<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>KIRANAGAMA Part IV Translation by Dr. Sabharathnam</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Language</strong></td>
<td>ENGLISH</td>
</tr>
<tr>
<td><strong>Script</strong></td>
<td>ENGLISH</td>
</tr>
<tr>
<td><strong>Courtesy</strong></td>
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</tr>
<tr>
<td><strong>Source</strong></td>
<td></td>
</tr>
</tbody>
</table>
ATHA AVYAKTALINGA LAKSANA VIDHIH

Then the chapter on the lineaments of
avyakta-linga.

Garuda:

yadi linga jāte siddhim būhi lingamā kṛdham 
Katham kāyaṁ suṣesīṁ lingamāh kena helānā

Garuda:

If, on the worship of Śrīlinga one can attain
the greater accomplishments, then kindly explain to me
of what nature the linga is? O, Lord of deities, how
are the various types of lingas made? By which
reason, the icon is termed as 'linga'?
Bhagavam-

layam gacchanti shatani samhara nischalanyatabh
tera lingamiti prastam sujasmatvallingamucyate
"teertham tatamakyato - auyantam pratamam bhavit
tatprajyakhyataariva sadhyani lavanallepanadapi"

The Lord said:

Since all the affected things (existents) get absorbed in it at the time of dissolution, it is termed as linga. Because of its sustenance also it is called linga. Linga is of three kinds and the first one is known as auyanta-linga. In selecting a proper stone for making linga-image one should carefully examine its external and internal features and through the process of anointing.
Having split the unadorned stone into a rectangular form, the sculptor should examine its lower and upper portions. Stones endowed with internal cavities are to be abandoned. If its outer surface is of red colour, then it is to be understood that its internal cavity is with frog; if it is of yellow colour, its internal cavity is with iguana; if its surface is of black colour, then its cavity is with the defect of snake; in a brown coloured stone, there is a defect of cavity containing a rat; in a red coloured stone, its internal cavity would be with a chameleon.

If the surface is of gula-varna (colour of molasses), then there is a defect of pāśāna. For a grey (dull white)
Coloured Stone: There is a cavity-defect of Kest (Stone-lizard); if the surface of the stone is of variegated colour, then there is a cavity-defect of scorpion; in a sandy stone of loose density, there is a defect of juice or water; in a honey-coloured stone, there is a defect of fire-fly (glow worm); in a bluish-coloured stone, there is a cavity-defect of small mouse; if on the anointment of milk, the colour or general appearance of the surface of the stone gets affected then it is to be understood that the stone is associated with cavity defect.
Having examined the stone for a day and night one should abandon the stone which has got the defect of internal cavity. These cavities of different kinds are indicative of inauspicious effects. Because of the defect of iguana, destruction of king or empire will occur; because of the defect of scorpion, severe infictions on animals and men will occur; there will be inadequate rain fall because of the defect of snake; because of the defect of its cavity-defect of frog, people will be affected by floods; because of jala-dosa, pregnant women will be affected; fire accidents will occur on account of the defect of fire-fly; on account of the defect of pāśāna, unusual shaver of stones will take place.
diseases concerned with tuberculosis will affect the people on account of the defect of sand or less density; various kinds of diseases will occur on account of the defect of chameleon; loss of grains are because of the defect of rat; mental depressions because of the defect of rind. Therefore, by all means, stones possessed of internal cavities are to be abandoned. Having examined in this manner one should select a proper stone and make the image of Diriga.
If the suitable stone of specified characteristics is not available in a place the prescribed direction or sub-quadrant then he should go to another place and try to get a proper stone. Having made the image according to the prescriptions laid down in the scriptures, one should install it in a proper place and make arrangements for daily worship. If some violations or aberrations occur in installing an image they should be atoned for by doing thousand homas (with ghotha mantra). Having completed the homa-offerings one should proceed to sculpt the image of linga according to the desired measurement not contradicting the prescribed rules. The measurement of the image depends on that of the temple. With regard to the temple already built, the structure of linga is to be based on the pattern of the temple.
Dividing half measurement of gaurkghara into five equal parts and, the least type of linga is to be formed having one foot as the basic unit; dividing the measurement into five equal parts, the medium type of linga is to be formed having one foot as the basic unit; the foremost type of linga is to be formed having the half portion of gaurkghara as the basic unit. Each type of linga by increasing or decreasing by dividing each unit into three parts, each type of linga can be made with three different measurements. In this manner nine types of linga can be formed in a gaurkghara. Dividing the length of linga into 24 equal parts its breadth is to be determined so as to be in the type or jali or aksikanda; the type of visama is not desirable.

The linga can be made based on its height or patron (ya) also.
The linga shall be made in three different patterns even with kastamana. Beginning with one hasta and increasing one by one upto three hastas, three lingas of the least type can be formed; three lingas belonging to the intermediate type (madhyamā) shall be made having the measurement of 4 or 5 or 6 hastas. Taking the height as 7 or 8 or 9 hastas, three lingas of the foremost type shall be sculpted. Again there are as many as six different types of constant linga-image. All these types of lingas are to be made according to the rules prescribed in the texts. Having determined the height of linga, one should divide the height into four equal parts. A rectangular shape is to be formed with a measurement equal to one fourth of the height. Again the height remaining the length of the image is to be divided into three equal parts.
Having divided (into three parts), one should decrease each part by 4, 2, and 1 up to its uppermost portion. The three parts, are denoted as Brahma-brāga, Viṣṇu-brāga, and Rudra-brāga respectively. The lower most portion (Brahma brāga), middle portion (Viṣṇu brāga), and the uppermost portion (Rudra brāga) are to be made in rectangular, sixteen-sided and circular shape respectively. These are to be formed with the same unit of measurement as taken for determining the height. A portion whose measurement is equal to nālki is to be decreased in the rectangular portion; similarly
the middle portion is to be decreased by half of the previous measurement (nābhi); and the upper portion is to be decreased by half of the decreased portion of the middle part. The height of kūrīga is to be divided into sixteen parts; two parts and the first one half is again to be divided into eight parts. Leaving out three parts, the remaining five parts are to be taken as vīskamba; viṣṇu bhāga must be twice the measurement of vīskamba and nābhi rudra bhāga must be twice the measurement of viṣṇu bhāga.

(c) 1922 of theheader Continuing...
The topmost part (head) of the Linga shall be made in four different patterns with all diligence. The four types of top portion of the Linga are: kukkutānda, atāpa, anahacandra, and traphusa. Dividing the portion known as pujāmisa or Rudra-bhūga into four equal parts, the silpāra should sculpt out four parts of the top portion using the six by marking the line with the help of cords. By doing so, the top portion can be made to appear as kukkutānda. By dividing the height of pujāmisa into eight equal parts and
cutting out one part of the top portion, atapha
form of the top portion can be formed. Dividing the
height of puñāmisa into three equal parts and
cutting out two for upper part, ardhacandra form of
top portion can be formed; dividing the height
of puñāmisa into six equal parts and cutting out
around two and a half portion, the type of top portion
known as traphu can be formed. Thus the
top portion of linga is to be formed according
to the specified rules. The four types of top portions
namely traphu, ardhacandra, atapha and
kukukutāṅda are applicable to the principal four
castes, brahmīm, etc. respectively. The linga
the type of which is known as saurasama and the one
furnished with kukukutāṅda head are taken to be
common for all castes.
Through the worship of Sivalinga whose top portion is like trapura, one can attain the desired ends; through the worship of Sivalinga whose top portion is of the form of citapatha, the charming and pleasant life can be affected in a country; the worship of Sivalinga whose top portion is like that of the demi-moon, longevity of life, etc., results in the longevity of life; through the worship of Sivalinga whose head is like kumudamanda, the country will be populated by virtuous people. Thus the top portion of linga can be formed according to the nature of desired purpose. Or, the linga may be formed in a type of savasana, irrespective of caste. The worship of Sivalinga, which is with auspicious and resplendent colour will yield the growth of wealth and grains.
padmet palasita pandu - mudgaṁ kāpotaṁ sayaṁ
sūpāravārāssabhīnīṁ gāntas - sāmāyaphalaśāyakāṁ
sīte kirtāṅkuraśṭryajah - kṣine āvānākuraśūnhakāṁ
pitākākuraśādānākuraśāhyā naktapiterākuraṁśtyajah
kirtāṅkura na sāyata suvāsu ca silāvāpi
evam parikṣya nirvṛtya - tascūrānaśāhākṣaye

Sivalingas may appear in different colours according to
the nature of stones out of which they have been formed.
Colour of lotus, blue lotus, white, pale white, colour of
mudga grain, that of kāpota, and that of māśa -
these are supposed to be beneficent and auspicious
colours of Sivalinga. If these colours appear
stained with black, then they are productive of
insignificant and normal results. There are some more
lingas in which mixed colours can be seen. The linga
which is with a mixed colour of more white and less black
is to be abandoned; that of more black and less white
is beneficent one; likewise, mixed colour of more yellow
and less red is desirable; that of more red and less yellow
is not commendable. Stones which appear
stained with black colour are not fit for making linga-icou.
The efficacy of linga-stones may be examined by the
specific marks which are found in the outer surface of its stone.
Padma, rudrā, candra, anka, khadgamudra, asi
ghumudra, samadhara, simha, kūrma, matiya, urṣa
haṭi, śri, chamas, linga, srag, jata, netra, bhūṣana
-these marks are considered to be auspicious (when
they are seen on the surface of linga-image). They are
supposed to be more auspicious if they are adorned
with black lines. Kanika, kāka, ahi, grahva, ostrva
syena, māṅjāra, kīta, kavandha, kautika, unika
-these marks and these marks of broken lines
are supposed to be inauspicious and profane.
The auspiciousness and benevolent nature of the Linga are determined even on the basis of letters (nāturāyana) which are to be seen in some types of images. The first Varga (ka varga) is known to be auspicious; second Varga (ca varga) — not desirable; third Varga (ta varga) — both auspicious and inauspicious; fourth Varga (ta varga) — in productive of nectar; fifth nasal consonants are considered to be inauspicious and therefore they are to be abandoned; maṣaṇa and ṣaṭa, associated with bindu — auspicious; with regard to vowels, r, ṛ, e, ai, o, au are supposed to be inauspicious. Having examined the form of letter one should neglect the image defaced with dots and figures. Stones which are split, which are with gross bottom, gross top and thin middle portion are to be not to be selected for making images.
It is enjoined in the Scriptures that for the sake of best accomplishments, āśra-linga (linga, having angular face) are to be worshipped by the aspirants. Caturāśra linga is of the nature of yielding auspicious results for all castes; triyāsira linga is of the nature of granting boons; vidyāśira linga is of the nature of rewarding with good progeny; ekāśra linga is of the nature of effecting amity; pāñcāśira linga is of the nature of causing cessation; saptāśira linga is of the nature of creating hostility; navāśira linga is for the purpose of expulsion (uccātāra); dasāśira linga is productive of diseases; triṣaśira linga is of the nature of causing ascension; pāñcadaśira linga is wealth yielding; āśtaśira linga is of the nature of granting emoluments; āśtaśira linga is of the nature of bestowing glory; devaśira linga is annihilates fear; and sadaśira linga is of the nature of giving happiness.
Lingas made of precious gems may be with a height of the angula to vistati. Linga made of padmaśāga is of the nature of bestowing riches; linga made of nīla is of the nature of rewarding the aspirant with renown; hāridra linga is productive of wealth; puṣyārāga linga is productive of blessedness and affluence in life; maṅkita linga will redeem the aspirant from the evil effects of violations; sphaṭika linga will grant all the desired ends; pravāla linga will precipitate the magical power of attraction; vajra linga will grant strong physique like vajra; vaidūrya linga is meant for causing destruction to the enemies; and śanīka linga is for the attainment of bliss.
Now I tell you about another type of lingas known as kalpa lingas. These lingas are meant for certain benefits to the aspirants. Linga made of cow-dung is meant for eradication of diseases. The worship of lingas made of jīvītha (grain-flour) is of the nature of yielding growth and nourishment; linga made of butter is meant for achieving happiness and longevity. Linga made of metal will affect intense affection and love; linga worshipped in the form any desired fruit will fulfill the aspirant's wishes; linga made of saikatā will imbibe the aspirant with virtuous qualities; linga made of phalaka is meant for the sake of release; the aspirant can worship any one of these kalpa linga according to his desired purpose; or, he can worship the linga made of metal also. The exact measurement of metal linga must be as same as that of lingas made of stones. Bāja linga may be with a height about 6 charlas or lesser than this.
Parthivam dvividham jīyam ākūpakaivā-anvēṣitam nā
tatā paṇavaṁ bhūmenmuñhyam itarat tadātthi bhavat. nā
pitaraṁsitāmi dhīram tatā jīyam niṣipataḥ sa
altarāśitaśa-godhūma māsapūrṇam kuśet punah. ni
kśīruvaksālāvaca cātvāri kaśāyam triphalāṃsitam
niṣipedaggulam niśānī bilvottam devadāniyam
mandāyata tatpratuyāna māsapūrṇasitam punah sa
tatā lingam prakārtiyam śailalīṅga viśāhānāvah nā
afakavā manoṣāntenā. kunyāt paṇavāhi nāma ti

Parthiva linga (linga made of clay) is of two kinds-
parvaśa śa baked (paṇa) and unbaked (afakavā). Out of
these two kinds, paṇa linga is to be held in high
importance; afakavā linga shall be made as desired
by the worshipper. In order to make paṇa linga one
should make use of yellow, red, white or smoky
coloured clay (got from sacred places). Taking ghee,
milk, linseed oil (altarāśita), godhūma (grain),
māsa, powder of the barks of gleenous trees like
nyaguddha, udambara, etc., pungent juice blended with
triphala, guggulu, bilva-fruit and devatām-fruit
am etc and mixing these things with the clay.
one should knead them and set the mixture for a period of one month in order to get fermented. Having used the dough prepared in this manner, one should make linga-image following the rules prescribed for stone-lingas. If this linga is kept unbaked it is called aparva linga and it is to be worshipped with sadyogata mantra; if it is baked carefully, it is called baka linga and it is to be worshipped with Hara mantra.
Rules for the exact measurement of lingas are not applicable for the self-manifested lingas (svayambhu) and for the lingas installed by the great sages and deities. There are differences only in the names formulated...
according to the general structure of the lingas. There are different kinds of affects and merits in doing the worship of lingas installed in each direction.

Aindra linga is one which is installed in the direction of east, its top portion being in the form of chakra; it rewards the aspirant with lordship over lands and empire. Apnaya linga is one which is installed in the direction of south-east, its top portion adorned with the mark of sakti weapon (vijaya); it will cause destruction to the enemies. Yama linga is one which is installed in the direction of south, and whose top portion is embellished with variegated forms; it will cause destruction even to the palacial buildings. Niyati linga is the one which is installed in the south-west, its top portion marked with khadga; it will cause destruction as desired by the worshipper.

Varanalinga is the one which is installed in the direction of west, its top portion marked with kalasa form and it is auspicious and meant for abhyayana (satisfying or appeasing) astrological Varanalinga's top portion is marked with a lengthy form of flag and it is meant for uccatana karya (expulsion). The linga in its top portion is installed in the direction of north is to be embellished with the symbol of man and it is meant for release and growth. The linga installed in the direction of north-east appears with its top portion...
marked with trident and this type of linga is meant for the attainment of supreme knowledge.
Between east and north-east is installed a linga whose top portion is marked with the symbol of trayas.
This linga is meant for the attainment of vedic knowledge. Between west and south-west is installed a linga whose top portion is marked with the symbol of camas. This type of linga will yield reward to the aspirant with fame and a life of affluence.

Having known the nature and form of each type of linga and according to the aspirant's nature, one should make the linga-image. On doing the worship of Satasahasra linga, the aspirant will be blessed with longevity up to 100 years. Depending on the ascending order of the linga form, the aspirant's status also will increase according to the ascending rank of the image.
The Lord said:

Linjas associated with āyadasa are to be abandoned. Āyadasas concerned with eight kinds of āyadi factors are to be considered carefully and if linjas are associated with these
These defects, they are not to be installed in a selected place. The Vardhamana type of linga which is supposed to be invested with all sorts of good and auspicious qualities is always desirable. Thus having made anyața-linga according to the prescribed rules, one should diligently engage himself in the worship of Śivalinga.

(This is the chapter on the lineaments of anyața-linga, the twenty-first chapter of the anyațada of the Kīranāgama mahātattva.)
Gauḍākṣī
guṇidhaham līṇamuddham tām-madhyaṁ trayaṁ purāṇaṁ
pravatamavyaktasamajñantū vyaktalingantu tadvada

Gauḍākṣī

O Lord, these types of lingas were mentioned earlier.

Out of these three, what is known as aryakta was so far
explained. Now kindly explain to me its nature of
vyakta-linga.
Bhagavan-

vyaktam tatpratimā khyātā tasyāścaṣeṣu bajaranam |
angulyādivatavyantam ghyē śārayami na talferam |
pṛāśdo yattadāṅdhavanā śārayami taddvāravanataḥ |

The Lord said -

Vyaktā lingā is called āyatana or image. Now
listen to its specific features. The height of image
to be installed in a house should be from
1 angula to 14 one vritti. Images to be installed
in a temple should be with a height according
to the proportionate height of the entrance (of gāṅghārya).
Having divided the height of the entrance into eight equal parts, the sculptor should leave out two parts. Then he should divide the remaining height into three equal parts. Out of these three parts, one part is to be taken for a pedestal. The whole body of the image is to be completely sculpted out of the other two parts. This measurement is for the lower type of image. Then, listen to the intermediate type of image. One should divide the height of the entrance into nine.
equal parts. Leaving out one part, he should divide
the remaining portion into three equal parts. As before
one portion is to be taken for pedestal and two portions
for the bust structure of the image. Then, apart from
the intermediate type of image, now listen to the
highest type of image. Dividing the height of the entrance
into three equal parts, he should leave out one
part for the pedestal and take the remaining two
parts for making the figure. As he it regards to its
actual height. The lower type of image may be
with a height of 10 or 5 kanas; the intermediate
type may be with a height equal to twice the
measurements of the lower type; and the excellent
type may be with a height equal to four times the
measurements of the intermediate type.
jālantaragats hramav tattva yadavayasa yugā i
āνukāścāṣṭagunātis - trasemupramāṇatah i
aṣṭabhisaitah kanatraisyāl - likṣasyādastabhisaitaḥ i
likṣabhināṣṭayuktābhis - tābhistaducyavāv bhavet i
angulam yattaḥ prakātām dīnyaugulatī kala bhavet
tāhissyāt satpramāṇābhūt - vātastirnānātā bhavet i

A mote in the sun beam coming through the window,
(something apart) is called āṇu; āṇukā; eight āṇukās
make one trasamāṇa; eight trasamāṇas make one
kara; eight karas make one likṣa; eight likṣas
make one yava; eight yavas make one angula;
two angulas make one kala; and six kalas
make one vātastī.
C, Gayda! Now I expound the proportionate measurements of an image. The face, neck, navel, feet
and the pubic region should be formed with a measurement of one unit. The measurement of chest should be two units. The portions below the chest and likewise the arm, neck, knee, and ankle are to be formed with four angulars; the measurement of legs should be fourteen angulars; and that of shoulders should be eighteen angulars.

The palms (pasta taka) are to be formed with a measurement of seven angulars. Now, about fingers.

The middle finger is to be formed with a height of five angulars to ring finger and to forefinger—four and a half angulars; the thumb and the little finger—four angulars.

The left and right sides of the mid parts of the fingers lying on both sides of the middle finger should be equal with two angulars of constant. The breadth of each digit of the middle finger should be about two angulars; the rest digit, middle digit, and the digit of the; that of the ring and forefinger should be one angular and seven years; and that of little finger and should be one angular and six years. The rest, middle and
The digits of the middle finger should have a length of two angulas, two angulas, and one angula respectively. Those of the fore and ring fingers should be in a length of one yara less than the previous measurements; and those of the thumb and the little finger should be in a length of two yaras less than the previous measurements or, the length of the digits of the fore finger may be taken as equal to that of the middle finger and the thumb.

The nail of each finger should be a yara more than the half of the length of the top digit of that particular finger. Thickness of the digits of the thumb should be about four angulas; that of those of the middle finger should one by eight parts less than the thickness of the thumb. Thickness of the digits of other fingers are to remain shortened according to their length. Thus, the measurements of five fingers have duly been explained.
The less height of fore head is four angulas; nose-stem—four angulas; lip of the nose—two angulas and one yava; slopes (set two sides of the nose)—one and a half angulas.

eyes—length—two angulas and width—one angula; 

 čakula (eye-ball)—three fifth of the lateral measurement of Ö; 

tongue—length—one angula and width—half an angula; lower lip—one angula; upper lip—½ an angula; 

chin—two angulas; 

ganta—width—one angula; 

karapaśa—length—four angulas and width—two angulas.
dvādaśāṅgulakāh kṛṣṇa āndhāya mastakakṣhitīh
astādaśāṅgula jñeyā lalata phalakāsūkṣhitīh
satāmāśadāṅgulāniha nāko yaśūraśa mataḥ
stanāntara-mukham jñeyam yasanātānu ti cācākau
driyamam mandalam jñeyam upāśaṇau hanyadāya-tan
ramadhyā samishtāṁ medhram tassy daikham sadaṅgulam
Pravennāhena kośordhāmi medhram syāccaśurāṅgulam
jāṅghāgrā pādaphanāhāni tamadhīya stādaśāṅgulam
śekāmśāti nāhena jānumadhyo sāṅgulena tu
dvādaśāṅgrā kara jñeyakah prakāhur sadaṅgulam
śanāṅgulāṅgūbhakāh pādau dūtayasa mahāto bhavet
parāṅgula paurāṅhaś tadvaddadāṅgīya- pradesīṇī
sadaṅgulamāśā śrīnāśusüssesāḥ pūrvinakato naḥḥakah
tanāṅgyastiyaṅgula nāhakah kartavyas tāṁśa kvasato
paurāṅhaś nigālantāh sāvanāmiha coditaḥ
Aḥūmadhyamāṅgulam jñeyam makutam dvādaśāṅgulam

This page is exactly as written. The text is in Sanskrit, written in Devanagari script, and represents a portion of a devotional or religious text. The content is difficult to translate accurately without context, but it appears to be a traditional verse, possibly from a Hindu text, discussing various topics related to spirituality or mythology.
The length, height of the portion from the upper part of the neck to the crest should be twelve angulas; the fore head should have (a lateral measurement) a length of eighteen angulas; the circumference of the head should be thirty-six angulas. The space between the two breasts is to be formed proportionately to the length of his chest. The diameter of the root at the centre of the black circular nipple is one yava; diameter of the circular nipple is two yavas. Length of the scrotum is six angulas; length of the penis resting on the middle portion of the testicles is six angulas. Above the portion of kosa, thickness of the penis must be four angulas. The space between the front portions of knees should be eighteen angulas; thickness of the middle portion of knees is seven should be twenty-one angulas; the length of arms should be twelve angulas and that of fore arms—sixteen angulas. Toes of the legs should be in a length of three angulas; thickness of the toes—five angulas;
The fore fingers of the hands should be three angulas in length. Other fingers (excluding the little finger) should be one by sixteen parts less than the length of the toes. The length of new each nail should be half of the front digit of each finger. Thickness of the forefinger (of the hands) should be three angulas and that of other fingers shall should be one by eight parts less than the thickness of the forefinger. The space between the eye brows should be one angula. The height of the crown must be twelve angulas.
On dividing the height of an image into nine equal parts one part should have a measurement of twelve or eight angulas. Based on this measurement major limbs and the intermediary or connecting limbs and the minor limbs are to be of an image are to be fashioned. Thus the measurements with regard to the measurement of each limb of an image have been succinctly explained to you. All the images belonging to the group of goddesses (vetalas) are to be made with a length not exceeding two vicas; those of kinnaras etc. should have a height of seven vicas; those of vāmanas, kūjjas should have a height of three or five or seven parts less than the previous measurement. These images are to be made with all dexterity, knowing the real nature and characteristics of the images dealt with.
(Now listen to the features of different kinds of images)

The image of Rudra is to be formed as of Having
the following characteristics: Having a charming face
with mild look, ten arms, three eyes, adorned head
adorned with the crown of jata and the crescent, sacred
thread of snake, wearing snake as sacred thread,
weaving round the garment tiger-skin, bearing weapons
and wearing a girdle in the form. The image may be
formed in such a way as to present itself in a
crouching pose or seated in a particular pose; or,
the image may be done to be in a vātākhaśṭhāna (standing
pose with the feet kept a span apart as if to shout aloud).
These lineaments are applicable for the placid type of image.

meant for the exaltation of fearlessness arising out of dreadful acts.
The form of Hara is to be sculpted carefully, since its decrease or
increase of proportions limbs will result in decay or distension.
The Rudra-form can also be framed in with dreadful appearance;
but saumya type is ultama, and naudra type is madhyama.)
Umesa form of the Lord is to be made in such an auspicious pattern as to include 15 features pertaining to female and male structure. This image is to be sculpted as having three eyes, two arms, charming face, crest adorned with the crown of jata and crescent and seated in vrasana, wearing upvita and garments. His consort Uma being on his left thigh, his left arm going around and touching her waist. His right shoulder
Of Uma is to be shown as joined with her left shoulder of Siva. The left arm structure of the image is to be carved with all dexterity, and is to be provided with brilliance and appropriate ornaments.

The image of Ardhanarishvara is to be made according to the form which is mediataed upon by the aspirant (i.e., according to the lincaments as expressed in dhyana asana). The image of Lord Vishnu is to be made as of four arms bearing the conch, wheel, mace (gada) and bow. Thirukkurala-image should be made as of it. Having mounted on the vehicle of gavida; in the same pattern, the image of Nrsimha is to be made. Hari-Hara image is to be made according to its lincaments, right side embellished with the characteristics of Hari and left side also endowed with the features of Hari. The image of Brahma is to be furnished with four faces, four arms, full-grown physique, reddish-yellow eyes, unmarked skin with clytum, crown of jata and kamandalu-vessel, akasa-sutra, and ascetic-pose. The Brahma may be depicted as seated on Hansa or on a lotus.
The image of Kārtikeya is to be fashioned as having six faces and seated on lotus flower. The image may have twelve shoulders or ten shoulders having the collection of various kinds of weapons. His right hand holding lance (velayudha) and left hand holding the pata, he may be shown as mounted on the vehicle of peacock. The image is to be made as to present a robust appearance bearing vamada mudra and khatvāṅga. The image of grāmākhatvāṅgasammatam—this may also be taken to mean so that the image may have twelve or two arms according to the nature of place—whether it is village or a hamlet.
Lord Ganesha is to be made as of having the following features: short form, big-bellied, elephant face, four arms, three eyes, having one tusk. His hands are to be shown as of bearing a broken danta, and ladduka. He is to be shown as wearing the snake-sacred thread and as seated on lotus flower.

These are the lineaments pertaining to the auspicious figure of Lord Ganesha. The image of Candika should be furnished with eight arms, holding a shield, sword (aś), bow, arrow, wheel, cowl, she, who vanquished mahabharata and trident. (and swadadeśa). She is to be shown as seated on the "vehicle g.śrin and as decorated with ornaments, her face with a slightly inflamed fierce look."
The image of India should be made as if having a lordly look like a king, holding the vajra-weapon. Having many eyes and mounted on the vehicle of the elephant named Airāvata and surrounded by celestial damsels (aparās), the image of Agni should be formed as mounted on its goat, having yellowish-red complexion, reddish eyes, seated in virāsana, possessed of seven lounge and holding aksa-sūtra and Śakti-weapon.
in his hands. The image of Yama should be
carved sculpted as holding the weapon damda,
his face with a fierce look, mounted on his
vehicle buffalo, surrounded of attendant-soldiers
who appear as dreadful as Yama himself, inflamed with
an anger and causing alarm to its words. The
image of Nirriti is to be made as having the
weapon khadga in his hand, riding on seated on
nara. The image of Varuna should be made
as holding noose in his hand, white-coloured limbs
and a shield seated on the vehicle of clouds (megha).
The image of Vayu is to be sculpted as arrived in
white-garment yellow coloured garment and having on the
smoky coloured flag in his hand and seated on
the vehicle of deer. The image of Kubera is to be made
as having reddish eyes, adorned with ornaments,
seated on the vehicle of nara and holding a
mace-weapon in his hand. The image of Isana should be
made as having the white coloured body, holding a
trident in his hand, mounted on the vehicle of Vyasabha
and his head adorned with the crown of jala
and the crescent.
Then about 7apta-mātikās. The foremost goddess, Brahmāni shines forth in the form of Brahma seated bearing the musical instrument Viṇa in Hue hand; Mahēśi has all the features pertaining to Rudra; the image Kaumārī is to be formed as that of Skanda; Vaiṣṇavi, in the form of Viṣṇu; Andāñi, in the form of Śrīnā, these goddesses always shine forth with auspicious feminine features. Apart from these Mātikās, there is Goddess Varāhi whose face is like that of Śūkra (pig). Her image should be
formed as seated either on Hog or on.fc.khallow and holding gada and danda in her hands. The image of Camundi who is with dreadful appearance should be made as holding a trident, khatvanga and skull filled up with blood. Having the tiger-skin as her garment, her face inflamed with anger, adorned with three eyes, seated on the great corpse having four or two arms and her head adorned with the crown of jata, wearing the garland made of skulls and presenting a dreadful appearance.
The image of Śūnya should be formed as mounted on one-wheeled chariot drawn by seven horses. Having red complexion, wearing a bent and water-coloured upper garment made of silk, holding a lotus flower and shield in his hands, looking beautiful with ornamental, and endowed with charming figure; he must be shown either as shining forth.
in the sky or as seated on a lotus flower. The image of Saraswati is to be formed as having a charming figure, her hands decorated with ornaments and bearing the musical instrument veena and lotus flower. Having whitish-yellow coloured limbs, endowed with pleasing ornamentations, having beautiful glossy hair adorned with flowers and on which two elephants are standing, emitting forth the water of divine Ganges. Thus various kinds of images of devaras, gandharvas, siddhas, vidyadhara, etc. are to be formed according to the rules prescribed in the scriptures and knowing the exact figure of each deity. These images shall even be made of gems and clay. These images formed according to the iconomatie rules are productive of the nature of bringing out the welfare of the country, prosperity of the land and affluence of wealth to auspicious. Thus the features, posture of various kinds of images have duly been explained to you.

Thus is the chapter on the features pertaining to Upantaralinga, the twenty-second chapter of the Caryapada of the Kiramagama mahatamtra.)
Gaudak -

vyaktalingam samākhya-taṃ vyaktavyaktānca kādsam

pitrāṇam laksanam ya ca hirahi me saśilāsana

Gauda -

The characteristics of vyakta linga have been explained so far. How is the vyakta-angakta type of linga to made? O, Lord, Saśilāsana! Kindly tell me about the characteristics of various types of pedestals also.

&

Bhagavan -

punvarat kalpita yāṣā śilā bhāgāhāyāntaḥ

piṣṭābhagam tātikā bhajya madhyamāniśa muchham bhavet

The Lord said:

Having selected a proper stone and sculpted its linga form according to the rules set forth earlier, the sculptor should divide the height of the image into three equal parts (brahmānīsa, visnuanīsa and piṣṭānīsa). Then the portion known as piṣṭānīsa should be divided into three equal parts out of which the middle portion of which a face is to be carved out
In the upper portion crown of the is to be formed and other limbs such as neck and shoulders are to be formed in the lowest portion (of pujari). Or, one should divide the pujari into nine equal parts and leaving out five lower parts, he should carve out the face in the upper four parts after apportioning them into three parts (i.e., the upper portion consisting of four parts must be divided into three parts). Shoulders are to be formed in one part; neck, in one part, these are to be proportionately formed. The propitious formation of muchalinda is to be calculated in this manner.
The crown is to be formed in the appropriate portion above the face. These rules are applicable for the four-faced linga. Procedure is different for the type of the three-faced linga. To make this, one should leave out the lower four parts of the lower section and take five parts of the upper section. One part should be left out as the space between the faces. For the type of single-face linga, two parts should be taken for the portion of the face out of four parts into which the pujāmāṇī is to be divided. This may even be made in the form of simhāsana. In three-faced linga or four-faced linga, it is to be formed in the following manner.
bhadrārājam muhāram pūrve susthātam locanaśīleśhīka

dakṣinam kṛṣṇam vartām tilakālaka saṁvibham

pācīmanam yañāmaḥ saumoṭa yavanodhāvakaṇakaśam

ekavakram trivakrami vai prāśade caiva vrkakha

sthāpyam catunmukham līngam catuvakram viśālayet

vyāktyāyāktaṃ samātma līṅgam pithānam lakanam sṛṇu

The face of the auspicious Lord facing the direction of east should be adorned with three eyes; the face in the direction of south should have a fierce countenance adorned with tilaka and lock of hair in the fore head. The face which is to be in the direction of west and the face in the direction of north are to be formed so as to appear young and robust. In a temple with one entrance, a single-faced līṅga or three-faced līṅga shall be installed. In a temple provided with four entrances or four enclosures the līṅga with four-faces shall be installed. These are the characteristics of vyākta-ayākta līṅga. Now listen to the characteristics of various types of pedestals.
The width of the pedestal should be as same as the length of the linga. Also, the width should be equal to one third of the height of linga. The pedestal is to be divided into sixteen equal parts. Out of these sixteen parts of the pedestal, one part should be inserted into the ground; four parts are for the portion known as jagati; three parts
for the portion known as urtha; one part for urtha-pattika; three parts for the portion known as kantha; two parts for tirtha-pattika; and one part for pattika. In the intermediate space some parts measuring two angulas more than the height of jagah are to be kept out. An important part of the pedestal known as nāla should start from the kantha portion. The length of the nāla should be equal to one sixth of the height of the linga. Metkala is to be formed so as to occupy one third of the circumference of linga. Its depth should be two parts less than the previous measurement. Dividing the side or breadth of the pedestal into three parts, nāla should be formed so as to start from the centre of the middle portion and proceed towards north. The outlet for the water (poured over the linga) should be minimised by three parts less than its measurement at its starting point.
These are the common features of the pedestal.

Now listen to the specific forms of different pedestals.

There are eight different kinds of pedestals—yati, bhadra, vajri, trikona, parimandala, vikuta, padma,
ardhakandara, and sthândila. The pedestal which
is in rectangular (caturâra) shape and embellished
with two markalas is known as Bhadra; the pedestal
which is in the 5e pentagonal and adorned with
three markalas is known as vajri; the pedestal
which is in the 7e shape of syrigâtaka (three-peaked
mountain) is known as trikona; the pedestal which is
in the shape of full moon is known as parimandala;
all these are commonly known as vedis.
The pedestals formed according to one's own
desire is called vedis; the pedestal which is
comparable to the form of lotus is known as padma; the
pedestal in the form of bow is known as ardhakandara; and
the pedestal adorned with two markalas is known as
sthândila. Bhadra is meant for yogic power; vajri will reward
with cows and she buffaloes; vajri will grant the longevity of life;
padma will grant saubhâgya (blissed life); parimandala
is productive of wealth and abundant grains; ardhakandara
will grant progeny; trikona will cause destruction to its enemies;
and sthândila will grant all the desired ends. For the
self-manifested lingam, pedestals are to be made with
red coloured dhâtus. Thus the characteristics of the pedestals
have been told to you by me. Pedestals are to be installed only in temples; they are not applicable for houses.

This is the chapter on the features of vyagata-arganta linga,
the twenty-third chapter of the catayâpida of the kramâgama mahâtandâra.
O, Lord, kindly explain to me the suitable places for the construction of temples and the ways of examining the various parts of a selected place. What are the activities carried out when the removal of the hidden substances (salyodhaṇa) is attended to? And how are they executed when salyodhaṇa is not found?
Bhagavan—

mahanadi nagesuva cañyasminismitah samānaṃ
divadipramatśiddham nūralhānavatām dhvṣham ।
śūpaśuriyāktatim tyaṅvä rāhgyā śrutiśā νaya ।
saman kiletha kṣetra viśi tave śhata śubha ।
vardhamānām tadudhisvan svāt sthāpyam nāstacalṣṭayam ।

The Lord said:

Places near the great mountains like Mahendra etc.
Other places in the vicinity of auspicious tanks, great
rivers etc. - All these three kinds of places can be
selected for temple-buildings. Places are to be selected
depending on the four castes. Places associated with
pleasant natural surroundings, those which afford
wealth of materials, those with high density and
durability are suitable for the people belonging to the
four castes beginning from brahmin etc. These lands
which are for the ājī śūpa, śūya are to be neglected.
The land which is unsplit, not detached from the main land
is to be selected. Having levelled the ground with the wooden
pestle the preceptor should begin the consecratory activity
known as adhirāsa in an auspicious night. This should be
done for four continuous nights having placed the uqatu-kalasas
and vardhamān kumbha.
puṇḍikramayogena dvijādīnām krama bhāvanā
kalyāṇi narādikāsamantraiākṣamantya satām satām
jñeyo hṛāśavivaḥāya sa saṁkīraṇa kevala śāṅkava
keśināca karṣitaṁ kuṭaṁ yavan vajpi tālān kīną
ya bhājanetarābājātriyaḥ kohaṁ sāṅkunāśūbhah
omajña udbhāva jñeyā yatāsmin sāṅkunāsthaṁ
dine yogādi samugacchā puryāhām ajanyāndalaik

According to the order of castes brahmin etc., kalasas are to be placed and consecrated, in the direction of east, south, west, and north. Consecration of kalasas is also to be done with tapana, agnīra, saṁgūta and saṁgūta mantras according to the order of castes beginning from brahmin to sudra. The consecration shall be done by reducing or increasing the number of japa or with addition of vedic and āgamic mantras or absolutely with āgamic mantras only. Having blemished the land, the preceptors should sow the seeds of yava or sesamum. If the germination takes place within three days then it is to be held that the selected land is auspicious one. If sprouts are not seen within three days, it means that the land is inauspicious and futile. On an auspicious land embelished with new lands germination sprouts, the ritual of
on an auspicious day combined with beneficial yogs puryāha is to be done, with the accompaniment of pleasing sound indicative of victory and auspiciousness.
Then, the preceptor along with the Silpim should stretch out the flour-soaked thread for the sake of drawing necessary mandalas. During the time of stretching out the thread, if good omens occur all other contiguous activities shall be executed; if premonitions indicative of evil effects occur, the preceptor should offer homas using sesamum, ghee and milk reciting aghora mantra 1000 times. On account of this kind of homas, alleviation takes place and beyond doubt, all the evil effects get nullified.
Having drawn a rectangular mandala, the preceptor (सिवासायन or शिवासायन) should reticulate it into 9 equal parts. By doing so, 81 squares would be formed. Each square is known as a pada. For the sake of vēdāhāja certain deities are to be identified with certain rows of squares. Following are the āyā names of eight deities to be identified in the direction of east: Śiva, Parjanya, Jaya, Māhendrā, Bhāskara, Satya, Bhramāśaka, and Antarikṣa.

Śīkhī, Rūṣana, Dhāta, Bhāskara, Yama, Gandhāra, Bhrīgarāṭ, and Mṛganāṭ.
These are the names of eight deities to be identified in the direction of south:

Pretasamhitā, Daivānika, Suryā, Pushadanta,
Jalādhīra, Aruna, Śoṣa, and Raga.

These are the names of eight deities to be identified in the direction of west:

Vāya, Vāga, Mukhya, Bhallātaka,
Somaka, Rīk, Aditi and Diti.

These are the names of eight deities to be identified in the direction of north.
Brahman navapadantastraḥ ca 55 pascasāna-kopagaḥ. 5 Santondrasca rudrasca ṣeṣakonasthitah pare. 6 Kosṭhakāntorita-nyāśāt- brahma-pārīva tu samisthitah. 7 Āparatassatadisanta - sat-padaḥ maricākāh. 8 Santirasayadevapo viivasvān sat-pade matakāh. 9 Tadvaḍindra-jaya mitra dvi-pada sat-padaḥ-sitāt. 10 Rudradāśa dvi-kosṭhasta sat-padaḥ dhanañjanayaḥ. 11 Altanī samisthitāh kace padamuyamatāndhatah. 11

Brahma occupies the central place consisting of nine squares (şpadas). Āparah is occupies the square in the north-east direction. Similarly Savita, Gandha, and Rudra occupy the squares in the direction of south-east, south-west and north-west.

Āparatīsa occupies two squares and Maricaka, six square. Two squares for Savita and six squares for Viivasvan for Rudradāsa, two squares and for Dhanadāsa, six squares. For Gandhayā, two squares and for Mitra, six squares. For Rudradāsa, two squares and for Dhanadāsa, six squares.
Thus Bāhū designed and marked out the squares for the sixty deities. The接受er should draw the main diagonals joining the ten four corners. Then he should join the third square lying in the third column of the eastern marginal row and the side of the south-west direction of the southern marginals. Similarly each third square lying in the marginal rows are to be joined together. As a result of this seven squares lying on the four lines known as the parallel lines known as nayjes would be formed. The second common points where the lines of
varisa an rajus and sutras meet together are to be left out. (Having selected sixteen such points (known as marman) one should always abandon these places corresponding to these points and construction of building or any part of the building or temples such as thresholds, entrances, windows etc. should not be taken.)
Each deity dominates over each limb of the vastu purusa. Now listen to these particulars with regard to the vastu purusa (lying on the ground); Vayu and Vakini on the two fore-arms; Sati and Rudra on the shoulders; Ninth on the feet of the vastu; Indra on the pubic region; Āpavatsa on the place of the heart; on the two breasts, Marici and Dhanadha; Brahma on the navel; Rudra and Sati on the two sides of the stomach;
Sindu and Sindrajaya on the region of gurhya; Vivasvan and Mitra on the thighs. Thus each limb of vaistu purusa is occupied by each deity. In the days of yore, the devaras who were alarmed very much on seeing the dreadful figure of vaistu who came into existence in a portentous manner fastened the demon Rûm with ropes and made him to fall down on the ground. From that time onwards, vaistu is supposed to be lying on the ground his face turned downwards. For each deity is to be worshipped in a particular place where his body was fastened with the ropes by that particular deity. Puja is to be done in a manner in which each limb was fastened and pulled by each deity. The construction of house or temple is to be undertaken in a place where vaistu puja has been done as proclaimed in the scriptures.
Vastu mandala consists of 81 squares. Now listen to another type of vastu mandala consisting of 64 squares. Dividing the rectangular mandala into eight equal parts, 64 squares shall be formed. As explained earlier, vastu deities are to be identified in 161 squares. In this pattern, each corner-square is occupied by two deities. Śiva, Antarikṣa, Agni, Mygarāt, Bīti, Pāpayaṭma, Aṅgā and Roga—these deities occupy the four corner-squares. Parjanya, Jayanta, Mohandra.
and Bhaskara - these deities occupy the marginal row of eastern direction. Pusa, Vishaka, Yyagogsata,
Yama, Gandhara, Bhvngaraś - these deities are in the marginal row of southern direction. Dauvārika,
Arava and Sugīva, Purpadanta, Jalādhīra, and Naga - these deities occupy the marginal row of the western direction.
Mukhya, Phallata, Soma, Re, Aditi and Diti - these deities are in the marginal row of the northern direction.
Brahma takes the central place consisting of four squares. Āraha, Āraśtra, Savitri, Sāvitri, Indra, Indrajaya, Rudra and Rudradāsa - these devas are in the intermediate directions occupying half squares in which are in the adjacent rows of Brahmatalā. Maricaka, Vivasvān, Mitra and Dhavanāhara - these devas occupy twelve squares (three squares for each). Devas existing by the side of Maricaka etc., take eight boss squares.
As explained earlier, the deities existing along with varāṣāṇa are to be identified in the body of kāstū and the āśū ground is to be described in this way for the sake of kāstūpāga. These types of kāstūpāga are to be done during the construction of temples and palatial houses. A house-holder who proceeds to construct a house should execute a process known as salyōdāhāra in the body of kāstūpāma during the time of kāstūpāga. Whichever part is identified with a deity, that part is to be extricated from the influence of hidden things.
A prášparāṣadgahasya kamaśalyam nararathah ka
Hastadave mukhaśparāṣat kāśīham prāśita gele dhvnam
astuśalyam tilkhastairupaśparāse bhavet dhvnam
Hastamāntīcatajèkana cepaśalyam bhavet khaṣa
Khagam padaparāṣat jānunātrādade bhavet gandago bāhuśamśparāṣat hastamāntīcāraśgata
padamuladalaparāṣatcamāṅguṣṭha pramanātah
patikāṅgusṭhāsamipraśadadha hastakayena tu
Kanisthāṅguli samipraśat kāṁsyam taltha karārdhata
loham syat katakam khyātam kātiśparāṣat karadave
īnihparāṣat karastatha dvādasāṅgaloṣyadhah
jānuparāṣat kāśenāpayaśisalyam bhavet dhvnam
galbharaspati dūpāsalyam syādivastipramānataḥ
padaparāṣagajasyasthi dvādasāṅgalo dvaja
auram samīṣepataḥ praktauśalyāadhara-krema mayā

[Signature]

If the owner of the land (or house) locales the head of vāṣita, under the ground where the head of vāṣita is identified and at a depth of two hastas (good substance shall be extracted) due to its span of two hands, face, render part and
neck of the rāṣṭāpuruṣa, bones can be extracted at a depth of three hastas; under the ground at a depth of four hastas, additional materials related to bones can be extracted; on the sparsa of the feet, at a depth of the knee one can extract khadga salya; on Boulevard the ground up to the depth of one hasta at the place where cheeks, shoulders, the sole of the foot and the fingers of the feet are identified, skin having the thickness of one thumb can be extracted; at the place of anugulha, box (pelika) can be extracted at a depth of three hastas; at the place where the little finger and other fingers are unidentified, kampeya can be extracted at a depth of half-hasta; at the place of the hip, metal bracelet can be extracted at a depth of two hastas; at the place of thighs and hands, iron can be extracted at the depth of 12 angulas; the same can be extracted at the place of knee and at the depth of one hasta, at the place of the ankle, traphu salya can be extracted at the depth of urasti. At the place of feet, bones of elephant can be extracted at the depth of 12 angulas. Thus the procedure of salyoddhāra has been explained to you.
Having examined and purified the ground in the mandana, the preceptor should proceed to worship the deities of vastu in the order of mention starting from the direction of north-east. He should offer bali using the following articles as mentioned in the scriptures. After worshipping the deities with sprinkled ajasatas, he should offer blue-lotus, aghya-water, yellow-coloured wooden pedestal, smoky coloured gems, sprinkled and consecrated baked flour, flesh of sakuni-bird, parched rice of fine variety, honey, food cooked with seed flesh, fried tongue of sakuni-bird, sesameum, barley.
edible mingled with sesameum, tooth-sticks, food prepared from barley, kusa-grass, lotus-flower, spirituous liquor—all these are to offered after they have been consecrated by sprinkling. Varieties of baked flour, various kinds of flowers, food mixed with the powder of fried gram, green gram, milk, food prepared from sali-rice—all these are to be offered in due order to each deity.
Having offered worship to the deities of vastra in due order, the preceptor then should proceed to worship the deities invoked and immobilized in the intermediate directions. In the direction of north-east the preceptor should offer milk and curd, kusa-water and food mixed with metakas, in the direction of south-east...
Ford mixed with turmeric powder – in the direction of south-west, baked or uncooked phalgusa – in the direction of north-west. Then the preceptor should offer worship the deities invoked in the main directions starting from east. He should offer laddusas in the direction of east; red-colored sandal – in the direction of south; food mingled with ghee – in the direction of west; and satalies made of phalgusa and māṣa – in the direction of north.

He should offer sesamum, ghee, pañcagavya along with kuśa and aṣṭatās ø at the middle. Vāstu deities worshipped according to this procedure will quickly effect alleviation, inducing auspiciousness into the ground. If the materials enlisted above are not available, the preceptor can worship all the deities with sesamum, aṣṭatās ø, viśtulīs and flowers; if not in this way, he can worship with kuśa and flowers. One should begin the construction of temple facing worshipped vīṣṭulīs.Ø

(This is the chapter on the suitable places for the construction of temples, the twenty-fourth of the cayajāda of the Kiranāgama mahatāntha)
ATHA PRĀŚĀDA LAKŚĀNA VIDHIH

(The, on the specific features of a temple)

gauda

prāśāda-lakṣānam deva sāmānyam yatviseṣaṁ
tanṭapādyā yathā kāryā vada samāni samāsataḥ

Gauda

What are the general and specific features of a temple? How are its various parts like mantāpa constructed? O, Lord, kindly explain these matters succinctly.
Vāstu-mandala in to be divided into sixteen equal parts (lengthwise and crosswise). The central portion of the mandala consisting of four squares is to be left out. On the twelfth row of squares lying outside the central portion, enclosing wall in to be constructed. The height of the wall (clamzant) should be equal to the measurement of four squares. The sikhara is to be raised up to a height equal to twice the height of the wall. The portion known as Ṣraddakarini (ṣraddakārini) which runs around the wall should be constructed along on the two rows of squares. On the top of the wall variegated construction are to be erected symmetrically in all directions.
tadaidham sukanaasasya nisakatah padate brahve 

ekanasaardhato jaye vedibhandha tadandaaitah 
guwmala kasaranica tasya kaydham ijvarshitham 
kapatanaica vistarani kartavyami caturangulam 
gulhayaasasya vistarani duvarato diganayalam 
pincaalhagakuto gahaka bragnaascamsate brahve 

Cut off the various parts of vimana. The part known as suka (sukanaa) should be formed with a height equal to half of the height of its wall; niska (nisakata) should be one fourth of the height of the wall; ekana (ekanasa) is to be half formed with a height equal to half of the previous measurement; vedibanda (vedibhandha) should be half of the height of ekana. The parts known as guwa (guwra) and amalakasara (amalakanasa) are to be formed with a measurement equal to half of the previous height. The width of kapta (kapata) should be four angulas. The length and breadth of gauhapha should be twice the measurement's entrance. The front portion of guwa should be equal to one fifth of the extent of gauhapha.
The length and breadth of mantapa should be three times greater than those of gaurhagriha. Mukhamantapa is to be constructed in front of the gaurhagriha its extent being as same as that of the gaurhagriha. Mukhamantapa shall be constructed either in a general or specific manner as enjoined in the scriptures. Pitha portion of its vimana should be formed based on the measurement of Linga. Gaurhagriha is to be constructed over the pitha. Based on the measurement of Linga
There are various types of vimanas embellished with different kinds of ornamentations. Meni, Mandara, Kailasa, Kalaśa, Simha, Gaja, Samudra, Candaka—these types of vimanas shall be formed in the with rectangular or octagonal octagonal shape.

Savalokadhana, Hari and Samudgaka—these types of vimanas have sixteen scangled shape.

Now listen to the type of Prakāśa. This type of vimana should be provided with four Śikharas (peaks), and four entrances and, eight Šūmīs (stories); or it may be provided with variegated forms of Śikharas, and five Āngañkas, and three stories besides of the part known as ghaṣa.
The measurement of galbhagṛha is to be calculated in such a way as to be two times or two and half times greater than kinglyāna. It is held generally that it is preferable to fix the measurement of galbhagṛha so as to be two times greater than twice the measurement of kinglyāna. The first enclosure around the galbhagṛha should be twice the extent of galbhagṛha; the outer space lying outside this enclosure should be two and half times greater than the measurement of galbhagṛha. Now listen to another type of construction. The galbhamaṇa is to be divided into nine equal parts. Pitaḥa shall be constructed so as to occupy eight squares in the middle portion. All sides should be perforated (to appear like gavośa). Based on galbhamaṇa, the enclosing wall and sīkrāna should be constructed. So far general features of the precincts have been told. Now listen to the specific features.
Vimāna known as Śaucita should be orthagonal; sixteen-sided vimāna endowed with the same characteristics as those of Śaucita is known as Citā; it should be furnished with ekānda formed in a circular well-formed circular shape. Its whole structure should always be in a mandala form. Svaratobhada-vimāna is to be constructed with five stories. Simha vimāna should be in the form of a lion associated
seven skandhas (projections). That which is associated with sixteen andakas and six storys is called Nandin. The vimāna which is provided with twenty andakas and five storys is known as Nandivandhana. Hammīsa the vimāna which is embellished with various forms of Sixkalas and eleven storys is called Hammīsa. Vyga-vimāna consists of five andakas; Vyāla-vimāna is furnished with different shapes and three storys; it is associated with one enclosure; its middle portion should be a six-angled middle portion. Other parts of it are similar to those of sivatamukha. Samudgaya type of vimāna shall be formed either in the shape of lotus or in sixteen-angled shape. It shall be provided with two storys and increasing the number of storys two by two; it shall have provided ut a maximum of thirty storys.
Men. type of vimāna should have an extent of
fifty hastas; Mandara (> ninety hastas; Kailāsa (> eighty hastas; Vimanaka (> thirty-four hastas;
Nandivaradhi (> thirty-two hastas; Nandin (> thirty hastas;
Savatobhadra (> thirty-two or twenty-eight hastas;
Padmakā (> sixteen hastas; Vantula (> twenty-five hastas;
Candaka (> twelve hastas; Harisa (> ten hastas;
Hari (gaumīśa) (> eight hastas. Other types of
vimānas are to be constructed, having an extent of
more than the above measurement.
of one, or two or three hastas. Houses belonging to the
group of nāga, tāsa & nāksara may also be
provided with such beautiful vimānas.
According to the three types of lingas (uttama, madhyama, and jyestha), enclosures of temples should be constructed so as to be furnished with various parts like prāg-gūra, āsana, mandapa, stambha et al. These are to be constructed according to their forms and measurements.
Now listen to the exposition of various types of mantapas.

That which is associated with four pillars or twelve pillars is known as puspamapratim; the mantapa with three round pillars is known as puspalkheda.

There are six other types of mantapas such as kausalya, samikura, jalabhadra, jayavaha, suvasta, vijaya, vasti, treti, vajraka, visalaka, suvista, madhyaka, naka, syandana, manava, manabhadra, sugriva, bhujana, kannadhara, dvijasthaka, kamakhada, susuttra etc. These mantapas are furnished with two pillars less than the number of pillars suitting the first type.
These can be constructed even by increasing or decreasing the measurements reckoned previously, or even by taking average measurements. They can be formed in the shape of triangle, circular, semi-moon, octagonal, rectangular, sixteen-angled etc. Generally, construction of mantapas in these patterns will be beneficial to the great empire; will yield greater gains; will effect expulsion to its enemies, Rectangular mantapa is best suited for all purposes; Sixteen-angled mantapa will yield affluence of wealth. Construction of mantapa has been explained to you. Knowing the nature and effect of mantapas, one should construct them in the duly assigned places.
In the front portion of prasada, entrance is to be constructed, the height of the entrance should be twice its width of it. One fourth of the height should be its breadth of saka and udumbara. One fourth of this breadth should be the measurement of bahu. These parts of the entrance should be decorated with variegated forms of leaves, creepers, and of millinasa (dual form). Entrance of garbhagriha is to be constructed in this way. This may even be formed based on angula-vidhāna. Taking the maximum height of one hundred and sixty-four angulas and decreasing it by ten by ten, eight by eight, one can reckon ten kinds of different heights. In this case minimum height is 94 angulas. First five i.e. types of heights are for uttama; next three types of heights are for madhyama and the last two types of heights are for adhama. Thus various types of entrances shall be formed.
entrance should be constructed in a pleasing and splendid manner in front of prasada. dvärapalakas shall be constructed making use of baked bricks or stones (following the rules set forth in pratima krama). it is to be understood that they are endowed with strange and diversified figures, forms so as to grouped into three - kamistha, madhyama and uttama. now listen to the construction of gopuras according to its design of the temples. gopura should facing west in a temple whose main shrine is turned towards east. in a temple whose main shrine is turned towards west, gopura should be constructed so as to face east. it can be constructed so as to face east in a temple whose main shrine is turned towards south or north.
Gauda -

puṇaṣya puṇaṣyaḥpratikatacañeyo
datuṣṭaśtuṣṭiḥ praviṣṭān savakāman kriyacchati
etatvam samasena bhagavan vaktuṣṭiḥaḥ

Gauda

How does Siva manifests himself though the installed images of temples constructed in cities or villages or helmets and how does He grant all His desired ends of His devotees? O, Lord, kindly explain to me all these matters succinctly. I am in a state to be enlightened by Your statements.

46-49a

Bhagavan -

puṇaṣyaṁ riṣyaṁ khaladam caṣṇasyāṁ savasiddhādam
dhanurṣṭhakaram caṣṇyam viṣṇyam riṣyaṁ khaladam
carṣṭhānaṁ vajrayatāṁ sacrīyam viṣṇyam bhagamokṣadata

46b-49a

[Continued with the text in Sanskrit]
The Lord said:

The Lord bestows authority over a kingdom through the image facing east; grants all kinds of accomplishments through the image facing south-east; grants longevity and health through the image facing south; leads to victory through the image facing south-west; grants wealth and nourishment through the image facing west; grants riches and leads to victory through the image facing north-west; grants all kinds of wealth and prosperity through the image facing north; grants bhoga and mantra through the image facing north-east. Installation of both images should be undertaken in the places like public halls and towns. All kinds of benefits like as can be derived by installing the image in proper places. Lord Siva is present everywhere; He always shines forth in all hearts. As He is beyond the limit of time; He is unborn. He is the Supreme Lord. Residing in the heart of souls embodied souls the grants enjoyments and release. On a temple constructed as in a pleasant manner according to the rules, images of foremost type are to be installed and consecrated.

(This is the chapter on the prāsāda-lakṣāna, the twenty-fifth of the caṇḍīpāda of the Kiranāgama mahātattva.)
Gauda

Kurasya naganasyapi grahaka ta karnaha

Kutasthitasa ivah punisah sadakaran prajacchali

Etat sa varnam samasena Bhavan vaktumahasi

Gauda

How does Siva manifests Himself through the installed images of temples constructed in cities or villages or helmets and how does He grant all the desired ends of the devotees? O, Lord, kindly tell me explain to me all these matters succinctly. I am in a state to be enlightened by your statements.

Bhavan -

Purnaya nayaphaladam cagnayaṁ savasiddhidam
Ayunāyata yāṁye nairityantai jayāvaham

Dhanapustikanām cāryam vāpyam sujaya vaham
Savasaṃpattikanām saunyā caitāṁye bhogamoreṣadam

Sthāpanam va vilok kānayām nivesa nagadikē

Ekagra ṛṣhṭāneśu purnamuktaphalam bhavet

Savagasa sarātmastho kyanādīk parameśarāh

Yastadantasthitah punisām bhūtikumuktrapradaśīrāh

Praśādo jnunamāSYē tu mūrtisthapana mātaram

Citi siṃet-kīraṇākhye mahatantre cāryāpaṇa prasāda labhanavardhik

Parca irāśatiḥ patañah
The Lord said:

The Lord grants the authority over a kingdom through the image facing east; grants all kinds of accomplishments through the image facing south-east; grants longevity and health through the image facing south; leads to victory through the image facing south-west; grants wealth and nourishment through the image facing west; grants riches and leads to victory through the image facing north-west; grants all kinds of wealth and prosperity through the image facing north; grants physiognomy and mana through the image facing north-east. Installation of such images should be undertaken in places like public halls and towns. All kinds of benefits can be derived by installing the image in proper places. Lord Siva is present everywhere; he always abides in all hearts; he is beyond the limits of time, he is unborn; he is the Supreme Lord. Residing in the heart of souls, embodied souls, he grants enjoyment and release. In a temple constructed as in a pleasant manner according to the rules, images of foremost type are to be installed and consecrated.

(The is the chapter on the prāśadā-lakṣāṇa, the twenty-fifth of the cariyāpāda of the Kīṉānāgama mahātantra)
ATHA PRATISTHADHIVASANACARYALAKSANA VIDHIH

(when on the rules pertaining to installation, adhivasa, and pre-requisites of preceptor)

Gauḍaḥ-

Bhagavan śrīpanam brahī tathā caiva dhivāsanam;
kathāṁ vā karānaik kānyāsthāpakaśya tī laksanaṁ

Gauḍaḥ-

O, Lord, kindly explain to me the installation of Śivalinga and precursery activities like adhivasa etc. What are the means and instruments to be used during the performance of installation? What are the essential pre-requisites of an ācārya.
bhagavan.

pragunam yami silam nitya prasadasyottare nyaset
aniya tam ratnavadhahm ratnavamaja kaveyayadi
ladaastadaahmananyaaghihena prasantaye
praloha mantapa shapya kartaryam lingamadanat

The Lord said:

Having selected a proper stone as explained before one should mount it on a chariot and bringing near the temple, should place it on the northern wing of the prasada. While the chariot is on its way if it gets obstructed or broken, the preceptor should offer hotas 108 times with aghora mantra for the sake of alleviation. Having installed the selected stone in the first mantapa, one should undertake the sculpting work to form the linga-image.
Before starting the work, the preceptor, having decorated himself so as to present a royal look like Śiva, should again examine the fitness of the stone with the help of Śilpācārya and using the instrument like āśṭiśa etc. Acārya should be a prominent person, having from a superior clan noted for its eminence. He should be a devoted person, not belonging to the clan of Āśvina or to the group which works for wages. He should be a householder endowed with preceptorship. He should be skillful enough in effecting the worldly enjoyment and
A preceptor who belongs to the Srautika group should have been endowed with all these qualities. Another kind of preceptor, namely the Naisthika, should have a well-built physique. He should not be a crippled or maimed person; he should not be possessed of redundant limbs (like six fingers, etc.); nor he be with broken or wounded limbs; his nails should not have been deformed; he should not be dishonest; he should not have violated the rules of daily worship; should not be a faithless person; not an outcaste; not be unkind or harsh; Persons who are associated with these disqualifications should not undertake the work concerned with pratisnas. Those who observe the periodical virtues according to their own tradition, who are dignified and celebrated, who are with virtuous qualities like forbearance, restraint etc., who speak kind words, who have patience, who are endowed with the quality of saltair, dexterity, erudition and devotion are supposed to be the fittest preceptors, who undertake the work concerned with all types of lingas.
The preceptors of such etiquette should do the carving of lines (lakṣaṇaṇāḍāhāraṇa) using the tools like golden needle etc. with the accompaniment of āghorāṃśa. Other auspicious activities are to be carried out with other ṛṣa-hṛṣa samhitā mantras. For lakṣaṇaṇāḍāhāraṇa one should divide the upper portion of linga (pājāmā) into three parts. For the type of jyestha linga ṛṣakhas are to be formed with a thickness of eight yānas; for other two types of lingas (madhyama and adhama) thickness of ṛṣakhas is to be reduced gradually. Other two portions (brahmāṃśa and viṣṇuāṃśa) are to be formed in seven parts of total height respectively.
Yaśata sūktasya cāpyasta navabhāgavabhājitaṁ
akālabhāgam kvasassyāt sarvalināvidaṁ mātaṁ
kāra cāṣṭānībhāgau tu līṇye ca vikāfite
Brāhmaṇam purītyajya labhavām pañcakāṅgikam
Brāhmaṇeṣu adhārṣyantvā yadā sūtaṁ pālambhayet
tasyāśca saṅgamah kāyo yāvatpaaśāntagocanah

The upper portion is to be partitioned with a rib thread specially designed for this purpose in eight or nine parts. For others, two types, one part is to be reduced gradually. Having divided the height of pājāmśa into eighteen parts, maṇiśīlā is to be scraped from the fourth part, with leaving out the three parts of the lower section, the line is to be drawn so as to pass through the upper five parts of upper section. Other two sutras - one on the left and another on the right - are to be drawn so as to pass through the four parts. i.e. one part less than the central one. These two should be joined together on the back side of the linga at a place where kāraṇāstura lies.

(Handwritten notes and drawings are present at the bottom of the page.)
Sringadaharana is to be done in a different manner with regard to madhyama type of linga. Having divided pujamisam into sixteen parts, the preceptiv should again make each part into three parts. Leaving out the upper most six parts, lakshanodahara is to be designed in the remaining ten parts. Leaving out four parts, rekha is to be drawn so as to lie along six parts; as before, two rechas are to scraped with a shorter length on both sides of mantuha and they are to be joined together on the back side of linga leaving out two parts in the lower portion.
Now I tell you about the third type of Lingodadhārana, suitable for the four types of ādhaṅkanga. Leaving out three parts in the upper portion and three parts in the lower section, rakha-lambana is to be done along the portion comprising eight parts counted from the bottom. Other two rakhas are to be formed with decreased measurement and they are to be joined on the back side as usual.

Then listen to the fourth type of Lingodadhārana. Piyyamśa is to be divided into eight equal parts, each part being divided into three. Leaving out the upper section, mantra-sūtra is to be formed along the remaining portion. Other two rakhas are to be drawn on its both sides, leaving out two parts in the lower section. These two rakhas are to be joined on the back side as before.
Circling of lines (lambana) in various forms like kanaparni (afault or arrow) is to be done in due order along the specified faults. Two lines proceeding from the central design are to be joined behind the linga leaving out two parts from the bottom. Out of these four types of laksanamudhara, any one of the types may be taken in order to gain auspicious result. These four types are of the nature of granting a beneficence for the four castes from brahmins etc., respectively. Wealth, fame, lordship over earth, kingdom shall be achieved by doing laksanamudhara in this manner. Having designed and caused the lines according to the specific rules, the preceptor should offer incense. Taking honey, clarified butter, etc. in suitable vessels, he should consecrate them with aghora mantra and then offer them to the Lord. Then flowers, curd, pure water and other materials are to be offered and necessary designs are to be formed.
The preceptor should install the image with vāma mantra;

The ritualistic activity, adhisāra, is to be done with tāna mantra. Manṭapa is to be constructed in front of the temple, not far away from it. This may be constructed with a measurement of nine or eleven hastas; it is to be furnished with flags pertaining to the lokapālas (dīkṣālakās);

the interior periphery of the manṭapa is to be adorned with flowers and asvāṭa; to be decorated with four festoons—one in each direction. Festoons of east, south, north, and west are to be made of leaves got from plaksa, udumbara, aśvalaṭha, and vaṭa respectively, their breadth being one hasta and length, four hastas. Each festoon is to be diurnised with appropriate mantras.
Each festival is to be divinised with appropriate mantras, vertically and laterally. In the direction of east, an eastern kalaśa is to be placed whose presiding deity is Candikā; eight kalaśas are to be placed near the entrance. These kalaśas should have been decoratively adorned with tender leaves (kallavas), covering cloth of definite colour, darbha kūrca, and they are to be worshipped with aṣakta, reciting ānāra mantra. Then the preacher should place aṣṭamaṅgalā, in the appropriate directions accompanied with vedic recitals, music and instruments. Having placed Śūrakumāra on the vedica, he should invoke the Lord Śiva. If he should place eight kalaśas around Śūrakumāra and invoke aṣṭa vidyēśvaras (Ananta etc.) along with their consorts.
agnikāyam punah kāyam mūrtipaināthasanyutam 1
śivamurtidhārṣṭe ca grhaustācāṣṭa samkhyaṁ 1
grhaustaddviguṇādhināścatvāro va svāsaktah 1
śādhakah punakho gnāhyo samayi va tvaḥkāvataḥ 1
dvija va rudrahakta ye svābhavasamanvitaḥ 1

Then agnikāya is to be done. The preceptor should execute all the rituals concerned with agnikāya. Having associated in association with secondaral persons who impersonate various deities of śivaṁśa. For this purpose, eight house-holders endowed with essential etiquette may be solicited; or sixteen persons or four persons may be invited according to the circumstance and convenience. If suitable persons are not available, śādhakas, or putrakas or samajis shall be recruited; if not, other initiated persons (dvijas) or devotees of Rudra who are have completely identified themselves with the form of Śiva (Śiva) through the nyāsa-process, may be so recruited to impersonate the deity.
On the third day or on any other auspicious day which synchronises with beneficent constellation, yoga lagna and karana, homas are to be offered in a manner explained before with its accompaniment of brahma mantras like nama, aghora etc. As the intermediate directions homas mentioned earlier are to be offered for matikas. In the vicinity of linga, the preceptor should offer homas with esana mantra; all other offerings are to be done in due order accompanied with appropriate mantras. Then the preceptor should touch various parts of linga-image with kusa.
Having done offered Raman in the prescribed manner, he
should offer purnahutī, according to the quantity of materials
available. Then he should cover the image with red-
coloured garment and raise it. With the accompaniment
of blaring instruments like turiya etc., the icon is to be
worshipped reciting Brahma mantras. Then the icon
is to be taken on by the appointed persons with agnena mantra.
They should pass through the entrance with the
accompaniment of sadhya mantra. By having installed the image
in its sitting place (gadhagāna), the preceptor should worship it
with Ṛṣiṇa and Viṣṇu mantras. Then the ascetic
persons (mūlīpos) should take their seats in their respective directions each one as impersonating the limbs of the Lord like head, face, heart, navel etc.

Then, with all efforts, the chief preceptor should perform with execute all other ritualistic activities reciting the pertinent mantras as the occasion needs. For the sake of gaurhagha-nyāsa, the preceptor should divide the
the periphery of cella into four equal parts lengthwise and crosswise (obtaining sixteen squares) and proceed to do various kinds of nyāsa during the night time. Now listen to the procedure of ratha-nyāsa.
Vajra maṅgala vaṁśiya - saṅkha-sphatika-ṛṣyakata
nīlā maṅgala dadyacchakrātī sa digontakatā
tālam sālāṅjanam āyāma kāśīsī tālānā
yāva nīlā dhānyādi 'ṣyāmāka - urūhayaśatānā
candanaṁca yathāraktaṁ kṛṣṇādaṁ atmadhākramāṁ
uśīrām viṣṇuvikrāntīṁ nyasattalākṣaṇa-kramāṁ.

For lāta-ṛṣyā, vajra, maṅgala, vaṁśiya, saṅkha,
sphatika, ṛṣyakata, nīlā, maṅgala, etc to be placed
in right-wise order starting from east to north-east. Various
materials like tāla, sālī, aṅjana, āyāma, kāśīsī,
māṅkika, yāva, nīlāna, syū urūhi, candana, laka-candana
śīrā kṛṣṇa-candana (again), uṣīna, viṣṇu-kṛṣṇī etc
belonging to the group of metals, seeds, herbs, etc.
are to be placed according to the procedure of ṛṣyā.
Thus, having placed gems, metals, seeds (grains), and herbs in due order and then golden articles, the preceptor should insert kūrma-bhāga in the compartment gāṅga (ground). One should never do what is known as bijagrāsa (an occurrence of which great disaster would take place). Then āyuṣha-nyāsa and sakti-nyāsa are to be done successively. Then he should place the linga on the pedestal which is to be impaled with mātṛkas, reciting mātṛkā mantras.
The linga (pujāmis) is to be impaled with
pāncama manthā. The pedestal is to be fixed in a
such a way as to appear slightly turned towards north-east.

The linga along with the pedestal installed in this manner
will yield Happiness to all beings. The linga can be
fixed so as to face other directions also. The image linga
installed so as to face east, south, west and north
are bestauspicious enough to bestow eternal life,
renunciation and growth of wealth to Brahmīnis, Kṣatriyas,
Vaiśyas and Śudras respectively. Those installed so as to
face south-east, south-west, north-west and north-east are of
the nature of attracting curvature. Those installed so as to face
south-west and north-west will grant longevity and happiness
in immediate and the excellent degree respectively. But the one
facing north-east is always conducive to happiness. So, care
should be taken to install it so as to face the direction of north-east.
Thus having given a definite structure and immobility to the linga-image, the preceptor should proceed to do all the necessary nyāsas in order to effect a concrete and well-fashioned shape to the invoked Lord. After fashioning important limbs such as head, face, heart, etc., he should do sakti-nyāsa, brahma mantra nyāsa, and anigamantra nyāsa. With regard to rituals, invocation and all other activities are to be done with kṛdaya mantra. Immobilising the Lord with sadya mantra etc., he should worship Lord Śiva with using gandha, flowers and other paraphernalia. Having offered to Him various kinds of-
delicious foods and eulogised Him, He should recite important mantras. He should worship the Lord daily in this manner, reciting & shara mantra 108 times.

In a country where daily worship of Siva goes on without any interruption or violation or breech, there will be abundance of food and provisions; there is no decay; no fear of theft or robbery or of contemptible events. The ruler will always be victorious; woman will be blessed with virtuous progeny.
Śrīpata (patron) will always be blessed with cherished accomplishments. On the occurrence of aberrations and discrepancies, certain activities are to be done to alleviate the evil effects of violations. For this, the preceptor should worship the Lord with all the sixteen kinds of honours (cañcāras). Then he should offer a special kind of arghya made of eight ingredients—water, milk, ksūha, rice, flower, sesamum, yava and mustard. Having prepared the arghya with these eight materials, and consecrated it with appropriate mantras, the preceptor should offer it to the Lord and do arīgārcaṇa.
pujaṃte tu tatha kṣaya gauriṣṇā sadaksīnā
durjapāla vā maṇi pradaśītram
katarakam gandha-hārāśca grāmalāñāmi pradaśītram
evam pratiṣṭhīte linga bhalam mahadhiśṭhitam
jīrnodhāre tathāveha bhamamuktāntu yajnavak
pratiṣṭhāyā vidhānantā prakṣamitī saroṇica te meyā
durjapāla

At the end of installation, the preceptor is to be worshipped and honoured with cherishable offerings (fears); he shall be honoured with presents of various kinds of presents such as kataka, gandha, hara etc. He shall be taken around the main street surrounded by the temple in a procession surrounded by devotees. The linga installed and consecrated in this manner also will always shine forth in the sanctum-sanctorum charged with benevolence and divinity. The patron also derives the same kind of benefits as those attained through installation by executing the necessary activities concerned with jīrnodhāra. Thus the matters connected with pratiṣṭhā have been explained to you.
bhakṣḍa devāstriyaḥ Bhūtānāthah

ganāśa ye teṣvadhikam nārāṇām 1
atvā svaḥām śivahāma teśam
padam pāne bhaktiyājātāśiṣyat 11
evam samāsāt-kāta pūjāya s tra

nirvānādīkṣa śivalbhaktiyuktah 1
bhūteṣa bhogadikhirvā pūrvaṁ

tataḥ param dhāma saṁśrayantī 11

(iti śūreśa- kirānārāye mahatante caigyāpada

pratikṣāhāvāsā vidhissadāvīmāñī bhāsāḥ)

Those pious men who are exceedingly pure and reside in a place where an auspicious Śiva-temple has been constructed and who have intense devotion remain unique, being superior to the Devas like Brahma etc., Bhūtānāthas, Ganaśa etc.

Those who are have been blessed with nirvānādīkṣa and who worship the Lord regularly in accordance to the scriptural injunctions, as a result of their intense worship, first achieve and experience all the desired worldly pleasures and finally resort to the eternal home which transcends all the Talavas and Advaitas.

(Thū is the chapter on installation, adhivāsa and prāraśīlī of a cāda, the twenty-sixth of the caigyāpada of the Kironāgama mahatamā.)
ATHA VRŚABHA LAKŚANAM

JĪRNODDHĀRAVIDHIŚCA

(Then, on the distinct features of Vṛśabha and the rules pertaining to renovatory activities.)

Gauḍeḥ -

vṛśabhāśīśuṣṭo deva nastāni tasyāḥ laksāṇam
dhīrtānuchari - nāivoktasth - tasyāpi vada me vidhīm

Gauḍe -

The procedure of making an icon of Vṛśabha was pointed out earlier. But the procedure and lineaments of Īśvara have not been explained so far. O, Lord! Even the procedure of renovation has not been told. What are the specific rules with regard to jīrnoddhāraṇa? Kindly explain to me all these matters.
The Lord said -

One should take the basic unit as angula which is to be reckoned as explained before. Based on the angula-measurement, the sculptor should form the eyes of Virajaka so as to be two angula angulas in length. The breadth of the eyes should be one angula. The width of an eye-brow should be half an angula. The face should be eight angulas; nose - one fourth less than the previous measurement. The space between the eyes bottoms of horns should be four angulas. The bottom of horns should have a thickness of four angulas. Eyes should be formed in such a manner that their outer extremes touch the region of ears. The measurement of horns should be four angulas; intermediate space between them should be four angulas. The breadth of cheeks should be equal to that of face: four angulas.
The length of the face should be 8 angulas and its breadth should be fourteen angulas; ear should be ten angulas in length. At the bottom of ears, the extremities of eyes should be seen. The measurement of snout is to be eighteen angulas; that of hump (kakuda) 8 angulas; length of shanks should be ten angulas. Four upasandhis and ankles should be six angulas; their projection should be with a thickness of one angula. Hoof, which is to be fashioned in a splitted form should be half an angula. Thickness of kambala should be four angulas; its length (on one side) should be seventeen angulas; and its breadth - twenty angulas. Stomach (or bull) should have a length of fifty angulas (lateral measurement), its thickness, thickness being twelve angulas.
The tail is to be formed so as to lie in the middle of the two hind legs, its thickness being four angulas. In its middle, thickness should be two angulas; thickness of the tip of the tail should be one angula. The navel is to be fashioned in a curved form like kundali below the portion of the belly with a measurement of four angulas. Scrotum should be made so as to be in an oscillating position, its breadth being sixteen angulas, and thickness of nivista is to be formed in such a manner that its front portion of its head is adorned with manirakha. These are the distinct features of Usalha.
Due to regular (and periodical) worships, any part from foot to head of an installed image may get some sorts of defects or breakages (or it may become shaky).

It is to be known that the invoced deity animates the image so long as it is in perfect shape. (If it gets ruined due to some causes or other, the image should be replaced). Those who patronise the meritorious act of renovating the disfigured image, and temples attains the same auspicious rewards as those arising out of erecting a new one. When broken icons whether be one, all or those which are split, cracked, and those partially consumed by fire are got being repaired, one should undertake the feeding of Brahmins etc.; payasa and ghee are to be offered as homas with the accompaniment of stotramantra. Disfigured icons made of stone are to be thrown into water after doing necessary libations, and those made of wood are to be incinerated. Throwing in to be done with vāma mantra and burning is to be done with agnimantra.
tatrāṇyata kalpānyam svat-tathāvāstra prakāśayet
devatā-calamam yāte uthitaṃ pari yathā abhydhakān
calamāddhā-śambhūtam līnī sa ca viśeṣataḥ
khaṇḍa-sphutī-calamāḥ purvavattām samāncerat
rudraloka bhavattasya tamām bhogamāṇapñyataḥ
(c iti saṃat-kīrvābhye mahātantra cauyāpāda ursabhalakṣaṇa
jīvnodhārāvidhikṣapātaviniśatih pataleḥ)

CAYAŚPĀDA-SAMĀPTAṆ

Then another icon is to be sculpted newly with the same measurements as those taken for the previous one. If the icon becomes shaky be by loosening its grip it should be fixed well as before (by [applying as]tagandha).

If the icon is shaky, many heinous happenings will take place. Especially if the image of Linga get loosens its grip and becomes shaky special kind of alleviation is to be done.

Those which are broken are split one to be replaced immediately by newly-sculpted newly sculpted images, strictly adopting the previous iconic measurements. One who executes jīvnodhārā in this way ascends to Rudraloka at the time of his dissolution and experiences divinical bṛgas pertaining to that world.

(c this is the chapter on the distinct features of ursabha and the rules pertaining to jīvnodhāra, the twenty-seventh of the cauyāpāda of the kināgama mahātantra)

Here ends the Cavyāpāda.
Atha Yogapāda Prārāmbhaṁ
(Here begins the Yoga-section)
Yogābhyaṣa Viṣhṇu
(On the practice of yoga)

Saunaka,
yogābhyaṣaṁ saṁcakṣeva tataḥbhāye vṛddhistu kim?
Karmin kāyam kālōm yogē Kairangaināśamantu kim?

Saunaka

G. Lord! Kindly explain about the practice of yoga. What are the benefits to be derived from the practice of yoga? In which manner activities concerned with yoga are performed? What are the subsequent parts of yoga? What are the appropriate postures to be assumed during yogic practice?
The Lord said:

Through the practice of yoga one can attain beneficent accomplishments; he can attain release (mokṣa); he can attain ascension to the state of ineffable bliss. It is to be known that there are six means or limbs of yoga. Now listen to these various subsequent parts of yogic practice: Pratyāhāra, dhyāna, prāṇāyāma, dhārana, āsana and samādhi. These six constituents of yoga system
Fir in this house suited for this purpose or in a temple or in such other auspicious places, an aspirant should begin this yogic practice after assuming the desired posture (convenient to his physical and mental condition). Eight postures are enumerated and explained in the scriptures. They are: svastica, padma, ardhacandra, vira, yogapatta, prasārita, panyika and surcha. Yathāsamsthāta (saṃhāra).
Stretching the legs (i.e. shanks) under the hinder part and placing the right leg on the left and keeping the legs obliquely between the knees one should place himself in a convenient posture. The posture assumed in this manner is known as Svastika. Joining the two legs obliquely with each other and placing them between the thighs so as the sole of each foot faces upwards, the posture known as padmasana can be assumed, then listen to the procedure of ardha-candraśana. Placing the legs as before (i.e. as done in padmāsana) but and keeping them one on the other mutually, ardha-candraśana can be assumed. Then listen to the procedure of virāsana.
Placing the left leg on the right thigh and keeping the right leg on a pedestal or on the floor and keeping the palms together on one another, virāsana can be assumed. Then I explain about yogāpattāsana. Keeping the right leg obliquely and placing the left one on the thigh (near knee-joint) and placing the two hands so as to be propped by the knee-joints keeping the fingers stretched out and tying round the yogāpatta yogāpattāsana can be assumed. Stretching out the two legs so as (in sideways) and keeping erect the fingers of the two legs and keeping his face and chest straight, prasārītā can be assumed. Keeping by stretching out the two legs (i.e. fingers) one obliquely and the other horizontally, one can occupy himself in a posture known as panyānika. A posture convenient to the case of one's own physical and mental state is known as yathārasanīśṭhā (i.e. sukhāsana).
Having assumed any of one of the postures stated above and keeping the chest erect, one should place the right palm on the left and the right leg on the left knee-joint. He should keep the joined palms just in front of the navel and should hold a straight look. Keeping his mind on the heart-lotus, he should keep himself detached from the external objects and senses. He should be in this state of restraint so long as he is in the yogic practice. This kind of retention of mind is known as pratyahāra.
Prāṇāyāma consists of three phases of breath-process - pūrāka, kumbhaka and lecaka. Pūrāka is done by inhaling the breath inside (through left nostril); kumbhaka is the retention of breath for a fixed time; and lecaka is done by exhaling the breath (through right nostril). One should do prāṇāyāma three times before the commencement of the yogic process. Through the practice of with pratyāhāra and prāṇāyāma one can be disembroiled himself from the tumults of impeding causes arising out of external objects and he can become an accomplished yogin.
There are four kinds of dharana to be essentially practiced by an accomplished yogin.

They are: (i) vahni, (ii) saumya, (iii) amrita and (iv) pana.

Dharana done with the accompaniment of mulamantra placed between vahna added with pancama and hindu corresponding to vayu bija is known as vahni dharana.

Through the practice of this kind of dharana one can get over the sinful effects arising out of astrimsha (i.e. injuring pious men and high-souled persons). During this process of dharana the aspirant should consider himself as though he is seated inside of a triangular mandala.
Fixing the mind mainly on saumya-mandala (i.e. ardha-candra mandala) which is to be contemplated upon as surrounded of trikona mandala and encircled by catuskara mandala (corresponding to vāya) with the accompaniment of seed letters corresponding to the fire, water and air, he should consider himself as if he is seated in toyamandala. This kind of dhārana is efficacious in granting sāntī and puṣṭī.
This is also capable of effecting the annulment of diseases and death. Raising the breath with pranava placed along with the seed letters pertaining to fire etc added with bindu, he should fix his mind on brahma-randhra. This is known as amrita-dhārana which brings out the full efflorescence of the soul's inherent nature. Dhārana which is done with the accompaniment of akāra, bindu, and nāda, all being covered (or gaunted) by antākṣara, mind is to be fixed in a place between the eye-brows. Through the practice of para-dhārana one can attain the effulgence of sun and the power of getting even the immortality. All these kinds of dhārana which are established through the scriptural statements are to be practised according to the prescriptions.
Utpara vividhah prak&samayogad-dahanam krama ugyate 1
samanyo jatisamyogad-dahanam karma ugyate 1
samadhi karananantastha najrasvancitakramam 1
samanyo vyahaparyajeta sadaj-sau karanam yajet 1
vaisesikavakarame tu vastrapra&agati??sitah 1
galavh ca harimundharam--udghato sau vis&ah 1
adya madhyam samamogyad-udhamajitma ugyate 1
samadhi karananantastha janavasthimagatii gatayada 1
samadhau patinispanme yogccharanakhali shravet 1
kramad-brahmadiddo yoge phalam tadvyaktamurtamam 1

Utpara is of two kinds—samanya and vis&ehina.
Samanya is a voluntary process. Here dharana is done
intensively with the help of some external objects.

Those who thrust themselves in samadhi dharana
never get crippled by the marks of old age. Those

who indulge themselves in dharana, who practice voluntarily, should have a continued
continuous effort. Vaisesika is one who gets trained
enough and whose dharana process takes place
without any endeavour on his own part. Even if
he is engaged in his mundane activities, his
breath process gets adjusted itself to the state of dhārana. The soul of a person who gets accustomed to such sort of specific dhārana departs from his physical body through the fore-head or crest (brahma-candha) at the time of dissolution (death). If one is affected with symptoms of old age inspite of his continued practice of dhārana and samādhi, then it is to be inferred that that the time fixed for his dissolution is on its way. Through the practice of samādhi the aspirants lordship gets evolved and he attains all the beneficial effects of being a perfect yogīsvāna. By identifying himself contemplating the deities like Brahma, Viṣṇu etc. in his own who are seated in various cakras (lotuses), he attains gradually the highest kind of spiritual vigor.
Heart-lotus is denoted as prakṛta padma, for and Brahma is its presiding deity. Out of the five syllables of mūla mantra, the first syllable is considered to be one with the presiding deity Brahma, who is to be meditated upon as the pure Lord. Associated with the Heart-lotus there are ten important nādi-s: vijñāna, pratiñāna, saumya, paścinti, asi, rūpa, saṃātman, cetāna, bandhāni, mocanī, and mohini. As the eleventh and central nādi Brahma resides at the centre of the lotus. There as endowed with Brahma is to be contemplated upon in his own characteristics and asimilating forth in the form of the first syllable. Through this kind of dhyāna, the aspirant can attain victory over the tattvas from prthivi to ayāka.
When he rises above the plane of heart-otsus (mentally) he reaches a place belonging to Visnu. There are sixteen nādis occupying the region of ears, with all parts and in the form of the second syllable. Lord Visnu resides there. The names of 16 nādis are: Subhā, Manīdāma, Dīptā, Sūdīptā, Bhimakārikā, Sūdhūmā, Pingalā, Piṭā, Vānumi, Sīghnākā, Acalā, Āśānīkā, Subalā, Jñānāda, Mokṣada, and Para. These sixteen nādis are there surrounded by Visnu who is to be meditated upon as he shines forth with his own features and appearing one with the second syllable. Through the practice of this ahyāna, one can get over the fetters of tattvas from augusta to punusa.
Above the plane of the second lotus there is a lotus-region which is very pure. This is in the region occupied by the palate. There are 24 nādis running around the lotus-palate. They are: suvarnā, śravanti, jālpā, utkriṣṭā, prāṇavartani, saśadbā, vāhinī, bodhihī, manāni, bhāvanī, āditi, brahmi, dinapradānā, niyorkī, retavāhinī, pitamārgānugā, devamārga-pradānā, ākārini, vikarsini, prāṇahā, prāṇavārdhini, cīlasanāni, susanā, chūmā and dhyāna. This nāda is to be contemplated upon as surrounded by these 24 nādis and as being endowed with the divine form and shining forth in the form of a single syllable. Through the practice of this kind of dhyāna, the aspirant can ascend to the place of Anantaśvara.
Above the place of tielu, there is a lotus in the region of fore-head belonging to Lord Mah Amantesvara. This lotus is furnished with four nadis and the fourth syllable of the mantra is at its centre. The name of the four nadis are: niyirtti, pratistha, vidya, and santi. These nadis are of the nature of subtle and pure and they are in the form of bindu. Through the practice of this kind of ahyana, the aspirant becomes endowed with eight kinds of supreme accomplishments (siddhis).
The eight kinds of supreme accomplishments are:

1. anima
2. laghima
3. mahima
4. prāpti
5. prākāmyam
6. tātisvam
7. vāśītvam
8. kāmita (i.e. kāma-sāyita).

The power of assuming a body to appear as tiny as the point of a needle, even at the spin of his desire leaving...
His gross body is known as anima. The supernatural power of assuming excessive lightness at his own will and on the spur of his intent, leaving his former state of heaviness is called laghima. That state of supremacy which comes forth on account of his supernatural power assuming which the one is able to go reach the place of his desire and becomes honoured and adored by the denizens of the place, is known as mahima. Brāhmi is that state of equanimity by attaining which the yogin remains unaffected and uninterested whatsoever kind of wealth comes of its own accord or as desired by him. Brahmâyajī is that supernatural power by the effect of which the yogin is capable of comprehending the innermost thoughts of all beings having attained a super state known as saññatmahāvā. The lordship and superiority over the worlds of Brahma, Viṣṇu, Indra, Sūrya etc along with the other worlds is known as śīla. The supernatural power of attracting the desired person or object and holding a control over him or it is known as vaśītva. The power of winning over a person forcibly against his will and alluring him on account of intense delusion is known as kama-rāṣṭāyita. Through the practice of dhyāna fixing his mind on the fore-head by faith, without doubt, one can attain these supreme accomplishments.
bindurudhram bhavannadassuvakmo dighajya tantuvar
meghanada ivalharnid- sadasiva bhavesubhih
urdvanaghatanathaa svaraapea kalatmaneh
caturnaadisamopetassas pe padmantasamisthah
indikā dipikā caiva recikā morikā tathā
tathā

Above the place of bindu (fore-head) there ascends a path which is subtle and long as the subtle thread of lotus-stalk. This is the place for Lord Sadasiva where imnumerable sounds like the loud noise of clouds can be heard internally. O, ganada, Lord Sadasiva is to be meditated upon as being shining forth with his own made of suta mantras and divine figure form, adorned with rising snakes. He is seated on the lotus surrounded by four nādis - indikā, dipikā, recikā and morikā.
tasyāpi parataśakti- jñeya kundalinītī ca
sabdante tu bhavettasyās-sūkṣmañāpanānāpi
ca tattvad samopeta sa vijñeya dvi madhyamā
dsūkṣma caiva suśūkṣma ca tatha caiva śmyta mṛtya
sauñjñāsawakṣaṇa ca tādadhyāsād bhavatyesāv ca

Above the region of Sadāśīva mandala exists Sakti mandala known as Kundalini. This is beyond the reach of sound and it is without subtle form. Sakti is seated there surrounded by four nādis—sūkṣma, suśūkṣma, śmyta and mṛtya. Though the practice of this kind of dhyāna, one can become the knower of all and the doer of all. Above this place is the place of Paramākṣara in which there are four nādis—

[...]
Tasyāpi parataṣṭakī - cautaṇādyutā pari
padmamadhya sthitā sājā prākṣaṁ khyāta nivaśyāmā
vyāpini vyomānapā cananta śnāhaṁyaśīśi
duñjalāyā ca tadasāyāsādā vyāpakastatsarādibhuvaḥ
Tasyāpi parāśthānam nīkālam niṣṭamavyāyam
jñānaṁvaṁca bodhavyām niścalanileṣāṃnikam
evam kramādgaṁ yo ī vātāṇāṇaḥ nivartate

Above the place of Śakti is the mandala
in which there are four nāḍis - vyāpini, amātha, anātha and anāśīta. She is seated at the centre of a lotus with a subtle and impeccable form. Through the practice of this kind of abhyāsa, one can achieve the power of vyāpakata. The power which is not to be attained even by divine and celestial beings. The place of existing above the Parāśakti-mandala is niśkala; it is eternal and everlasting (ayagya). It is of the nature of consciousness and it is as still as motionless air. A yogin who ascends to that highest mandala and gets absorbed in it (samādhi bhāvam) through the gradual practice of abhyāsa process never comes back to his mundane state.
Now about three more important nādis. There is a very powerful nādi which is of the nature of Śiva which remains undivided and starts from the place of mūlādhāra and proceeds upwards through nāthi, heart etc. When it passes the region of the heart, it gets diversified into lōn and in the region of ears it exists irrigated into sixteen. On reaching the sphere of tālu it gets divided into sixteen and when it passes through the nose-stem it becomes three fold—one going through the path of bīlī, other going through the path of deva and the third one going through the path of rudra. Nādi known as susumna runs through the middle path. To the right of it runs pīngala nādi and on to the left of it is the nādi known as idā.
Sambavacca gunādhāram Śakti-daivata-somyutam 

nādīsthayamidam jñāyam trikanyāptam yathābhūtaḥ 

trikāla-visayajñānānam- etadakhyāśāto bhavet 

vāmenātita-visayam daksinena gatam bhavet 

vartamananantā madhyena mārgena kramayogataḥ 

nīṣṭhādyayam tasya saṃmāsāt- jñānamutpadyate dhvam!

These three nādīs exist in the form of the Three fundamental gunas and they are being controlled by their respective Śakti and Rudra. All the three-fold existents are pervaded by these three nādīs. Through the continued practice of dhyāna based on these three nādīs one can attain the power of knowing all things concerned with the past, present and future. That which has occurred during the past time can be known through trāma nādi (idā); happenings of the present time that occur all over the world can be known through the right- nādi (pingala); future can be known through the middle nādi known as susumna. Through the proper process of dhyāna based on these three nādīs, one can certainly attain the state of nīṣṭhā etc. within the period of six months.
gatagatam patostasya yogino na tata samisayak
ahau bhavinayecchambhumi svadehunataratinamakam
svamataca param samantam nasaagrad dvadasangule
samshuhitam sarvamargena vyapta bhavam yatharthah
sirah-paaryadi samyuktam urduvedavam svahyagatam
anumatraasinaasukmaasasalabrahmabhavebhi
kalaspi hrodgata tadvat dipasaktinujvala
yadisahkmatadhyanaat prajukta bhaktikam bhave
yonau mayaakam kalami yavadasti yatecchayat
yati va succhayat yogi kritvokamini yakhodita
svam yogasamahjyalaas savayogesvanatumah
vijneyos bhyananisaca kamikshedyojiyinam padam

(iti simat-kiranakhya mahatamte yogapada
yogahyatevidhih prakramah patalah )

He becomes a perfect yogin endowed with the power of
knowing the past, present and future. There is no doubt
about this kind of achievement. If not in this manner,
the aspirant can meditate upon Lord Samihrue who
assumes a form as small as an atom in the
heart of all beings. He can be meditated upon in a
in a place 10 angulas above the ti plane of
his nose-tip, a place known as dvadasianta(1)
which is superior to all and which is of the nature
of ineffable calmness. Through the proper pronunciation
of prasada kala as instructed by the preceptor one
can mentally ascend to that highest place which
penetrates everything. Lord Siva, who is entitled as
Udakasiva>, assumes a definite form known as
Sadha-brahma endowed with head, hands etc.
constituted of mantra kalas; Though he shines forth
with the minutest form like an atom, he is
auspicious and subtle and shines forth in the heart of
beings with his kalas like a lamp which shines forth
with effulgence. The all-powerful lord becomes favorably
disposed towards the aspirant on account of his devotion and
continued meditation agreeable to his mental disposition.
As long as he is in an embodied state he wanders everywhere
in the worlds existing in the maya through his yogic power
and when his soul gets disembodied prepared by usual
symptoms of final dissolution, he attains reaches the place of
bliss. Thus the supreme kind of yoga, which is the best among all
the yogic processes was explained to you. It should well be understood
and practised by those who want to attain the state of yogisvara.

(This is the chapter on the practice of yoga, the first of the
yoga-section of the Kishanagama mahatantia.)
Then, on the symptoms of the departure of soul.

O, Lord, the supramundane time pertaining to Brahma etc was pointed out earlier. It may kindly be explained to me in an amplified manner. Also, tell me about the time of occurrence of the symptoms when for the departure of a soul.
The Lord said:

Time is of two kinds—subtle time and gross time. Gross time is said to belong to the world of impure mayā and pure mayā. Subtle time is considered to be purely spiritual (c. dealing with the soul's activity). Now I proceed to tell you about gross time. With regard to gross time, basic unit is known as truti. 2 truti make 1 loka; 15 loka make nimesa. Which is equal to one fourth of a nimesa.
nimesā's make 1 kāśṭā; fifteen kāśṭās make 1 kāla; thirty kālas make 1 mukūntā; half of one mukūntā is known as ghatikā; seven and a half ghatikas make one yāma; four yāmas make 1 day; and four yāmas make one night. One day and one night together make one full day (Ekāhaṃ). Fifteen days make one pāsā; two pāsās make one month; two months make a śīra; three śīras make 1 ayana; two ayanas make one abha.

This way of reckoning the gross-time is known as saunamāna (based on the movement of sun).
duṣṭatāṁ ca sphalatāṁ ca
dakṣiṇāyama ca
māṁ ca pyādā yugakālaḥ pravartata
kṛtāṁ tatamśritam jñeyam sahasrānāṁ castusūyam
kṛta-traya-yugāḥ bhrāntāṁ sandhīśa-sata-castusūyam
sandhyāṁśa tāvareṇa syat dvāparayaḥ tu saṁjñayā
dvāparayaḥ samijñāya syat dvāparāt-puratt kalih
ekahāsākramadagāṁ sahasra-bāt-saṁjñātah
ekṣaṇāśa-kriyādaśāṁ sahasra-bāt-saṁjñātah
tai-caturdaśarāh kalpo brahmānāsā dino mātah

dakṣiṇāyama is night-time
uttarāyama is day-time. (i.e. one divinical
day consists of 360 solar days). These 360 solar
devinical days make one divinical year. Therefore,
the span of one yuga is calculated on the basis of
such devinical years. Out of four yugas, the first one
known as kṛtayuga lasts for 4000 devinical
years. The interval intervening time known as
yuga-sandhi which occurs between kṛtayugand
and the tretā-yuga lasts for 400 devinical years. These
are two more yugas which are called dvāparāyuga.
and Kaliyuga. For the succeeding yugas and yuga-sandhis, the span of time is reduced by one thousand and one hundred respectively.*

In this way one cycle of yugas lasts for 11,000 divinical years. Seventy-one cycles of yugas make one manvantara.

* Krita – 4000 divinical years; Dvapara yuga-sandhi – 400 divinical years.

Theta – 3000 || 300
Deva-jana – 2000 || 200
Kali – 1000 || 100
Four such manvantaras constitute 1 kalpa. One kalpa is one day for Brahma. Before the termination of one kalpa and in between most manvantaras, Indra gets involved in the process of birth and death again and again. 360 Brahma-days make one Brahma-year. Brahma lives for hundred such years. Before the termination of such time (Brahma life-time) and during the efflux of Brahma years, devas get involved in the transmigration of births and deaths again and again. Hundred years of Brahma make one day of Vishnu. Vishnu lives for 360 Vishnu-days, 360 Vishnu-days make one Vishnu-year. Vishnu lives for hundred such years. And hundred such years make one day of Brahma. During the passage of Vishnu-year, Brahma involves in the continuous process of birth and death.
mama vaso bhavedayah - madhavo yati samijnaya
varstam me satam yasvat haro jato myah puneh
v dinamakam yadivasya tado mama satam bhavet
etasmimantane kaile vayani jata myah puneh
sadasivanoimeccca tada tasyapi samijnaya
varstam parasya yashastra tada yata somplavam
sthulam svantikam kalamasya suksamayata sru

Duration of Hari's life-time (one hundred Hari-years)

Vishnu involves himself in the continuous transmigration of
birth and death. One day of Siva is a hundred
years of mine. Make one day of Siva. And
during the life-time of Siva, I myself get involved
in birth and death again and again. Then evolves out
the divine time of Lord Sadasiva. During the
life-time of Sadasiva is on its efflux, the upper limit
of gross-time comes to an end. The-gross-time
Sivatattva is beyond the reach of gross-time.
mama dhāma tāda māse tathāyān mananam bhaveti |
trying to interpret it may not be right |

vrikṣaḥ kālabālbhīsasaptakshān prāṇā ucyate ||

prāṇadwajena vijñayam - ahorātrante yo nāmikāh ||

undhva-prāṇo dinah prāṇaḥ khyatāsa vijñayā | dhōgalānīṣā ||

parsadhāh prāṇadwajadāvānāṁ sa ucyate |

triṣat-prāṇasā vijñayo masairdvādaśabhīṣamā ||

satāni triṇi saśīṣāca prāṇānāṁ samānyataḥ ||

ghatīkā bāhyatassas pi praharos stātā vardhitaḥ ||

prharat-prahare tātṝyāt - sahasrānāṁ drayam drayam |

bhūāsptāsātānyasya ca tānābhikārakāhasthitah ||


tavati rātriuddhāstā sa sanākhyā kiṣyate dhunā ||

tatra saśīṣāsamāyati prāṇāsanāṁ dhunā syu ||

saḥ saha saṁyute sat ca satāni tadahannām ||

evam kālaśya sūksmeṣāpi adhyāta pravībhāvitaḥ ||


Then, with about 10 subtle limbs known related to soul. Five prānaḥ make 1 kaḷā; Seven

kalās make 1 prāṇā. Two prāṇās make 1 ahorātra. Upanird movement of vital breath is

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1. This line, it seems, should have occurred after

the verse 16. The meaning of the line does not seem

relevant to the context.

2. Prāṇaḥ is different from prāṇā.
known as considered to be a day, and downward movement of the vital breath is considered to a night.

15 prānas make 1 paśa ( )
2 paśas make 1 māsa ( )

In this way, one māsa consists of 30 prānas.
360 prānas make 1 year (12 māsas) related to soul.

Apart from this latter pattern, there is another one which is reckoned as ghatika and prahara in multiples of eight.

360 prānas make 1 ghatika
8 ghatikas make 1 prahara

The day-time related to soul consists of
8 ten thousand and eight hundred prānas.

The night-time related to soul consists of the same number.

So, one channa ( ) an adhyātmika-day consists of twenty-one thousand and six hundred prānas.

This kind of subtle time is declared authoritatively as adhyātmika ( ).
Even the deities like Brahma attain dissolution through the conjunction or union of **nirvåsa** and **ucchovåsa** (expiration and inspiration). Only **Siva**, the Supreme Lord, exists externally; nor does he ever attain dissolution and transcend the time-limit. Knowing the nature of dissolution and of the Lord’s real a perfect yogin passes away, his time related to the soul. The symptoms of death and inevitable breath-process to be undertaken at the approach of the occurrence of these symptoms have been explained in the scriptures. Knowing them one should, his vital breath so to make the soul to depart through his crest or fore-head. As soon as the time for the departure of one’s soul occurs, he should, he should, perform **nyåsas** for his own body as explained earlier and should offer eight kinds of flowers to Lord Siva.
Now listen. These eight kinds of flowers are to be offered mentally and so they are declared in the scriptures as 'flowers related to mind' (maṇasa-puṣpa). Now listen to the particulars:

Eight kinds of mental flowers offered to be mentally are - vārīja, saumya, ṛgneya, viyaya, pārthiva vānas�atiya, prājāpalya and śiva. Now listen to the ascertained characteristics of these flowers. Water is considered to be vārīja-flower; ghee, milk, etc are known to be saumya; incense and light - ṛgneya; sandal etc - viyaya; tubers and roots etc - pārthiva; things like fruits etc are known as vānas�atiya; varieties of food - prājāpalya; the spiritual knowledge attained by one (vāsana) is known to be śiva-puṣpa.
Meditating upon the Supreme Lord who is seated on His heart-lotus, he should do āhāraṇa as explained before. He should do pūraka (in-breathing of vital air) by reciting "Krīdaya māṇtra" and "Śrīmāṇtra" ending with "Kunākat"; contiguous to pūraka, he should do kumbhāra (retention of breath) and then he should raise his prāṇa ūrma to the place of brahma-nandhra or dvādaśāntā then by reciting the supreme mantra known as prāsāda māṇtra associated with 12 or 16 kālas. As a last symptom when there takes place the conjunction of tongue and uvula (or palate), his soul departs at once. Through the practice of such kind of manṭrayoga and āhāraṇa, the soul breaks its way through the head causing an intense heat in the heart lotus portion. When he gets absorbed into the highest tattva through the recital of prāsāda māṇtra or his soul departs as per this specific way congenial to its Highest Software.
rasasatam yathā tamam tamabhāvadhāvintu
ci

suvarnena duḥ kamaṁ gataṁ taṅjāticemi

jñānavardhassa taddvacca paśubhāvadhāvintu

śivenaṁ rahaikātam gataṁ taṁ tattvam tu tatlṣamam

antyayāstāpya kantasya mātasya vidhipiṣu
dwā

Citi śūnāt Kiraṇākhye mahātante yogāyate kaśeṣeṇantī laksanaśvadhinātītyah pataḥ
dwo

When a copper is anointed with a specific kind of potum known as rasagulaśa, it gets disentangled from its nature of being copper and attains the nature of gold substance having been endowed with brilliance and lustrous colour. Thereafter it shines forth like a-nature original gold substance.

So also, a perfect yogin, who is endowed with imperishable wealth of knowledge, gets delivered from his fettered state and attains oneness with Śiva. Through this imperishable wealth of supreme knowledge, his soul, being delivered from its embodied state ascends to the highest state known as Śiva-tārta. For the sake of defaced soul, a competent person should perform funeral sacrifice known as antyayi according to the scriptural dicta.

This is the chapter on the symptoms of the departure of soul.

The second of the yogāyātma of the Kiraṇākhye mahātante.
ATHA ANTVEŚTI VICHIIH!
(Then, on the performance of funeral oblations)

Gamadh -

antyóstiiśucito deva naktē vistārito mana
kathāṃ ma śūhi bhagavān sā punah kriyate katham

Gamade -

O, Lord, it was told earlier that the funeral sacrifice
should be performed for the sake of the departed soul.
But its procedure has not been explicitly told. How
should it be performed? What are other obsequies
to be done after antyesti? Kindly explain the
procedure—of all these matters.
The Lord said:

The corpse of the initiated person is to be taken to the crematorium by initiated persons. If not, it shall be taken by other bearers available at that time. The corpse should be consecrated and purified. The body on reaching the funeral ground should be spread and pure. The corpse should be placed on the ground carefully. Having piled up, the wood got from suitable trees, the preceptor should level a portion of the ground on the northern side of funeral pile and construct a a platform for the service.
On the northern side of the funeral pile the preceptor should construct a śrandīla ( ) or a lotus design. Having done all the necessary adoratory activities as per the scriptural directions, the preceptor should proceed to do apikāya ( ). Then having brought the corpse near the pile, he should purify it with cow-dung or bhasma etc. He should besmear the bhasma over the body from foot to last head with sadyagāra mantra. Pronouncing the name offered to him (the dead person) during at the time of initiation, known as dīrānāma ( ), the done obh obh funeral sacrifice should offer kaubīna, yajnopavīta etc. The corpse should have been placed on the ground so that in such a way that its head lies in the direction of south.
The corpse should have been placed on the ground in such a way that its head lies in the direction of the south: the slaughters of the funeral sacrifice should sprinkle the consecrated water over the corpse, made meditating on its defeated soul as possessed of a pure unsullied entity appearing like a dew-drop and as remaining at the centre of the heart-lotus. In a manner explained before (in pūjāvidhī), he should do Ṛṣṭakāraṇa. Then having constructed a bed of earthy-bed which is of the nature of earth, he should kindle the fire and invoke Vāgīśvarī for the purpose of agniśīya. Having worshipped her with gandha, flowers etc., he should grasp the (defeated) soul by pronouncing ātmamantra and to wait for the soul until the Lord recites the kṛdaya-mantra, then he should offer Ṛṣṭakiṣa for ten times.

1. This kind of activity is known as mytaka-dāśi.
Having prepared a thread to represent pāśa (bonds) and he should besmear it with red powder (kuṇāśma) reciting astamānti; then he should offer libations known as kārnāhuti. Again, after raising the soul from the heart of the body (with samāhāra mudrā), he should do the nyāsa of karaca mantra. Likewise, he should do the purification of durgāstaka (i.e., puryāstaka). This can be done in a regular order or in reverse order.

For the sake of effect such kind of purification, he should offer homas for five times in a manner which was employed during the process of initiation.
layam katuṃ śivenāśya khadgaṃ śastraṇam kusāñ 
savam śhāpya citau puṇama- tane nattarānanam
 candanāgamakapūra - tilakāvarum kripetpayah
 tatassamindhanenāgniṃ prasartena nayaccitum
 prajvalya tam puṇābhāmya kanam khadga prakalyit
 prāgadi kramayogeṇa svāyavedvānuṇā puṇah
 divā vyahantu tasyaiva yāvatbhāṣmantikō bhavet

Having accomplished the act of dissolution with
the Śivamantra, he should place dashkas in a
scattered manner over the pile, with khadga mantra.
Facing the direction of east or north-east, he should place
the corpse on the pile. While doing placing the corpse, he
should not face the direction of north. Then he should adore
the corpse by offering ganaka, agar, camphor, sesamum,
incense incense, cow-milk etc. Then he should
incessantly set the fire to the pile, adding abundant
fuels (woods). He should make the fire to blaze up bright
and
Circumambulation around the pile from left to right. Purifying
his hand with khadga mantra, he should make the
water (contained in kalasa) to gush out through the hat.
During the day-time, many impediments may occur to the
funeral fire and so it should be guarded carefully, until
the body gets incinerated completely.
Having set the fire and finishing other rituals concerned with obsequies, he should, along with all other relatives, go to a tank or some other water-place and do the rites to be done concerned with water (udakamānyā). There he should offer a handful of dūrva blended with aṣāta three times. After doing ācamana, he should offer śāhūtis for 108 times for the sake of expiation. Then he should recite aghora mantra and engage himself in the worship of Śiva and the preceptor for the betterment of the departed soul. Thus, he should do the funeral sacrifice known as antiyeṣṭi. Even after doing this, he should
Offer foods and eatables prepared according to the rules of bhūthay to those brahmins duly solicited for the purpose. These procedures are ordained for the door who belongs to the group of Śaiva. The door should do another activity known as śaiva-buddhi which is to be done during dhūtadhāra also. For the sake of this kind of purification, one should do purify mātrikas and offer homas. On the complete execution of these activities, one attains purity immense and everlasting purity.

(This is the chapter on the performance of funeral libations, the third of the yugapāda of the Kiranāgama mahātantra).
ATHA SAIVSRADDHA VIDHIH

(Given, on the performance of SaivSraddha)

gauḍāḥ

vidhānāṁ bhūjāṁ pūrṇam śūcītam noditam mama
dasmin kālā kalāni taccā kāmaśāram vada Sāṅkara

Gauḍā -

O, Lord, earlier it was pointed out that foods are to be offered for competent persons for 16 days in monies on specific days. But the procedure of such feeding has not been told elaborately. Under what day's feeding is to be undertaken? What is the established procedure of such feeding? Lord Sāṅkara! For what purpose is it to be done? Kindly explain these matters.
The Lord said:

Feeding of competent persons (who represent deities) should be undertaken on a ceremonial rite on the eleventh day, (reckoned from the day of dissolution). Beginning the ceremony on the eleventh day, the person (on whom the doing of ceremony is incumbent) should do the monthly ceremony. The kind of ceremony is known as ekadista. The ceremony which is done on the completion of one year is known as ābdika; thereafter the ceremony which is done every year is known as śrāddha. Śrāddha is essentially to be done on fifteen occasions during the course of a year. The dark lunar fortnight of kumbha
the feet dark by lunar fortnight of Kanya,
its eighth lunar day, its fourteenth lunar day, its fourth lunar day, the constellation of magha, its seventh lunar day and the new moon day—these are very important occasions occurring in a year on which the ceremony is done to be performed for the sake of mana.
To perform the ceremony, the deers should solicit two sadhakas and three deekas who should have essential requisites and offer them foods and present accompanied by ritualistic activities. These persons are to be invited for the sake of pith devas and visvedeva. Three deekas are for three pith devas, namely titi, Sadasiva and Samba. Two sadhakas are for two visvedeva, namely Rudra and Ananta. If the ceremony is done for the sake of siddhas and ascetics and Brahmins of high standard may be invited. Those who perform the ceremony with devotion and diligence attain oneness with Rudra and the names for whom the ceremony is performed are pleased very much and they ascend to the highest place of Lord Siva.

Sudha - Here it means aditi and abhyagata.
The ceremony which was held now is now known as Sāiva-śrāddha and this type of ceremony is to be for those who had been blessed with niñārāda (i.e. for śādharas and desikas or ṣāyás). But for the persons who had been samayin or puthakas, another type of ceremony known as Rudra-śrāddha is to be performed. In this kind of ceremony, the names of pīṭhadevas are: Rudra, Skanda and Gāndhīśa; and the names of vidvēdevas are: Čanda and Mahākāla. For other non-initiated persons, Laukika-śrāddha is to be performed. In this type of śrāddha, the names of pīṭhadevas one: Brahma, Viṣṇu and Īśa; and the names of vidvēdevas are Śūrya and Yama. For all kinds of śrāddhas five persons are to be invited. Out of these three kinds of śrāddhas, Sāiva-śrāddha which is done with the employment of Śiva-śrāddha is extolled to be the supreme one and purifying one.
Sadakaha putrakabhave rudalhi, Kuru vigasita va i
advaya va yataye karya cedita brahmakalpaya it
pancaabhave yada tasya tada tadavaya kalpanat
karya vikalpantevam bahumulam sayordavyah
skayasya tatthe nyasya bahumulam śīrasthāt i
titayati kalpya vinajasam Kangayami pārnavat kramat

If sādhakas and putrakas are not available (to accept the offerings) deities of Rudra or brahmans (other than Sāiva-brahmans) may be invited. If a non-initiated person is to be invited, due to account of necessity and circumstance, the door should accept him knowing his intense devotion and other virtuous qualities. Having invited to his house, the door should make him Brahmin by imparting the powers of necessary mantras through the process of nyāsa. If five persons are not available, two persons, one for pitādeva and the other for viśvedeva shall be solicited. Viśvedevas are to be worshipped on the two shoulders of the invited person and pitādevas are to be worshipped on shoulders and head of the invited person. If only one person is invited, when others are not available, Viśvedevas are to be worshipped on his shoulders and pitādevas are to be worshipped on his shoulders and head.
daśaṁottara samśthānāmi pūrve vṛttābhyam bhaveti

hastamātram ca tūṣyānāmi samśkeśam gomāyādibhiḥ

tiladandhayarākānāmi dakṣasthānī pādasacanam

kṣatvā śracanam dūrtiyena vamanaikā saṅgāniṣya

suciś不太容易读出来

śūcikāvī tu samśthāpya pūrṇāryam yaddharyam paśaṃ

litigamulānāyantā śrāpayat sarvagona tu

To begin with, the door should draw a rectangular design of an extent of one hasta and purifying it with cow-dung, he should draw two circular designs — one in south and the other in north. Strewing dashkas, with their tips turned towards south, over the mandala, he should scatter gavā, sesame, etc. on it. The mandala drawn in the direction of south is meant for the purification of feet; adorning it with flowers etc., the door should wash the right foot of the invited person and then the left foot pronouncing dīkṣānam of the departed soul. Then the door should take him to the northern mandala and offer him ācamana. Vedevan should be seated facing east; pitṛdeva is to be seated facing north.
sanyena kusakal putiyat - punascāvas vāhanam bhavet |
ārāhanam sramāmkātin kāyamatvāhayeteti |
vaktavyam tairidam vākyam bhaktiyuktaiśamahitai |
satyamya dvayasyakta apasavyam trayastya tu |
yamamāniya pūrṇatī dvayasya vikṣetpary |
trayasyāpi tilāṃ kṣiptvā raksārtham cattavana tu |
kīvā pātrantī vāmena abhūyāhaṣaṇānvyam i |
dadyātheyī tadāṅgyamānti sāṃhitayantī sāvat-sāvat |
trayasyaśām cātiva tu ghoṣena śiśi dvayasya tu |
janubhyāmavantī kīvā pādāārtho mūndhatah |
yāvattadāṅgamaṇaikam kramadāādhyāyavastīlaiḥ |
dvayasya hitayasyāpi ghoṣenajena ca kramat |
gandhapuṣpaṇa vāmena dvapadipanca vamaṇa |
pūrṇatī bhavati vaktavyam tato hastapraśāddhanam |

Meaning: bauṣṭra made of abhūka in two互ningeres.
The door (kāra) should do ārāhāna and other ritualistic activities. A invocation is to be done with dikṣānam.
O the departed soul. The door should inform the invited persons (who represent the pithdeva and nādvedeva) that he is going to invoke the particular manna "ārāhāna.
They let the invited persons say, 'he it done'.
Thus, having obtained their permission, he should do śūrāhāra with devoted heart and concentrated mind.

For vīšvedevas, activities like rākṣa are to be done in rightwise order and for pīṭhadevas, they are to be done in leftwise order. For the two vīšvedevas, the door should sprinkle yava or unhusked rice for the sake of rākṣa; and for three pīṭhadevas he should sprinkle sesameum. Then he should place the a vessel for aṅghya with vāma mantra. He should prepare aṅghya water using sesameum, sandal, aśātā, duvar-grass, flower, paṃśa etc. Offering the aṅghya water, he should request the deity to render its presence. This act of samādhihāra is to be done with śāna mantra in the case of three pīṭhadevas and with aṅghra mantra in the case of two vīšvedevas.

Sitting himself on his knees by placing his left-knee on the ground and bending the right leg, he should sit before them. Then he should touch (with dākha) the three pīṭhadevas from head to foot with sesameum (and dākha) and the two vīšvedevas from foot to head with yava.
This should be done with the aghora mantra, in the case of pitidevanas and with the sadhyājāta mantra, in the case of visvedevas. After doing this, he should offer them sandal gandha and flowers with ráma mantra, and incense and light with kavaca mantra. Having accepted all these adorations (upacāras), let the invited persons, now in the form of pitidevan and visvedeva, say "be the sacrifice fulfilled." Then the purification of hands is to be done.
Then, having brought near various kinds of delicious foods with six kinds of taste in pure vessels, the donor should do the preliminary activity to be done before taking food. Offering water in their hands for the purpose of āpokara ( ), he should request them to taste the served food. They should eat the served food by observing silence. For their satiety, various kinds of dishes like pāyasa, ghee, honey, śādara, and victuals—all these should having been consecrated and purified. While they are eating the served food, the donor should be recite a ēśāna mantra.

Sitting near the fire facing north. Having known that all items have been served to their satiety and ascertained that they have taken all the varieties served for them, he should inquire of their satisfaction. For the sake of auspiciousness, reserve benefit of the donor, let them say "we are pleased".

Verse 26: "mānasam va śākātānākam"—this is not translated; for may be an interpolation.
Then, having drawn a mandala with sand-dung in from of them and placing darbas, with their lips turned towards south, and sprinkle water over it. After they have been seated there, the deen should offer acamanga and tibodaka (water poured along with sesame) with guhye manha.

Then he taking the food and other dishes now left over in the vessels from which they have been served to bilvadees and visvadees, he should mix them with sesame and make three rice-balls out of the mixed food.

Then he should offer them one by one, proceeding towards the direction south to saa, sadasiva and
Santā. He should make the water buckle down in lefthand order with tātputā mantra. Then he should offer sandal, flower etc with vāma mantra and angīya-water with the same mantra. Out of the three rice-balls (pindas), the middle one shall be given over to ladies to be blessed with ṛgvedy. On taking the ball or a small quantity of it, she shall give birth to a good and virtuous son who will evolve into a courageous and wealthy man endowed with the divine qualities of rudradāra. Other two balls shall be offered to cows or thrown into river water.
pūrṇamācaḥmanam dadyat tīrthivāh pāścāttadat dvārayoh i
ācamanavrjya saṅkalpya saṁap(arē) kṣamāpayet i
clānum datvā yathāsaktiḥ bhaktito nītā visvajayet i
Śrāddhāhamaṁ vidham saṁvam Śivasāyujyadham bramnāṁ i
udā Śrāddhāḥ svaṁmarikam branāvati namotakam i
śayojyam caiva devānāṁ devānāṁ śivasāyujyāṁ i
kete śvāmin laukikā śraddhe na paśtāmin yuṣmāṣtate i
vipraṇāṁ prakāśikām Śrāddhāḥ vedōtāṁ śvāmkalpitām i
brahma-loka-pravṛtti takkāṁ dvija-satamāḥ i

In order to send forth the invoked devarśas, the devar should offer ācamana first to pitā-devās and then to vidvēdevās. Having done ācāmanā and purifed his hands, and lips, and having resolved the purpose, the devar should prostrate before them and crave for their pardon. He should offer them presents according to his ability and status. Having received them in this manner, he should send them forth with devoted heart. Saṅkalpa Śrāddhā. Having done in this way, is efficacious enough in yielding the most supreme state of bliss known as Śivasāyujyā.
Rudraśāddha is to be done with the mantra joined with one's own name, pronouncing kamāra in the beginning and namah in the end. This kind of śāddha is capable of effecting oneness with Rudrādeva. If one does feel that he who performs laukika śāddha will not be in debt towards his mana. This type of laukika śāddha is meant for Vedāc brahmans of Vedic cult. This kind of ceremony is based on the Vedic declarations and is formed and regulated according to the procedures set forth in the smṛtis. A brāhmin who performs this ceremony will reach brahma-loka (after his dissolution).
The ceremony known as ekoddista is to be done without āvāhana etc. From different types of ceremonies like Sāiva brādha have been explained to you in a succinct manner. Lord Siva is eternally pleased and there is no activity done by men by which even He can be pleased. But it is a Lord Siva who verifies the activities of men. Those deeds, which are done in the name of Lord Siva get consummated and yield their best results.
Therefore, always saiva-pathi is to be followed even though its true nature remains unknown and secret.

All activities concerned with ceremony, even though they are beyond the reach of reason, are done for the sake of continuous remembrance of the descendants. If these are not done executed in the prescribed manner, how can one be free from debt of manas?

According to one's own faith and diligence, śrāddha yields his desired ends.

(This is the chapter on saiva śrāddha, the fourth of the yogapāda of the Kusāṇāgama mahātāntra.)
ATHA PAñCABRAHMODDHĀRA VIDHIH

(On partitioning of pāńca-brahma-mantras)

Gauḍaḥ-

prayaścittādeśu śrāddhā lingakalpādike vistaraḥ
brahmāṇi ca kathāṃ tena teṣāmuddhāraṇam vadau

Gauḍa-

O, Lord, kindly elucidate the procedure of separation dividing each brahma-mantra for the purpose of employment along with other mantras. How is it partitioned during various occasions such as expiation, śrāddhā, installation of śivalinga etc.?
Bhagavan -

sadyojata padam puuram prapadyami tateh param i
sadyojatami catunthiyantami vai nama nama samayatum i
khave padam dirabhyastami anadini tatpunah i
bhavemantara samayuktam khaivei punasa ca maa m
bharadvhayya nama ca brahmaat pratnamati khaga

The Lord said:

Sadyojata mantra gets divided into eight sections in the following manner:

1) sadyojatam  2) prapadyami
3) sadyojataya  4) vai nama namah
5) khave khave  6) anadi khave
7) bhavasra maa  8) bharadvhayya namah
Vāmadevāya namo tāva jyeṣṭhāya nama ityāpi
śreṣṭhāya eva nama ityāti riṣṭhikāti namaḥ punaḥ
kalayā ca namaḥ haścāt tato kalā iti śrīśūkā"

vikaraṇāya namaḥ tato kalā iti śrīśūkā
namos iśām viṣkaraṇāya namaḥ iśām ca kalayā tatu
balapramaṇānāyaṃ iśām iti viṣkaraṇāya namaḥ iśām
saṃwātāta damaṇāya namaḥ iśām tu tato bhave
manonmanāya namaḥ iśām tatu monto vāma duryākaḥ

Vāmadeva mantra gets divided into thirteen
in the following way:

1) Vāmadevāya namah
2) Jyeṣṭhāya namah
3) Śreṣṭhāya namah
4) Rudnāya namah
5) Kalayā namah
6) Kalā
7) Vikaranaṇāya namah
8) Kalā
9) Vikaranaṇāya namah
10) Kalā
11) Balapramanaṇāya namah
12) Saṃwātāta
damaṇāya namah
13) Manonmanāya namah
aghorahyāṁ tha vinayasya ghorahyāṁ tha vadhah kunah
ghoraghoratārebhyah savelhyassava tatparam
tataśsavelhyo namastē cāśtu nādāparam param
nīpelhyo iti ca prakām tasyam mantramultam iti

Agrasa mantra is divided into eight parts:

1) agrahahyāṁ
2) atha agrahahyāṁ
3) ghora
4) ghoratārebhyah
5) savelhyassava
6) savelhyo namastē
7) astū nūdra
8) nīpelhyo namah.
tatpuruṣāya vidmahe mahadevāya dhimahi

*tannorudrab pracodayādhittham brahma tviyakam*

īśānassauvidyānām - īśvānāsca tato parm

*tato vai savabhūtānām brahmādhipatīrityaḥ
brahmano dhipati brahma śivo me stū sadāśivom*

_Tatpuruṣa mantra gets divided into four in the following manner:_

1) tatpuruṣāya vidmahe 2) mahadevāya dhimahi

3) tanno rudrab 4) pracodayāt

Īśāna mantra gets divided into five:

1) īśānassauvidyānām 2) īśvānasauvabhūtānām

3) brahmādhipatiḥ brahmanodhipatiḥ brahma

4) śivo me aśtu

5) sadāśivom
These pāñca brahma mantras which are pure are to be employed in various activities like expiary, etc. These have been collectively held so as to bring out the characteristics of its word-formation, according to mantra kalas. O, guru, all the ritualistic activities concerned with svayāga are to be executed with these mantras which have been received and realised by the sages and seers of the world. During the activities like ānanda, these mantras are to be purified on the part of an initiated person.

(This is the chapter on the partitioning of pāñca-brahma mantras, the fifth of the yagapāda of the Kīrāñgi gama mahātantra.)
ATHA LINGODDHARA VIDHIH

(Then, the chapter on deliverance from religious state)

Gauda

LINGODDHARASTRAVADEVA SUCITO NODITASPHUTAM
KATHAMI TAKINIVALE SOMA TATSARVAHI VADA ME KUNDHE

Gauda.

Extrication of a person from a certain stage, be it vanaprastha or samnyasa, was pointed out earlier. But it has not been explicitly told: Umasvami. How is the extrication done? Kindly explain its procedure with all details.
Bhagavan-
lingodahānostra śīrdhāma mahārti vibhūjītaḥ 1
dvārasatāpositināntātī kārtavyasrotam vidhiḥ punah 2
khadga mantram samāsādhyā pravīṣyābhyaṃtvam punah 3
apriṣṭhānam tato gaccheto kalparadvagamanastakam 4
svātra na prakaśyāstra gandhapuṣpādībhikṣyajat 5
boddhāyaṃ śuddhiśattvāsthām naraśthām devasevakam 6
udravrata-samāsāthām evam dhyātiva yāśa pravet 7
bhava-dīṅgha-putām kūlā kramāt-dhyātivā nayet khaga 8
tāvādyāvat- kuritāprāṭa khaḍgadeśāṃ gṛhāta tadprakām 9
gṛhaṇaṃ tam punarāśtāthāṃ kūlā tvā kṛṣṇatayo daśā 10

The Lord said-
He who wants to be exalted should be in a
secluded place. Bereft of ignorance and delusion
he should observe a fast for two nights. The preceptor
should purify him with khadga mantra and should
take him into the sacrificial hall. Sitting near the
calm-bowl, he should do the nyāsa of eight groups
as explained in the Scriptures. The nyāsa is to be
done in the order of involution, not in the order of
evolution. Then he should offer gandha, flower, etc to agni (i.e. Vagiśvara). The preceptor should mentally bring him back to his old state by
ideating him, though he has been brought down to purusa talām, from the highest place of Siva talām, as and as devoted to holy sources of lord Siva
and as one who has recently observed Rudra vratā and others. Then the preceptor should do other activities
( in a manner explained in diśavāṭhī but in a reverse
order) and again bring him back to the state of
house-holder. Then reciting mantras in three modes—
long, short and mediate— and meditating in
different manner for each type of mantras, again
he should make him as a house-holder. Thus
having brought him back to prṣṭhūi talām gradually
the preceptor should lead him to the state of
house-holder, reciting khadga mantra.
Then, after offering pārnāhuti, he should remove the matter hair etc. with hṛdaya mantra. He should take away the foremost symbols and insignia pertaining to the previous state. All these activities told so far should be done during adhiśeṣa.

Then on the second day he should perform the sacrifice. The extricated person becomes fully qualified to undertake the duties of a house-holder.
as soon as he has been delivered from the previous order and yoked to the state of gṛhasta. When he comes down to the state of gṛhasta he can retain some of his religious undertakings, such as Śivarūja etc., into which he had been initiated when he was in his previous state. Some violations and blamishes might have occurred at during his previous state. For the sake of expiation and for the sake of perpetuity of the present state, the preceptor should offer 10 āhūtis. Similarly, homas are to be offered for the purification of niyānti kala etc. and pānca-brāhma-mañtras. Also purification of mātrikas should be done essentially as explained in the scriptures.

(This is the chapter on deliverance from a religious state, the sixth of the yogāpāda of the Kīranāgama mahābāma.)
ATHA MĀTRKĀNYĀSA VIDHIH

(Then, on Mātrkānyāsa)

Gaudāh

mātrkā sucitā deva yada sā japasyata tada

kathām nyāsaḥ kathām dhyānaṃ japam vā bruhi tatkalāham

Gauda -

Purification of mātrkās was hinted at earlier. O, Lord, whenever a person wants to do this essentially, what is the procedure to be adopted by him? In what manner he should do nyāsa, dhyāna and japa? kindly explain these matters.
The Lord said:

One should draw a rectangular mandala, with a lotus-design on its centre and with four entrances. The pericarp and filaments are to be drawn beautifully. Having done various kinds of nyāsas like āsana-nyāsa and mūrti-nyāsa etc., one should worship the Goddess. Having purified his hands, he should do the nyāsa of eight mantra. He should do the nyāsa of twelve mantra. He should do the nyāsa of sixteen mantra. He should do the nyāsa on his right fingers. He should do the nyāsa on his left fingers. As done during the process of
Mūrti nyāsa, he should place kūtāksara on his thumbs. Then he should place astavarga on eight places—head, face, ear, heart, navel, guhya, ankle and feet.
Then all the letters of *mātikās* which are in the form of *śivasabdi* should be placed along with *pranava* in the beginning and *namah* in the end. Long letters, four groups of letters starting *ka varga*, four letters with *visarga* belonging to the group of *canda* are to be placed in due order and in proper places. One should do this kind of *nyāsa* which includes in itself various aspects of worship, during all kinds of *yāgas*. Having done all these kinds of *nyāsas*, he should
worship Lord Siva in his heart. Later, after purifying the arghya vessel etc., garments, ornaments, etc., by sprinkling water over them, he should remove three kinds of obstacles (issuing from earth, intermediate space and sky). Then he should ideate the pedestal of pranava and should purify it. Then he should do nyasa various kinds of nyāsas for the deity in a manner done to himself and then proceed to do all the worshipful activities. At the Invocation and other activities are to be done with 'siva mantra' etc. as usual.
Then, he should do the nyāsa of eight Śaktis vāmā ṭāṭā and eight īṣṭāṅgar on the lotus petals from east to north-east. Then he should worship the goddess on the centre of the lotus with sandal, flower etc. and offer various kinds of mans and honours (upacāras) like incense, light, pujaḥ etc. Then he should gesture the Śakti mudrā, the manner of which was told earlier before. Then he should do japa for 108 times and homas for 100 times.

After consecrating the water contained in a kalasha,
The preceptor should impel it with the power of mantra pertaining to Matyā by reciting it for 108 times. Then he should bathe the disciple with the consecrated and impurified water. Bathing of such kind will extricate him from all kinds of hindrances and will yield all the desired ends. He who does japa for ten thousand times achieves supreme accomplishments. On the completion of japa, he should offer homas for ten thousand times using triphala and sesamum.
He should meditate on Vaiśānkrūti as of having
white complexion like a moon, having a lustreous figure
adorned with all kinds of ornaments, having four
hands holding varada mudra, adhaya mudra, roshya of
sphatika and scripture. Thus one should meditate on
Vaiśānkrūti who grants the power of omniscience
to her devotees and who grants enjoyments and release
who is pure and repository of all mantras and who is
supreme. He who does japa and dhyāna in this
manner becomes the knower of all mantras and
dhyānas pertaining to them and he is favoured with
all kinds of auspicious accomplishments which may
shall be achieved by doing japa of all other mantras. One
need not take to another path for rewards and accomplishments
Thus, the nature and process of māyā mārga has
succinctly been told to you.
भक्तान्त्रोद्धेशसरात्-साराध्वस्यते स्त्रियम् यथा
उदाहरणं सुभकादं सुधोमयं किरनं सारकानं देशम्।

किरनानामपतालसारण्यं ज्ञानं कर्मं विदुषायते
श्रवणी नामसारण्यं कर्मकान्तं देशमित्थ कर्मं

वनिलकिरनालस्य वृहस्पतिसारण्यं

मणिनामपारिवर्त्यं सहस्रादायप्रस्थतं
सप्ताधीनासकारसत्-पञ्चमवः प्रविष्टम्
अप्लास्ववनक्षे द्विवादाप्रवदिप्तं
किरनामाध्यालविद्वे-प्रकटमेवत् उदेसत॥

(ति दिति किरनाक्ष्ये महालन्धे योगफळे
मात्रकंप्यासंविद्त्वांसंपत्तामहं वास्तवहं
योगफादससंस्कृतां
किरनागमसासंसंस्कृतां)
By churning the ocean of the great Agamic Scriptures this nectar, namely Kiranagama, has been extracted as an ultimate quintessence. This is very pure and free from blamishes; thus it is of the nature of yielding auspicious results. It shines forth in the name of diamond ornament for Lord Siva who manifests Himself in His Agamic form.

The number of number of 64 chapters in each section of the Kiranagama is as follows: Jnanakanda - 12; Vijnanakanda - 16; Cakryanakanda - 27; and Yogakanda - 7. Thus, this Scripture consists of 64 chapters.

This has been held in high esteem by the great sages; this is a repository of all mantras and yagas. This has been well taught to Garuda, the King of Birds by Lord Sivakamika who is the preceptor of preceptors. This Scripture, revealed by Siva who is of the nature of nectar, illuminates the world of Scriptures like a bright lamp. Thus, the Scripture endowed with these specific features has been explained completely.

Thus the chapter on Matrikanyasa, the seventh of the Yogapada of the Kiranagama Mahatmya.

Here ends Yogapada.