>242</sup> He may transform things, e.g., stones into jewels and pearls, animal bones into young shoots, metals, and precious metals, a rain of stones into a rain of flowers; he may make a parched tree flower and a flowering tree parched, burn a flowering forest down and revive it, and make a desert fertile.<sup>243</sup> Moreover the *sādhaka* is able to perform conjuring tricks such as making water catch fire<sup>244</sup> or causing fire to appear as water, but he can also destroy sorcery (*indrajāla*) that is directed against him.<sup>245</sup>

Another ability of the *sādhaka* is that he may go wherever he likes, in the various worlds, in the *pātāla*, in the seven *talas*, etc., without any obstacles. He is even able to walk across water and he never gets lost. Travelling in a dangerous forest he is protected by Yakṣas and Piśācas and, travelling together with a caravan, these beings provide him and his company with food.<sup>246</sup>

The *sādhaka* may also fulfil his sexual wishes by means of the *mantrasiddhi*. He can make amulets with the aid of which he conquers all women or make a woman his companion to his dying day.<sup>247</sup> He may make a beautiful girl appear who asks him to do whatever he wants or a beautiful Yakṣiṇī who, if he wishes it, plays the role of his wife and gives him sexual love.<sup>248</sup> He can draw various kinds of women towards him, i.e., human women, Kimnarīs, Yakṣiṇīs, Vidyādhārīs, Gandharvīs, Nāga-women, or Siddhās, who, if they see or hear the *sādhaka*, immediately leave their places and, full of desire, run to him, even if they have renounced sexual love. Then he may dally with them according to his desire.<sup>249</sup> After the application of collyrium to his eyelids he is able to see a group of Yakṣiṇīs and dally with them while he is invisible to the Yakṣas (who would retaliate with jealousy if they saw him).<sup>250</sup> Moreover, his appearance is very attractive: he is dear to women; in a group of women he appears with a body that resembles that of God Kāma; and while dallying with girls he is “strong like Nārāyaṇa”.<sup>251</sup> However, not only the *sādhaka* himself but also women may apply such love spells, obviously after having learned it from the *sādhaka*, e.g., a woman may make use of the *mahāyonimudrā* in order to stir up even *munis* who are free from attachment.<sup>252</sup>

Another group of aims is connected with knowledge in its various aspects. The *sādhaka* can become eloquent and intelligent and acquire supernormal abilities of perception such as seeing and hearing everything.<sup>253</sup> He knows the past, the present, and the future after having mastered the *vāgīśvarīmantra* or after having visualized the *kapilamantra*, or he is able to find these out with the aid of various means: either he worships the *śiromantra* that thereafter tells him anything he wants to know about the past, present, or future in his native language or he causes the *nṛsiṃhamantra* or the *mantras* belonging to it to enter into a vessel (*pātra*), i.e., the *nṛsiṃhamantra* into a brahmin or a *kṣatriya*, the *mantras* of its companions into a boy, or its *śaktimantras* into a girl, even a very small one, who thereafter, being possessed (*āviṣṭa*), tell anything they are asked for.<sup>254</sup> The *sādhaka* can make Bhūtas or Ḍākiṇīs to go to other countries or to heaven and to tell him what is happening there and induce other beings to give him their knowledge.<sup>255</sup> Moreover he may ascertain things he is doubtful about, e.g., if he suspects that his property has been lost or stolen by thieves. For this purpose he may e.g. use two creepers (*latā*) which, if he thinks of a certain thing, twine themselves around each other if it is true, or bend towards the earth if it is not true.<sup>256</sup> He may know several languages of various countries, become a great poet, and is always

successful in disputations, even though he has sometimes to use dishonest means such as the immobilization of his opponent's tongue.<sup>257</sup> However, the *sādhaka* may also help others to knowledge and learning. After having eaten rice boiled in milk with sugar (*paramāṇna*) and ghee that was offered to Vāgīśvarī, who was worshipped for three weeks previously, children and young girls know the meaning of the *śāstras*, adults uninterruptedly "eject" *śāstras* from their mouths, and scholars speak continually in a very elaborate style. If the *sādhaka* mentally or verbally recites the Vedas in the company of an "indifferent, unprecedented fool", even this person acquires these Vedas. Likewise, the *sādhaka* can make another person a poet or a sage.<sup>258</sup>

The aim of the *sādhaka* is not only enjoyment but also final emancipation (*mokṣa*, *apavarga*), and this goal can also be achieved after having mastered a *mantra*. Generally, however, the *sādhaka* desires the fulfilment of his wishes and the achievement of *siddhis* before he attains emancipation. His main goals are powers and dominion over the world; only after having enjoyed these does he wish to achieve liberation from mundane existence.<sup>259</sup> However, the *sādhaka* may encounter God during his lifetime: "If he, engaged in breath control, etc., totally devoted to visualization and fixation, [and] fixed upon [his] object, recites [the *mūlamantra*] 100,000 times without oblations to the fire and worship, he sees Viṣṇu, the Lord of gods, in his highest form<sup>260</sup> before his eyes."<sup>261</sup> Furthermore, he may attain the six divine qualities *jñāna*, *aiśvarya*, *śakti*, *bala*, *vīrya*, and *tejas* that belong to Viṣṇu in His highest form, and thereby become identical with God in this highest form and not only with regard to His powers.<sup>262</sup>

This shows that there can be not only a secular but also a spiritual dimension to the life of a *sādhaka*. Certainly, worldly aims are the centre of the *sādhaka*'s life – this is shown by the text of JS 26–32 in which these aims predominate by far – and perhaps not every *sādhaka* strives for spiritual goals, but he has the possibility of attaining them if he wishes. What is striking is that these spiritual goals can not be attained by external means like oblations to the fire or external worship of a *mantra* but only by yogic methods. These yogic methods are breath control (*prāṇāyāma*), visualization (*dhyāna*), fixation (*dhāraṇā*), and recitation (*japa*), by which the *mantra* is internally made present by the *sādhaka*.<sup>263</sup> The application of these means presupposes a particular mental training as it is not necessary for the performance of external magic acts, which are generally the means for the attainment of worldly goals. This reveals that a *sādhaka* who wants to be successful in his attainment of spiritual goals must have

inner prerequisites, that is, the ability properly to apply the yogic methods and a particular attitude of mind that makes the encounter or identification with God possible.

### *Techniques*

Manifold techniques are given in the JS for the achievement of the goals described above. One of the most frequently applied is the recitation (*japa*) of a *mantra*. The recitation of a *mantra* actualises this *mantra* and its powers and makes it present. It can be supported by the visualization (*dhyāna*) or imposition (*nyāsa*) of this *mantra*, which additionally make the *mantra* present in its visual aspect in the case of *dhyāna* and in a quasi-physical aspect in the case of *nyāsa*. By the mere recitation of a *mantra*, sometimes supported by the visualization or imposition, various goals, often related to the *mantras* applied, can be achieved. For example, by the recitation and visualization of the *lakṣmīmantra* gold can be purified; the mere utterance of this *mantra* can make a king poor; by reciting the *māyāmantra* the *sādhaka* can mentally create an army that protects him should he encounter a group of enemies; by the recitation and the imposition of the *nṛsiṃhamantra* every person the *sādhaka* stands in front of trembles; by reciting and visualizing the *kapilamantra* the *sādhaka* may dispel doubts or know the past, the present, and the future; by the recitation of the *mālāmantra* he can make a parched forest of flowers flower.<sup>264</sup> By the mere recitation of a *mantra* the *sādhaka* can also draw beings towards himself and subjugate them. Sometimes the name of the person to be drawn towards is recited together with the *mantra*, that is, the name is either recited in the middle or at the beginning and the end of the *mantra*.<sup>265</sup> The *sādhaka* draws Nāgas towards himself by means of the *śikhā-* and the *garuḍamantra*, Yakṣas, Vidyādhara, etc., with the help of the *nṛsiṃhamantra*, beings that give him their knowledge with the *kapilamantra*, Antaka, the lord of Death, by means of the *varāhamantra*, and women with the help of the *pāśamantra*.<sup>266</sup>

The recitation should probably be performed in a low voice, as always in the context of rites of that kind.<sup>267</sup> Only once is a mental uttering of a *mantra* mentioned, for the purpose of making a lie appear as true. However, here the mental uttering is probably in the nature of the act, because, if the *sādhaka* uttered the *mantra* in a low voice, the person opposite him would realise that he is trying to avoid being caught out in a lie.

It is also a common practice to use a *mantra* on an object. With the consecration of an object with a *mantra*, the *mantra* is put into this object, by which the object acquires the same power as the *mantra*. For example,

if the *sādhaka* uses a *mantra* on a weapon, he will be invincible with this weapon in battle.<sup>268</sup> One can also transform things by means of a *mantra*. For example, the recitation of the *lakṣmīmantra* over a pot of water, milk, or honey may transform it into an elixir (*rasa*) that bestows eternal youth and health, if the *sādhaka* so wishes; or he may transform stones into jewels and pearls, animal bones into young shoots, metals, or precious metals. Through the recitation of the *varāhamaṅtra* he may transform water, clay, and other substances into remedies.<sup>269</sup> The *sādhaka* may also multiply things by the usage of *mantras* on them, e.g., after having recited the *kīrtīmantra* over a small pot of cooked food, one can feed many persons with it for seven days; likewise he may distribute gold for two weeks.<sup>270</sup> Another possibility to multiply things is to use the *māyāmantra* on a particular object and to put it in a place appropriate to it, e.g., cooked food in the vicinity of a kitchen or a flower in a flower garden; immediately thereupon objects of that kind will fall from the sky or be drawn towards the *sādhaka*.<sup>271</sup>

The recitation of a *mantra* over an object can also endow it with a particular effect, e.g. using the *netraṃmantra* on collyrium (*añjana*), when the latter is applied to the eyelids, gives the *sādhaka* the ability to see everything (if recited 200 times) or to another *bhakta* (if recited 100 times) or invisibility to the *sādhaka* and other persons (if recited 100 times).<sup>272</sup> Rotating a piece of iron on which the *astramaṅtra* has been used may suppress rain; throwing white mustard over which the *kapilamaṅtra* has been recited 216 times on the ground, may indicate a place of treasure or *rasāyana*, or putting a fruit and a flower on which the *gaṇeśamaṅtra* has been used in an enemy's hand will result in many obstacles for him, etc.<sup>273</sup>

A method for making the *mantra* doubly present, so to speak, is to produce an object of the kind represented by the *mantra* and to use the *mantra* on this object, e.g., the *sādhaka* produces a garland (*mālā*) and uses the *mālāmaṅtra* on it through which he can become invisible, able to fly, attractive to women, etc., or he produces a mace (*gadā*) and uses the *gadāmaṅtra* on it in order to be able to kill evil *Grahas*, rutting elephants, dogs, and serpents, destroy diseases, or be able to go to the *pātāla*.<sup>274</sup>

Another way for making a *mantra* present is the visualization (*dhyāna*). Since in the tantric context *dhyāna* means the mental creation of an entity, the effect of it is the real presence of this entity. Sometimes it is enough merely to visualize a *mantra* in the prescribed form in order to make it effect the object desired; e.g., by the mere visualization of the *kauṣṭubhamaṅtra* it gives jewels, wealth, and ornaments, or the *aṅkuśamaṅtra*, being visualized, draws various deities towards the *sādhaka*.<sup>275</sup> As already

mentioned above, the visualization is often applied together with the recitation.<sup>276</sup>

The *mūlamantra*, if applied for special purposes, is visualized in a form and colour that is appropriate to the aim aspired to:

rite	colour	form
exorcism (dispelling of Bhūtas)	splendour/glow	in a triangular <i>maṇḍala</i> , marked by fire (i.e., in the abode of fire <sup>277</sup> ), carrying a flaming discus and mace (JS 26.12–13a)
extinction of poison		like flowing nectar ( <i>amṛta</i> ), resembling the moon (JS 26.22)
<i>vaśīkaraṇa</i>	red (JS 14.77a)	in a moon-disc (JS 26.26c)
<i>uccāṭana</i>	grey (JS 14.78a, 26.31b)	in the abode of wind (JS 26.31a)
<i>vidveṣaṇa</i>	blue (JS 14.77d, 26.33d)	in the abode of fire (JS 26.33c)
<i>ākaraṣaṇa</i>	orange (JS 14.77b, 26.36c)	in a sun-disc (JS 26.36a)
<i>māraṇa</i>	black (JS 14.77c) or black-and-red (JS 26.42a)	between the abodes of wind and fire, in a <i>cakra</i> (JS 26.41cd)
<i>stambhana</i>	yellow	in the abode of earth <sup>278</sup> (JS 26.44ab)
<i>pauṣṭika</i>	yellow (JS 14.76d, 26.45d)	in a moon-disc, vomiting nectar (JS 26.45c–46b)
<i>śāntika</i>	transparent (JS 14.76c, 26.49a)	between two white lotuses, resembling the moon, vomiting a milk-like flood (JS 26.48–49)
effecting of contentment ( <i>tuṣṭi</i> )	white-and-yellow (JS 26.52a)	in a full moon, vomiting nectar (JS 26.51–52b)

The relation between these colours and aims of rites is common and can also be found in texts from other traditions.<sup>279</sup> What is striking is the visualization of the *mantra* together with a moon- or sun-disc or the symbolic form of an element.<sup>280</sup> With the exception of *vaśīkaraṇa* the moon is associated with favourable aims, light colours, and nectar.<sup>281</sup> The connection of the sun and the three elements wind, fire, and earth with the aims of rites, however, is not clear.

Although the visualization of a *mantra* alone can lead to a goal, it can also be applied together with other techniques. Visualizing a *mantra* in a

terrifying form in one's hand and showing it to evil beings, wild animals, or any person, subjugates or puts them to flight immediately.<sup>282</sup> Visualizing the *mūlamantra* as flowing nectar and resembling the moon in the left hand and laying it on the head of a person who has taken poison, he fills the body of this person with nectar and removes the poison.<sup>283</sup>

In conjunction with the visualization of the *mantra* in a particular form the act or aim aspired to can be visualized, through which this act or aim becomes true. I shall quote a fateful and a favourable example. The prescription for the rite of *vidveṣaṇa*, causing dissension and hate, is as follows: "Having quickly visualized the *mantra*-lord as being in the abode of fire [and] having a splendour equal to that of a wing of the blue jay, he should think of the two to be treated (*sādhyau*) as being at his (i.e., the *mantra*-lord's) feet, having the colour of fire, looking at each other, kicking again and again very violently the foot [of the other] with [his] foot. [Thus] he effects hate by mere visualization, Priest; [there] is no doubt."<sup>284</sup> The rite for effecting prosperity (*pauṣṭika*) is described in the following way: "He should think that the Lord, being in the centre of a moon-disc, yellow, [and] with yellow garments, ejects nectar from [his] mouth [and that] this nectar enters through the *brahmarandhra* [and] has arrived at the heart of the one to be treated, King of Twice-borns; and he should visualize that all limbs are filled with [the nectar] being in them. Through this method a human being becomes well-fed for ever."<sup>285</sup>

It is also possible mentally to create the object desired by means of a *mantra* the nature of which is similar to that object, e.g. a rampart by the *kavacamantra*: "Or this excellent *sādhaka* should mentally prepare a rampart by means of the *kavaca*[*mantra*], that is similar to a wall [and] has the nature of fire. Immediately wicked beings are blindfold."<sup>286</sup>

Not only verbal and mental but also physical means for making a *mantra* or a desired object present can be applied, such as drawing a *yantra*, the figure (*mūrti*) of a *mantra*, or the desired object, or writing the letters of a *mantra*. For example, drawing the figure and writing the letters of the *gaṇeśamantra* on a yellow rag and putting it in the north-eastern corner of a house make this house and the activities in it prosper;<sup>287</sup> drawing a desired object, e.g., a sword or a *Yakṣiṇī*, and worshipping and reciting the *mantra* there makes this object become real.<sup>288</sup>

Writing a *mantra* has the same effect as reciting or visualizing it: it makes the *mantra* and its powers present through which it can be applied for manifold purposes.<sup>289</sup> It can be written on various materials and places, e.g., having written the *garuḍamantra* on the forehead, one is free from all faults and able to fly,<sup>290</sup> but the most frequently employed materials are birch bark (*bhūrja*), leaves, or white or yellow rags (*karpaṭa*, *vastra*).<sup>291</sup>

The writing paint is prepared from *rocanā*,<sup>292</sup> saffron (*kuṅkuma*), sandal wood (*candana*), red arsenic (*manaśśilā*), talc (*ghana*), musk (*mada*), camphor (*tuṣāra*), milk, and dew; this means in most cases that the colour of the script is yellow.<sup>293</sup> The writing utensil is a small golden stick (*śalāka*) or a piece of *dūrvā*-grass.<sup>294</sup>

One can put the *mantra* written on a material in a particular place in order to evoke its effect, e.g., writing the *mūlamantra* on a birch bark and putting it into milkwater dispels terrible portents (*utpāta*) and destructive magic (*abhicāra*); writing the name of a person who is suffering from fever encased (*puṭīkṛta*)<sup>295</sup> by the *varāhamantra* and the *mantras* belonging to it in a lotus on a material not defined by the text and putting it into cold water destroys the fever.<sup>296</sup> Another possibility is to wear it on the body as an amulet. If employed as an amulet the leaf, birch bark, or rag on which the *mantra* is written<sup>297</sup> is sometimes bound with thread or covered with metal<sup>298</sup> and worn around one's neck, on the head, the left or right arm, or on one's clothes.<sup>299</sup> The effects of an amulet are generally very common ones such as longevity, health, and happiness, but in many cases correspond to the *mantra* that is written on it, e.g., the *kavacamantra* protects its wearer, or the wearer of the *pāśamantra* can make any woman his companion to his dying day.<sup>300</sup>

A more complicated form is to write not only the *mantra* on the material but to draw a *yantra* as well. The *yantras* described in the JS have forms similar to *maṇḍalas*. In most cases they consist of combinations of *cakras*, lotuses, and geometric forms. For example, the *cakrayantra* consists of a wheel (*cakra*) with a nave (*nābhi*), a felloe (*nemi*), and twelve spokes, in which a lotus with six petals is drawn; the *yantra* for the *śiromantra* is a triangular *pura* with a three-petalled lotus; the *yantra* for the *varāhamantra* is an octagon with an eight-petalled lotus at its centre, surrounded by a hexagonal rampart and a twelve-spoked *cakra*; however, a *yantra* can be very simple as well, for example that for the *gaṇeśamantra*, which consists only of an eight-petalled lotus.<sup>301</sup> Upon these *cakras*, lotuses, etc., the *mantra* the *yantra* is devoted to and the *mantras* belonging to it (*śaktimantras*, *aṅgamantras*, etc.) are imposed in the same way as upon a *maṇḍala*, i.e., the main *mantra* upon the centre, i.e., upon the pericarp (*karṇikā*) of the lotus or the nave of the wheel, surrounded by the *mantras* belonging to it, i.e., upon the petals or the spokes.<sup>302</sup>

Like the amulets without a *yantra* these amulets are in most cases bound with thread or wax (*madana*) and put in a small case (*puṭa*, *samputa*) made of gold, copper, or the three metals gold, silver, and copper.<sup>303</sup>

The preparation of these amulets is connected with certain prerequisites and rites. The *sādhaka* has to impose an observance (*vrata*) upon himself



and to fast, through which he is regarded as purified.<sup>304</sup> The preparation itself has to be done at a certain prescribed time, e.g., at midnight of the seventh *tithi* of the light half of a month (*sitapakṣa*) in the case of the *yantra* of the *hṛnmantra*.<sup>305</sup> After the diagram has been drawn and the *mantras* written upon it these *mantras* should be worshipped with *arghya*, flowers, etc., and oblations to the fire be made for them.<sup>306</sup> Then the birch bark, rag, etc., should be bound with a thread and enclosed in a small case.

Hoens writes that a *yantra* “is more used for worldly purposes than for liberation.”<sup>307</sup> This can be confirmed by the JS. On the one hand the effects of the *yantras* given in the JS pertain only to the worldly domain: they bestow, e.g., health, longevity, beauty, happiness, victory, or whatever one wishes;<sup>308</sup> on the other hand the authors of the JS describe *yantras* for every “group” of *mantras* (i.e., *śaktimantras*, *aṅgamantras*, etc.) except for the *upāṅgamantras* and the *saptākṣaramantra*, which should not be applied for the attainment of “ordinary *siddhis*” (*sāmānyasiddhi*) and bestow mainly emancipation among other things.<sup>309</sup>

There is yet another possibility of making a *mantra* present and through this suitable to manipulate its powers, and that is the imposition (*nyāsa*) of one or several *mantras*. Generally, a *mantra* can be imposed upon any object, but in the context of the magic rites of the *sādhaka* only the *nyāsa* upon one’s own or another person’s body is mentioned. For example, the *sādhaka* may place the *nṛsiṃhamantra* or the *mantras* belonging to it upon the body of a person through which this/these *mantra(s)* enter, and the person becomes possessed (*āviṣṭa*) by it/them. After the worship of the *mantra(s)* by the *sādhaka* the person is able to tell the past, the present, and the future.<sup>310</sup> Imposing the *nṛsiṃhamantra* upon oneself and reciting it, the *sādhaka* causes every person he stands in front of to tremble, since at that moment the *sādhaka* is identified with Narasiṃha and therefore very terrifying.<sup>311</sup> The *sādhaka* can intensify this effect by assuming the form of a lion, i.e., Narasiṃha, by means of unguents, ornaments, etc., as in the process of mastering the *mantra*, going to the summit of a mountain, reciting the *mantra* there and giving oblations to the fire for it. If he then imposes the *mantras* upon his body he becomes so terrifying that even a whole army will tremble.<sup>312</sup>

Recitation, visualization, and imposition are not only characteristic features of magic rites; they are common elements of almost every rite. Moreover, there are also other elements of the magic acts that are taken from common rites. One of them is the worship (*pūjā*, *pūjana*) of a *mantra* with various substances such as flowers, unguents, etc. This worship is very often performed at the beginning of a magic rite or in conjunction with visualization, recitation, or oblations to the fire.<sup>313</sup> As in common

rites, *maṇḍalas* and/or pots (*kumbha*) are used as a basis for the *mantra* to be worshipped.<sup>314</sup>

Another element well known from other rites are the oblations to the fire. These are applied in conjunction with other elements (worship, recitation, visualization, etc.)<sup>315</sup> or alone. If applied alone, their effect depends on their number and the substance used for them.<sup>316</sup>

One other minor ritual element should be mentioned additionally, that of *tāḍana*. In common rites, *tāḍana*, striking, is a *saṃskāra*, often applied together with other *saṃskāras* such as sprinkling (*prokṣaṇa*), worshipping (*arcana*), encirclement (*avakuṇṭhana*), inundation (*plavana*), and/or looking (*nirīkṣaṇa/avalokana*).<sup>317</sup> A *saṃskāra* makes a thing or a person fit for a certain purpose.<sup>318</sup> The particular purpose of *tāḍana*, that is performed by striking an object with (in most cases) a flower while reciting the *astramantra*,<sup>319</sup> seems to be purification and protection, since the *astramantra* is generally applied for these purposes.<sup>320</sup> In the chapters 26–32 *tāḍana* makes an object not only fit for a certain purpose but leads to an immediate effect. One effect is the expelling of Bhūtas that possess objects or beings. For example, an element of an exorcistic rite is the striking of the possessed person with ashes, *kuśa*-grass, white mustard, cold water, and stalks of reed; or the striking of a tree with a club or of an *anuja*-plant<sup>321</sup> with a creeper dispels and subjugates the Bhūtas that inhabit these plants.<sup>322</sup> A dead body, required for the production of *rasāyana*, stands up after having been struck with 108 grains of mustard.<sup>323</sup> A parched tree is full of flowers and fruits after having been looked at and struck with the foot. By looking at and striking the earth with a black stone the *sādhaka* makes a yellow-bodied female being (*?pītāngī*) appear, who gives him whatever he desires; after having struck the earth with a mace the *sādhaka* may go to all seven *talas*.<sup>324</sup> We see that in the magic rites the ritual act of *tāḍana*, sometimes performed together with the *saṃskāra* “looking”, is used as it is in the common rites but performed with different instruments and regarded not only as a *saṃskāra* that makes an object fit for a certain purpose but as an act that itself leads to the goal strived for.

As already mentioned, although in principle the application of every *mantra* can effect anything, the *mantras* often have effects that are related to their assumed nature, which is probably the reason why a *sādhaka* chooses to master a particular *mantra*.<sup>325</sup> So the *lakṣmīmantra* is mainly applied for the attainment of wealth, jewels, gold, etc., but it can also make a person poor.<sup>326</sup> By applying of the *kīrtimantra* the *sādhaka* can win fame, be it by feeding people in a famine or by producing rain.<sup>327</sup> The *jayāmantra* is applied for victory, and the *māyāmantra* chiefly for multiplying things

and, more characteristically, illusionary tricks such as creating an army mentally or making a lie appear true.<sup>328</sup>

The *hrdayamantra* gives power over sleeping persons.<sup>329</sup> Obviously, the background here is the already upaniṣadic idea that the *ātman* retires to the heart in sleep.<sup>330</sup> The relation of the *śiro-* and the *śikhāmantra* to their effects is not so clear. The *śiromantra* mainly gives power over other beings and tells the past, the present, and the future.<sup>331</sup> The *śiromantra* is possibly related to power insofar as the head is the most important part of the body<sup>332</sup> and as such is able to rule over others. By the application of the *śikhāmantra* the chief of the Nāgas brings *rasāyana*, shows places with treasure, etc., and the *sādhaka* can find out things he is doubtful about;<sup>333</sup> as already mentioned, the relation of these effects to the *mantra* is not obvious. The *kavacamantra*, according to its nature as armour, mainly protects against armed enemies and robbers, evil beings, wild animals, heat and cold, etc.; with the help of the *netramantra* the *sādhaka* can see anything or bestow this ability on another person, become invisible or visible everywhere. The *astramantra* is applied as weapon and means of protection: with weapons on which this *mantra* has been used beings can be driven out of their locations, e.g., Bhūtas out of trees, and subjugated, and anyone can be defeated. Moreover, by visualizing a circle around the *astramantra* or by rotating a piece of iron on which this *mantra* has been used one can paralyse other beings or hold off rain.<sup>334</sup>

With the *narasiṃghantra* one can mainly learn the past, present, and future, and make human beings, animals, deities, and even the sky tremble through its terrifying nature. The *kapilamantra* – obviously due to its identification with the founder of the Sāṃkhya system – is related to all kinds of knowledge: the *sādhaka* can attain emancipating knowledge and give it to others, he can learn all kinds of *śāstras*, dispel all doubts, know the past, the present, and the future, find all places where *rasāyana* or treasure is hidden, etc. With the *varāhamantra* the *sādhaka* becomes free from death; it is a remedy for various diseases and it protects and supports while travelling, since Piśācas and Yakṣas protect the traveller against robbers and dangers and give food to him and his company, and the traveller can go wherever he likes, to the sky, any mountain, the seven islands (*saptadvīpa*), and the seven *talas*, without getting lost.<sup>335</sup>

The *kaustubhamantra*, representing the jewel that hangs on the breast of Viṣṇu, gives jewels, treasure, and *rasāyana*; the *mālāmantra*, representing the garland of flowers, is related to flowers, pleasant smells, and forests of flowers, but the *sādhaka* may also acquire a body like Kāma with the help of this *mantra*. With the *śaṅkhamantra*, which represents the conch-shell that serves as a horn in a battle, the *sādhaka* can hear all kinds of noises

wherever he is; the *cakramantra* leads to other worlds, perhaps because the discus can be thrown everywhere. With the help of the *gadāmantra*, representing the mace, one can mainly kill Grahas, destroy diseases, and wild animals; by means of the *garuḍamantra* – Garuḍa is the enemy of serpents and the Nāgas – the Nāga-chiefs fearfully come and bring jewels and *rasāyana*, and everywhere the *sādhaka* stays is free from serpents, poisonous plants, and various diseases. By means of the *pāśamantra*, representing the noose, the *sādhaka* can draw all kinds of beings, especially women, towards himself; the same is true of the *aṅkuśamantra*, representing the hook: one can draw various deities towards oneself, who give goods characteristic of themselves.<sup>336</sup>

The *upāṅgamantras*, which represent transcendental aspects of God, bestow especially emancipation (*mukti*) and divine (*divya*) *siddhis*.<sup>337</sup> The *saptākṣaramantra* has various effects: it can give the yogic eightfold *siddhi*, the six divine qualities (*guṇaṣaṭka*),<sup>338</sup> the ability to burn the three worlds, subjugation of beings such as deities, Nāgas, and emancipated Siddhas, agelessness, and emancipation.<sup>339</sup> These manifold effects seem to express that there is nothing that can not be attained with the help of the *saptākṣaramantra*, even in the divine and world-transcending spheres.

The effects of the *gaṇeśamantra* are also manifold. According to its second name Vighneśa, “Lord of Obstacles”, and as is traditionally known of Gaṇeśa, this *mantra* can cause obstacles for enemies and destroy hindrances to the *sādhaka* himself; e.g., he may travel by day or night and in places full of robbers and dangers even with (beautiful) garments, ornaments, and money without being exposed to any danger or encountering any obstacle. Other effects of this *mantra* are victory in every situation, wealth, subjugation (*vaśīkaraṇa*), expulsion (*uccāṭana*), drawing towards oneself (*ākaraṇa*), causing hate (*vidveṣaṇa*), killing (*māraṇa*), and the opposites of these acts such as the restoration to life of a person killed or causing friendship between enemies, etc.<sup>340</sup> The idea contained in it is that anything can be done without encountering any obstacles.<sup>341</sup>

The *vāgīśvarīmantra* is related to anything that has to do with language, learning, and knowledge: with the help of it the *sādhaka* may become a classical poet (*mahākavi*), learned, know various languages and the past, the present, and the future, win the day in disputations, make others learned and knowers of the *śāstras*, etc.<sup>342</sup>

The *mūlamantra* has no specific features. Thus, apart from the general statement that everything can be obtained by means of this *mantra*, the authors of the JS describe a basic set of the most frequently desired and most popular rites in connection with the *mūlamantra*: exorcism of Bhūtas, pacification of poison, *vaśīkaraṇa*, *uccāṭana*, *vidveṣaṇa*,

*ākaraṣaṇa*, *māraṇa*, *stambhana*, *pauṣṭika*- and *sāntika*-rites, the effecting of contentment (*tuṣṭi*), the preparation of a sword (*khadga*) for the purpose of subjugating Vidyās and Vidyādhara, of collyrium (*añjana*) in order to conjure up a girl who will do whatever one likes, of a pill (*gulikā*) in order to be able to fly, to go everywhere, and to be invincible, of *rasāyana*, the mastering of a Yakṣiṇī, the destruction of the enemy, the paralysis of divine beings, the pacification of terrible portents (*utpāta*), destructive magic (*abhicāra*), and the fear of poison, weapons, fire, and Bhūtas, etc.<sup>343</sup> That the enumerated rites are very popular ones is evident from the fact that they are given also in other Saṃhitās<sup>344</sup> and even in texts from other traditions.<sup>345</sup>

We have seen that the “magic” of the *sādhaka* consists mainly of making the *mantra* present by various means and using its powers for his purposes. In that it differs from the magic of the Atharvaveda<sup>346</sup> or that of magic-alchemical manuals such as Nāgārjuna’s *Yogaratanmālā*. The usage of *mantras* and their powers in rites is a characteristic feature of tantric traditions and therefore also peculiar to the magic of these.<sup>347</sup>

#### THE SĀDHAKA, THE TĀPASA, AND THE YOGIN

The *sādhaka* is a person who takes it upon himself to live ascetically in an isolated place for a very long time in order after that time to possess all the powers and conveniences he desires. The way to achieve this goal is certainly not an easy one and requires a strong will. The reward for his efforts are supernatural powers by which he can attain everything that he wants but these also cause other people to be afraid of him.

There are two personages in India who bear a resemblance to the *sādhaka*, these being the ascetic (*tapasvin*, *tāpasa*) and the *yogin*. What are the things these personages and the *sādhaka* hold in common, and what are the differences between them?

Here *tapasvin/tāpasa* means the ascetic who practises austerity for the purpose of acquiring supernormal, magical powers, as described, e.g., in the narrative parts of the *Mahābhārata*, and not the type of ascetic who renounces the world and strives for emancipation as described in the didactic parts of the *Mahābhārata*<sup>348</sup> since the latter has hardly anything in common with the *sādhaka*. The *tāpasa* as meant here is characterized as follows: His means for the achievement of his goal is, as Monika Shee gives it, the “voluntary, deliberate renouncement of satisfaction of basic creaturely needs” (“freiwilliger, bewußter Verzicht auf die Befriedigung kreatürlicher Grundbedürfnisse”) which implies restriction of diet, continence, the renouncing of any possessions, a life led in seclusion, and

self-torment.<sup>349</sup> The practice of austerity (*tapas*) is the means for the attainment of magical powers (*tapas, prabhāva, vīrya, bala, tejas*) which he may employ according to his desire at any time, and by which he may, e.g., force other beings, especially deities, to fulfil his wishes or curse them.<sup>350</sup> The ascetic acquires this power for himself alone; it is used “primarily for selfish goals”. This, however, does not exclude the possibility of him performing deeds that are good for other persons.<sup>351</sup>

The most striking difference between the *sādhaka* and the *tāpasa* is the means by which they achieve their goal. The *sādhaka*'s long secluded life in desolate areas and the fulfilment of his daily duties there certainly entail a lot of difficulties, but they do not include self-tormenting practices and mortification of the type practised by a *tāpasa*.<sup>352</sup> Through their practices both *sādhaka* and *tāpasa* acquire the power to do (almost) whatever they like. The *sādhaka* attains this power by the mastering of a *mantra*, the power of which he then has at his disposal. The *tāpasa* acquires the power (*tapas, tejas*, etc.) himself and for himself, and this power can be accumulated, stored up, increased, but also lost, taken away, or destroyed.<sup>353</sup> Thus it is a kind of substance, “a kind of spiritually potent substance” or “power-substance”, as Minoru Hara terms it, that can be compared to money: it can be earned, won, stored up, transferred to others and spent.<sup>354</sup> The *mantrasiddhi* has a different character to a substance of the latter kind. It can not be exhausted.<sup>355</sup>

There are also other differences between the two personages. It is true that the *sādhaka* and the ascetic have in common a disposition for anger, but the *sādhaka* may indulge in it without hindrance and without having to take the consequences up on himself, and the *tāpasa* has to suppress his anger, since he can lose all his *tapas* on account of an outburst of anger.<sup>356</sup> Furthermore, the *sādhaka* may fulfil his sexual wishes by means of his *mantrasiddhi*. For the *tapasvin* this would be a disaster, because on account of this he would also lose all his power.<sup>357</sup> The same is true for the attainment of property and wealth. The *sādhaka* may obtain whatever goods he like. For the ascetic this would not be possible; since the renouncing of every possession is an element of his practice, he will lose his *tapas* if he acquires goods. Another difference is that the ascetic feels obliged to tell only the truth;<sup>358</sup> the *sādhaka*, however, knows no scruples with respect to this: instead of being honest he prefers to make a lie appear true by using a magic trick.<sup>359</sup>

Among various groups of Vaiṣṇavas the JS also describes that of the *tāpasas*.<sup>360</sup> However, the aim of this group is not the acquiring of magical powers but the purification and the devotion of their life to Viṣṇu. According to the JS *tapas* is a means that purifies<sup>361</sup> and may also evoke

the grace of God, as can be seen in the *śāstrāvatarāṇa*-story, but it still cannot lead to the final salvation.<sup>362</sup>

We can see clearly the main differences between the *sādhaka* and the *tapasvin*. One lies in the means for the achievement of their goal, the other is that the power of the *sādhaka* is unlimited while the ascetic must always be in fear of losing his.

The *yogin* is, according to the JS, an ambiguous figure. On the one hand, his refuge (*gati*) is God; he always thinks of God as being present in his heart; he stays in a temple of God practising *samādhi*; he does not even think of something that is harmful to others; and, when he attains emancipation, he achieves unity and identity with God.<sup>363</sup> On the other hand, *yogins* are described as cruel beings that abide in the sky and produce the stars and are mentioned together with rogues (*duṣṭa*), Bhūtas, and Vetālas, who may disturb religious rites.<sup>364</sup> JS 33, the chapter of the JS devoted to *yoga*, states at its very beginning that *yoga* is practised for the purpose of the achievement of *yogavibhūti*s, i.e., *siddhis*, but the rest of the chapter mainly treats the *yoga*-practice for the attainment of emancipation and mentions a practice for the attainment of *bhukti* only very briefly and after the methods for achieving emancipation.<sup>365</sup>

This ambivalence is explained by the fact that, on the one hand, the primary goal of *yogins* is emancipation, but on the other, the *yogins* obtain *siddhis* on the path towards their goal. It is true that the yogic *siddhis* are regarded as obstacles in the state of absorption (*samādhi*), but from the point of view of ordinary experience (*vyutthāna*) they are considered as “perfections”,<sup>366</sup> and there have certainly been many *yogins* that have striven and still strive for supernatural powers.

In the Yogasūtra several means for the achievement of *siddhis* are mentioned: birth, i.e., if one enters into another body that possesses these powers, drugs (*oṣadhi*), *mantras*, asceticism (*tapas*), and *samādhi*.<sup>367</sup> The emphasis, however, is on the latter, which is treated in the third chapter of this text. *siddhis* achieved by *samādhi* means, in fact, by “meditative concentration” (*saṃyama*), i.e., *dhyāna*, *dhāraṇā*, and *samādhi* together.<sup>368</sup> Which *siddhi* is achieved by the *saṃyama* depends on the object meditated upon. For example, through the *saṃyama* on the form of one’s body this body becomes invisible; the *saṃyama* on the strength of an elephant leads to the strength of an elephant; through the “meditative concentration” on the sun one knows the worlds; and through the *saṃyama* on the various aspects of the elements the *yogin* attains the eightfold *aiśvarya aṇiman*, etc.<sup>369</sup>

According to another, later<sup>370</sup> Yoga-text, the Yogatattvopaniṣad, which distinguishes four forms of *yoga*, namely, *mantra*-, *laya*-, *haṭha*-,

and *rājayoga*, *siddhis* can be achieved by *mantra*- and *haṭhayoga*. However, *mantrayoga*, which consists of the recitation of a *mantra*, is performed only by weak-minded and very bad adepts according to the YTU.<sup>371</sup> *haṭhayoga* is the eightfold *yoga* consisting of abstention (*yama*), restraint (*niyama*), posture (*āsana*), breath control (*prāṇasaṃyama*, i.e., *prāṇāyāma*), withdrawal [of the senses] (*pratyāhāra*), fixation (*dhāraṇā*), visualization (*dhyāna*), and absorption (*samādhi*).<sup>372</sup> The practice of each of these elements except the first three leads to the achievement of *siddhis*. As an example an extract from the description of the effects of the practice of the *prāṇāyāma* should be quoted: “And then, as the result of an intensified exercise, he leaves the ground. He, sitting in the lotus posture, remains having abandoned the ground, and an ability [of] superhuman actions, etc., arises. And he should not show [this] ability [to anybody]. [His] eye-sight is more powerful. [Be] the pain very small or manifold, the *yogin* is not afflicted then. He [discharges only] a small amount of excrement and urine and sleeps little. *kīlava*,<sup>373</sup> impure secretion of the eyes, saliva, bad smell of sweat in the mouth, these do not arise to him at all thereafter. Then, on account of an [even more] intensified exercise, great strength arises, through which the power of moving all over the earth arises. He is able to conquer the [beings] living on land. A tiger, a *śarabha*,<sup>374</sup> an elephant, a gayal, or a lion die if they are struck by the hand of this *yogin*. Like the beauty of Kāmarpa (i.e., Kāma), so is [the beauty] of the *yogin* as well. Being in the power of his beauty, women long for the sexual union with him. If he has [sexual] intercourse he loses semen. Avoiding intercourse with women, he should exercise carefully. On account of the retention of the semen the body of the *yogin* smells pleasant.”<sup>375</sup>

Other *siddhis* achieved by yogic means are, e.g., hearing and seeing from afar (*dūraśruti*, *dūradṛṣṭi*), instant movement to a place far away, invisibility, walking in the air, freedom from death, insensitivity to fire, or the ability to become a deity, a human being, a Yakṣa, an animal, or whatever one likes.<sup>376</sup>

These descriptions of the yogic *siddhis* recalls those of the effects of the *mantrasiddhi*. The achievement of the *siddhis* are visible on account of physical indications such as the discharge of only a small amount of excrement and urine or little need for sleep. The *yogin* may obtain all the powers he desires and become very attractive to women since he is as beautiful as Kāma, the god of love. Like the *sādhaka* the *yogin* must not show his abilities to anybody.<sup>377</sup> And like the *sādhaka* the *yogin* is asked by others for his help.<sup>378</sup>

However, here is also one difference in the quoted text. The *yogin*, although being attractive to women, is not allowed to make use of this



merit, since he would lose his power together with his semen. From this it is evident that the *yogin* does not become omnipotent; he may not make use of his *siddhis* according to his desire, for otherwise, like the ascetic, he runs the risk of losing his powers. That the *yogin* is inferior in power to the *sādhaka* is also revealed by the statement in JS 19.27cd that the *yogins* are afraid of the *sādhaka* who has obtained the *mantrasiddhi*.

In contrast to the *sādhaka*, the main aim of the *yogin* is emancipation. In order to achieve this goal the *yogin* should avert his senses from the world and become detached about it, for which he uses the yogic methods. The *sādhaka*, too, makes use of these means, but mainly for spiritual aims.<sup>379</sup> His main means for the mastering of the *mantra*, as also in the magic rites after having achieved the *mantrasiddhi*, is the worship and making present of the *mantra* as described above.

In the course of his practice the *yogin* achieves various kinds of *siddhis*, but these, even in a text like the YTU which emphasizes their attainment, represent obstacles to the achievement of the main goal since they divert the *yogin* from it and cause him to lose his powers; they are “side-products” that the *yogin* obtains but should not attach importance to. To the *sādhaka* the *siddhis* do not represent obstacles at all; on the contrary, they are his main goal, and he has absolute power to do whatever he desires without being in any danger of losing it.

Visual shapes of the *mantras* and their *maṇḍalas*

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
Lakṣmī	no definite colour, white garments, beautiful, various adornments, with a crescent on the forehead, two arms, holding a noose and a hook (JS 6.85–91b)	Ṛddhi, Vṛddhi, Samṛddhi, and Vibhūti: red, with Lakṣmī's appearance, two arms, holding a wood-apple tree and a chowrie, sitting in the <i>padmāsana</i> posture, beholding Lakṣmī's face (JS 27.30c–31)	Lāvaṇya, Subhaga, Saubhāgya, and Saumana: yellow, dark-blue silken garments, four arms, holding a lotus, a pot, a lotus-banner, and an <i>amala</i> -tree (Emblica officinalis Gaertn.) that bears fruits (JS 27.32c–33)	a four-doored square <i>pura</i> with an eight-petalled lotus in white and red in it, at the four corners white <i>svastikas</i> (JS 27.19–20b)
Kīrti	like Lakṣmī	Dyuti, Sarasvatī, Medhā, and Dhṛti: golden, red (garments), charming, with a smiling face and Kīrti's appearance, two arms, holding a beautiful book and a chowrie (JS 27.66c–67)	Vāgīśa, Abhaya, Prasāda, and Trāṇa: white garments, four arms, holding a conch-shell, a <i>kadamba</i> -tree, a mirror and a fan made of peacock's feathers (JS 27.68–70)	the same except that the lotus is white and yellow (JS 27.64c–65b)
Jayā	like Lakṣmī	Jayantī, Vijayā, Aparājitā, and Siddhi: blue, yellow garments, a pleased face and eyes, golden earrings, two arms, holding a white chowrie and multi-coloured leaves and fruits, beholding Jayā's and Ajīta's (i.e. Viṣṇu's) face (JS 27.106c–108b).	Pratāpī, Jayabhadra, Mahābala, and Utsāha: white, red garments, with a pleased lotus-face, very strong, ornaments of flowers, four arms, holding a bow and arrow, mace and discus (JS 27.108c–110b)	the same except that the lotus is blue (JS 27.103c–104b)

## Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
Māyā	like Lakṣmī	Mohinī, Bhrāmaṇī, Durgā, and Preraṇī: red, white garments and unguents, full of the charm, the power, the beauty, and the glow of Māyā, two arms, holding a chowrie and a hook, sitting in the <i>baddhapadmāsana</i> posture (JS 27.143–144)	Māyāmaya, Mahāmoha, Śambara, and Kalīśvara: black, yellow garments, a gentle smiling face, of great stature, adorned with various ornaments and flowers, four arms, white (anointed?), holding a sword, a noose, bow and arrow, and parasol (JS 27.148–150b)	no <i>maṇḍala</i> is described, but probably it looks like the <i>maṇḍala</i> for the three other <i>śaktis</i> except that the lotus is red (like the friends of Māyā)
<i>hṛdaya</i>	white and red, white adornments and garlands, anointed with camphor, four arms, holding a lotus and a conch-shell, showing its own <i>mudrā</i> with one hand, the <i>abhayamudrā</i> with the other hand, sitting on Garuḍa, turned towards the God of gods (i.e. Viṣṇu) (JS 13.127–129)			a four-doored square with a white eight-petalled lotus (JS 28.3)

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
<i>śīras</i>	red, red adornments, decorated with red flowers, anointed with saffron, charming, four arms, holding a lotus and a discus, showing its own <i>mudrā</i> and the <i>varadamudrā</i> , sitting on Garuḍa, turned towards the <i>mantra</i> -Lord (i.e. Viṣṇu) (JS 13.130-132b, 141ab)			<i>maṇḍala</i> with a red lotus (JS 28.17ab)
<i>śikhā</i>	black, decorated with black flowers, anointed with musk, a slightly smiling face, four arms, holding a lotus and a mace, showing its own <i>mudrā</i> and the <i>abhayamudrā</i> , sitting on Garuḍa (JS 13.132c-134b, 141ab)			a four-doored square <i>maṇḍala</i> decorated with five lines and a black lotus in it; the doors are white and red (JS 28.41d-43b)

## Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
<i>kavaca</i>	honey-yellow, decorated with various flowers, anointed with various unguents, four arms, holding a discus and a conch-shell, showing its own <i>mudrā</i> , sitting on Garuḍa, beholding the All-Pervading One (i.e. Viṣṇu) (JS 13.134c–136b, 141ab)			<i>maṇḍala</i> with a lotus in yellow and black (JS 28.71b–72a)
<i>netra</i>	red and yellow, decorated with yellow flowers, adornments, and garments, anointed with saffron and white sandalwood, beautiful eyes, a smiling face, four arms, holding a mace and a lotus, showing its own <i>mudrā</i> , sitting on Garuḍa (JS 13.136c–138, 141ab)			<i>maṇḍala</i> with a lotus in yellow and red (JS 28.99cd)

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
<i>astra</i>	orange, golden adornments, of a great stature, with the power of the fire that destroys the world, four arms, holding a mace and a discus, showing its own <i>mudrā</i> , sitting on Garuḍa, turned towards the All-pervading Lord (i.e. Viṣṇu) (JS 13.139–141b)			four-doored square <i>yāga</i> with an orange lotus, red filaments, and a yellow pericarp (JS 28.129–130b)
		of the <i>mūrtis/anugas</i>	of the <i>śaktis</i>	
Nṛsiṃha	golden, red silken garments, various adornments, unguents and wreaths, resembles the “thunder of destruction”, with the splendour of ten thousand suns at the end of the <i>kalpa</i> , spews fire, four arms, holding a lotus, a conch-shell, a mace, and a discus, sitting in the <i>padmāsana</i> posture (JS 13.142c–144, 150, 29.2b)	Sūryalokaprada: white. Agniprabhākara: red. Atyugradarpaśamana: golden. Viśvasūkara: blue. All have four arms; claws are their weapons; two hands show the <i>vismayamudrā</i> , they diminish all misfortunes (JS 29.9c–12b)	Yugāntahutabhugjvālā: golden. Viśvamūrti: red. Mahāprabhā, Jagatsampūraṇī: ? (gap in the text), with reddish-brown eye brows and eyes, six (?) noses, of great stature, with a drooping belly, beautiful ear-rings, two arms, holding a discus and a chowrie, sitting in the <i>baddhapadmāsana</i> posture (JS 29.15c-17)	a hexagonal <i>maṇḍala</i> with an eight-petalled lotus (JS 29.19bc)

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
Kapila	red, white garments and garlands, a pearl ornament, reddish-brown beard and eyes, with noble limbs, four arms, holding a lotus, a conch-shell, a mace, and a discus, sitting in the <i>padmāsana</i> posture (JS 13.145–146, 150)	Yogeśvara: white. Tattvajña: red. Brahmadata: reddish-brown. Mahāmati: black. Divine adornments, garments, and perfumes, shining like a thousand suns, with the appearance of a collection of sciences ( <i>vijñānasamcayākāra</i> ), four arms, showing the <i>brahmāñjali</i> , holding the <i>aḅsasūtra</i> , sitting in the <i>padmāsana</i> posture (JS 29.63–65b)	Vimalā: yellow. Karuṇā: black. Śakti: reddish-brown. Jñānā: white. With the appearance of Kapila, two arms, showing the <i>varada-</i> and <i>abhayamudrā</i> (JS 29.67c–68b)	a one-doored <i>maṇḍala</i> round like the full moon with a lotus (JS 29.69abc)
Varāha	orange, yellow adornments, honey-yellow eyes, eyebrows that twitch like lightning bolts, fierce, a beard and matted hair like flames, two tusks like the points of the young moon, of great splendour, four arms, holding a lotus, a conch-shell, a mace, and a discus, sitting in the <i>padmāsana</i> posture (JS 13.147–150)	Dharaṇīdhara: blue. Dharādhara: white. Pṛthivīdhara: dark coloured. Viśvadhṛk: black. Boar-faces, adorned with flowers, ornaments, anointed with unguents and camphor, holding a conch-shell and a lotus, showing the <i>varada-</i> and <i>abhayamudrā</i> , sitting in the <i>padmāsana</i> posture (JS 29.119c–122)	Viśvapūrakī: yellow. Viśvasandhāraṇī: orange. Ojā: red. Sthiti: white (like the Himālaya). Boar-faces, various flowers and garments, lovely ear-rings, two arms, holding a mace and a discus (JS 29.123–126b)	an octangular <i>pura</i> with doors, etc., and a white lotus with eight petals (em. <i>aṣṭapatram</i> ) and a pericarp (JS 29.117)

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
<i>kaustubha</i>	resplendent as a thousand suns, anthropomorphous, lovely ear-rings, two arms, showing its own <i>mudrā</i> , shining through its own halo ( <i>prabhā</i> ) (JS 13.151ab, 156c–157b)			a round <i>maṇḍala</i> with a lotus (JS 30.4d–5a)
<i>mālā</i>	multi-coloured, lovely, resembling a mature woman, eyes like leaves of a lotus-flower, anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13.151c–152b, 156c–157b)			<i>maṇḍala</i> in the form of a half-moon with a six-petalled lotus (JS 30.17d–18a)
<i>kamala</i>	resembling a lotus, anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13.152c, 156c–157b)			a six-petalled lotus with a pericarp and filaments in a twelve-petalled lotus; around a round <i>pura</i> (JS 30.33c–34b)



## Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
<i>śaṅkha</i>	white, anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13. 152d, 156c–157b)			<i>maṇḍala</i> with a conch; in it a six-petalled lotus (JS 30.42ab)
<i>cakra</i>	orange, white garments, shining like a flame, anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13.153a, 156c–157b, 30.52d)			an orange wheel ( <i>cakra</i> ) with a nave ( <i>nābhi</i> ), a felloe ( <i>nemi</i> ), and twelve spokes; in it a six-petalled lotus in white and red (JS 30.51c–52c)
<i>gadā</i>	white, lovely like a sixteen-year-old young girl, anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13.153bcd, 156c–157b)			a glittering gold-like six-petalled lotus; around a circle of eight maces (JS 30.63abc)

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
<i>garuḍa</i>	golden, a vulture-face, a red beak, an awful frown and eyes, a broad belly, of great strength, with a wheel of wings ( <i>pakṣamaṇḍala</i> ), anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13.154–155b, 156c–157b)			a square <i>maṇḍala</i> with a <i>vajra</i> ; in it a yellow six-petalled lotus (JS 30.74bcd)
<i>pāśa</i>	dark, snake-faced, anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13.155cd, 156c–157b)			a triangular <i>maṇḍala</i> ( <i>vahnimaṇḍala</i> ) with a noose; in it a six-petalled lotus (JS 30.88ab)
<i>aṅkuśa</i>	black, a long nose, dreadful, anthropomorphous, lovely earrings, two arms, showing its own <i>mudrā</i> , shining through its own halo (JS 13.156–157b)			a <i>pura</i> in the form of a <i>kalā</i> (one-sixteenth) of the moon; in it a vermilion lotus (JS 30.100c–101a)

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
Satya	white, shining like a hundred moons, white silken garments, with open eyes at meditation, a pleased face, adorned with strings of pearls, etc., and white flowers, anointed with white sandalwood, two arms, showing the <i>varada</i> - and <i>abhayamudrā</i> , sitting in the <i>padmāsana</i> posture (JS 13.158c–161b)			a round <i>maṇḍala</i> in various colours with a lotus (JS 31.1abc)
Vāsudeva	like Satya, but four arms, holding a conch-shell and a lotus, showing the <i>varada</i> - and <i>abhayamudrā</i> , all-pervading (JS 13.161c–162b)			a big round white <i>maṇḍala</i> with a white lotus (JS 31.10bcd)
Samkarṣaṇa	like Vāsudeva, but the colour of extinguished fire, not white and not too red (?) (JS 13.162c–163a, 164cd)			a round white <i>maṇḍala</i> with a red lotus (JS 31.15c–16b)

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
Pradyumna	like Vāsudeva, but yellow (JS 13.163bcd, 164cd)			a round golden <i>maṇḍala</i> with a lotus (JS 31.23abc)
Aniruddha	like Vāsudeva, but dark blue/black <sup>381</sup> (JS 13.164), resembling the rising sun (JS 31.33b)			round blue <i>maṇḍala</i> with a honey-yellow lotus (JS 31.31d–32)
<i>saptākṣara</i> <i>mantra</i>	resembling a very pure crystal, colourless and coloured, having all and no forms, having hands, feet, eyes, heads everywhere, glittering, <i>niṣkala</i> (JS 13.165c–168, 31.39d)			no <i>maṇḍala</i> !

Continued

<i>mantra</i>	visual shape of the <i>mantra</i>	of the friends	of the companions <sup>380</sup>	of the <i>maṇḍala</i>
Gaṇeśa	yellow, an elephant-face, with a single tusk, a pendant breast, large-bodied, two arms, showing the <i>varada-</i> and <i>abhayamudrā</i> which are transformed into <i>matsyamudrās</i> , holding an <i>akṣasūtra</i> and an axe, sitting in the <i>baddhapadmāsana</i> posture (JS 7.44–47)			a triangular <i>maṇḍala</i> with three doors and a three-petalled red lotus with a pericarp and six filaments (JS 7.44cd, 32.2c–3)
Vāgīśvarī	white, four arms, holding a conch-shell and a lotus, showing the <i>varada-</i> and <i>abhayamudrā</i> , writing a book, golden earrings (7.56c–58)			a <i>maṇḍala</i> in the form of sun and moon with a lotus (JS 32.37d–38a; cf. also JS 7.54cd: a lotus between a sun- and a moon- <i>maṇḍala</i> )

## NOTES

\* I am grateful to Sophie Francis Kidd for reading the English manuscript and suggesting various corrections.

<sup>1</sup> Rastelli 1999.

<sup>2</sup> This study deals with a religious path that is passable only for men. Following the *samayīdīkṣā* (cf. JS 16.59abc) women are only able to undergo a *dīkṣā* appropriate to them that bestows only enjoyment and not emancipation. The religious practice of a woman, too, is limited to the observance of certain general precepts such as devotion to her husband or moderation in diet (see JS 16.82c–87, 330c–332b and Rastelli 1999: 153f).

<sup>3</sup> For the characteristics of a *samayin* and a *putraka* see JS 17.3–16 and Rastelli 1999: 154–156. For the *samaya* valid for all Pāñcarātrins see JS 16.301–333.

<sup>4</sup> See JS 17.16cd.

<sup>5</sup> A *mantra* is a manifestation of God or one of his aspects, or a deity that represents this aspect. It has a linguistic and a visual form. Having a linguistic form means that it appears in the form of letters; this form is used by the worshipper if he recites a *mantra* or writes it down. The visual form is applied in visualization (*dhyāna*) or iconography (for these forms cf. the table on pp. 43ff). For the concept of *mantra* in the JS cf. also Rastelli 1999: 119–140.

<sup>6</sup> The *dīkṣā* is said to bestow *mukti* and *bhukti* (cf. e.g. JS 16.56–58b), and so is the performance of the worship for the purpose of mastering the *mantra* (cf. JS 19.4ab: “For the sake of all wishes and powers <i.e., *siddhis*> [and] in behalf of the emancipation <...>” <*sarvākamavibhūtyarthaṃ mokṣārthaṃ*>; 26.124c–125, 126c–127b, 27.28d, etc.).

<sup>7</sup> JS 26.1: *muktimārgas tvayā prokto dīksā mama yathākramam | adhunā bhuktimārgaṃ tu yathāvat kathayasva me ||*. The *siddhimārga* (i.e., *bhuktimārga*) and the *mokṣapatha* are opposed in JS 31.30cd, too.

<sup>8</sup> JS 16.60ab: *ṛṭṭīyā mokṣamārgasthā sādhakānām tu vai sadā |*.

<sup>9</sup> Cf. JS 16.3 and 223–224b.

<sup>10</sup> Cf. Rastelli 1999: 167f. For the *sādhaka*’s attainment of emancipation see also p. 27.

<sup>11</sup> The JS is not a homogeneous work, but various currents of teachings are perceivable. One can roughly differentiate two parts, i.e., JS 3–5 and the rest of the text. Their most important difference relevant to the present subject is the attitude towards the *mantra* at its worship and the aim of this worship. The worship of the *mantra* taught in JS 5 aims at the favour (*anugraha*) of the *mantra* which in addition to continuous reflection (*cintana*) and physical restraint (*śārīra niyama*) bestows indifference (*vairāgya*) through which the worshipper can obtain perfect, i.e., emancipating, knowledge (*sambodha*). This worship does not give any enjoyment (*bhukti*) or *siddhis*; on the contrary, the worshipper should not desire any *siddhis* (cf. especially JS 5.11–17 and Rastelli 1999: 183ff). According to the teachings of the other parts of the JS, enjoyment is aspired to as well as emancipation; both are the aims of the rites. The aim of the worship of a *mantra* is the “mastering” of it, to bring the *mantra* under the control of the worshipper, through which he can achieve whatever he desires (cf. Rastelli 1999: 32ff). We see here the principal difference between the achievement of the favour of the *mantra* and the mastering of the *mantra*. The passages of the JS dealt with in this study obviously belong to the part of the JS that teaches the “mastering” of the *mantra*; moreover, this attitude is expressed most intensely in these passages. Another question that can be raised is whether the passage JS 26–32 was originally an independent text, e.g. a kind of manual for *sādhakas*. The answer would seem to be negative, since this passage gives instructions for the worship of the *mantras*

in the same fixed order which is applied in the remaining text as well (cf. n. 13). Thus the former depends on the latter. Furthermore, as explained below (pp. 2–5), this passage is an addition to the two other passages dealing with the *sādhaka*'s practice rather than a substitute for it.

<sup>12</sup> In the JS, there are several meanings of the term *siddhi*: firstly, “success” (e.g. *siddhigocara*, “range of success”, [JS 1.9c] or *karmasiddhi*, “success with rituals” [JS 13.200b]), secondly, “attainment” (e.g. *brahmasiddhi*, “attainment of the *brahman*” [JS 4.39a], *apunarbhavasiddhi*, “attainment of exemption from further transmigration” [JS 8.117d], *dravyasiddhi* “attainment of wealth” [JS 14.8a]), thirdly, “supernatural power” (e.g. JS 12.107b, 19.35d, 26.123cd), and fourthly, “mastering [of a *mantra*]” (JS 19.36d; often used in the compound *mantrasiddhi*, see e.g. JS 30.20c). It can not always easily be decided in which meaning the term is used, e.g., *sarvasiddhida* (JS 6.185b) could mean “giving the attainment of everything” or “giving all supernatural powers”; *siddhida* (JS 6.129b), “giving success” or “giving supernatural powers”, and it seems that very often several meanings are meant in one and the same place and that they are not always clearly distinguished. The term *siddhi* is often used as a synonym of *bhukti/bhoga*, “enjoyment”, the second religious aim of the Pāñcarātra besides *mukti*, e.g., in compounds such as *siddhimokṣa*- or *siddhimukti*- (JS 16.4a, 213b, 20.363a, 31.30cd; for the more characteristic compounds *bhogamokṣa* and *bhuktimukti* see JS 4.30d, 6.2d, 4b, 153b). A synonym of *siddhi* in the third meaning is *vibhūti*; cf. JS 19.4a, 33.1a, and Rastelli 1999: 328 n. 1472.

<sup>13</sup> These *mantras* are: *mūla*-, *lakṣmī*-, *kīrti*-, *jayā*-, *māyā*-, *hṛn*-, *śiro*-, *śikhā*-, *kavaca*-, *netra*-, *astra*-, *nṛsiṃha*-, *kapila*-, *varāha*-, *kaustubha*-, *vanamālā*-, *padma*-, *śaṅkha*-, *cakra*-, *gadā*-, *garuḍa*-, *pāśa*-, *aṅkuśa*-, *satya*-, *vāsudeva*-, *saṃkarṣaṇa*-, *pradyumna*-, *aniruddha*-, *saptākṣara*-, *ganeśa*-, and *vāgīśvarīmantra* (for their “wording” see JS 6.62–69, 91c–197, 213c–215, 7.39c–41b, 48–53b, and pp. [31f] and [34] of the edition of the JS). The *mantras* are always applied in this fixed order; cf. e.g. the *hasta*- and *dehanyāsa* (JS 11.10–19b and 22c–35) or the *mantranyāsa* upon the *maṇḍala* (JS 13.107–120).

<sup>14</sup> Cf. pp. 49 and 11.

<sup>15</sup> JS 17.19a: *abhiṣikto 'bhyanuññātaḥ*; and 19.1a: *abhiṣikto hy anuññātaḥ*.

<sup>16</sup> JS 17.19b: *dhairyotsāhasamanvitaḥ*; 19.1b: *prasannadhīḥ*.

<sup>17</sup> JS 17.19c–22b and 19.2a.

<sup>18</sup> JS 17.22c–23b and 19.2a.

<sup>19</sup> JS 19.2c–5c. Idols made of stone, clay, or wood are not appropriate for the achievement of *siddhis* but only of *mokṣa*; therefore these materials should be avoided by a person who desires *siddhis* (see JS 20.68–69).

<sup>20</sup> This indicates that the *sādhaka* sometimes leaves his place of isolation in order to beg for alms; cf. also Brunner 1975: 427.

<sup>21</sup> JS 17.26c–27.

<sup>22</sup> Sacrificial food can be e.g. various kinds of corn, milk products, meat, sesame oil, water, *soma* (cf. Kane II/I: 681). *haviṣya* is regarded as food for *munis* (*munyanna*, cf. Manu III.257a) and as a diet appropriate to *prāyaścittas* (cf. e.g. Manu XI.77a) and *vratas* (cf. e.g. PādS cp 15.29a, 125a).

<sup>23</sup> Cf. p. 14.

<sup>24</sup> JS 26.5c, 27.37b, 72d, 113d, 175–177b.

<sup>25</sup> See JS 9.3c–11b.

<sup>26</sup> For the common bath (*sāmānyasnāna*) see JS 9.11c–60; for the *snāna* with the help of the *astramantra* (the *astramantra* [*oṃ haḥ namaḥ, dīptodṛptaprabha astrāya phaḥ*; cf. JS

6.129c–134] is placed on the palm and then the other *mantras* are placed on the body by hand) that is also called “special bath” (*viśeṣasnāna*) see JS 9.61–65.

<sup>27</sup> *om viśvarūpāya vidmahe viśvātītāya dhīmahi tan no viṣṇuḥ pracodayāt namaḥ* (JS 7.104–106).

<sup>28</sup> A *śāstra*- or *vidyāpīṭha* is a collection of various works like Pāñcarātra texts, Āgamas, Vedas, Vedāngas, Smṛtis, Smṛtyantaras, Itihāsas, etc., that are piled up, put in protective coverings, tied together with a thread and put into a white stone house that is furnished with a metal *yantra* and decorated by a painting of Vāgīśvarī. In this *śāstrapīṭha* God who is embodied by the sacred scripts is worshipped (Pauṣ 41.77–97). According to the JS apart from the *sādhaka* the *śāstradhāraka*, a Vaiṣṇava whose profession is the collecting of the sacred texts, worships the *śāstrapīṭha* with *arghya*, flowers, etc. (JS 22.54–55b).

<sup>29</sup> Cf. n. 26.

<sup>30</sup> This is visible owing to the following formulation: “Then he should begin with the recitation up to the worship and the fire-ritual.” (JS 17.36ab: *pūjāgnihotrāparyantaṃ tatas tu japam ārabhet* |). Cf. also p. 17.

<sup>31</sup> This interesting characteristic of the *sādhaka*’s worship will be treated in more detail below (pp. 12f).

<sup>32</sup> The lunch is considered as a part of the fire-ritual, namely, as an oblation to the fire within the body (*prāṇāgnihavana*); cf. JS 15.261d and 22.80ab.

<sup>33</sup> The recitation of the *gāyatrī* is the principal part of the *sandhyā*-ritual; cf. Kane II/I: 313.

<sup>34</sup> *śayane mṛdusnigdhe* (JS 17.38ab) should probably be read as *śayane ’mṛdusnigdhe*.

<sup>35</sup> JS 17.29–41b.

<sup>36</sup> For further details see pp. 18ff.

<sup>37</sup> The performance of this act of worship in the *sādhaka*’s own house is not mentioned.

<sup>38</sup> For all these characteristics of the prescriptions of JS 26–32 see below.

<sup>39</sup> The rites described in these chapters are functionally and in contents similar to the rites that are called *puraścaraṇa* in younger Saṃhitās as e.g. in LT (see 24.35–43 and 42) and ParS. That the result obtained through them is quite similar to that of the rites prescribed in JS 26–32, is shown by the passages LT 42.72–75b and JS 26.81–86b, both of which describe the mastering (*sādhana*) of a *yakṣiṇī* who is at the *sādhaka*’s disposal as mother, sister, wife, or friend (this last alternative only according to LT). The ParS prescribes the *puraścaraṇa* rite in the context of the *kāmya* rites: “Without this [*puraścaraṇa*] a wish can not be fulfilled even by an ascetic.” (ParS 15.8cd: *na tu tena vinā kāmaḥ tāpasasyāpi siddhyati* |). However, this seems to be a characteristic feature of the ParS, since the AS for example describes the *kāmya* rites without any *puraścaraṇa* rite (AS 29). For *puraścaraṇa* in general cf. Kane V/II: 1107–1112.

<sup>40</sup> For a detailed description of this daily worship see Rastelli 1999: 193–322.

<sup>41</sup> For a description of these modifications see pp. 7f and 10.

<sup>42</sup> It is true that the necessity of its performance is explicitly taught only in the case of the bath (see JS 9.1 and 70), but the performance of the *bhūtaśuddhi* also seems to be essential for the proper preparation of the worshipper.

<sup>43</sup> With the exception of the *aṅgamantras* themselves and the *upāṅgamantras* all *mantras* whose worship is described in JS 26–32 have their own *aṅgamantras*, see JS 27.11–13c, 58–59b, 97, 139c–140 (of the four *śaktimantras*), 29.3c–5, 59c–60, 111 (of the three *vaktramantras*), 30.4ab, 16cd, 32cd, 41ab, 50, 62ab, 73, 86c–87b, 99c–100a (of the *lāñchanamantras*), 7.41c–43, and 53c–54b (of the *gaṇeśa*- and the *vāgīśvarīmantra*).

<sup>44</sup> See JS 11.11–12b and 27c–29b.

<sup>45</sup> JS 27.20c–25b.



<sup>46</sup> See JS 27.64ab, 102d, 151ab, 29.18cd, and 116c. In the case of the *yaktramantras*, the *sakhī-* and *anucaramantras* of the goddesses are replaced by *mūrti-* and *śaktimantras* (JS 29.6–9b, 12c–15b, 61–63b, 65c–67b, 112–116b).

<sup>47</sup> JS 28.2abc.

<sup>48</sup> A statement about it can be found only in the case of the *vāgīśvarīmantra*: *nyāsaṃ ṣaḍaṅgakam kṛtvā mūlamantrāditaḥ kramāt* (JS 32.37ab). In this sentence *mūlamantra* means the “basic *mantra*”, i.e., the *vāgīśvarīmantra*.

<sup>49</sup> See e.g. JS 30.17abc, 41c: *vigrahaṃ sakalīkṛtya*: “having the body provided with [its] parts”, 32.2a and 37ab.

<sup>50</sup> See JS 31.2a (*satyena sakalīkṛtya*), 9, 14cd, 22ab, 31ab, 39bc.

<sup>51</sup> Cf. e.g. JS 31.22ab: *atha pradyumnamantrēṇa kṛtvā svaṃ mantravīgraham* |.

<sup>52</sup> See JS 12 and Rastelli 1999: 246–271.

<sup>53</sup> This *mantra* present in the heart is identified with the *ātman*, which is present in the heart according to the teachings of the JS (cf. Rastelli 1999: 146); cf. the prescription for the mental worship of the *satyamantra* in JS 31.2b: “He should worship his *ātman* within the heart.” (*svam ātmānaṃ yajed dhṛdi*).

<sup>54</sup> *śrīkāmo 'tha yajed dhṛdi* || *layayāgaprayogeṇa lakṣmīmantram tu kevalam* |.

<sup>55</sup> JS 28.2d: *iṣṭvā hr̥padmamadhyagam*. JS 31.31c: *hr̥dyāgaṃ vidhivat kṛtvā*. JS 30.62cd: *kṛtvārcanaṃ samyaṅ manasā*. JS 30.4c: *yajed dehe*.

<sup>56</sup> JS 27.3c–10. Concerning this passage cf. pp. 7f.

<sup>57</sup> See e.g. JS 27.19b, 29.117a, 28.129b. One is tempted to interpret *pura* according to its primary meaning as “rampart”, i.e., outer frame of a *maṇḍala* but the usage of this word in the text indicates that it is a synonym of *maṇḍala*; compare e.g. JS 29.117: *aṣṭāstraṃ tu puraṃ kṛtvā dvārādyavayavānvitam* | *tanmadhye kamalaṃ śuklaṃ aṣṭapadmaṃ sakarṇīkam* || and 32.2c–3c: *tataḥ koṇatrayeṇaiva yuktaṃ kuryāc ca maṇḍalam* || *dvārātrayānvitam caiva tanmadhye tridalaṃ likhet* | *kamalaṃ*.

<sup>58</sup> The first alternative is more common; the second alternative is mentioned only twice (JS 27.19–20b and 31.1).

<sup>59</sup> For more details see the table on pp. 42ff.

<sup>60</sup> If it should prove to be a later interpolation – a fact which cannot be established at present – two stages of development of the practices for the achievement of the *mantrasiddhi* would appear: an older one where the ritual is very simple and a later one where the *sādhakas* try to adjust their practice to the more complicated common daily rite. If there were such stages of development, my description would refer to the later stage.

<sup>61</sup> See JS 13.76c–81, 90–100b, and Rastelli 1999: 276–280.

<sup>62</sup> JS 27.2b: *dharmādyam yac catuṣṭayam*, i.e., four groups of four: the first: *dharma*, *jñāna*, *vairāgya*, and *aīśvarya*; the second: *adharma*, *ajñāna*, *avairāgya*, and *anaīśvarya* (i.e., the *bhāvas* of the *buddhi*); the third: Ṛgveda, Yajurveda, Sāmaveda, and Atharvaveda; and the fourth: the four *yugas kṛta*, *treta*, *dvāpāra*, and *kali* (s. JS 12.5c–12).

<sup>63</sup> JS 27.2–3b. For comparison: the throne constructed during the daily rite consists of the *ādhāraśakti*, the *kālāgni*, Ananta, the earth, the milk-ocean, a lotus, the sixteen carriers, a white lotus, the three *dhāmans*, the *bhāvāsana*, Garuḍa, and Varāha (s. JS 12.2–14).

<sup>64</sup> The verbs used for the description of this process are *ava-√tī* caus. and *ā-√hve*, see e.g. JS 28.43c: *tatrāvatārya hr̥dayāt* or 28.100ab: *āhūya tatra madhye tu netraṃ hārdāmbujasthitam*.

<sup>65</sup> In the literal sense the *śaktimantra* is placed on the lap (*utsaṅga*) of God (i.e., the *mūlamantra*), see e.g. JS 27.28a.

<sup>66</sup> JS 27.27–34b, 65bcd, 104c–105b, and 152ab.

<sup>67</sup> Cf. e.g. JS 28.4a: *nyasya tat karṇikāyāṃ tu*.

<sup>68</sup> JS 29.19c–20, 69d–70b, and 118–119b.

<sup>69</sup> This is not explicitly stated, but the *mantra* to which a *maṇḍala* belongs is always imposed upon its centre.

<sup>70</sup> Concerning the shape of the *maṇḍalas* of these *mantras* see the table on pp. 42ff.

<sup>71</sup> JS 7.44cd and 47cd.

<sup>72</sup> This is also not explicitly stated; cf. n. 69.

<sup>73</sup> See the table on pp. 42ff.

<sup>74</sup> As e.g. the *śaktimantras* both represent the consorts of the main deity and are its forms of manifestation at the same time.

<sup>75</sup> Mohinī is the seductive female form that Viṣṇu assumes with the help of his *māyā*; cf. Goudriaan 1978: 41–46. Durgā and Māyā are often identified; cf. Goudriaan 1978: 47f. Bhrāmaṇī is one of eight daughters of Duṣṣaha, a kind of demon that personifies consumption or disease. She is described as follows: “Another one who causes agitation in a man who lives in one place, this daughter is called Bhrāmaṇī.” (MārḥP 48.39: *udvegam janayaty anyā ekasthānavāsinaḥ | puruṣasya tu yā proktā bhrāmaṇī sā tu kanyakā ||*). The identity of Preraṇī is unclear.

<sup>76</sup> JS 27.142cd and 147ab. Śambara is a demon skilled at sorcery. Cf. Ratnāvalī 4.7: *praṇamata caraṇāv indrasyendrajālakaḥ | tathaiva śambarasya māyāsupraṭiṣṭhitayaśasaḥ ||* “Bow to the feet of Indra, whose name is closely associated with [the art] of magic, as also of Śambara, whose fame is well established in magic.” (translation by Kale, the editor of the text). I am unaware of whether the other consorts of Māyā are well known beings.

<sup>77</sup> JS 27.143–144: *māyāsakhyāḥ smṛtā hy etāś catvāro raktabhāsuraḥ | lāvanyena tu vīryeṇa saundaryeṇa ca tejasā || 143 māyākhyena tu saṃyuktāḥ sitavastrānulepanāḥ | cāmarāṅkuśahastāś ca baddhapadmāsanasthitāḥ || 144*. The *baddhapadmāsana* is described in PādS yp 1.13–14b (translated in Rastelli 1999: 332 n. 1488).

<sup>78</sup> JS 29.119c–126b.

<sup>79</sup> The expression *sakalī-√kr* used in the meaning “to impose the *aṅgamantras* upon the respective regions of the body and to provide thereby the body with its parts/limbs” (e.g. JS 30.41c) also means “to make full, complete”.

<sup>80</sup> JS 6.185ab.

<sup>81</sup> Cf. JS 6.209c–219b. For further details cf. Rastelli 1999: 135ff.

Since the names of the four lower *upāṅgamantras* Vāsudeva, Saṃkarṣaṇa, Pradyumna, and Aniruddha are identical with the names of the four *vyūhas* well-known from other Saṃhitās, the conclusion suggests itself that these four *upāṅgamantras* are identical with the four emanations of God that come into existence during the “pure creation” (*śuddhasarga*). It is true that these four emanations are called neither *vyūhas* nor Vāsudeva, Saṃkarṣaṇa, Pradyumna, and Aniruddha in the JS, but there are indications that the authors of the JS identified the beings coming into existence during the *śuddhasarga* and called Vāsudeva, Acyuta, Satya, and Puruṣa (cf. JS 4.2–7) with the four lower *upāṅgamantras*, as e.g. the enumeration of the latter four as Aniruddha, Pradyumna, Acyuta, and Vāsudeva in JS 23.125–126b. Cf. also Rastelli 1999: 53f.

<sup>82</sup> In a wider sense all mundane and divine realities are forms of manifestation or aspects of God; cf. Rastelli 1999: 98ff.

<sup>83</sup> The white *satyamantra* is worshipped with multi-coloured, the white *vāsudevamantra* with white, the red *saṃkarṣaṇamantra* with red, the yellow *pradyumnamantra* with yellow, the dark blue/black *aniruddhamantra* with white (? or rather black [*susitaiḥ* em. *asitaiḥ*?]), and the white *vāgīśvarīmantra* with multi-coloured substances (JS 31.3ab, 11bc, 16cd, 24ab, 33cd, and 32.38cd).

- <sup>84</sup> For this *upacāra* see JS 7.101c–103.
- <sup>85</sup> Cf. JS 27.6–7b.
- <sup>86</sup> JS 27.8cd. For the detailed description of the vessel for incense, the bell and their application during the daily rite see JS 13.185–221b.
- <sup>87</sup> JS 27.152c–171b, 29.21ab, 70c–71b, and 126c–127.
- <sup>88</sup> The recitation (*japa*) of the *mantra* at this moment is mentioned only in the prescription for the worship of Lakṣmī, Māyā, and *kaustubha* (JS 27.35a, 171d and 30.5c), but it is an element of the daily rite as well (s. JS 14); hence it is probable that it is performed at the worship of every *mantra*.
- <sup>89</sup> For the *agnikārya* performed during the daily rite see JS 15.
- <sup>90</sup> E.g. JS 27.35b, 71c, 111a, 172b, 28.4d, 73b, 100d.
- <sup>91</sup> The aim of the preliminary worship as prescribed in JS 19 is the increase of welfare and good health (JS 19.5b).
- <sup>92</sup> See e.g. JS 27.111a, 172b, 28.101a; 27.172c, 31.11d; 28.73b, 29.128b; 27.172d, 31.11d; 27.35b, 30.88d.
- <sup>93</sup> *Emblīca officinalis* Gartn. Its fruits are oval and of the size of a plum, initially yellow and later reddish (Syed 1990: 46–52).
- <sup>94</sup> See JS 27.35c, 31b, and 33d.
- <sup>95</sup> For example, milk and grain are offered to the white Vāsudeva, ghee and sesame seeds mixed with curcuma powder (*rajanīpūrṇa*<sup>o</sup> em. *rajanīcūrṇa*<sup>o</sup>) to the yellow Pradyumna and black sesame seeds to the dark blue/black Aniruddha (JS 31.11d, 24cd, and 34a).
- <sup>96</sup> This *pūrṇāhuti* is prescribed only in seven cases (s. JS 28.73c, 101c, 29.72a, 30.53a, 31.17d, 25a, 32.39c) but it is probably always performed. For its performance during the daily rite cf. JS 15.188c–197 and 247b.
- <sup>97</sup> Cf. JS 27.36d: *kṛtaniścayaḥ*, 26.3d: *mantravrataparāyaṇaḥ*, and 27.173a: *niyamam āśrītya*.
- <sup>98</sup> See pp. 13f.
- <sup>99</sup> See p. 3.
- <sup>100</sup> See p. 12.
- <sup>101</sup> For the *sādhakavrata* see also Brunner 1975: 423–426.
- <sup>102</sup> In consequence, the *sādhaka* is frequently called *vratin*, *mantravratin* or *vratadhara* (e.g. JS 19.27d, 27.174d, 193b, 29.136a).
- <sup>103</sup> Cf. JS 19.4cd: “For twelve years he who keeps to [his] observance should always worship according to the prescriptions.” (*dvādaśābdāni vidhivan niyamastho ’rcayet sadā* ||).
- <sup>104</sup> The assuming of the form of the worshipped *mantra* is mentioned only in fifteen of thirty prescriptions for the worship of a particular *mantra* (JS 27.36cd, 72ab, 111d–112b, 173, 28.5ab, 18cd, 44b, 73cd, 101cd, 131d, 29.128cd, 30.54cd, 102c, 32.4ab, 39d), but it is very probable that this element of the worship is performed in any case.
- <sup>105</sup> JS 27.36c: *lakṣmīrūpadharo bhūtvā*. JS 28.73d: *kṛtvā rūpaṃ kavacasamjñitam*. JS 32.39d: *kuryād dehaṃ tadākṛtim*.
- <sup>106</sup> See JS 27.72b, 173d, 28.18c, and 44b. Concerning the shapes and colours of the *mantras* cf. the table on pp. 42ff.
- <sup>107</sup> That should mean “showing the *mudrās* of his four signs” as declared in the following line. Of course, to show four *mudrās* with only two hands is only possible successively.
- <sup>108</sup> That is *śaṅkha-*, *cakra-*, *gadā-* and *padmamudrā* (cf. JS 17.7ab: *śaṅkhacakraḡadāpadmamūrtimudrāsamanvitaḡ*), the *mudrās* of the four signs of Viṣṇu. For a description of these *mudrās* see JS 8.36–42b.
- <sup>109</sup> A piece of *kuśa* grass wound round the fourth finger.

<sup>110</sup> Literally: “whose hair and beard are plundered”.

<sup>111</sup> The change of the subject after an absolutive is common in the JS; cf. nn. 178 and 179.

<sup>112</sup> *bhūtvā mantrākṛtiḥ svayam* || 5 *śuklāambaradharah sragvī sitagandhānulepanah | pīṭayajñopavitī ca kaṭakāṅgadabhūṣitaḥ* || 6 *tāmbūlaśuddhavadano mukhavāsyaiḥ suvāsitaḥ | vicitratilakopetaḥ sunirmalaśiroruhah* || 7 *mālyair manoharair gandhair aśeṣair adhivāsitaḥ | kuṅkumāliptacaraṇas tathākṛtakaradvayaḥ* || 8 *mūrtimudrācatuṣkeṇa upatiṣṭhed vibhūṣitaḥ | pavitrabhṛd dhaviṣyāśī samārādhyas ca mantrarāt* || 9 *abhāvāt sādhanasyāpi keśasmaśruviluṅṭhitaḥ | yathāsambhavavastrī ca malayūkādīvarjitaḥ* || 10 *suvinītasuhr̥dyukto mantram ārādhya bhaktitaḥ | pūjayā japahomena mantrarād atha sīdhyati* || 11. Cf. the visual shape of the *mūlamantra* in JS 6.73–76. The wearing of garments that resemble those of the worshipped deity is also common in the Śaiva traditions; cf. Brunner 1975: 428 and Padoux 1987: 125.

<sup>113</sup> *mahat* is a term for the *ātman* in the JS; cf. JS 12.39b, 20.216b, 23.107d.

<sup>114</sup> JS 30.102c: *tato 'nkuśo 'ham bhāvyaṃ*. JS 27.173b–d: *kṛtvā tadanu nārada | devīrūpaṃ svam ātmānaṃ bhāvanāpy* (em. *bhāvanād*) *upacārataḥ* ||. JS 27.112ab: *jayā 'ham iti vai buddhvā cetasopasthitaṃ mahat* |. JS 30.54: *vilikhya cakrarāṇmantra . . . kaṃ vātha kuṅkumam | cakram asmīti vai buddhyā sthitaṃ ātmani nārada* ||. Since 54b is corrupt, it is disregarded in the translation. Incidentally, this passage is the only one to describe the identification with the *mantra* only after departure for another place.

<sup>115</sup> JS 11.39c–43b: *tatas savigrahaṃ dhyāyed ātmānaṃ viṣṇurūpiṇam* || 39 *pūrvoktadhyanayogena śāḍguṇyamahimāvṛtam | svarūpaṃ viśvarūpaṃ vā yathābhīmatarūpakam* || 40 *ahaṃ sa bhagavān viṣṇur ahaṃ nārāyaṇo hariḥ | vāsudevo hy ahaṃ vyāpī bhūtāvāso nirañjanaḥ* || 41 *evaṃrūpaṃ ahānkāram āsādyā sudṛḍhaṃ mune | tanmayaś cācīreṇaiva jāyate sādhakottamaḥ* || 42 *nyāsād dhyānāt tathā bhāvān madhyamāc cāpi yogajāt* |. How *bhāva madhyama yogaḥ* is to be understood is not clear. Cf. also JS 5.31d: *bhāvajās samādhayaḥ*, “absorptions caused by contemplation”.

<sup>116</sup> According to some traditions, there are still other means of identification with the deity/*mantra*, namely, the recitation (*japa*) and the oblation to the fire (*homa*). Thus the identification is performed not only once or twice but several times during the *pūjā* (cf. Padoux 1987: 135, n. 78 and 142f, n. 107).

<sup>117</sup> According to JS 17.19–22 and 19.2a the *sādhaka* is at this place from the very beginning of his practice; cf. pp. 2f.

<sup>118</sup> E.g. JS 27.72c, 174a, 28.5b, 29.72b.

<sup>119</sup> JS 27.112c. As is evident from her own, her friends’ and her companions’ names and the actions that can be performed after having obtained her *mantrasiddhi* (s. JS 27.122–138), the goddess Jayā is connected with war, fights, and victories. Since heroes are necessary for fights, etc., and one becomes a hero through the mastering of the *jayāmantra*, a “place of a hero” is suitable to this *mantra*. What a *vīrasthāna* looks like is not clear. LT 48.11c (many passages of LT 45–49 are taken over from JS 27) reads *tīrasthāna*, “shore”.

<sup>120</sup> JS 28.19a, 44c, 30.5d, 18c.

<sup>121</sup> JS 28.74ab. These places protect like armour (*kavaca*) and the *kavacamantra*.

<sup>122</sup> JS 29.129ab. The connection of Varāha with water is given by the myth of his lifting of the earth out of the ocean.

<sup>123</sup> JS 30.35a, 43ab, 64b, 75c, 102d. While the connection of the *kamala* with the lotus bed and of the conch-shell with water (although a waterfall is a strange place for a conch-shell, the ocean would be more fitting) are obvious, the reasons for the suitability of the other places for the respective *mantras* are not clear.

<sup>124</sup> JS 31.3d, 12ab, 18a, 25b, 34b, 32.4c, and 40a.

<sup>125</sup> JS 26.4c–5b. For the selection of the place for the *sādhaka*'s practice in the Śaiva traditions see Brunner 1975: 427 and Padoux 1987: 124f.

<sup>126</sup> Cf. p. 3.

<sup>127</sup> Cf. n. 20.

<sup>128</sup> According to the Mrgendratāntra, too, the *sādhaka* is accompanied by a companion (see MT *kp* 8.235b and Brunner 1975: 426f).

<sup>129</sup> Cf. JS 27.112c–113b: “Free from fear he should come to a place of a hero without any people and perform the closing of the directions by means of the *varma*- (i.e., *kavacamantra*) and the *astramantra*, which destroys evil [beings].” (*vīrasthānaṃ samāsādyā niśśaiṅko janavarjitaṃ || varmaṅāstreṇa digbandhaṃ kṛtvā duṣṭanibarhaṇam* |).

<sup>130</sup> Cf. p. 3. The fact that in JS 26–32 the dietary prescriptions are given only after the prescription for the departure to another place shows that these are only to be observed temporarily.

<sup>131</sup> E.g., the *mālāmantra* should be recited 100,000 times (JS 30.18d); the *śāṅkhamantra*, 830,000 times (JS 30.43cd).

<sup>132</sup> JS 6.158–161b.

<sup>133</sup> Cf. also Padoux 1987: 129.

<sup>134</sup> Cf. JS 27.7c–8b: “However, at the rite of recitation an [*akṣa*]sūtra in which the *mūlamantra* is held [must] not [be applied]. He should put together another [*akṣasūtra*] before and consecrate [it] with the corresponding *mantra*.” (na *mūlamantrasaṃruddhaṃ sūtraṃ tu japakarmani || tanmantreṇa tu saṃskṛtya purā sandhāya cāparam* |). According to the result the *sādhaka* desires to achieve, the *akṣasūtra* is made of different materials and different amounts of beads; see JS 14.8–18b and the table in Rastelli 1999: 291.

<sup>135</sup> JS 30.55b and 27.174b.

<sup>136</sup> JS 27.114c.

<sup>137</sup> JS 14.86cd: *vilambitaṃ ca nātītaṃ tathāspṛṣṭapadojjhitam* ||.

<sup>138</sup> The two other variants of recitation are verbal (*vācika*) and mental (*mānasa*), which are applied in lesser rites (*kṣudrakarman*) and for the sake of the emancipation and fulfilment of wishes (*mokṣakāmārtham*) (JS 14.4).

<sup>139</sup> Cf. JS 14.27.

<sup>140</sup> JS 14.71d–75.

<sup>141</sup> This combination of breath control, recitation, and visualization is very common, cf. e.g. MTV *yp* 20.16–19, where this yogic method is called *sagarbha prāṇāyāma* (cf. Oberhammer 1977: 79 and 88–90).

<sup>142</sup> Cf. e.g. JS 14.4d: “However, in any case he should visualize God.” (*dhyāyed devaṃ tu sarvataḥ* ||); 27.114b: “wholly devoted to the visualization” (*dhyānaparāyaṇaḥ*); 28.102b: “day and night looking at [the *mantra*]” (*vīkṣamāṇo divānīśam* |); 26.6b: “having the mind fixed upon the *mantra*” (*mantrārpītaṃanāḥ*). For the visual shapes of the various *mantra* see the table on pp. 42ff. The *mūlamantra* can be visualized in various colours according to the desired result (JS 14.76c–78b, cf. also p. 30). Moreover, the JS teaches two kinds of *japa*, which are differentiated due to the form of visualization and lead to different results (JS 14.78c–84, Rastelli 1999: 301).

<sup>143</sup> Cf. JS 29.72d–73b: “Then he should perform a thousand oblation[s] each for the *hr̥d[mantra]*, etc., in the right order, Nārada.” (*hr̥dādīnaṃ tu nārada || kramāt sahasraṃ ekaikaṃ tato homaṃ samācāret* |).

<sup>144</sup> In the fire ritual in the context of the daily rite the fire is identified with God Nārāyaṇa: “Having visualized the fire that is completely purified by the *saṃskāras* (prescribed in JS 15.132c–149b) [and] situated in the centre of the fire-pit (*kuṇḍa*), has the nature of Nārāyaṇa, four arms [and] four faces, carries the conch-shell, the discus, the

mace, and the lotus, and has splendour equal to the rising sun, (...)" (JS 15.149c–150: *iti samskārasaṃśuddhaṃ vahniṃ nārāyaṇātmakam* || 149 *caturbhujam caturvaktram śaṅkhacakraḡadābjinam* | *kuṇḡdamadhyasthitam dhyātvā udayārkasamaprabham* || 150). In the chapters JS 26–32 no identification of that kind is described anywhere, but in the prescriptions for the worship of the *cakramantra* the fire-pit (*kuṇḡda*) is described as marked by a *cakra* (JS 30.56c: *cakrāṅke*) which indicates the presence of the *cakramantra* in it. The presence of the respective *mantra* in the fire/*kuṇḡda* is necessary, because only then do the oblations to the fire satisfy it (and not the fire itself) and therefore serve the purpose of mastering it.

<sup>145</sup> See JS 28.19d: *ananyadhīḡ*; 30.76d: *ekamānasaḡ*.

<sup>146</sup> JS 13.130–132b.

<sup>147</sup> Stereo spermum suaveolens; cf. Syed 1990: 426–431.

<sup>148</sup> *Aquilaria agallocha*. Perfumes, ointments, and oil are obtained from its fragrant wood (Syed 1990: 31).

<sup>149</sup> *Hibiscus mutabilis*; the flowers of this small tree are white or pink in the morning and turn red before nightfall (Kirtikar/Basu I: 339f).

<sup>150</sup> *Mesua ferrea* Linn. (Ceylon Iron-wood); a tree with fragrant white flowers (Kirtikar/Basu I: 274–276).

<sup>151</sup> JS 28.19d–20, 30.36–37a.

<sup>152</sup> JS 31.4d–5c, 30.65ab.

<sup>153</sup> Padoux 1987: 134.

<sup>154</sup> JS 27.115c–117b (*madhumiśrā* em. *madhumiśre*), 30.43c–44b.

<sup>155</sup> JS 28.5c–6c.

<sup>156</sup> JS 27.115cd (cf. also 15.186ab) and 28.133ab.

<sup>157</sup> JS 28.132d: *guggulair ayutadvayam*; 29.73cd: *payasā madhumiśreṇa juhuyād ayutadvayam* ||.

<sup>158</sup> I.e. *amala*, cf. n. 93.

<sup>159</sup> I.e. 23,328 g (Renou/Filliozat 1953, App. 13)

<sup>160</sup> JS 27.75ab, 117d–118b, 28.21ab, 46cd, 75d–76a, 29.76ab.

<sup>161</sup> Cf. n. 144.

<sup>162</sup> The *pūrṇāhuti* is the last deciding factor, cf. JS 27.75cd (= 27.182cd): “When the [offering made with a] full [ladle] has fallen the highest mistress comes.” (*patitāyām tu pūrṇāyām āyāti parameśvarī* ||).

<sup>163</sup> Of course, the body of a *mantra* does not consist of *tattvas* like the human body.

<sup>164</sup> JS 27.118c–120b: *tato bhagavatī vipra samāyāti jayā svayam* || 118 *susiddhāsmi ca te putra manmantreṇa samācara* | *yad abhīṣṡam tu vai kāryam niśāṅko vigatajvaraḡ* || 119 *uktvety adarśanam yāti devī nārāyaṇātmikā* |.

<sup>165</sup> Where this is, is not said in most cases. If it is mentioned at all, it is said that the *mantra* goes back to where it came from (JS 27.40cd: *evam uktvā tu sā devī yāti yatrāgatā tu vai* ||), to the sky (*gagana*; JS 27.78b), to Viṣṡu’s habitation (*viṣṡumiketana*; JS 27.184b) or just that it disappears (*adarśanam yāti*; JS 27.120a and 29.26c).

<sup>166</sup> JS 28.7–8b: *paśyēt svahr̥dgataṃ mantraṃ prabuddhotphullalocanam* | *iti matvā mamedam vai siddham tu hr̥dayeśvaram* || 7 *tataḡ karmāṇi vai kuryāt tena mantreṇa nārada* |.

<sup>167</sup> The space of twelve fingers’ breadth above the *brahmarandhra*.

<sup>168</sup> JS 28.134c–135: *tataḡ sahasrasūryābham dvādaśānte ’stranāyakam* || 134 *paśyaty amalavaddṡṡyā idam āha ca so ’strarāt* | *gaccha tvam sādhaśreṣṡha vicareha yathāsukham* || 135.

<sup>169</sup> JS 28.21c, 47b, 76c, and 105c.

<sup>170</sup> JS 32.43b–44b.

<sup>171</sup> JS 29.23c–26: *pramuñcan vai mahānādaṃ trailokyajāḍakṛṇ mahat || 23 nṛkesarī samāyāti gaganād analāntarāt | tanmantreṇa mahānādam utplutya gaganam drutam || 24 kuryāt sādhakamukhyo vai tejasā mudito bhavet | tadā sa bhagavān devaḥ parituṣṭo 'nubhāṣate || 25 vada sādharājendra yat te cetasy avasthitam | ity uktvādarśanam yāti mantramūrtinṛkesarī (em. mantramūrtir nṛkesarī) || 26.*

<sup>172</sup> Cf. JS 12.126cd, 15.227c–228b, and Rastelli 1999: 103.

<sup>173</sup> Cf. JS 12.106c–107b: “On the basis of the mere visualization ‘consisting of parts’ the [highest] abode is not achieved; likewise the *siddhis* are far from a *mantra* that is in its nature ‘partless’.” (*kevalāt sakalād dhyānāt padasiddhir na jāyate || svabhāvaniṣkalān mantrāt tadvad dūre ca siddhayaḥ* ).

<sup>174</sup> Saṃkarṣaṇa is related to the state of deep sleep (*suṣupta*); cf. LT 11.9.

<sup>175</sup> JS 31.19c–21: *tataḥ sidhyati mantreṣaḥ siddhaḥ siddhiṃ prayacchati || 19 svayam apy aprayuktas tu yad yan manasi rocate | vijñāyate gatir māntrī saṣṣuptākhyā tu yākhilā || 20 svayaṃ sa bhagavān devaḥ svapade niṣkalātmanā | vyaktim abhyeti bhaktānāṃ mokṣamārgaṃ niyojayet || 21.*

<sup>176</sup> JS 30.37b: *mantrasiddhir bhavet tataḥ* |; 30.65cd: *homānte tu gadāmantraḥ susiddhiṃ samprayacchati* ||; 31.29d: *manreṣas sidhyate tatas* ||.

<sup>177</sup> That is, by means of the extraction of the *mūlamantra* (that represents God Viṣṇu, who is speaking here) the *sādhaka* should flame up in front of the proud kings.

<sup>178</sup> Here is again a change of subject that sometimes occurs in the JS (cf. n. 111). The change to the second person gives even stronger emphasis to the request for him to act.

<sup>179</sup> Here again is another change of subject.

<sup>180</sup> JS 19.13c–33: *sādhakasyākṣatārthasya nityābhyaśaratasya ca || 13 samārā-dhanakāmasya prathamam vatsaratrayam | jāyante bahusō vighnā niyamasthasya nārada || 14 nodvegam sādhalo yāti karmaṇā manasā yadi | tṛtīyād vatsarād ūrdhvaṃ śubham tasya prajāyate || 15 sevyate bahubhiḥ śiṣyair aharniśam atandritaiḥ | sādhalakāś copasevante kiṅkaratvena bhaktitah || 16 nivedayanti sarvasvaṃ sādhalakasya mahātmanah | saptamād vatsarād ūrdhvaṃ rājānaś ca mahībhrtaḥ || 17 prārthayanty uparodhena garvitās cābhimānataḥ | prasādaḥ kriyatām nātha mamoddhāraṇakāraṇam || 18 prajvalantaṃ prapaśyanti tejasā vibhavana ca | atas te muniśārdūla niṣthuraṃ vaktum akṣamam || 19 navamād vatsarād ūrdhvaṃ svayaṃ paśyati mantravit | nānāścaryāṇi hrdaye hāsānandamayāni tu || 20 sadāhlādapradāny āśu pratyakṣeṇa bahis tathā | jaḍa āste kṣaṇam vipra kṣaṇam āste praharṣitaḥ || 21 kṣaṇam dundubhinirghoṣam śṛṇuyād antarikṣataḥ | kṣaṇam ca madhuraṃ vādyam nānārītisamanvitam || 22 kṣaṇam ājighrate gandhān karpūramṛganābhijān | kṣaṇam utpatamānam ca paśyaty ātmānam āmanā || 23 candrārkakiraṇākīrṇam kṣaṇam ālokayen nabhaḥ | gavāśvagajanādāmś ca śṛṇuyāc ca kṣaṇam dvija || 24 nirjharasyāmbusaṃkṣobham kṣaṇam ākarṇayen mahat | vidyujjvālākulaṃ paśyet kṣaṇam kṣititalam dvija || 25 toyapūrṇam kṣaṇam paśyet samagraṃ kṣitimaṇḍalam | ṛgyajussāmaghoṣāmś (em.) ca ākarṇayati ca kṣaṇam || 26 tārakākāriṇāś citrān yogino nabhasi sthitān | paśyaty ugrān bhayārtāmś ca kṣaṇam mantravratī mune || 27 kṣaṇam kilakilārāvaṃ saha vahniravaṃ kṣaṇam | kṣaṇam meghodayam paśyet kṣaṇam rātriṃ dine sati || 28 rātryām ca divasālokaṃ sasūryam kṣaṇam ikṣate | balena paripūrmas tu tejasā sūryavarcasā || 29 sūryendusadrṣaḥ kāntyā gamane pakṣirād iva | svareṇa yukta uccena gambhīreṇa mahātmanā || 30 svalpāśanena kṣatā bahunā ca na vidyate | viṇmūtrayor athālpatvaṃ bhaven nidrājayo mahān || 31 japadhyānarato maunī na khedaṃ abhigacchati | vinā bhojanapānābhyaṃ pakṣam āsādhalikaṃ tu vai || 32 ity evamādibhiś cihnaiḥ svahr̥dvismayakārakaiḥ | pravartamānair boddhavyaḥ prasanno mama mantrarāt || 33.*

<sup>181</sup> For the *yogins* as evil beings cf. p. 39.

<sup>182</sup> Cf. JS 30.59c–60: “If the impression subsists by the thought: ‘I am *cakra*’, [then] there is nothing in this human world that the *mantrin* can not accomplish by an act, the mind [or] the speech by means of the visualization and the recollection [of the *mantra*].” (*cakram asmīti vai buddhyā vāsanā yadi vartate* || 59 *mantry asmin mānuṣe loke nāsti tad yan na sādhayet* | *karmaṇā manasā vācā dhyānāt saṃsmaraṇāt tu vai* || 60).

From the point of view of his religious career, this means that he is able to receive the *ācāryadīkṣā*; cf. JS 17.46: “When the teacher has recognized that he has mastered the *mantra*, then the teacher should graciously consecrate this disciple.” (*mantrasiddhis tu vai tasya vijñātā guruṇā yadā* | *guruṇā vai so ’bhiṣecyaḥ* (em. of the ed.) *tataḥ śiṣyaḥ prasādataḥ* ||).

<sup>183</sup> JS 19.34–37b: *mantraprasādajaniṭam liṅgaṃ na tu guror vinā* | *prakāśanīyaṃ vipreṇḍra kadācit siddhim icchatā* || 34 *prakāśayati yo mohād autsukyān mantrajaṃ sukham* | *karasaṃsthās ca vai tasya siddhayo yānti dūrataḥ* || 35 *āvīrbhavanti duḥkhāni śokāś ca vividhā api* | *tasmāt sarvaprayatmena siddhiliṅgāni nārada* || 36 *gopaniyāni yatmena ya icched bhūtim ātmanaḥ* |.

<sup>184</sup> For the rites for the purposes of others see p. 22. An example of the parading of the *sādhaka*’s abilities is given in JS 29.28–29: a person, after having imposed the *nṛsiṃhamantra* on him/her, should be worshipped with flowers, *arghya* and water on a stage (*raṅga*). Then this person, being possessed (*āviṣṭa*), is able to tell the past, the present, and the future.

<sup>185</sup> That the performance of these specific rites is the main aim of the mastering of the *mantra* in these chapters is obvious because in most cases the *mantra* says to the *sādhaka* e.g.: “Perform all desired rites with my *mantra*.” (JS 27.39cd: *kuru karmāṇy abhīṣṭāni manmantreṇākhilāni ca* ||; cf. also 27.77cd, 119bcd, 183cd, 28.47cd, 77ab, 29.77b, 132b, 32.7b) or after the appearance of the *mantra* it is said e.g.: “Then he may perform the rites with this *mantra*, Nārada.” (JS 28.8ab: *tataḥ karmāṇi vai kuryāt tena mantreṇa nārada* |; cf. also 28.22ab, 106ab, 136ab).

<sup>186</sup> Cf. p. 14.

<sup>187</sup> JS 26.3c–9b.

<sup>188</sup> Cf. JS 26.3d.

<sup>189</sup> It is unclear what *pañcakṛtyakasamyutaṃ kṛtvā saptākṣaram mantraṃ* (JS 31.38d–39a) means. *pañcakṛtya* could refer to the five activities of God creation (*śṛṣṭi*), sustenance (*sthiti*), resorption (*saṃhṛti*), disappearance (*tirobhāva*) and grace (*anugraha*) (cf. LT 12.13–14b, 51.2a, AS 14.14–15b).

<sup>190</sup> See JS 8.58a, 12.95d, and Rastelli 1999: 137.

<sup>191</sup> JS 31.38d–41.

<sup>192</sup> Cf. p. 10.

<sup>193</sup> Cf. n. 173.

<sup>194</sup> See JS 31.42c.

<sup>195</sup> See JS 31.48cd.

<sup>196</sup> See e.g. JS 27.78cd, 119, 28.48cd, 29.58ab.

<sup>197</sup> Cf. e.g. JS 26.133–134b: “By this exemplification, Priest, the rite for the *mantra*-lord for the sake of the devotion of excellent *sādhakas* was not related in great detail. There is nothing that the *mantra*-lord can not bring about if he is completely satisfied.” (*etaduddeśato vipra karma mantreśvarasya tu* | *bhaktyarthaṃ sādhakendrāṇāṃ kathitaṃ nātivistrītam* || *tan nāsti yan na mantreśaḥ sādhayet paritoṣitaḥ* |), 27.57ab, and 185d.

<sup>198</sup> Cf. JS 28.113c–114a: (...) *prapannānāṃ bhaktānāṃ bhāvitātmanām* | *sādhane hy asamarthānām*; and 117cd: *upasannasya bhaktasya vaiṣṇavasya viśeṣataḥ* ||.



<sup>199</sup> The eight *siddhis* are *aṇiman*, the power of becoming as small as an atom, *laghiman*, the power of assuming excessive lightness, *mahiman*, the power of increasing one's size, *prāpti*, the power of obtaining everything, e.g., touching the moon with one's finger, *prākāmya*, irresistible will, so that one can, e.g., submerge oneself in and emerge from the earth, *vaśitva*, the power of subduing all the elements and products of elements, *īśitṛtva*, sovereignty over production, dissolution, and arrangements of the elements and products of elements, and *yatrakāmavasāyitva*, the power of determining things at will (YBh ad YSū 3.45).

<sup>200</sup> See JS 27.120c–121b, 29.155–158b, 27, 28.123cd, 117c–118.

<sup>201</sup> Cf. e.g. JS 28.97bcd, 29.178c–181. See also pp. 32f.

<sup>202</sup> Health: JS 28.98a, 29.55a, 30.8b, 32.31a; freedom from disease: 26.111a, 29.143a, 178c–179b, 30.37d, 68, 81cd; freedom from sorrow and calamities: 26.104d, 110d, 28.15a, 32.32d; longevity: 27.216a, 29.55a, 30.8b; agelessness: 28.81b, 30.37d, 31.45cd; freedom from death: 29.136ab, 32.84; strength: 29.55b; prosperity: 26.124c, 27.56a, 30.8b, 49a, etc. (the *pauṣṭika*-rites also belong here, cf. 26.45c–47, 30.31a, 32.31a, 56a); beauty: 27.216a, 29.55c, 30.38b; happiness: 26.116d, 124c, 27.56a, 28.14d, etc.; contentment: 29.55c; children: 26.118c; friends: 28.126d; fame: 27.79–95b, 29.55c; homage: 26.29c–30, 27.56c, 28.39b, 158a, 29.154cd; pacification: 26.50c, 30.31a, 32.31a, 56a.

<sup>203</sup> JS 26.117–118, 30.13c–14b, 38d.

<sup>204</sup> JS 30.15c, 32.16d, 82b.

<sup>205</sup> Cf. Vogel 1926: 20ff.

<sup>206</sup> JS 26.84ab, 28.50ab, 121ab, 29.83ab, 30.79, 107.

<sup>207</sup> JS 27.46c–53b.

<sup>208</sup> JS 29.88c–91b, 30.8c–12, 28.108ab.

<sup>209</sup> JS 28.27, 49cd, 30.79, 109d, 26.72c–77b, 28.140c, 29.88c–91b, 30.8c–12.

<sup>210</sup> JS 27.43–46b, 26.85, 28.79c–81b. The obtainment of horses, corn, and kingship is mentioned in JS 26.118a, 30.38d, and 108a, the obtainment of water, in JS 28.51ab, the manipulating of the rain, in 27.89–92, 28.92cd, 154c–155b, 30.82c–83b, celestial odours, in 30.25a, 29ab, and the rain of fruits and flowers, in 30.22c–23b.

<sup>211</sup> JS 26.9c–21, 94, 28.85c–89, 90–91b, 97, 148f, 29.56a, 56c–57b, 30.66–67, 32.33ab, 34.

<sup>212</sup> JS 26.22–24b, 29.57a, 176cd, 26.95f, 32.83ab.

<sup>213</sup> JS 28.84bcd, 29.176ab.

<sup>214</sup> JS 26.86c–89b, 27.123c–125, 28.151c–153b, 27.136c–137b, 28.81c–84.

<sup>215</sup> JS 27.205c–208. Means of that kind are also mentioned in AŚ 2.18.19 (*aindrajaḷika*); cf. also the note by Meyer on the translation of this passage (1926: 157, n. 3).

<sup>216</sup> JS 29.33d–36b, 28.122cd.

<sup>217</sup> JS 26.71d, 28.39c–40b, 29.177ab.

<sup>218</sup> JS 29.181, 32.10c–11b, 48–49.

<sup>219</sup> JS 29.32–44b, 159cd.

<sup>220</sup> For the “six acts” cf. Goudriaan 1978: 251–412. The term *ṣaṭkarman* in this sense is not used in the JS. It can only be found in the quite different meaning of the six traditional activities of a brahmin, i.e., *adhyāpana*, lecturing, *adhyayana*, studying, *yajana*, sacrificing, *yājana*, sacrificing for others, *dāna*, donation, and *pratigraha*, acceptance of donations (cf. JS 21.105a, 22.9a, 11a, PādS cp 1.23c–24).

<sup>221</sup> JS 26.36–38b, 28.33c–35b, 30.91–92, 96–98, 107–111b, 32.26ab.

<sup>222</sup> JS 26.60–66, 77c–86b, 28.78–81b, 137–138, 142c–147, 150–151b, 29.42c–44b, 133–136, 148c–152b, 31.44.

- 223 JS 27.133–134b, 28.22cd, 29.41c–42b.
- 224 JS 28.9c–11 and 25c–26.
- 225 Although these acts could be performed for good as well as for evil ends (cf. Goudriaan 1978: 336), the authors of the JS most often describe them for selfish purposes of the *sādhaka*.
- 226 The *ṣaṭkarmans* do not always consist of the same elements; cf. Goudriaan 1978: 258–273.
- 227 JS 26.44–45b, 89c–93, 28.153c–154b. According to Goudriaan (1978: 333) *stambhana* can also be applied to inanimate entities like the powers of nature, but the examples of the JS refer only to animate beings.
- 228 Cf. Goudriaan 1978: 351–364, JS 26.31–33b, 30.106d, 32.24.
- 229 JS 26.33c–35, 30.106c, 32.22c–23.
- 230 Here, *pura* is a synonym of *bhuvana* (cf. JS 26.31a and 33c) and means the symbolic form of the elements, i.e., wind/air is represented as round and with the colour of the *rājopala*-stone (i.e., orange, cf. Rastelli 1999: 220 n. 956) and fire as triangular and honey-coloured (JS 10.43c, 36c, 16.172b).
- 231 The person the rite is directed at is called *sādhya*; cf. e.g. JS 26.13c, 23b, 31d, 34c, 37b, 39c.
- 232 JS 26.41c–43: *vāyuvahnipurābhyāṃ tu madhye cakroditam prabhūm || 41 saṃsmaret kṛṣṇaraktam tu sādhyam tatpādato hatam | niṣpīdyamānaṃ vegena cakrakṣepair gatāsuvaṭ || 42 dhyāyed viluptaśaktiṃ ca nimīlitavilocanam | mārayaty acireṇaiva vipakṣo yasya sādhaḥ || 43*. Cf. also Goudriaan 1978: 380.
- 233 JS 25.63–64b: *uccātanādīn kṛtvā vai icchayāstraṃ dvijottama | ayutārdham purāvartyam tadardham cāpy akāmataḥ || 63 na māraṇam tu manreṇa kuryān mantrī kadācana |*.
- 234 JS 27.42ab, 30.27c–28b, 26.86c–89b.
- 235 The *sādhaka* has this disposition for anger in common with the ascetic (*tapasvin*, *tāpasa*) as described in the narrative parts of the Mahābhārata (see Shee 1986: 371–382). However, in contrast to the *sādhaka*, anger is very dangerous to the *tapasvin* since it destroys his *tapas* (see Hara 1970: 69–73). Cf. also p. 38.
- 236 JS 32.26c–30.
- 237 JS 26.45c–50, 27.81c–93b, 28.91c–92b.
- 238 JS 29.179c–180b, 78c–81.
- 239 JS 28.123cd, 117c–118, 113–115b.
- 240 Cf. JS 27.81c–93b.
- 241 For the eight *siddhis* see JS 26.131a, 29.27a, 162d, 31.42c, and n. 199; for the ability to fly, JS 28.155c–156b, 29.91c–92b, 148c–152b, 30.24d, 84c–85b, 110a; for invisibility, JS 28.111cd, 123–124b, 30.24c. For invisibility cf. also George 1991: 103, n. 15.
- 242 JS 28.139–142b, 29.155–158b.
- 243 JS 27.46c–53b, 29.177c–178b, 27.210–211, 30.26d–28, 27.200–203.
- 244 This trick is also mentioned by the magician in Harṣa's *Ratnāvalī* (4.8).
- 245 JS 27.197c–199, 30.68.
- 246 JS 30.58cd, 70cd, 26.70c–71b, 27.212–213b, 29.160–161b, 32.18c–21b, 29.104, 174c–175b, 152c–153b, 144c–145b, 147–148b.
- 247 JS 28.12–15b, 30.94–95.
- 248 JS 26.64–66, 83.
- 249 JS 28.27–31a, 30.96–98, 27.163c–164.
- 250 JS 28.110–111.

- 251 JS 29.57cd, 30.25c–26b, 26.59. Kāma is regarded as a very handsome deity. For a description of his appearance cf. e.g. ŚivaP, Rudrasamhitā 2.2.24–29 or NārS 28.89–93b.
- 252 JS 27.162c–163b.
- 253 JS 27.95b, 29.56a, 32.57d, 28.106c–121b, 30.45–46, 32.46d–47.
- 254 JS 28.31b–33b, 29.28–31, 87c–88b, 32.46c.
- 255 JS 28.142c–147, 29.83c–88b.
- 256 JS 28.51c–66b, 29.86c–87b.
- 257 JS 32.44c–46a, 48–51.
- 258 JS 32.58–62b (*vedā* in 32.62a should be read as *vedān*), 51c–55.
- 259 Cf. JS 31.49: “Worshipped according to the prescription, [the *mantra*] itself gives the desired to the *sādhakas*, and at the end [it gives] eternal emancipation.” (*ārādhitas tu vidhinā svayam eva dadāti ca | abhīpsitam sādhanām ante mokṣam ca śāśvatham ||*), 31.45c–47b: “Free from wrinkles and grey hair, the *mantrin* continues to be in his body as long as moon and stars last. Having himself left the body at the end, he goes to Viṣṇu’s highest abode, Foremost *muni*, to which having gone, [beings] are never born again in this ocean of existence.” (*ācandratārakaṃ kālāṃ valīpalitavarjitaḥ || 45 mantrī tiṣṭhati dehe sve svayam ante kalevaram | tyaktvā tu munīśārdūla yāyād viṣṇoḥ paraṃ padam || 46 yad gatvā na nivartante punar asmin bhavārṇave |*), and also 26.127ab and 31.30cd. Cf. also p. 2.
- 260 For the *para* form of God see Rastelli 1999: 104f and 109f.
- 261 JS 26.131c–132: *prāṇāyāmādisamyukto dhāraṇādhyānatatparaḥ | 131 vinā havanapūjābhyāṃ lakṣaṃ lakṣyasthito* [em.; cf. JS 17.224b] *japet | sākṣāt paśyati deveṣaṃ viṣṇuṃ paramarūpinam || 132.*
- 262 JS 31.42d. For the six qualities cf. Rastelli 1999: 52 and 98.
- 263 See JS 26.131c–132b and 31.39–41. Only the *mūlamantra* and the *saptākṣaramantra*, both manifestations of God himself and not merely of aspects of Him, are appropriate for the attainment of spiritual goals during one’s lifetime. For the attainment of emancipation after death the *upāṅgamantras* can be applied as well (cf. also p. 22).
- 264 JS 27.42, 205c–208, 29.36c–37, 86c–88b, 30.27ab. The relation between the assumed nature of the *mantras* and the goals achieved by their recitation is obvious: Lakṣmī is related to property, Māyā to magic and illusions; Nṛsiṃha is a wild, frightening creature; Kapila is related to knowledge and wisdom; the (*vana*)*mālā*, a garland of forest-flowers, to flowers and pleasant smells; cf. also pp. 34ff.
- 265 See JS 28.33c: *nāma antargataṃ mantram*, 49ab: *mantrēṇādyantaruddhena japeṇ nāgavarābhīdhām*, and 29.79cd: *mantrēṇādyantasaṃruddham* (...) *nāma*. For *ruddha* resp. *rodha* cf. n. 295. (The irregular *saṃdhi* in *nāma antargataṃ* [appearing only once in the JS] is a common form in [Buddhist] hybrid Sanskrit, cf. Edgerton 1953: 34 [4.32]: “Final Skt *as*, in M[id]dle Indic regularly appearing in the generalized sandhi form *o*, is in our language very commonly reduced to *a*, but almost exclusively in verses m.c.”. There seem to be some similarities between the language of the JS and Buddhist hybrid Sanskrit; cf. also n. 286.)
- 266 JS 28.49–51b, 30.78–80b, 29.42c–44b, 83c–84, 133–136, 30.98.
- 267 Cf. p. 15.
- 268 See JS 26.86c–89b, 27.123–125, 28.151c–153b. The *mantras* applied for this purpose are the *mūlamantra*, one of the most powerful *mantras*, the *jayāmantra*, which, as its name implies, is, related to victory, and the *astramantra*, the “weapon-*mantra*”.
- 269 JS 27.43–53b, 29.136–143b.
- 270 JS 27.81c–85. The reason for the application of the *kīrtimantra* here is that the actual purpose of these acts is the winning of fame.

- 271 JS 27.186–196.
- 272 JS 28.106c–124b.
- 273 JS 28.154c–155b, 29.88c–91b, 32.12c–13b.
- 274 JS 30.21–31, 66–70.
- 275 JS 30.13c–14b, 107–111b.
- 276 E.g. in JS 29.94–95b, 30.45cd, 32.34.
- 277 Cf. n. 230.
- 278 The earth is represented as yellow, quadrangular, and marked by a *vajra* (JS 10.26ab).
- 279 Cf. Goudriaan 1978: 187–190.
- 280 For these symbolic forms or “diagrammes”, as Colas terms them, in the tradition of Vaikhānasa cf. Colas 1986.
- 281 The relation of *amṛta* and the moon is probably caused by the identification of both with *soma* (cf. Haussig 1984 s.v. Amṛta and Soma).
- 282 JS 26.12–13, 26c–27b, 27.126–127.
- 283 JS 26.22–24b.
- 284 JS 26.33c–35: *āgneyabhuvanāntasthaṃ cāṣapakṣasamadyutim || 33 dhyātvā mantrēśvaraṃ kṣipraṃ tatpādagau (em.) smarēt | dvau sādhyau hutabhugrūpau viṣamāṇau parasparam || 34 pādaṃ padā tāḍayantāv abhīkṣṇaṃ cātivegataḥ | karoti vipra vidveṣaṃ dhyānamātrān na saṃśayaḥ || 35*. For the performing of *māraṇa* by visualization see p. 24.
- 285 JS 26.45c–47: *candramaṇḍalamadhyasthaṃ pītaṃ pitāmbaraṃ prabhūm || 45 vamaṇtaṃ amṛtaṃ vaktrāt tat pīyūṣaṃ dvijādhipa | viśantaṃ brahmarandhreṇa smarēt sādhyasya hṛḍgatam || 46 sarvāṅgāni ca tatsthena ākrāntāni ca bhāvayet | puṣṭāṅgo jāyate śaśvad vidhinānena mānavaḥ || 47*.
- 286 JS 28.90–91b: *athavā sādhakendro (em.) ’sau cetasā cānusandhayet | guptim prākāratulyena kavacenānalātmanā || 90 cakṣurbandhaś ca duṣṭānāṃ tatkṣaṇā[d upajāyate] |* If the form *anusandhayet* is not a misprint, it could be interpreted as a hybrid Sanskrit formation as quoted by Edgerton 1953: 139 (28.48) (*dhayati*, hyper-Sanskritic for Middle Indic *dheti*).
- 287 JS 32.13c–18b.
- 288 JS 26.60–63, 77c–80. Cf. also JS 29.155–158b.
- 289 Cf. JS 30.92: “The *mantra*-king, being employed, effects subjugation, attraction, and desiccation (for this rite cf. Goudriaan 1978: 378f) – there is no doubt – if visualized or written.” (*vaśyākarṣaṇaśoṣāśmś ca prayuktaś caiva mantrarāt | karoti nātra saṃdeho dhyātaś ca likhitaś tu vā ||*) or 30.112c–113b: “Through [its] visualization, recitation, writing, oblations to the fire [for it], and [its] worship, *muni*, the *anikuśamantra* effects the desired [object].” (*dhyānāj japāt tathālekhyād dhavanāt pūjanān mune || karoty anikuśamantras tu abhīṣṭam*). For the written aspect of *mantras* cf. also Padoux 1986–92: 72–75.
- 290 JS 30.84c–85b.
- 291 For the use of birch bark see e.g. JS 26.94a, 97b, 27.54c, 134c, 28.69b, of various kinds of leaves 28.82cd, of rags 26.97b, 28.69b, 94b, 29.45d, 96b, 164a, 32.14b.
- 292 According to Apte 1957 (s.v. *gorocanā*) *rocanā* is “a bright yellow pigment prepared from the urine or bile of a cow, or found in the head of a cow”.
- 293 Examples of colour mixtures are: *rocanā* and saffron (JS 26.60b, 27.55a); *rocanā*, saffron, and dew (JS 30.94ab); *rocanā* and sandal wood (JS 26.97a); camphor, musk, and saffron (JS 26.106ab); dew, milk, *rasa* (?), talc, and saffron (JS 29.95c–96a); dew, *rocanā*, *rasa*, and camphor (JS 32.80ab); red arsenic, dew, and milk from a brown cow (*kapilā*) (JS 32.13c–14b).

<sup>294</sup> JS 32.81b, 28.36b.

<sup>295</sup> Generally, there are various ways of combining a *mantra* and a name of a person; cf. Padoux 1986–92. In the JS three kinds of those presented by Padoux are mentioned, namely, *samputa*, *vidarbhita*, and *rodha*. *samputa* is the encasing of the name with a *mantra*, i.e., one writes the *mantra*, then the name, and then the *mantra* again (JS 26.98d, 27.135a, 28.12b, etc.; cf. also Padoux 1986–92: 67f). *vidarbhita* is according to Padoux (p. 69f) the alternation of the letters of the *mantras* and that of the name or of two syllables of the *mantra* and one of the name. The authors of the JS do not explain what *vidarbhita* looks like; it is only mentioned once (JS 26.89d). According to Padoux (p. 71) *rodha* is the placing of the *mantra* before, in the middle of, and after the name. In the JS, where this kind of combination is mentioned only twice, i.e., in the context of recitation, it is the placing of the *mantra* before and after the name (cf. the quotations of JS 28.49ab and 29.79cd in n. 265). Thus, here it is synonymous with *samputa*.

<sup>296</sup> JS 26.94, 29.138c–139.

<sup>297</sup> Sometimes in the form of a circle (*cakravat*, cf. JS 30.71a).

<sup>298</sup> JS 30.94c (bound with a yellow thread), 27.55c (covered with gold [*suvarṇaveṣṭita*]), 26.95a, 30.71c (covered with the three metals gold, silver, and copper [*trilohaveṣṭita*]).

<sup>299</sup> JS 26.96a, 27.94d, 136cd.

<sup>300</sup> JS 27.56, 28.82c–89, 30.94–95.

<sup>301</sup> JS 26.97c–98b, 28.36cd, 29.164–165b, 32.32b.

<sup>302</sup> The *yantras* described in the JS are the *cakrayantra* (26.97–105b), the *śaṅkhayantra* (26.105c–111b) (both devoted to the *mūlamantra*), a *yantra* for the *māyāmantra* (27.213c–216b), the *hṛṇmantra* (28.12–15b), the *śiromantra* (28.36cd), the *kavacamantra* (28.93d–97a), the *nṛsiṃhamantra* (29.44c–56a), the *kapilamantra* (29.95c–103), the *varāhamantra* (29.138c–139 and 163c–183b), the *gaṇeśamantra* (32.9–11b and 32), and the *vāgīśvarīmantra* (32.66–83b).

<sup>303</sup> JS 27.214d, 28.38b (a red thread), 28.96ab (a case made of copper), 29.52ab (seven wrappings), 54bc (a white and red thread, a case made of the three metals), 102d–103a (a golden case), 172d–173b (a five-coloured thread, a golden case), 32.9d–10a (wrappings of wax, a case made of copper), 32.81c (a case made of the three metals).

<sup>304</sup> See JS 28.14b: *anaśano vratī*; JS 29.52c: *vratopavāśaśuddhātṃ*.

<sup>305</sup> JS 28.12d–13a; cf. also 29.53. In several rites the choice of the right moment is decisive. One of the favourite times for favourable aims is the twelfth *tithi* of the light or the dark half of a month (JS 26.69d, 95c, 112ab, 29.53a), which according to JS 15.215c–216b is suitable for the attainment of *dharma*, *kāma*, and *artha*. For a fateful aim it is different: e.g., the rite of causing the death of somebody is performed in the night of the *bhūta*-day, the 14th day of the dark half of a month (JS 32.28c–29).

<sup>306</sup> JS 27.214c, 29.52d. JS 28.12a prescribes an ablution with talc and *rasa* (?).

<sup>307</sup> Hoens in Gupta/Hoens/Goudriaan 1979: 113. Cf. also Brunner 1986: 19: “Ils servent uniquement aux rites *kāmya*, intéressés.”

<sup>308</sup> See e.g. JS 26.111ab, 27.216a, 29.55, 181. Also the effect mentioned in JS 27.216b: “He will attain auspiciousness hereafter.” (*paratra śubham āpnuyāt* |) is a worldly one, since it refers to the next life and not to emancipation.

<sup>309</sup> Cf. p. 36.

<sup>310</sup> JS 29.28–31. These rites are described on p. 26.

<sup>311</sup> JS 29.37. This rite is described on p. 28.

<sup>312</sup> JS 29.33d–36b.

<sup>313</sup> JS 26.10ab, 61, 64–65a, 68cd, 74, 93, 120, 29.52, 30.66–67, 93, 112c–113b, 32.34, 54cd, 58ab, 80c.

<sup>314</sup> JS 26.9cd, 32.53cd (*maṇḍala* and *kumbha*); 26.68cd, 74b (*maṇḍala*).

<sup>315</sup> E.g. JS 29.35b, 52d, 30.112d.

<sup>316</sup> See the various kinds of oblations for the *mūlamantra* in JS 26.113c–118 and for the *gaṇeśamantra* (among others for the purpose of *vidveṣaṇa*, *uccāṭana*, *ākarṣaṇa*, *vaśīkaraṇa*, and *māraṇa*) in JS 32.18c–31.

<sup>317</sup> JS 13.86–87b, 15.40cd, 60c–61, 107, 16.251ab, 20.166, 24.39, 88c–89.

<sup>318</sup> Cf. e.g. Śabara ad Mīmāṃsāsūtra III.1.3 (17,7f): *samskāro nāma sa bhavati yasmiṅ jāte padārtho bhavati yogyaḥ kasyacid arthasya*.

<sup>319</sup> See JS 13.86c, 15.40cd, 16.251ab, 20.166c. JS 24.88c–89b prescribes as the “instrument of striking” *arghya*, grains that are threshed, unhusked, and winnowed (*tandula*), flowers, leaves, and *darbha*-grass.

<sup>320</sup> For the application of the *astramantra* for purification see e.g. JS 9.54c, 10.10a, 14.19ab, 15.86ab, and for its usage for protection see e.g. the *digbandha*-rite in JS 9.21c–24, 11.6–7b, 16.91c–92b.

<sup>321</sup> Hibiscus mutabilis; cf. n. 149.

<sup>322</sup> JS 26.16–17, 28.142c–149.

<sup>323</sup> The substances and instruments used in the magical rites as described in the JS are generally “pure” ones, but there are a few exceptional rites in which “impure” substances are applied, e.g. at a rite that effects the death of a certain person in which among others goatblood and poison are oblated to the fire or the above mentioned preparation of *rasa* and *rasāyana* for which a dead body is required: “He should bring near a young brahmin or even a *ṣatriya* who has died the day before, is unhurt, [and] possesses [all] favourable signs. Having brought [him] into an empty house, he should bathe [and] then worship [him]. The *mantrin* should worship the [*mūla*] *mantra* in the *maṇḍala* according to the prescription, sit the body down, [and] recite the *mantra* in front of it. He should strike [it] with 108 [grains] of mustard. Then [the body] rises impetuously [and], bending down, speaks the words: ‘What shall I do? Now I am yours, give me an order.’ Without hesitation, Twice-born One, it gives the juice that is acquired at [its] sole [and] also the *rasāyana*, [and] what else is mentally wished.” (JS 26.72c–77b: *brāhmaṇam ṣatriyaṃ vāpi nirvraṇam lakṣaṇair yutam || 72 yuvānam ekaṃ divasaṃ saṃsthitaṃ tu samānayet | sūnye grhe samāveśya snāpayet arcayet tataḥ || 73 yathā vidhānato mantrī mantram saṃpūjya maṇḍale | upaviṣṭam śavaṃ kṛtvā mantram tasyāgrato japet || 74 tādayet sarṣapāṇām tu śatenāṣṭottareṇa tu | tato vegāt samutthāya bravīti praṇato vacaḥ || 75 kiṃ karomi tavādyaḥam mamājñā saṃpradīyatām | pādamiḷe rasaṃ siddhaṃ rasāyanam api dvija || 76 yac cānyan manaso ’bhīṣṭam tad dadāty avikalpataḥ |*). A similar rite, there called *vetālasādhana*, is described in PādS cp 25.187c–195b (≈ ŚrīprśS 52.132–139).

<sup>324</sup> JS 27.210–211a, 28.137c–138, 29.160–161b, 30.70.

<sup>325</sup> For the reasons why a *sādhaka* chooses to master a particular *mantra* in the Śaiva Āgamas see Brunner 1975: 424.

<sup>326</sup> JS 27.41–42, 46c–54b.

<sup>327</sup> JS 27.79–95b.

<sup>328</sup> JS 27.122–138b, 186–213b.

<sup>329</sup> JS 28.8c–11.

<sup>330</sup> For this notion in the Upaniṣads cf. Frauwallner 1926: 25–28.

<sup>331</sup> JS 28.23–40b.

<sup>332</sup> Cf. JS 4.79cd: “As the head is called the most important part in all bodies (...)” (*yathā sarveṣu gātreṣu pradhānam gīyate śiraḥ ||*).

<sup>333</sup> JS 28.49–66b.

<sup>334</sup> JS 28.81c–92, 106c–124b, 137–155b.

- 335 JS 29.28–44b, 78–103, 133–154, 160–161b. The relation of divination to the *narasiṃhamantra* and the aims achieved by means of the *varāhamantra* with this *mantra* is not clear.
- 336 JS 30.7c–15, 22c–29, 45–46, 58, 66–69, 78c–81, 91–98, 107–113b.
- 337 JS 31.8, 13, 19d–21, 30cd, 37–38b.
- 338 I.e. the six qualities of the highest Vāsudeva *jñāna*, *aiśvarya*, *śakti*, *bala*, *vīrya*, and *tejas* (cf. Rastelli 1999: 52).
- 339 JS 31.42–47b.
- 340 JS 32.8–35.
- 341 Cf. e.g. JS 32.10c–11b: “In battle, at the royal court, in gambling, even in a quarrel, Great-minded One, the one knowing the *mantra* gains victory as desired without any obstacle.” (*raṇe rājakule dyūte vivāde 'pi mahāmate || jayam āpnoti mantrajño nirvighnena yathepsitam* |).
- 342 JS 32.44c–62b.
- 343 JS 26.9c–111b. In JS 26 several rites are described the purposes of which are not clear to me, e.g., JS 26.38c–41b, 56–59 (*vaikharisiddhi*?).
- 344 In PādS *cp* 25 and ŚrīprśS 52 (which have many parallel passages), which prescribe the mastering of the *aṣṭākṣaramantra*, many similar rites are described: *vaśīkaraṇa* (PādS *cp* 25.102–120, ŚrīprśS 52.70c–84), *ākaraṣaṇa* (PādS *cp* 25.121–135), the mastering of a Yakṣa or a Yakṣiṇī (PādS *cp* 25.136–143b, ŚrīprśS 52.85–90b), the preparation of a sword (PādS *cp* 25.156c–168b, ŚrīprśS 52.101c–113b), of *añjana* in order to conjure up a girl who gives various wondrous things (PādS *cp* 25.168c–178b, ŚrīprśS 52.113c–122), the killing of an enemy (PādS *cp* 25.178c–179b, ŚrīprśS 52.131), the preparation of a pill (*gulikā*) (PādS *cp* 25.183c–187b, ŚrīprśS 52.127–130), and *vetālasādhana* in order to obtain *rasāyana* (PādS *cp* 25.187c–195b, ŚrīprśS 52.132–139; cf. n. 323).
- 345 Cf. e.g. Sādhnamālā 172 (Vol. 2, p. 350, 3–5): *khadgāñjanapādalepāntar-ddhānarasarasāyanakhecarabhūcarapātālasiddhipramukhāḥ siddhīḥ sādhayet*. See also pp. lxxxvf of the introduction of the edition of the SM (vol. 2) for an explanation of this passage.
- 346 For this cf. e.g. Henry 1904.
- 347 An example of another tradition is the *Ṣaṇmukhakalpa*, a Śaiva tantric text, which its editor and translator Dieter George has called “a manual of sorcery and the art of thieving” (ein Lehrbuch der Zauberei und Diebeskunst). Here prescriptions for the mastering of a *mantra* and its usage thereafter are also given (cf. e.g. § 2). *mantras* are also used in present-day magic rituals in India; cf. the descriptions of a “*dayine*” (witch) and a “*bhagat*” (a specialist in counteracting the ill-effects of magic) in Maitra 1986: 83ff.
- 348 See Shee 1986: 237f.
- 349 See Shee 1986: 243.
- 350 Cf. Hara 1970: 71.
- 351 See Shee 1986: 211–214.
- 352 For details of these practices see Shee 1986: 246ff.
- 353 See Hara 1970: 66–69.
- 354 Hara 1970: 62–63, 66, and 74–76.
- 355 However, it can be lost if the *sādhaka* tells the indications of his attainment of the *mantrasiddhi* to anybody except his teacher; see JS 19.34–37b and p. 20.
- 356 See Hara 1970: 69–73.
- 357 In fact, the seduction of an ascetic by a nymph is often a means to steal his *tapas* from him; see Hara 1970: 68f.
- 358 See Shee 1986: 215.

- <sup>359</sup> Cf. p. 28.
- <sup>360</sup> JS 22.45c–51b.
- <sup>361</sup> Cf. e.g. its application as a part of *prāyaścittas* (JS 25.4a and 129d).
- <sup>362</sup> Cf. JS 1.7–14b and 28abc.
- <sup>363</sup> See JS 2.15a, 22.39–41, and 4.120b–123.
- <sup>364</sup> See JS 8.19, 19.27.
- <sup>365</sup> See JS 33.1ab: *atha yogavibhūtyarthaṃ yogaṃ yuñjīta vaiṣṇavaḥ* |. 33.33–53a is explicitly devoted to methods for the attainment of emancipation; 33.53b–56 is concerned with a method for *bhukti*.
- <sup>366</sup> See YSū 3.37: *te samādhāv upasargā vyutthāne siddhayaḥ* || “In absorption they are calamities, in the ordinary experience [they] are perfections.”
- <sup>367</sup> YSū 4.1: *janmaṣadhimantratapaḥsamādhijāḥ siddhayaḥ* ||.
- <sup>368</sup> YSū 3.4: *trayam ekatra saṃyamāḥ* || “The three all together are meditative concentration.”
- <sup>369</sup> See YSū 3.21, 24, and 44–45. The various *siddhis* and the objects to be meditated on for their attainment are given in YSū 3.16–50; for a list of them see also Dasgupta 1924: 157f.
- <sup>370</sup> The date of origin of this Upaniṣad is hard to ascertain, but it certainly does not belong to the old Upaniṣads.
- <sup>371</sup> “Whoever recites the twelve-syllabled *mantra* in connection with the *mātrkā* (i.e., the alphabet) gradually obtains knowledge and qualities such as the power of becoming as small as an atom, etc. [Only] a weak-minded, very bad adept practises this *yoga*.” (YTU 21c–22: *mātrkādiyutaṃ mantraṃ dvādaśābdam tu yo japeṭ || krameṇa labhate jñānam animādiḡuṇānvitam | alpabuddhir imaṃ yogaṃ sevate sādhaḡādhamāḥ* ||).
- <sup>372</sup> YTU 24b–25.
- <sup>373</sup> *kīlava* is probably a kind of disease, but it is not clear of what sort.
- <sup>374</sup> Cf. Apte 1957 s.v.: “a fabulous animal said to have 8 legs and to be stronger than a lion”.
- <sup>375</sup> YTU 54c–52: *tato ’dhikatarābhyāsād bhūmityāḡaś ca jāyate* || 54 *padmāsanastha evāsau bhūmim utsrjya vartate | atimānuṣaceṣṡādi tathā sāmārthyam udbhavet* || 55 *na darśayet ca sāmārthyam darśanaṃ vīryavattaram | svalpaṃ vā bahudhā duḡkham yogī na vyathate tadā* || 56 *alpamūtrapurīṣaś ca svalpanidraś ca jāyate | kīlavo dūṣikā lālā svedadurgandhatānane* || 57 *etāni sarvathā tasya na jāyante tataḡ param | tato ’dhikatarābhyāsād balam utpadyate bahu* || 58 *yena bhūcarasiddhiḡ syād bhūcarāṇāṃ jaye kṣamaḡ | vyāḡhro vā śarabho vāpi gajo gavaya eva vā* || 59 *siṃho vā yoginā tena mriyante hastatādītāḡ | kandarpasya yathā rūpaṃ tathā syād api yoginaḡ* || 60 *tadrūpavaśaḡ nāryaḡ kāṅkṣante tasya saṅgamam | yadi saṅgaṃ karoty eṣa tasya bindukṣayo bhavet* || 61 *varjayitvā striyāḡ saṅgaṃ kuryād abhyāsam ādarāt | yogino ’ṅge sugandhaś ca jāyate bindudhāraṇāt* || 62.
- <sup>376</sup> YTU 73c–75 (*siddhis* achieved by means of *pratyāhāra*), 87ab, 90cd, 94ab, 97ab, 101c–103 (s. achieved by means of *dhāraṇā*), 105ab (s. achieved by means of *saḡuṇa dhyāna*). 109–111 (s. achieved by means of *samādhi*).
- <sup>377</sup> Cf. also YTU 76c–77: “The king of *yoga* should not show his ability to anybody. He should behave to the world as if stupid, blind, or deaf in order to hide his ability.” (*na darśayet svasāmārthyam yasya kasyāpi yogarāt* || 76 *yathā mūḡho yathā hy andho yathā badhira eva vā | tathā varteta lokasya svasāmārthyasya guptaye* || 77).
- <sup>378</sup> YTU 78: “And disciples ask [him] for their own purposes; no doubt. Occupied with the performance of acts for them, he should not forget his own practice.” (*śiṣyāś*



ca svakāryeṣu prārthayanti na saṁśayaḥ | tattatkarmakaravyagraḥ svābhyāse 'vismṛto bhavet ||).

<sup>379</sup> See p. 27. There is only one example in the JS of yogic methods being used for “worldly” aims: “[If] the *mantrin*, sitting in the bound lotus posture [and] persisting in the fixation on the void, recites [the *kapilamantra*] ten thousand times, he will walk in the air.” (JS 29.91c–92b: *baddhapadmāsano mantrī śūnyadhāraṇayā sthitaḥ || japed daśasahasrāṇi khecaratvam avāpnuyāt* |).

<sup>380</sup> The *aṅgamantras* of the various *mantras* look like the *aṅgamantras* of the *mūlamantra* (see JS 27.106ab).

<sup>381</sup> The description of the colour of Aniruddha in JS 13.164a is *śaradgaganasaṅkāśa*, “resembling the autumnal sky”. Other Saṁhitās describe him as “resembling a dark cloud” (*nīlāmbudapratikāśa* [ViṣṇuS 6.67c], *nīlajīmūtasamkāśa* [ViṣS 11.22c]) or “resembling a heap/mountain of (black) collyrium” (*añjanādripratikāśa* [LT 10.37a], *kālāñjanacayopama* [ViṣS 11.22d]). Thus the colour of Aniruddha can be determined as dark blue or black.

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