

CHAPTER V

MANTRAS AND PURIFICATION

ŚRĪ SADĀŚIVA said:

Thou art the Ādyā Paramā Śakti,¹ Thou art all power.² It is by Thy power³ that We (the Trinity) are powerful⁴ in the acts of Creation, Preservation, and Dissolution. Endless and of varied colour and form are Thy appearances, and various are the strenuous efforts whereby (Thy Sādhakas) may realise them. Who can describe them? (1-2). In the Kula Tantras and Āgamas⁵ I have, by the aid of but a small part of Thy mercy and with all My powers, described the Sādhana and Arcana⁶ of Thy appearances; yet nowhere else is this secret Sādhana revealed. It is by the grace of this (Sādhana), O Blessed One⁷! that Thy mercy in Me is so great (3-4). Questioned by Thee I am no longer able to conceal it. For Thy pleasure, O Beloved! I shall speak of that which is dearer to Me than even life itself (5). To all sufferings it

¹ That is, Primordial Supreme Power. In this chapter Sadāśiva describes the particular worship (Viśeṣārādhana) of Devī in which Mantra and Yantra is used (Bhārati).

² Sarva-śakti-svarūpiṇī. That is the Devī is the one Śakti which manifests itself in different forms.

³ Tava śaktyā.

⁴ Śaktāḥ.

⁵ See *Principles of Tantra*.

⁶ As to the specific meaning of these terms, which, speaking generally, mean spiritual discipline and worship, see Woodroffe's *Śakti and Śakta*.

⁷ Kalyāṇī. This word has elsewhere been interpreted to mean "Giver of Liberation"—Mokṣadāyini.

brings relief. It wards off all dangers. It gives Thee pleasure, and is the way by which Thou art most easily obtained (6). For men rendered wretched by the taint of the Kali Age,¹ short-lived and unfit for strenuous effort, this is the greater wealth (7). In this (Sādhana which will be described) there is no need for a multiplicity of Nyāsa,² for fasting or other practices of self-restraint.³ It is simple and pleasurable, yet yields great fruit to the worshipper (8). Then first listen, O Devī! to the Mantroddhāra⁴ of the Mantra, the mere hearing of which liberates man from future births while yet living⁵ (9).

By placing "Prāṇeśa" on "Tajjasa," and adding to it "Bheruṇḍā" and the Bindu, the first Bija⁶ is formed.⁷ After this, proceed to the second (10). By placing "Sandhyā" on "Rakta," and adding to it "Vāmanetra" and Bindu, the second Bija is formed.⁸ Now listen, O Blessed One! to the formation of the third Bija.

¹ The last and worst age.

² See *Śakti and Śakta*.

³ Saṁyama.

⁴ See note, ch. iii, 11, *ante*.

⁵ Jīvanmukta.

⁶ Or Mantra. As to the meaning of Bija Mantra see Woodroffe's *Garland of Letters*.

⁷ For secrecy the letters are given different names which are only known to the learned. They may however also be got from the Bija-kośas one of which is published as *Tantrābhidhāna* in vol. I of my series of *Tāntrik Texts*. Prāṇeśa means "the Life," and signifies the letter *Ha*. Ha-kāra may mean either Viṣṇu or Śiva, or the latter alone, according to the *Mantrābhidhāna*. Ha-kāra is the Bija of Ākāśa (Vyoma)—Śiva being Mahākāśa-rūpiṇī: in the form of the Great Ether. Tajjasa (Tejas) means Fire, and signifies the letter *Ra* (*Ra*ṁ being the Bija of Fire). Bheruṇḍā, an attendant of Durgā, signifies the long vowel *ī*. Thus, Ha+Ra=Hra+i=Hri+the Bindu (point or sign Anusvāra)=Hriṁ.

⁸ Sandhyā=Śa, Rakta=Ra, Vāma-netra=the long vowel *ī*, and Bindu is the point Anusvāra. Thus, Śa+Ra=Śra+i=Śri+the Bindu=Śriṁ. As to the significance of Bindu see *Garland of Letters*.

“Prajāpati” is placed on “Dīpa,” and to them is added “Govinda” and Bindu.¹ It yields happiness to the worshippers: After making these three Bijas add the word Parameśvarī² in the vocative, and then the word for Vahni-kāntā.³ Thus O Blessed One! is the Mantra of ten letters formed.⁴ This Vidyā⁵ is the Supreme Devī, is the substance which is all Mantras⁶ (11-13).

The most excellent worshipper should for the attainment of wealth and all his desires make Japa of each or all of the first three Bijas⁷ (14). By omitting the first three Bijas, the Vidyā⁸ of ten letters becomes one of seven.⁹ By prefixing the Bija of Kāma,¹⁰ or the Vāgbhavā,¹¹

¹ Prajā-pati, or Brahmā, Lord of creation=Kā; Dīpa, or Fire (whose Bija is Raṁ)=Ra; Govinda=long vowel ī; and Bindu is the sign Anusvāra which is Hasanta Makāra, *i.e.*, the letter M without the vowel. Thus, Ka+Ra=Kra+ī=Krī+Bindu=Krīm.

² Title of the great Devī, as the Supreme Lord.

³ Consort of Vahni—Fire—that is, the Mantra “Svāhā,” used in making oblation to Fire or at the conclusion of the feminine Mantras (see *post*).

⁴ That is, Hrīm, Śrīm, Krīm Parameśvarī Svā-hā. The vowels are the Śaktis of the consonants, which cannot be uttered without them. Therefore, consonant and vowel annexed are treated as one letter. See *Ānanda-laharī*, v. 1.

⁵ Vidyā is the feminine Mantra, the sex of the Mantra changing with that of its presiding Devatā. The *Sāradatilāka* says that if a Mantra is followed by Hurṁ or Phat, it is a masculine Mantra (Puruṣa; Purṁ-Mantra). Those which end with Svāhā are feminine, and those ending with Namaḥ are neuter.

⁶ Sarva-vidyā-mayī is Sarva-vidyā-svarūpā (Hari-harānanda Bhāratī). All the Vidyās are included in it (Tarkālamkāra). The Vidyā is identical with its Devatā; Cf. Devatā mantrarūpiṇī.

⁷ Hrīm, Śrīm, Krīm. Bhāratī gives a variant—“for the attainment of piety (Dharma), desire (Kāma), wealth (Artha)”.

⁸ Feminine Mantra (*vide ante*).

⁹ That is, omitting the first three letters, Hrīm, Śrīm and Krīm. The Mantra is then Pa-ra-me-śva-rī Svāhā.

¹⁰ The Bija of Kāma—Deva of Desire—is Klīm.

¹¹ Vāgbhavā is Sarasvatī, Devī of Learning, Music, Speech, the Fine Arts, and so on. Her Bija is Aim.

or the Tāra,¹ three Mantras of eight letters each are formed² (15).

At the end of the word³ in the vocative in the Mantra of ten letters the word Kālike⁴ should be uttered, and then the first three Bijas,⁵ followed by the name of the Wife of Vahni⁶ (16). This Vidyā⁷ is called Ṣoḍaśī,⁸ and is concealed in all the Tantras.⁹ If it be prefixed by the Bija of Vadhū¹⁰ or by the Praṇava,¹¹ two Mantras of seventeen letters each are formed¹² (17).

O Beloved! there are tens of millions upon tens of millions,¹³ nay an hundred millions,¹⁴ nay countless Mantras that Thou hast. I have here but shortly stated twelve of them¹⁵ (18). Whatever Mantras are set forth in the various Tantras, they are all Thine, since Thou art the Ādyā

¹ That is, the Praṇava=Om̐.

² That is, to the Mantra of seven letters thus formed either of the following three Mantras are added—that is, Klīm, or Aim, or Om̐—then separate Mantras of eight letters each are formed, which are Klīm Parameśvari Svāhā, Aim Parameśvari Svāhā, Om̐ Parameśvari Svāhā.

³ *i.e.*, Parameśvari.

⁴ Name of the Devī.

⁵ That is, Hrīm, Śrīm, Krīm.

⁶ That is, Svāhā.

⁷ The Mantra thus formed is; Hrīm, Śrīm, Krīm, Parameśvari Kālike, Hrīm, Śrīm, Krīm, Svāhā.

⁸ Feminine of Ṣoḍaśa, so called because composed of sixteen letters.

⁹ But is disclosed by Sādaśiva out of his affection for Pārvati (Bhāratī).

¹⁰ That is, the Vadhū (woman) Bija—Strīm.

¹¹ Om̐.

¹² That is, the Mantra in Note 5, *ante*, plus either “Strīm” or “Om̐”.

¹³ Koṭi.

¹⁴ Arbuda.

¹⁵ Namely one of ten letters in v. 13, one of three letters and three of one letter in v. 14, one of seven letters and three of eight letters in v. 15 and in v. 16 two of seventeen letters each.

Prakṛti¹ (19). There is but one mode of Sādhana in the case of all these Mantras, and of that I shall speak for Thy pleasure and the benefit of humanity (20).

Without Kulācāra,² O Devī! the Śakti-Mantra³ is powerless to give success, and therefore the Sādhaka should practise Śakti-Sādhana with Kulācāra rites (21). O Ādyā⁴! the five essential Elements in the worship of Śakti have been prescribed to be Wine,⁵ Meat,⁶ Fish,⁷ parched Grain,⁸ and the Union of man with woman⁹ (22). The worship of Śakti without these five elements¹⁰ is but the practice of evil magic.¹¹ That Siddhi which is the object of Sādhana is never attained thereby, and obstacles are encountered at every step (23). As seed

¹ Tvam ādyā prakṛtir yataḥ. Primordial material cause as Māyā-Śakti and efficient cause as Cit-Śakti. Here is established the connection between Prakṛti and all Mantras (Tarkālamkāra). All Devas, Devis, and Mantras have originated from the Parabrahma united with Prakṛti either directly or mediately. They are not separate from Him. Therefore whatsoever Devas, Devis or Mantras are worshipped it is the Ādyā Herself who is worshipped.

² Tāntrika doctrine in its Kaula form.

³ The Mantra of the Devī—Śakti of Śiva.

⁴ Ādyā, Who is from the beginning.

⁵ Madya (or other fermented liquor).

⁶ Māmsa.

⁷ Matsya.

⁸ Mudrā, a term here used in its technical Pañcatattva sense, but which ordinarily means "ritual gestures with the fingers or postures of the body". See as to these last four Tattvas Woodroffe's *Śakti and Śakta*.

⁹ Maithuna.

¹⁰ Ordinarily called the Pañca-Makāra (Five M's), as to which see *Śakti and Śakta*. They are here called Pañca-tattva, and elsewhere Pañca-dravya.

¹¹ Abhicāra. Abhicāra is a ritual to injure or destroy, and is, according to Hariharānanda-Bhārati, the equivalent of Hirṣā-karma—an act injurious to others. Jaganmohana-Tarkālamkāra says that if the special treatment prescribed by the Tantras is not followed then the sensual proclivities are not eradicated and the ritual is for the desired end of Tantra useless as magic which leads only to the injury of others. See also Woodroffe's *Śakti and Śakta*.

sown on barren rocks does not germinate, so worship¹ without these five elements is fruitless (24).²

Unless he has performed the morning rites³ a man is not qualified to perform the others. And therefore, O Devī!

¹ Pūjā.

² On this verse Tarkālamkāra says what Śiva says is plainly this: By the poison which kills all animals, by that same poison the physician destroys disease. The root of Homeopathy is to cure illness by that which causes illness. Amongst us also there is the tradition that poison is destroyed by poison. What then is that which makes man sin and die before his time, the object of contempt of all: The first amongst these causes are wine and woman; meat, fish, Mudrā (fried rice, gram and other such things taken along with drinks) are accessories. These five Tattvas are the primary cause of the terrific incurable disease which is Saṁsāra. Man under the influence of wine and the like becomes devoid of manliness and worthless. The stupefying power of wine and woman is so great as to attract even the pious and wise and hurl them into the abyss of darkness and ignorance. Here Śiva prescribes the poison which eradicates poison. We know as other Sādhakas do that this Homeopathic system of Śiva is infallible and yields speedy results. He who thirsts for wine or lusts after woman can be cured by this treatment within a very short time. But the physician, that is the Guru, must be experienced and skilful. A slight error in the administration of the poison may lead to fatal result. On this account Śiva has said that the path of Kulācāra is more difficult than it is to walk on the edge of a sword or to embrace the neck of a tiger. Here we give a popular or exoteric explanation of the Tattvas. But if the esoteric meaning of them be also known then it will be seen that in the matter of Sādhana they are absolutely necessary. No one who is not a Tattva-Jñānī can master their esoteric meaning. On this account Śiva has prohibited the disclosure of the Sādhana to ordinary people. We have ourselves seen people who claim to be Kaulas but as a fact they are no better than drunkards and libertines. O Reader, blame not Kulācāra on seeing these erring men. A libertine and drunkard can never be a Kaula. The Kaula method is unique. He cannot be a libertine and drunkard. On seeing a woman he sees his mother and Iṣṭadevatā in her and in either mind or body makes obeisance to her. The saints Gaurāṅga, Nityānanda and Advaita are brilliant examples of the true Kaula. In the *Mahābhārata* and *Viṣṇupurāṇa* it has been said that desire cannot be quenched by the enjoyment of objects of that desire. On the contrary desire flames up like fire when ghee is thrown upon it. This is very true. No one says that the drinking of poison will not kill. But the physician administers poison in such a wonderful way that it does not kill the patient but on the contrary the poison in the body is destroyed. The way in which the Guru administers the poison of wine and thus destroys the poison of Saṁsāra cannot be disclosed before the unworthy (Anādhikāri) and so this is prohibited by Śiva.

³ Prātaḥ-kṛtya, such as bathing, morning prayers, etc. (*vide post*).

I shall first speak of those which are to be performed in the morning (25). In the second half of the last quarter of the night¹ the Sādhaka should rise from sleep. Having shaken off drowsiness, he should seat himself in appropriate posture and meditate on the Guru as being in his head:²

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As two-eyed and two-armed, situate in the white lotus of the head³ (26); clad in white raiment, engarlanded with white flowers, smeared with sandal paste. With one hand he makes the sign which dispels fear, and with the other that which bestows blessings. He is calm, and is the image of mercy. On his left his Śakti, holding in her hand a lotus, embraces him. He is smiling and gracious, the bestower of the fulfilment of the desires of the Sādhaka (27-28).

O Kuleśvari⁴ the Sādhaka should, after having thus meditated upon his Teacher and worshipped him with the articles of mental worship,⁵ do Japa with the excellent Vāgbhava-Bija⁶ (29).

After doing Japa⁷ of the Bija as best lies in his power, the wise disciple should, after placing the Japa⁸ in the right

¹ Aruṇodaya.

² For the purpose of meditation a definite picture is formed in the mind's eye, which is to be the subject of Dhyāna.

³ One of the higher Cakras—the Lotus of twelve white petals under the Sahasrāra, resting on the Suṣumnā Nādi.

⁴ Feminine of Kuleśvara, a name of Śiva as Lord of Kala.

⁵ Mānasa upacāra=articles of mental worship (see verses 142-157 of the Chapter).

⁶ That is, "Aim," Vāgbhavā being Sarasvatī (*vide ante*). The mode of mental worship (Mānasapūjā) is Kaniṣṭhābhyām Lam Prthivyātmakam gandham samarpayāmi Namaḥ Amṛguṣṭābhyām Ham Ākāśātmakam puṣpaṁ samarpayāmi Namaḥ and so on.

⁷ Recitation of the Mantra.

⁸ That is, the merit of it.

palm of his excellent Guru, bow to him, saying meanwhile the following (30):

MANTRA

I bow to thee, O Sad-guru,
Thou who destroyeth the bonds which hold us to this world,
Thou who bestoweth the vision of Wisdom,¹
Together with worldly enjoyment and final Liberation,²
Dispeller of ignorance.
Revealer of the Kula-dharma,³
Image in human form of the Supreme Brahman⁴
Obeisance to the Śrī Guru (31-32).

The disciple, having thus made obeisance to his Guru, should then meditate upon his Iṣṭa-devatā,⁵ and worship Her as aforesaid,⁶ inwardly reciting the Mūla-mantra¹ meanwhile (33). Having done this to the best of his powers, he should place the Japa in the left palm of the Devī, and then make obeisance to his Iṣṭa-devatā with the following (34):

MANTRA

To Thee I bow Who art one with, and the Supporter of, the
Universe,

¹ Jñāna-dṛṣṭi.

² See *Yoga-Vāsiṣṭa*, Nirvāṇa-Prakaraṇa, III, chap. lxxxv.

³ Tāntrika doctrine of the Kaulas.

⁴ The Guru is not a mere man. It is not as such that obedience to Him is due. He is Śiva the Supreme Guru (Ādiguru) in human form.

⁵ That is, the particular Devatā whom the particular disciple worships. "There" that is in the head (Bhāratī). Tarkālamkāra says this is unusual, for ordinarily Iṣṭa-devatā is worshipped in the heart. To Her also mental offerings should be made (*v. post*). They are not the same as those made to the Guru.

⁶ That is, the way the Guru has been worshipped.

⁷ That is, the root or primary Mantra—Hrīm, Śrīm, Krīm, Para-meśvari Kālike, Hrīm, Śrīm, Krīm Svāhā. As regards mental worship

I bow to Thee again and yet again, the Ādyā Kālikā,¹ both Creatrix and Destructress² (35).

Having thus made obeisance to the Devī, he should leave his house, placing his left foot first, and then make water, discharge his bowels, and cleanse his teeth (36). He then should go towards some tank or other large sheet of water, and make his ablutions in the manner prescribed. First of all let him rinse his mouth, and then enter the water (37), and stand therein up to his navel. He should then cleanse his body by a single immersal only, and then, standing up, rinse

of the Iṣṭa-devatā Tarkaiamkāra says: Offer the lotus of the heart as seat (Āsana), the nectar from the Sahasrāra for Pādyā (water for washing the feet) and the Mind for Arghya (offering to show honour) offer the same Nectar for Ācamaniya (water for rinsing the mouth) and Snāniya (bathing) give Ether (Ākāśa-tattva) for clothing and earth (Gandha-tattva) for perfume. The mind (Citta) should be used in place of flowers and the vital forces (Prāṇas) for incense. For light give Tejas-tattva (Light) and for food the ocean of Nectar. In lieu of ringing the bell offer Anāhata-śabda (in the heart) and Vāyu-tattva (Air) for fanning. The Sahasrāra is the umbrella-tattva singing. The functions and movements of the mind are dancing and the Suṣumnā Nāḍī is a garland of lotuses (for in this are the Cakras or Padmas). She who is experienced through feeling (Bhāvago-carā) should be worshipped with the ten flowers of feeling (Bhāvapuṣpa). These are Amāya, Anahamkāra, Arāga, Amada, Amoha, Adambha, Adveṣa, Akṣobha, Amātsarya, Alobha, Ahimsā or absence of deceit, egoism, attachment, pride, delusion, hypocrisy, hostility, agitation, envy, greed, respectively. Ahimsā (harmlessness), Indriya-nigraha (control of the senses), Dayā (mercy), Kṣamā (forgiveness), Jñāna (spiritual knowledge), are five excellent flowers. Śivā (the beneficent one) should be worshipped with these fifteen flowers of feeling (Bhāva) and also with the ocean of Nectar, mountains of flesh and fish, piles of Mudrā well ground and fried in ghee, Paramāṇna, Kula nectar, Kula flowers of five kinds and the washings of it. Worship should be done after lust and anger which are typified by the goat and buffalo are sacrificed. Whatsoever there be in heaven or earth, or the lower regions, in the firmament and in water, all that should be made an offering. Japa should be done in peace after making sacrifice to all beings who obstruct, be they in the lower regions, on earth or in the spaces above.

¹ Vide, chap. iv, verse 31 ante.

² Kartrī and Hartrī. She both creates and withdraws creation into Herself.

his mouth, saying the Mantra the while¹ (38). That best of worshippers, the Kula-Sādhaka,² should then sip water³ three times uttering:

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Ātma-tattvāya Svāhā.
Vidyā-tattvāya Svāhā.
Śiva-tattvāya Svāhā,

after each sip.⁴ Lastly, he should rinse the upper lip twice⁵ (39).

Then, O Beloved! the wise disciple should draw on the water the Kula-yantra⁶ with the Mantra⁷ in its centre, and do Japa over it of the Mūla-mantra⁸ twelve times (40). Then meditating on the Water⁹ as the Image of Fire,¹⁰ let him offer it thrice to the Sun in his joined palms. Sprinkling it thrice over his head, let him close the seven openings therein¹¹ (41). Then for the pleasure of the Devī he should immerse himself

¹ Māntram ācamanam, or rinsing the mouth and reciting the Tāntrika Mantras at the same time.

² Tāntrika worshipper of the Kula Sāmprādaya.

³ Ācamana.

⁴ The worshipper here offers with the Mantra Svāhā oblation of water to the thirty-six Śaiva-Śākta-Tattvas or stages of involution into the supreme "I" (Pūrṇāham) of duality, viz., Ātma-tattva, from Pṛthivī to Prakṛti: Vidyā-tattva, viz., Māyā-Kaṅcukas, Sadvidyā and including Sadākhyā Tattva: and Śiva Tattva including Śiva Tattva and Śakti Tattva. See Woodroffe's *Garland of Letters*.

⁵ This is the method of rinsing one's mouth referred to in verse, 38, and called Māntra manner of rinsing the mouth.

⁶ Diagram.

⁷ That is, the Bija of the Devī.

⁸ Vide ante, note under v. 33.

⁹ The water of the Kula-yantra—that is, the Yantra drawn as above.

¹⁰ Tejorūpa. Tejas=Fire or radiance.

¹¹ That is, the two eyes, two ears, two nostrils, and mouth.

thrice, leave the water, dry his body, and put on two pieces of clean cloth ¹ (42).

Tying up his hair whilst reciting the Gāyatrī,² he should mark on his forehead with pure earth or ashes the Tilaka³ and Tri-puṇḍra,⁴ with a Bindu⁵ over it (43). The worshipper of the Mantra should then perform both the Vaidika and Tāntrika forms of Sandhyā⁶ in their respective order. Listen while I now describe to you the Tāntrika Sandhyā (44).

After rinsing his mouth in the manner described, he should, O Blessed One! invoke into the water the Waters of the holy Rivers thus (45):

MANTRA

O Gaṅgā, Yamunā, Godāvārī, Sarasvatī, Narmadā, Sindhu, Kāverī, be in this water (46).⁷

The intelligent worshipper having invoked the sacred Rivers with this Mantra, and made the Ankuṣa⁸-mudrā, should do Japa with the Mūla-mantra,⁹ twelve times (47). Let him uttering the Mūla-mantra, and with the middle and

¹ Śuddha-vāsasi.

² Tāntrikī Gāyatrī Mantra is given later in this Chapter.

³ The sectarian mark on the forehead or between the eyebrows.

⁴ A mark consisting of three lines on the forehead, back, head, and shoulders, or three horizontal lines across the forehead, worn by Śaivas or Śāktas. The *Prāṇatoṣiṇī* (2nd Ed., 198) gives a full account of these marks which are also dealt with in *Kālāgnirudropaniṣad*.

⁵ Literally, drop, point; here, a mark like the point Anusvāra.

⁶ The rite here described.

⁷ The vocative forms in *e* and *i* are not given.

⁸ Ankuṣa is a hook used to drive an elephant. The first finger is bent at the second joint in the shape of a hook, the first being closed.

Cf. Jñānārṇava Tantra:

Dakṣamuṣṭim vidhāyātha tarjanyaṅkuṣa-rūpiṇī.
Ankuṣākhyā mahā-mudrā trailokyākaraṣaṅkṣamā.

⁹ *Vide ante*, note under v. 33.

third¹ fingers joined together throw drops of that water thrice upon the ground (48).

He should then sprinkle his head seven times with the water, and taking some in the palm of his left hand cover it up with his right (49). Then inwardly reciting the Bīja of Īśāna,² Vāyu,³ Varuṇa,⁴ Vahni,⁵ and Indra,⁶ four times, the water should be transferred to the right palm⁷ (50). Looking at the water in his hand and meditating upon the water as Fire,⁸ the worshipper should draw it through the nose by Idā,⁹ expel it through Piṅgalā¹⁰ (into his plam), and so wash away all inward impurity (51).

The worshipper should then three times¹¹ dash the water (so expelled into his palm) against an (imaginary)

¹ The ring finger.

² Īśāna is the name of Śiva, and the presiding Deva of the Mantra Haṁ.

³ Lord of the element of Air, and the presiding Deva of the Mantra Yaṁ. "His noise comes rending and resounding, moving onward he makes all things ruddy. He comes propelling the dust of the earth. The gusts of air rush after him, and congregate upon him as women in an assembly. Hasting forward, he never reels. Friend of the waters first born, holy, in what place was he born! His sounds have been heard, but his form is not seen" (*Hymn to Vāyu*, Muir, O.S.T., verse 146).

⁴ Varuṇa, originally Deva of the Heavens, and regarded later in the Purāṇas as Lord of the Waters (Jala-pati), whose Mantra is Vaṁ (see as to Varuṇa, Muir, O.S.T., verses 58, 64, 73, 75, and Viṣṇu Purāṇa).

⁵ Agni, or Vahni (he who receives the Homa), is the presiding Deva of Fire, whose Mantra is Raṁ.

⁶ Indra, Deva of the Firmament, King of Celestials, presiding over the Mantra Laṁ. He is Svarga-pati, Lord of Heaven (Svāh), whose home is on Mount Meru, in the City of gems and gold built by Viśvakarmā, amid shady gardens of fragrant flowers and luscious fruits, inhabited by beautiful Apsarās and resounding with song and music. The five Bījas given are those of the Devatās of the five Cakras in the body from Viśuddha to Mūlādhāra.

⁷ The whole Mantra is then Haṁ, Yaṁ, Vaṁ, Raṁ, Laṁ.

⁸ Tejomaya.

⁹ That is, the left nostril.

¹⁰ Or right nostril.

¹¹ In other Tantras, and as a matter of practice, it is only once.

adamant¹ at the same time uttering the Astra-Mantra,² and then let him wash his hands (52). Then rinsing his mouth, oblation of water should be offered to the Sun with the following (53).

MANTRA

Om Hrīm Hamsa. To Thee, O Sun, full of heat, shining, effulgent, I offer this oblation. Svāhā³ (54).

Then let him meditate upon the great Devī Gāyatrī,⁴ the Supreme Devī, whose form changes in three ways in the morning, midday and evening according to the difference of the three Qualities⁵ (55).

DHYĀNA

In the morning meditate upon Her in Her Brāhmī form,⁶ as a Maiden of ruddy hue, with a pure smile, with two hands holding a gourd⁷ full of holy water in one hand and in the other a string of crystal beads, clad in the skin of a black

¹ Vajra-Śilā. This process is known as "Agha-marṣaṇa," or destruction of sin. Water is expelled with the sins through Piṅgalā, and then for the destruction of the latter dashed against an imagined adamant. In practice the water is dashed against the left palm, which the Sādhaka conceives to be of adamantine hardness. Tarkālakāra inclines to the view that the Mantra Phaṭ should be thrice repeated and the water dashed once only.

² That is, the Weapon-Mantra, or "Phaṭ".

³ Om Hrīm Hamsa, gr̥ṇisūrya idaṃ arghyaṃ tubhyaṃ svāhā.

⁴ The Devī of the Gāyatrī Mantra. In the Purāṇas, Gāyatrī is represented as Consort of Brahmā. Gāyatrī is also Vāk, Mother of the Vedas. See Woodroffe's *Garland of Letters*.

⁵ Guṇa, or qualities—viz., Sattva, Rajas, Tamas. In her Sāttvika form She is represented as Vaiṣṇavī; in her Rājasika form as Brāhmī; and in her Tāmasika form as Śaivī.

⁶ Rājasika as Brāhmī. The Śakti of Brahmā who is generally pictured as a red man with four hands, seated on a Hamsa, dressed in white.

⁷ Kamaṇḍalu.

antelope, seated on a Swan (56). At midday meditate upon Her in Her Vaiṣṇavī form,¹ of a dark blue colour,² youthful, with full and rising breasts, situated in the Solar Disc, with four hands holding the conch-shell, discus, mace, and lotus, seated on Garuḍa, garlanded with flowers³ to the knees (57-58). In the evening the Yati should meditate upon Her as of a white colour, clad in white raiment, old and long past her youth, with three eyes, beneficent, propitious, seated on a Bull, holding in Her lotus-like hands a noose, a trident, and a skull⁴ (59-60), and making the gesture of granting boons.

Having thus meditated on the great Devī Gāyatrī, and offered water three times with the hollow of his joined hands, the worshipper should make Japa with the Gāyatrī mantra either ten or a hundred times (61). Listen now, O Queen of the Devas! while I out of my love for Thee recite the Gāyatrī (62).

After the word "Ādyāyai" say "Vidmahe," and then "Parameśvāryyai ca dhīmahi; tannaḥ Kālī pracodayāt"⁵.

¹ Sāttvika as Vaiṣṇavī. Viṣṇu is pictured as of a dark blue colour, four-armed, holding the articles mentioned, riding upon the bird Garuḍa, dressed in yellow robes. The *Mahābhārata* pictures Him as seated in Vaikuṅṭha, the heaven of Viṣṇu, on a seat glorious as the midday sun, resting on white lotuses with his consort Lakṣmī, who shines like a continued blaze of lightning, and from whose body the fragrance of the lotus extends 800 yojanas away.

² Śyāma-varṇā. According to Commentator on *Ṣaṭcakraṇirūpaṇa*, v. 21, it means of the colour of gold.

³ Vanamālā which does not mean garland of forest or wild flowers but a garland of this particular size extending from neck to knee:

Ājānulambīṇī mālā sarvartukusumojjvalā.

Madhye sthūlakadambādhyā vanamāleti kīrtitā.

⁴ Tāmasika as Śaivī. Each Deva or Devī has His or Her Vāhana or vehicle. In this case the Bull Nandī. Śiva is always represented of a white colour, and is described in the Śiva-stotra as shining like a mountain of silver (Rajata-giri-nibha). Yati is the self-controlled worshipper.

⁵ "Let us think upon Ādyā; let us meditate on Parameśvarī (the Supreme Devī). May Kālī direct us (in the path of Dharma, Artha, Kāma, and Mokṣa)". Ādyā, Parameśvarī, and Kālī are one and the same. To the Śākta reciting this Gāyatrī the Ādyā is the only Divinity

This is Thy Gāyatrī which destroys all great sins (63). The inward recitation of this Vidyā¹ thrice daily obtains the fruit of the performance of Sandhyā. Water should then be offered to the Devas, Ṛṣis,² and the Pitṛs³ (64). First say the Praṇava,⁴ and then the name of the Deva (the Ṛṣi or the Pitṛ) in the accusative case, and after that the words “Tarpayāmi namaḥ”.⁵ When however, oblation is offered to Śakti, the Māyā Bija⁶ should be said in place of the Praṇava, and in lieu of Namaḥ the Mantra Svāhā⁷ (65).

After reciting the Mūla-mantra,⁸ say “Sarva-bhūtanivāsinyai,” and then “Sarva-svarūpā” and “Sāyudhā” in the dative singular, as also “Sāvaraṇā” and “Parātparā,”

he thinks of, knows, and contemplates. To Her alone his whole soul is bent with a prayer for the attainment of the fourfold aim of sentient being. Bhārati reads: “May Kālī Whom we seek to know and on Whom we meditate that we may attain the Ādyā Parameśvarī, may She Who is verily the Cause of this universe, direct us in the path of Dharma, Artha, Kāma and Mokṣa.”

¹ Feminine Mantra.

² Seer.

³ Forefathers.

⁴ Om.

⁵ “Him I satisfy: Namaḥ.” The Mantra for the offering is given in the verse which follows and runs: Om Devān tarpayāmi Namaḥ, Om Ṛṣin tarpayāmi Namaḥ, Om Pitṛin tarpayāmi Namaḥ, Hrīm Ādyām Kālīm tarpayāmi Svāhā, for Devas, Ṛṣis, Pitṛs and Ādyā Śakti respectively (Bhārati). Tarkalāmkāra says the mode of Tarpaṇa is not fully given, but following the authority of other Tantras it should be done with the Tattva Mudrā (formed by the union of the thumb and ring finger of the left hand). In doing Tarpaṇa (as in Rahasya tarpaṇa) to a male Devatā it should be done in the Sādhaka’s own head within a triangle the apex of which is upwards and to a female Devatā in the heart the triangle having its apex downward. The triangle so placed is symbolic of the Yonī or Cause of all.

⁶ That is, Hrīm.

⁷ That is, the Devas, Ṛṣis and Pitṛs are worshipped with the Mantra prefixed by Om, and ending with Namaḥ but a Devī with Hrīm, or whatever Her Bija may be, concluding with Svāhā.

⁸ The primary Mantra—that is, “Hrīm, Śrīm, Krīm, Parameśvarī Svāhā.” Śiva proceeds to describe the formation of the Mantra for offering oblation.

and then “Ādyāyai, Kālikāyai, te, idam arghyam: Svāhā”. (When the Mantra will be:)¹

MANTRA

Hrīm, Śrīm, Krīm, to Thee the Supreme Devī, Thou Who dwelleth in and art in the form of all things, Who art surrounded by Thy attendant Devatās, and Who bearest all Thy insignia, Who art above even the most high, to Thee, Who art the Ādyā Kālikā, I offer this oblation: Svāhā (66-67).

Having offered this Arghya to the Mahādevī, the self-controlled Sādhaka should make Japa with the Mūlamantra with all his powers, and then place the Japa in the left hand of the Devī² (68). Then let the Sādhaka bow to the Devī, take such water as is needed for the worship, bowing to the water whence he has drawn it, and proceed to the place of worship,³ earnestly meditating on and reciting hymns of praise to the Devī meanwhile. On his arrival there let him wash his hands and feet, and then make in front of the door the Sāmānyārghya⁴ (69-70). The Sādhaka should draw a triangle, and outside it a circle, and outside the circle a square, and after worshipping the Ādhāra-śakti place the vessel on the figure⁵ (71).

¹ The Mantra is thus: “Hrīm, Śrīm, Krīm, Parameśvarī, Svāhā: Sarva-bhūtanivāsinyai Sarva-svarūpāyai Sāyudhāyai Sāvaraṇāyai Parātparāyai Ādyāyai Kālikāyai te idam arghyam: Svāhā.”

² That is, the merit of it is offered to Her.

³ Yāga-maṇḍapa.

⁴ Sāmānyārghya, the common or universal oblation—that is, the oblation which is to serve for the whole ritual worship which follows. The following verses to the seventy-fourth explain it.

⁵ That is, the worship is to be of the Śakti which supports the vessel of oblation—Ādhāra-śakti. This worship is done with scents, flowers and the like and with the Mantra Om. Ādhāra-śaktaye Namaḥ (Om obeisance to the Śakti of support) for the universe is sustained in and by Her.

Let him wash the vessel with the Weapon-Mantra,¹ and while filling it with water let him say the Heart-Mantra.² Then, throwing flowers and perfume into the water, let him invoke the waters of the holy places into it (72). Worshipping Fire, Sun, and Moon in the water of the vessel, let him say³ the Māyā Bija⁴ over it ten times (73). The Dhenu and Yoni Mudrās⁵ should then be shown.⁶ This is known as Sāmānyārghya.⁷ With the water and flowers of this oblation the Devatā of the entrance to the place of worship should be worshipped (74). They are Gaṇeśa, Kṣetrapāla,⁸ Vaṭuka,⁹ Yoginī,¹⁰ Gaṅga, Yamunā, Lakṣmī, and Vāṇī¹¹ (75). The Sādhaka, lightly touching that part of the door-frame which is on his left, should then enter the place of worship with his left foot forward, meditating the while on the lotus-feet of the Devī (76). Then, after worship of the presiding Devatā of the site, and of Brahmā in the south-west corner, the place of worship should be cleansed with water taken from the

¹ That is the Astra-Mantra or Phaṭ.

² Hṛṇ-Mantra, or Namaḥ—said in the heart.

³ Mantrayet, by which the power of the Mantra is discharged into it.

⁴ That is, Hṛīm.

⁵ The Yoni-Mudrā—symbolical of the sexual organ of woman—is used in the Durgā and Kālī-Pūjā. The little finger is placed on little finger, the first finger on first finger, and the thumb on thumb. The knuckles of second and third fingers of each hand are bent, and rest on one another. A triangular Yantra is thus formed, of which the first fingers are the apex and the others the base. The Dhenu (Cow) Mudrā representing the udder of a cow is shown when offering food water, etc., to the Devatā changing it to Amṛta. See, *post*, VI, verses 137-138.

⁶ That is, over the vessel containing the Arghya.

⁷ *Vide* p. 97 note 4.

⁸ The Deva protector of the ground. The Mantra for His worship is Kṣām Kṣetra-pālāya Namaḥ and for Vaṭuka Vām Vaṭukāya Namaḥ.

⁹ One of the manifestations of Bhairava.

¹⁰ Yoginī is an influence or force recognised in Hindu Astrology which shifts from place to place in all the eight directions, like N., N.E., E., S.E., S., S.W., W., N.W.

¹¹ Lakṣmī, or Śakti of Viṣṇu, and Vāṇī or Sarasvatī, Śakti of Brahmā.

common offering¹ (77). Let the good Sādhaka then by steadily gazing² in front of him with winkless eyes remove all celestial obstacles,³ and by the repetition of the Weapon-Mantra⁴ and sprinkling of water remove all obstacles in the Antarikṣa⁵ (78).

Striking the ground three times with his heel, let him drive away all earthly obstacles, and then fill the place of worship with the incense of burning sandal, fragrant Aguru,⁶ saffron and camphor. He should then mark off a rectangular space as his seat, draw a triangle within it, and therein worship Kāma-rūpa with the

MANTRA

To Kāma-rūpa,⁷ Namaḥ: (79-80).

Then for his seat spreading a mat⁸ over it, let him worship the Ādhāra-Śakti⁹ of the Mat with the

MANTRA

Klīm, Obeisance to the Ādhāra-Śakti of the lotus-seat¹⁰ (81).

¹ Sāmānyārghya.

² Divya-dṛṣṭi—literally, “celestial gaze,” which is achieved by practice of the process of Haṭha Yoga called Trāṭaka. The Sādhaka without winking, gazes at some minute object until tears start from his eyes. Practice in Trāṭaka secures Divya-dṛṣṭi (see the Second Upadeśa of the *Gheraṇḍa Saṁhitā*). A Deva’s eyes do not wink. The gaze is steady. The Sādhaka’s must be that.

³ Divya-vighna—those obstructive beings which originate from Svah.

⁴ Astra-Mantra, or Phaṭ.

⁵ The Plane Bhuvah, between earth and heaven (Svah).

⁶ Aguru a kind of aromatic wood obtainable in the Garo hills—much used in worship.

⁷ Who is the Presiding Divinity or Adhiṣṭāṭṛ Deva of the place.

⁸ Āsana, generally, a mat of Kuśa grass.

⁹ Śakti of the support.

¹⁰ Klīm Adhāra-śakti-kamalāsanāya Namaḥ—that is, the power of support of the lotus-seat.

The Sādhaka well versed in Mantra should then seat himself according to the "Virāsana posture,"¹ with his face towards the East or the North, and should purify the Vijayā² (82) with the following

MANTRA

Om, Hrīm, Āmbrosia, that springeth from ambrosia, Thou that showerest ambrosia, draw ambrosia for me again and again. Bring Kālikā within my control. Give Success; Svāhā.³

This is the Mantra for the consecration of Vijayā (83-84). Then inwardly reciting the Mūla-mantra⁴ seven times over the Vijayā, show the Dhenu,⁵ the Yoni,⁶ the Āvāhanī,⁷ and other⁸ Mudrās (85).

Then satisfy the Guru in the Lotus of a thousand petals⁹ by thrice offering him the Vijayā with the Saṅketa-Mudrā,

¹ Baddha-virāsana. Cf. *Gheraṇḍa Saṁhitā*:

Ekapādān āthāikasmin vinyased ūrusaṁṣṭitarā
Itarasmim statā paścād virāsanam udāhṛtam.

² That is, the narcotic Bhāṅg (hemp) or siddhi, as it is called in Bengālī, and which is used in all ceremonies.

³ "Amṛte amṛtodbhave amṛta-varṣiṇi amṛtam ākarṣayā-karṣaya: siddhim deli: Kālikām me vaśam-ānaya svāhā".

⁴ Vide p. 96, note 8.

⁵ The Cow-Mudrā. The two little and ring fingers are joined, the latter crossing one another. The two middle cross one another, and join two index fingers. See note under v. 74.

⁶ Vide ante, note 5 under v. 74.

⁷ The two hands joined together, showing the palms with two thumbs turned in—the gesture with which honoured guests are received.

⁸ The other Mudrās referred to, but not mentioned in the text, are—(1) Āvāhanī, (2) Sthāpanī, (3) Sannidhāpanī, (4) Sannirodhinī, and (5) Sammukhikaranī. These are meant by Āvāhanī and others. Cf. *Dakṣiṇāmūrti Saṁhitā*. These are gestures of—(1) invoking and welcoming, (2) placing, (3) fixing or placing on a seat, (4) restraining or detaining, and (5) confronting. All these gestures are made by the fingers and palms.

⁹ That is, the Sahasrāra Lotus in the head. The Mantra when bowing to the Guru is Om Śrīgurubhyo Namaḥ; to Gaṇeśa Om Gaṇeśaya Namaḥ; to Ādyā-Kālikā-Śakti Om Sanātanyai Ādyāyai Kālyai Namaḥ (Bhāratī). Other lengthier Mantras are given by Tarkālamkāra.

and the Devī in the heart by thrice offering the Vijayā with the same Mudrā, and reciting the Mūla-mantra¹ (86). Then offer oblations to the mouth of the Kuṇḍalī,² with the Vijayā reciting the following

MANTRA

Aim (O Devī Sarasvatī), Thou Who controllest all life, do Thou inspire me, do Thou inspire me, and remain ever on the tip of my tongue. Svāhā³ (87).

After drinking the Vijayā⁴ he should bow to the Guru, placing his folded palms over the left ear, then to Gaṇeśa, placing his folded palms over his right ear, and lastly to the Eter al Ādyā Devī⁵ by placing his folded palms in the middle of his forehead, and should meditate meanwhile on the Devī (88).

The Sādhaka should place the articles necessary for worship⁶ on his right, and scented water and other Kula articles⁷ on his left (89). Saying the Mūla-mantra terminated by the Weapon-Mantra,⁸ let him take water from the common

¹ Bhāratī says: Reciting the Mantra, "Aim (name of Guru) Ānanda-nātha—Śrī-guru-Śrī-pādukām tarpayāmi: Namaḥ," and with the peculiar gesture (Saṅketa-Mudrā) taught by the Guru, the Guru should be satisfied three times by (offer of) Vijayā (Bhām) and reciting the Mūla-mantra—i.e., "Hrīm Ādyām Kālīm tarpayāmi: Svāhā"—and with the Saṅketa Mudrā the Devī should be satisfied three times in the heart. The Saṅketa Mudrā in the text is the Tattva-Mudrā taught by the Guru.

² That is, the Śakti Kuṇḍalinī, as to whom see A. Avalon's *Serpent Power*. Oblation is made to Kuṇḍalī by the Sādhaka, placing the Vijayā in his own mouth.

³ Aim vada Vāgvādini mama jīvhāgre sthīrī-bhava sarva-sattva-vaśatṅkari: Svāhā."

⁴ Bhām.

⁵ The primordial Devī.

⁶ Pūjā-dravya, that is, flowers and the like.

⁷ Kula-dravya—i.e., wine, etc.

⁸ Phaṭ.

offering and sprinkle the articles of worship with it, and then enclose himself and the articles in a circle of water.¹ After that, O Queen of Devas! let him by the Vahni Bija² surround them with a wall of Fire (90). Then for the purification of the palms of his hands he should take up a flower which has been dipped in sandal paste, rub it between the palms, reciting the while the Mantra Phaṭ, and then throw it away (to his left) (91).

Then in the following manner let him fence all the quarters so that no obstructions proceed from them.³ Join the first and second fingers of the right hand, and tap the palm of the left hand three times, each time after the first with greater force, thus making a loud sound, and then snap the fingers while uttering the Weapon-mantra⁴ (92). He should then proceed to purify the elements of his body.⁵ The good Sādhaka should place his hands in his lap with the palms upwards, and fix his mind on the Mūlādhāra Cakra⁶ and rouse Kuṇḍalinī by uttering the Bija "Hūm". Having so roused Her, he should lead Her with Pṛthivī⁷ by means of

¹ That is, water is taken in the hand, and a few drops allowed to drop at a time while the hand makes a circle. A streak of water is thus made to surround (according to the text) the articles of worship. According, however, to Tarkālamkāra's Bengali translation, the worshipper (Sādhaka) surrounds both himself and the articles with the water.

² That is, Raṁ, the Bija of Fire.

³ This is the Dig-bandhana rite.

⁴ Astra—that is, "Phaṭ".

⁵ This is the Bhūta-śuddhi rite in which the component elements of the body are purified by an imagined process similar to the real Kuṇḍalinī Yoga. See A. Avalon's *Serpent Power* and *Śakti and Śakta*.

⁶ The lowest of the six Cakras in the human body (see *Serpent Power*).

⁷ Earth element. The Pṛthivī Tattva together with whatever there is in the Mūlādhāra is brought up and dissolved in the Jala-tattva. The Tattva in each of the lower centres is first united with and then dissolved into that in a higher.

the Haṁsa Mantra to the Svādhiṣṭhāna Cakra,¹ and there unite² the Tattva (of Pṛthivī or Earth and so forth) with the Tattva (of Jala or Water and the rest)³ (93-94). Then let him dissolve Pṛthivī as also odour, and the organ of Smell into the Tattva of Water.⁴ Dissolve Water and Taste, as also the sense of Taste itself,⁵ into the Tattva of Fire (95). Dissolve Fire and Form, and the sense of Sight itself,⁶ into Air.

Let Air and all connected therewith⁷ and Touch, as also the sense of Touch itself be dissolved into Ether⁸ (96). Dissolve Ether along with Sound into Ahaṁkāra⁹ and the latter into Mahat,¹⁰ Mahat itself into Prakṛti, and Prakṛti Herself into Brahman (97). Let the Sādhaka, having thus dissolved all the Tattvas,¹¹ then think of a black man in the left cavity of his abdomen the embodiment of all sin.¹² He

¹ The Cakra next above the Mūlādhāra at the sexual organs (see *Serpent Power*). In actual Yoga the Vāyu is gently driven up the middle of the Suṣumnā Nāḍī, by the Haṁsa Mantra and Pṛthivī, which is in the Mūlādhāra, is absorbed in Kuṇḍalī.

² Niyojayet = Vilāpayet.

³ Here commences the description of the rite of Bhūta-śuddhi.

⁴ The Guṇa of Pṛthivī is smell. This Guṇa and the sense of smell is dissolved in Water. Odour is the objective and the sense of Smell the subjective side of Pṛthivī. Both are dissolved in "Water" in the Svādhiṣṭhāna.

⁵ The tongue. The objective physical quality of Water affects as us Taste. Subjectively the Tattva is the sense of Taste through the organ the tongue.

⁶ The eyes. Both objective Fire and Form and subjective Vision are dissolved in Air.

⁷ Everything that can be touched.

⁸ Vyoma—that is, the void in which Ether is.

⁹ The "I-making" faculty of Consciousness, from which the five subtle elements (already in the worship ideally dissolved) proceed.

¹⁰ Mahat, or the Mahat-tattva, that is, Buddhi.

¹¹ There are altogether twenty-five Tattvas, categories, principles, or elements in the Sāṁkhya Philosophy. The twenty-three emanations from Prakṛti are dissolved into Her who is one with Brahman.

¹² Pāpātmaṁ deham = pāpam ātmani svasmin yasya evam bhūtam deham (Bhārati)—the body wherein sin abides. This is the Pāpapurūṣa. See "Sinful body" next verse.

is of the size of a thumb, with red beard and red eyes, holding a sword and shield, angry, with his head ever held low (99).

Then the foremost of Sādhakas should meditate on the smoky-coloured Vāyu Bija¹ as in his left nostril, and as he inhales through that nostril mentally repeat it sixteen times, and thus dry the sinful body (100). Next, meditating on the red Bija of Agni² which is in the navel, the (Sādhaka's) body with all its sinful inclinations should be burnt up by the fire born of the Bija, assisted by sixty-four Kumbhakas³ (101). Then, thinking of the white Varuṇa-Bija⁴ in his forehead, let him bathe (the body which has been so burnt) with the nectar-like water dropping from the Varuṇa-Bija by thirty-two repetitions thereof whilst exhaling⁵ (102).

Having thus bathed the whole body from feet to head, let him consider that a new born Deva body has come into being (103). Then, thinking of the yellow Bija of the Earth⁶ as situate in the Mūlādhāra circle,⁷ let him strengthen his body by that Bija and by a steadfast and winkless gaze⁸ (104).

¹ That is, Yamī. The colour Dhūmra is smoky grey—the reddish colour of fire seen through smoke. Vāyu is a friend of fire because it is necessary to and fans it.

² That is, Raṁ—Bija of Fire.

³ Kumbhaka. The technical name of inspiration is Pūraka: of expiration, Recaka; and the restraining or holding of breath is known as Kumbhaka. Here, then, there are to be sixty-four Kumbhakas, at the same time sixty-four repetitions of the Agni Bija, that is, the period is one requiring sixty-four repetitions of the Bija.

⁴ That is, Vaṁ—Bija of Water.

⁵ Recaka, which is also repetitions of Varuṇa-Bija, is to be performed thirty-two times.

⁶ Pṛthivī-Bija—Laṁ.

⁷ The Mūlādhāra Lotus, two digits below the sexual organ and two digits above the anus.

⁸ Divya-dṛṣṭi. Here ends the rite of Bhūta-śuddhi, and the Text proceeds to the rite known as Jivanyāsa (see verses 106-108). Tarkālakāra says that in this verse Jivanyāsa is only given in brief. The full procedure is as follows. After Bhūta-śuddhi, the Sādhaka places his hand

Placing his hand on his heart and uttering the

MANTRA

Āṁ, Hrīm, Krom, Haṁsaḥ, So'ham,¹
let him infuse therewith, into his new body the life of the Devī (105).²

O Ambikā! having thus purified the elements³ in his body the Sādhaka should realise that he is one with the Devī,⁴

on his heart and says "He I am" (So'ham). The sense of the Mantra is "She I am". "I am the Ādyā Kālikā who is Brahman (Brahma-mayī)." Thereafter he puts Kula-Kuṇḍalinī and others in these places and with his hand on the heart recites the following Mantras—Āṁ, Hrīm, Krom, Yaṁ, Raṁ, Laṁ, Vaṁ, Śaṁ, Śaṁ, Saṁ, Haṁ Haṁ, Haṁsaḥ, Śrīmadādyā-Kālikāyāḥ prāṇā iha prāṇāḥ. (The Prāṇas or vital airs of the glorious primordial Kālikā are the vital airs here). Then, repeating the Bijas as above says Śrīmadādyā-Kālikāyā jīva iha stitaḥ. (The Jīva or life of the glorious Ādyā Kālikā is here). Then same Bijas Śrīmadādyā-Kālikāyāḥ sarvendriyāni; same Bijas Śrīmadādyā Kālikāyā vāmmanaścakṣuḥ śrotra ghrāṇa prāṇa cāgātya sukhaṁ ciraṁ tiṣṭantu Svāhā (may all the senses of the glorious Ādyā Kālikā, may the speech, mind, vision, hearing, smell, life of the Ādyā Kālikā come here and abide in happiness always).

¹ That is, "He I am". Saḥ=he, Aham=I. The two words, when combined, according to the rules of Sandhi, become So'ham, or the unity of the individual and Supreme Spirit.

² Literally, "Place the vital air of the Devī into his body." Taddehe Devyāḥ prāṇān nidhāpayet. The Sādhaka puts into the newly formed body of his the life of the Devī. He realises in his body the identity of himself with Her. This Śloka concludes Jīva-nyāsa, and then next proceeds to Mātrkā-nyāsa (see "*Śakti and Śakta*").

Cf.:

1. The Deva alone should worship Deva:
A non-Deva (a-deva) should not worship Deva.
—*Gandharva Tantra*.
2. An a-Viṣṇu (non-Viṣṇu), should he worship Viṣṇu, gains no merit thereby: Become Viṣṇu yourself before you worship Viṣṇu.
—*Yoga-vāsisṭha*.
3. By worship of Rudra one becomes Rudra himself.
By worship of Sūrya one becomes Sūrya himself.
By worship of Viṣṇu one becomes Viṣṇu, and
By worship of Śakti one becomes Śakti.
—*Agni Purāṇa*.

³ i.e., performed Bhūta-śuddhi.

⁴ Devībhāva-parāyaṇa.

and with mind intent do Mātrkā-nyāsa.¹ The Ṛṣi² of Mātrkā³ is Brahmā, and the verse is Gāyatrī,⁴ and Mātrkā⁵ is the presiding Devī thereof; the consonants are the Seed,⁶ and the vowels the Śaktis,⁷ and Visarga⁸ is the End. In Lipi-nyāsa,⁹ O Mahādevī! it is necessary to state the object with which the rite is being performed. Having in this way performed Ṛṣi-nyāsa, Kara-nyāsa and Aṅga-nyāsa should be performed (106-108).¹⁰

¹ Disposition of the letters of the alphabet or body of the Devatā upon the body of the Sādhaka. The meaning of Mātrkā-nyāsa is as follows: After the destruction of the body which is the product of Avidyā a Deva-body is created by Bhūta-suddhi.

The identity of the individual and Brahman is realised. Then in the body of the Sādhaka which is a microcosm (Kṣudra-brahmāṇḍa) are produced the Devatās and the like of the six Cakras. Tarkālakāra then quotes the following Texts: "From Śambhu who is the Bindu (Bindvātmā) the associate of Kāla (Kāla-bandhu) and Kalā (Kalātmā) originated Sadāśiva who is all pervading and witness of the world (Jagatsākṣi). From Sadāśiva came Īśa, from Īśa, Rudra, from Rudra, Viṣṇu and then Brahmā. Thus did they originate" (*Sārada-tilaka*, vv. 15-16). After this by Jiva-nyāsa the Prāṇa, Indriyas, and the like of the Brahmarūpā Devī are placed in the body of the Sādhaka. Thereafter he utters different letters which constitute the different parts of the body of the Devatā. They are placed in the corresponding parts of the Sādhaka's body. The body of the Devatā is composed of the letters of the Mātrkā.

² Revealer; he who proclaimed the Mantra to the world.

³ That is, the Mātrkā-Mantra.

⁴ A form of verse.

⁵ That is, Sarasvatī, as the origin of the letters.

⁶ Bija.

⁷ The vowels are the Śaktis, which enable the utterance of the consonants (the Bijas), which by themselves cannot be uttered. The latter merely interrupt the vowel sounds.

⁸ Final hard-breathing *h*, which comes at the end of the letter; and is the end or Kilaka. Kilaka literally means a peg, a fence.

⁹ Or Mātrkā-nyāsa.

¹⁰ In vv. 107 and 108 Sadāśiva wishing to show the mode of doing Mātrkā-nyāsa speaks of Ṛṣi-nyāsa and says that it is necessary to state the object (Viniyoga) of the rite. The preliminary Nyāsa called Ṛṣi-nyāsa is done thus: Śirasi (on the head) Brahmanē Namaḥ (obeisance to Brahman). Mukhe (on the mouth) Gāyatrīyai chhandase Namaḥ. Hṛdaye (in the

O Beauteous Face! the Mantras enjoined for Ṣaḍāṅga-nyāsa¹ are Ka-varga² between Am̐ and Ām̐,³ Cavarga⁴ between Im̐ and Īm̐,⁵ Ṭa-varga⁶ between Um̐ and Ūm̐,⁷ Ta-varga⁸ between Em̐ and Aiṃ,⁹ and Pavarga¹⁰ between Om̐ and Aum̐,¹¹ and the letters from Ya to Kṣa¹² between Bindu¹³ and Visarga¹⁴ respectively (109-110). Having placed the letters according to the rules of Nyāsa, the Sādhaka should next meditate upon Sarasvatī:

heart) Mātrkāyai Sarasvatīyai Devatāyai Namaḥ (to the Devatā Mātrkā Sarasvatī). Guhye (in the anus which is in the region of the Mūlādhāra) Vyanjanebhyo Bījebhyo Namaḥ (obeisance to the Bijas the consonants). Pādayoḥ (on the two feet) Svarebhyah Śaktibhyah (the vowels which are the Śaktis) Namaḥ. Sarvāṅgeṣu (on all the limbs) Visargāya Kilakāya Namaḥ (to Visarga the Kilaka). For the attainment of Dharma, Artha, Kāma and Mokṣa Lipi-nyāsa (=Mātrkā-nyāsa) is employed (Viniyoga).

¹ Ṣaḍ-āṅga-nyāsa is done by placing the hands on six different parts of the body, and Kara-nyāsa is done with the five fingers and palms of the hands only. The latter is also called Aṅguṣṭhādi-ṣaḍ-āṅga-nyāsa. As to Kara-nyāsa cf. 1, 3, 25 *Śatapatha Brāhmanā*; and 3, 2, 1, 6, for Aṅga-nyāsa. For Dhyāna of letters, see *Lālyāyana Śrauta Sūtras*, 2, 9, 12, as to Nyāsa see *Ś. Br.*, 7, 5, 2, 12. As to Mudrā cf. *Kātyāyana Śrauta Sūtra*, 16, 3, 4 also *Ś. Br.*, 6, 8, 2, 6. This group is placed on the thumb in Kara-nyāsa and in the heart in Aṅga-nyāsa with namaḥ.

² That is, the five letters—Ka, Kha, Ga, Gha, and Na.

³ Short and long A of Sanskrit alphabet, with nasal Anusvāra superposed placed on the thumbs and the heart.

⁴ That is, the letters Ca, Cha, Ja, Jha, and Ṇa on index fingers and head with Svāhā.

⁵ Short and long I. On middle-fingers and crown lock (Śikhā) with Vaṣaṭ.

⁶ That is, hard Ṭa, Ṭha, Ḍa, Ḍha, Ṇa (Mūrdhanya).

⁷ Short U and long U.

⁸ That is, soft Ta, Tha, Da, Dha, Na (Dantya) on ring fingers and Kavaca with Hum.

⁹ E and Ai of alphabet, with nasal Anusvāra.

¹⁰ That is, letters Pa, Pha, Ba, Bha, and Ma on little fingers and three Eyes with Vauṣaṭ.

¹¹ O and Au.

¹² That is, Ya, Ra, La, Va, Śa (Tālavya), Ṣa (Mūrdhanya), Sa, (Dhantya), Ha, Ḥa (pronounced with a rolling sound), and Kṣa placed on the palm and back of the hands.

¹³ The nasal sign.

¹⁴ The hard-breathing *h*.

DHYĀNA

I seek refuge ¹ in the Devī of Speech, three-eyed, encircled with a white halo, whose face, hands, feet, middle body, and breast are composed of the fifty letters of the alphabet, on whose radiant forehead is the crescent moon, whose breasts are high and rounded, and who with one of her lotus hands makes Jñāna-mudrā,² and with the other holds the rosary of Rudrākṣa ³ beads, the jar of nectar, and learning ⁴ (112).

Having thus meditated upon the Devī-Mātrkā,⁵ the Sādhaka places the letters in the six Cakras ⁶ as follows: Ha and Kṣa in the Ājñā ⁷ Lotus, the sixteen vowels in the

¹ Āsraye=Bhaje=I adore (Bhārati).

² A gesture of the hands. The index finger is pointed upwards, and the fingers closed. She is represented with four arms. The text has Mudrā only which the Commentator says is Jñāna-mudrā.

³ Rudrākṣa is the stone of fruit, which grows in Nepal, in use by Śaivas.

⁴ Vidyā, learning, which consists of—(1) Ānvikṣikī, Logic and meta-physics; (2) Trayī, the three Vedas; (3) Vārtā, Practical Arts, such as Agriculture, Medicine, etc.; (4) Daṇḍa-nīti, Science of Government. To these Manu adds (vii, 43) a fifth—Ātma-vidyā, Knowledge of the Spirit. Others divide Vidyā into fourteen sections: Four Vedas, Six Vedāṅgas, Purāṇas, the Mīmāṃsā, Nyāya, and Dharma-śāstra, or Law. Others, again add the four Upa-vedas, making the division eighteen. The Vedāṅgas are Śikṣā (Science of proper articulation), Kalpa (ceremonial), Vyākaraṇa (linguistic analysis, or Grammar), Nirukta (explanation of Vedic words), Jyotiṣa (Astronomy), and Chandas (Metre). These are regarded as auxiliary to, and in this sense as part of the Vedas. Some people interpret Vidyā to mean the Mudrā of that name.

⁵ Sarasvatī.

⁶ That is, the six Cakras or centres situate between the eyebrows (Ājñā), in the region of the throat (Viśuddha), heart (Anāhata), navel (Maṇipūra), sexual organ (Svādhiṣṭhāna), and in that portion of the perineum which lies two digits from that organ and the anus respectively (Mūlādhāra). The letters are said, and with suitable action placed in these six regions.

⁷ Ājñā-Cakra, a Lotus of two petals, with the letters Ha and Kṣa, whose presiding Śakti is Hākinī. Within the petal there is the eternal Seed, brilliant as the autumnal moon *Śiva Saṁhita*, chap. v, verses 96-119; and *Ṣaṭcakra-nirūpaṇa*, A. Avalon's *Serpent Power*.

Viśuddha ¹ Lotus, the letters from Ka to Ṭa in the Anāhata ² Lotus, the letters from Da to Pha in the Maṇipūra ³ Lotus, the letters from Ba to La in the Svādhiṣṭhāna ⁴ Lotus, and in the Mūlādhāra ⁵ Lotus the letters Va to Sa. And having thus in his mind placed these letters of the alphabet, let the Sādhaka place them outwardly (113-115).

Having placed them on the forehead, the face, eyes, ears, nose, cheeks, upper lip,⁶ teeth, head, hollow of the mouth, back, the hump of the back,⁷ navel, belly, heart, shoulders, (four) joints in the arms, ends of the arms, heart, (four) joints of the legs, ends of legs, and on all parts from the heart to the two arms, from the heart to the two legs, from the heart to the mouth, and from the heart to the different parts as above indicated. Prāṇāyāma should be performed ⁸ (116-118).

¹ Viśuddha-Cakra, the Lotus Circle of sixteen petals, with the sixteen vowels, whose presiding Śakti is Śākinī (see *Śiva Saṁhita*, chap. v, verses 90-95).

² Anāhata-Cakra, the Lotus Circle of twelve petals, with the letters Ka, Kha, Ga, Gha, Na, Ca, Cha, Ja, Jha, Ṇa, Ṭa, Tha. (*Ibid.*, verses 83-89.)

³ Maṇipūra, a Lotus of ten petals, with the letters Ḍa, Ḍha, Ṇa, Ta, Tha, Da, Dha, Na, Pa, Pha. (*Ibid.*, verses 79-82).

⁴ Svādhiṣṭhāna-Cakra of six petals, situate at the root of the organ of generation. The six petals contain the letters Ba, Bha, Ma, Ya, Ra, La. Its Śakti is Rākinī.

⁵ The Mūlādhāra, Root Lotus of four petals, with Va, Śa, Ṣa, Sa, two fingers above the anus and two below the genital organ, with its face towards the back. This space is called the root (mūla). In this Cakra dwells the Devī-Kuṇḍalinī, embodied energy and like burning gold. There is the seed (Bija) of Kāma (Kāma-Bija), beautiful as the Bandūka flower, brilliant like burnished gold. Its Bija is the great energy, subtle with a flame of fire. It encircles Svayambhu-Liṅga (see *Serpent Power*, by A. A.)

⁶ See Woodroffe's *Śakti and Śākta*. In the text only Oṣṭa (upper lip) is mentioned, but the practice is as described in the work cited.

⁷ Kakud. The hump of the bull is called Kakud. Here it means the portion of the back between the two shoulder-blades, where a hump, if it existed, would be.

⁸ See *Serpent Power* and Woodroffe's *Śakti and Śākta*. Mode of doing Mātrkā-nyāsa is as follows. With middle and third fingers place

Draw in the air by the left nostril whilst inwardly uttering the Māyā Bija¹ sixteen times, then fill up the body by Kumbhaka by stopping the passage of both the nostrils with little, third finger, and thumb whilst making Japa of the Bija sixty-four times, and, lastly, exhale the air through the right nostril whilst making Japa of the Bija thirty-two times²

letter A on forehead and say Am̐ Namaḥ. With first, middle and third fingers put round the mouth and say Ām̐ Namaḥ. With thumb and third place I on right eye and say Im̐ Namaḥ. Same fingers on left eye Īm̐ Namaḥ. Back of thumb on right ear Ur̐ Namaḥ and left ear Ūm̐ Namaḥ. Little finger and thumb on right nostrils Rm̐ Namaḥ: on left nostrils R̄m̐ Namaḥ. First, second, third on right cheek Līm̐ Namaḥ: on left L̄īm̐ Namaḥ. Middle finger upper lip Em̐ Namaḥ. On lower lip Aīm̐ Namaḥ. Third finger upper teeth Om̐ Namaḥ. Lower teeth Aum̐ Namaḥ. Middle finger head Am̐ Namaḥ. Third finger on opened mouth Aḥ Namaḥ.

Then passing to the consonants, with middle, third and little fingers joined together place on right shoulder Kaṁ, on elbow Khaṁ, on wrist Gaṁ. With same fingers place on lower forms of fingers of right hand Ghaṁ and on tips of fingers Naṁ in the same way on left arm place Caṁ, Chaṁ, Jaṁ, Jhaṁ and Ñaṁ. Then on right leg on hip-joint knee ankle, lower joints and tips of toes place Taṁ, Thaṁ, Daṁ, Dhaṁ, Naṁ and on the left place Tāṁ, Thāṁ, Dāṁ, Dhāṁ and Nāṁ. With same fingers on right side place Paṁ on left Pham, on back Baṁ. With thumb middle third and little fingers place Bhaṁ on navel. On belly place Maṁ with all the fingers. On the heart put Yaṁ saying Tvagātmane Namaḥ with the palm of the hand. On the right shoulder with palm put Raṁ saying Asrgātmane Namaḥ. With palm place Laṁ on the hump saying Māmsātmane Namaḥ. On left shoulder place Vaṁ with palm saying Medātmane Namaḥ. From the heart to the right shoulder place Śaṁ saying Asthyātmane Namaḥ. From the heart to the left shoulder Śāṁ saying Majjātmane Namaḥ. From heart to right leg place Saṁ saying Śukrātmane Namaḥ. From heart to left leg place Haṁ and say Prāṇātmane Namaḥ. From heart to belly place Ḥaṁ and say Jivātmane Namaḥ. From heart to mouth place Kṣaṁ and say Paramātmane Namaḥ. This is the Vahirnyāsa of Mātrikā (Tarkalāṁkāra). For those who cannot do the prescribed Mudrās a flower may be used. (Cf. Ullāsa, iii, 44 et seq.)

¹ That is Hrīm̐. See as to this and other Bijas as Saṅga-Śakti Woodroffe's *Garland of Letters*.

² This is Pūraka, Kumbhaka, Recaka. The air inhaled by Pūraka increases in volume by the heat of the body five times during Kumbhaka, and, when exhaled, two-fifths only passes out, and the remaining three-fifths is retained, the object of Prāṇāyāma being the increase of the vital forces and the lightness of the body. The more the air (vital breath) is kept in, lighter becomes the body and the stronger the vitality.

(119-120). The doing of this thrice through the right and left nostrils alternately is Prāṇāyāma.

After this has been done, Ṛṣi-nyāsa¹ should be performed (121). The Ṛṣis² of the Mantra are Brahmā and the Brahmaṛṣis,³ the metre is of the Gāyatrī and other⁴ forms, and its presiding Devatā is the Ādyā-Kālī (122).⁵ The Bija is the Bija of the Ādyā,⁶ its Śakti is the Māyā-Bija,⁷ and that which comes at the end⁸ is the Kamalā-Bija⁹. Then the Mantra should be assigned¹⁰ to the head, mouth, heart, anus, the two feet, and all the parts of the body (123).¹¹ The passing of the two hands three or seven times over the whole body from the feet to the head, and from the head to the feet, making

¹ As to the meaning of Nyāsa see *Śakti and Śakta*.

² Ṛṣi, the inspired Teacher by whom it has been originally *seen*—that is, to whom it has been revealed.

³ Mind-born sons of Brahmā.

⁴ Uṣṇik, Anuṣṭup, Bṛhatī, Pañkti, Triṣṭup and Jagatī, are with Gāyatrī, the seven metres.

⁵ VV. 122, 123 give the Ṛṣyādi-nyāsa of the Mantra that is the Ṛṣi-Nyāsa and other kinds of Nyāsa which are required to the done.

⁶ *i.e.*, Krīm̐.

⁷ *i.e.*, Hrīm̐.

⁸ *i.e.*, the Kīlaka.

⁹ *i.e.*, Śrīm̐.

¹⁰ Nyāsa. To these different parts these Bijas should be assigned—that is, when the Mantra is said, it is thought of as being located in the head, mouth, etc., the hands touching the part in question. Vinyaset = Nyāsa should be done = should be placed.

¹¹ The mode of doing Ṛṣyādi Nyāsa of the Mantra Hrīm̐, Srīm̐, Krīm̐, Parameśvari Svāhā is as follows: On the head place the hand saying salutation to Brahmā, the Brahmaṛṣis and other Ṛṣis. On the Mouth salutation to the metres Gāyatrī and others. On the heart salutation to the Śrīmad Ādyā Kālikā the Devatā. In the Mūlādhāra salutation to the Bija Krīm̐. On the two feet salutation to the Śakti Hrīm̐ and on every part of the body salutation to the Kīlaka Śrīm̐. The Ṛṣis of this Mantra are Brahmā and the Brahmaṛṣis. The metres are Gāyatrī and others. Śrīmad-Ādyā-Kālikā is the Devatā. Krīm̐ is Bija (of Kālī), Hrīm̐ is Śakti and Śrīm̐ is Kīlaka. The object of using this Mantra is attainment of the four Puruṣārthas by Ṛṣyādi-nyāsa.

Japa meanwhile of the Mūla-mantra,¹ is called Vyāpakanyāsa,² which yields the declared result (124).

O Beloved! by adding in succession the six long vowels to the first Bija³ of the Mūla-mantra, six Vidyās⁴ are formed. The wise worshipper should in Aṅga-kalpanā⁵ utter in succession these or the Mūla-mantra⁶ alone (125), and then say “to the two thumbs,” “to the two index fingers,” “to the two middle fingers,” “to the two ring fingers,” “to the two little fingers,” “to the front and back of the two palms,” concluding with Namaḥ, Svāhā, Vaṣaṭ, Hūm, Vauṣaṭ, and Phaṭ in their order respectively⁷ (126).

When touching the heart⁸ say “Namaḥ,” when touching the head, “Svāhā,” and when touching the crown lock

¹ The chief Mantra of the Rite.

² From Vyāpaka, meaning diffusive, comprehensive, spreading all over, which is Yathokta-phala-siddhi-da. Here follows Kara-nyāsa which is done with the fingers.

³ Hrīm.

⁴ That is, Hrām is assigned to the thumb, Hrīm to the first finger, Hrūm to the middle finger, Hraim to the fourth finger, Hraum to the little finger, Hraḥ to the palm and back of each hand.

⁵ That is, Aṅguṣṭādi-hṛdayādi-ṣaḍaṅga-nyāsa. The Nyāsa of the whole body, as distinguished from that of the fingers, is called Hṛdayādi-ṣaḍaṅga-nyāsa.

⁶ Hrīm Śrīm Krīm Parameśvari Svāhā.

⁷ These verses speak of Aṅguṣṭādi-ṣaḍaṅga-nyāsa, beginning with thumb as Kara-nyāsa. The Mantras are Hrām Aṅguṣṭābhyām Namaḥ, Hrīm Tarjanībhyām Svāhā, Hrūm Madhyamābhyām Vaṣaṭ, Hraim Anāmikābhyām Hūm, Hraum Kaniṣṭhābhyām Vauṣaṭ, Hraḥ Karatala-prṣṭābhyām Phaṭ.

Kara Nyāsa is done as follows: Hrām Namaḥ to the two thumbs, Hrīm Svāhā to the two first fingers, Hrūm Vaṣaṭ to the two middle fingers, Hraim Hūm to the two third fingers, Hraum Vauṣaṭ to the two little fingers, Hraḥ Phaṭ to the palm and back of the hand. In ordinary Kara-Nyāsa the thumbs and fingers abovementioned are used. But the method is different in different Saṃpradāyas.

In vv. 125, 126 direction is given as regards Kara-nyāsa and Aṅganyāsa.

⁸ The ceremony which now follows is called Hṛdayādi-ṣaḍaṅga-nyāsa—that is, Nyāsa done with the six parts of the body, beginning with

say “Vaṣaṭ”. Similarly when touching the two upper portions of the arms, the three eyes¹ and the two palms, utter the Mantras Hūm and Vauṣaṭ and Phaṭ respectively. In this manner Nyāsa of the six parts of the body should be practised, and then the Vira should proceed to Pīṭanyāsa² (127-128). Then let the Vira³ place in the Lotus of the Heart,⁴ the Ādhāra-śakti,⁵ the Tortoise,⁶ Śeṣa (the serpent),⁷ Pṛthivī,⁸ the Ocean of Ambrosia,⁹ the Gem Island,¹⁰ the

the heart—viz., heart, head, the crown lock, Kavaca (literally, armour, the covered hands touch arms above the elbow), the three eyes (see next note), and two palms. The Mantra is Hrām Hṛdayāya Namaḥ, Hrīm Śirase Svāhā, etc.

¹ The central eye, situated in the forehead between the other two. The eye of Wisdom (Jñāna-cakṣu).

² Here the Pīṭas take the place of the Mātrkā. These Pīṭas are the ten from Ādhāra Śakti to Padmāsana.

³ From here to verse 135 Pīṭa-nyāsa is dealt with.

⁴ Hṛdayāmbuje. The Lotus, with all it contains, is called Ānanda-Kanda (*vide post*). This is the Sthūla aspect for worship of that which exists in the twelve-petalled lotus.

⁵ Ādhāra-śakti, Śakti of support. Everything in the universe has a support, or energy by which it is upheld.

⁶ Kūrma on which the worlds are said to rest. The Kūrma is the emblem of patient endurance. Cf. Ś. Br., vii, 5, 1.

⁷ Which is on the Tortoise. The Deva, King of Serpents, with a thousand hoods, crown on its head, red like the leaf of a mongo-tree, brown-bearded, brown-eyed, wearing yellow silk cloth, holding lotus, mace, conch, and discus, adorned with ornaments lying in the ocean of milk (*Bhaviṣya-Purāṇa*). He supports the worlds (*Kūrma Purāṇa*, verse 48, where the the Dhyāna is given).

⁸ Pṛthivī, or Pṛthivī, Devī Earth. Supported by Śeṣa. In the body it is in Mūlādhāra below which in the lower limbs are the previous supporting Śaktis.

⁹ Sudhāmbudhi.

¹⁰ Isle of Gems (Maṇi-dvipa) in the Ocean of Ambrosia. There are seven oceans, of milk and other substances. The Rudra-yāmala says: “Outside and beyond the countless myriads of gross world-systems, in the centre of the Ocean of Nectar, more than 1,000 crores of Yojanas in extent, is the Gem Island, 100 crores of Yojanas in area, the lamp of the world. There is the supreme city of Śrī-vidyā, three lakhs of Yojanas in height, adorned with twenty-five halls, representing the twenty-five Tattvas.”

Pārijāta tree,¹ the Chamber of Gems which fulfil all desires,² the Jewelled Altar,³ and the Lotus Seat (129-130). Then he should place on the right shoulder, the left shoulder, the right hip, the left hip, respectively and in their order, Dharma,⁴ Jñāna,⁵ Aisvarya,⁶ and Vairāgya⁷ (131), and the excellent worshipper should place the negatives of these qualities on the mouth, the left side, the navel, and the right side respectively⁸ (132). Next let him place in the heart, Ānanda Kanda,⁹

¹ A Tree with scented flower in the Heaven of Indra. One of the five celestial Trees in the garden of Indra—viz., Mandāra, Pārijāta, Santāra, Kalpaka-vṛkṣa, Hari-candana. Here a tree in the Isle of Gems.

² Cintāmaṇi-grha. Cintāmaṇi is that gem which yields all objects desired. Of that the chamber or house is built in the Isle of Gems. In the house of Cintāmaṇi, which is on the northern side of Śṛṅgāra-vana, all is Cintāmaṇi. In the commentary on the *Gaudapāda Sūtra* (No. 7) the Cintāmaṇi house is said to be the place of origin of all those Mantras which bestow all desired objects (Cintita). The *Lalitāsahasra-nāma* speaks of the Devī as residing there (Cintāmaṇi-grhāntahsthā).

³ The jewelled altar is in the Cintāmaṇi Grha and on the altar is the Lotus-seat on which is Devī with whom the Jīvātmā is one. She is Svasamvitripurā-Devī (see *Yoginīhrdaya Tantra*). The Mantra for placing them in the heart lotus is: Hrdayāmbuje (in the heart lotus) Adhāra-śaktaye Namaḥ, Kūrmāya Namaḥ, Śeṣāya Namaḥ, Prthivyai Namaḥ, Sudhām-budhaye Namaḥ, Maṇi-dvipāya Namaḥ, Pārijāta-tarave Namaḥ, Cintāmaṇi-grhāya Namaḥ, Maṇimāṇikya-vedikāyai Namaḥ, Padmāsanāya Namaḥ.

⁴ The universal and special Law.

⁵ Knowledge.

⁶ Dominion and Power.

⁷ Dispassion, the state of freedom from all desires.

⁸ The Mantra is: Dakṣa-skandhe: Dharmāya Namaḥ, Vāma-skandhe: Jñānāya Namaḥ, Vāma-kaṭau: Aisvaryaaya Namaḥ, Dakṣa-kaṭau: Vairāgyāya Namaḥ, Mukhe: Adharmāya Namaḥ, Vāma-pārśve: Ajñānāya Namaḥ, Nābhau: Anaisvaryaaya Namaḥ, Dakṣa-pārśve: Avairāgyāya Namaḥ.

⁹ Literally "Root of Bliss" which gives the name to an eight-petalled lotus in the heart (which, however, is not one of the six Cakras), where the Iṣṭa Devatā is thought of. It is immediately beneath the Anāhata Cakra, facing upwards to the Anāhata Cakra, which faces downwards. The eight petals of this lotus are the eight Siddhis. The eight Nāyikās whose names are given in the Text are the eight Śaktis, and the eight Bhairavas their consorts are emanations of Śiva.

By Sūrya, Soma, and Hutāśana (Eater of Oblations) are meant the Sthūla aspect of "Sun," "Moon" and "Fire" in the head: as to which see Chapter so-named in Woodroffe's *Garland of Letters and Serpent*

Sun, Moon, Fire,¹ the Three Guṇas² preceded by the first of their letters with the Bindu added thereto³, the filaments and pericarp of the Lotus, and the eight Nāyikās⁴ of the Pīṭas on the petals. The eight Nāyikās are Maṅgalā, Vijayā, Bhadrā, Jayantī, Aparājītā, Nandini, Nārasimhī, Vaiṣṇavī.⁵ The eight Bhairavas⁶ are Asitāṅga, Caṇḍa, Kapālī, Krodha, Bhīṣaṇa, Unmatta, Ruru, Saṁhārī. These should be placed on the tips of the petals of the lotus and then after Pīṭan-yāsa is done in this way Prāṇāyāma should be done (133-135).

Then the Sādhaka should, after forming his hands into the Kacchapa Mudrā,⁷ take perfume and flower, and, placing his hands held in the same Mudrā on his heart, meditate upon the eternal Devī (136). The nature of meditation upon Thee,

Power. In the early stage of Sādhana the Devatā is here invoked. On attainment of Yoga-siddhi the lotus is merged in the Sahasrāra.

¹ Standing for Iḍā, Piṅgalā, and Suṣumnā.

² That is, Sattva, Rajas, Tamas.

³ That is, the Sādhaka says: Saṁ Sattvāya Namaḥ, Raṁ Rajase Namaḥ, and Taṁ Tamase Namaḥ.

⁴ The Nāyikas like all other subordinate Śaktis represent different aspects and portions (Aṁśa) of the general Power in beneficence, supremacy, happiness, continuance in victory, invincibility, pleasing (Nandini=daughter so called because pleasing to parents), majesty and might (Nārasimhī); Śakti of Kārtikeya (Kaumārī) or of Viṣṇu (Vaiṣṇavī) which last name is given in ch. vi, vv. 99, 100 *post*.

⁵ The ceremony is accompanied by the following Mantra: Hrdaye Ānanda-kandāya Namaḥ, Sūryāya Namaḥ, Somāya Namaḥ, Agnaye Namaḥ, Saṁ Sattvāya Namaḥ, Raṁ Rajase Namaḥ, Taṁ Tamase Namaḥ, Kesarebhyo Namaḥ, Karnikāyai Namaḥ, Hrtpadma-patrebhyo (to the petals of the heart lotus) Namaḥ, Maṅgalāyai Namaḥ, Vijayāyai Namaḥ, etc. Hrtpadma-patrāgrebhyo (to the tips of the petals of the heart lotus) Namaḥ, Asitāṅgāya Namaḥ, etc.

⁶ He of the black body, the Fierce One, the Wearer of skulls, the Angry One, the Terrific One, the Mad One, Ruru, and the Destroyer. These Bhairavas are aspects or emanations of the God Śiva (see notes under ch. II. v. 23 and ch. VI. v. 2). Some texts read Bhayaṁkara for Unmatta.

⁷ The Sādhaka first makes with his hands the Kacchapa or Kūrma (Tortoise) Mudrā (as to which, see *Tantrasāra*, p. 639), and, keeping his hands in this position, picks up the flower.

O Devī! is of two kinds, according as Thou art thought of as formless or with a form.¹ As formless Thou art ineffable and incomprehensible, unmanifest, all-pervading. Of Thee it cannot be said that Thou art either this or like this. Thou art omnipresent, transcendent, attainable only by Yogis through austerities such as the many acts of self-restraint and the like (137-138).² I will next speak of meditation upon Thee in corporeal form in order that the mind may learn concentration, that the desired end be speedily achieved, and that the power to meditate according to the subtle form may be aroused³ (139).

The form of the greatly lustrous Kālikā, Mother of Kāla,⁴ Who is without form, is imagined according to Her qualities⁵ and actions⁶ (140).

¹ Dhyāna is Sa-rūpa or A-rūpa.

² Śama=control of the inclinations (Antaḥkarana). Dhyāna is of two kinds, namely, Sthūla, gross or with form and Sūkṣma or subtle. If the Brahman is thought of with form and attributes then it is Sthūla Dhyāna. Dhyāna of the formless (Nirākāra) and attributeless (Nirguṇa) is Sūkṣma Dhyāna. The latter again is of two kinds: (a) Bindudhyāna, (b) Śūnyadhāna. The Bindu or Point has neither length nor height nor depth nor breadth. It is however united with Māyā (Māyayukta). It is from this Bindu that Brahmā, Viṣṇu and Maheśvara and others originated. Meditation on that which is undifferentiated (Aparicchina), attributeless, changeless, incomprehensible Sat Cit Ānanda is Śūnya-dhyāna. This is beyond the scope of mind and speech. When by Yoga practice another "sense" is awakened then Yogis by Yoga-power experience the Bindu or Śūnya. This is called Brahma-sākṣātkāra (Tarkālamkāra).

³ That is, the meditation of the Devī as the Formless One. Dhyāna is of two kinds. Some speak of three kinds of Dhyāna; Sthūla, Sūkṣma and Para. The *Gheraṇḍa Saṁhitā* speaks of three forms of Dhyāna—Sthūla, Jyotiḥ, and Sūkṣma.

⁴ Kāla-mātā which may mean as in Text or she who "measures," that is, creates time (Kāla).

⁵ Sattva, Rajas and Tamas.

⁶ Creation, Preservation, and Destruction, Anugraha and Nigraha or Nirodha. In this verse is given the answer to the anticipated question. "One may meditate on form in Sthūla-Dhyāna but how can there be Sthūla-Dhyāna of Her who is formless without beginning or end?"

DHYĀNA

I adore the Ādyā-Kālikā Whose body is of the hue of the (dark) rain-cloud, upon Whose forehead the Moon gleams, the three-eyed One¹ clad in crimson raiment,² Whose two hands are raised—the one to dispel fear, and the other to bestow blessing³—Who is seated on a red lotus in full bloom, Her beautiful face radiant, watching Mahā-Kāla,⁴ Who elated with the delicious wine of the Madhūka flower,⁵ is dancing before Her (141).

After having meditated upon the Devī in this manner and placed a flower on his head, the Sādhaka should with all devotion worship Her with the articles of mental worship (142). Let him offer the Lotus of the heart⁶ for Her seat, the Ambrosia trickling from the Lotus of a thousand petals⁷ for the washing of Her feet, and his mind as offering⁸ (143).

¹ Symbolising the Past, Present and Future of Time, of whom she is the Mother.

² The Āsana of the Devī is also red, which is the Rājasika colour. Red is an active (Rājasika) colour. The flower of these Tāntrikas is the red Japā-puṣpa (hibiscus), and in the ritual of Latā-sādhana the Madanāgāra is sprinkled with red sandal. Red indicates Will and Desire (Icchā) and Vimarśa Śakti and so it said *Sarvasya etasya lauhityam Vimarśaḥ*. See *Introduction to Tantrārāja*, Vol. VIII Tāntrik Texts, Ed. A. Avalon.

³ That is, She makes the Abhaya-mudrā and Vara-mudrā.

⁴ Śiva as the destroyer or as the embodiment of Time. In *Tantrārāja* (ch. 36, v. 40) Śiva says "whatever the letters in the word Kāla signify that is my body."

⁵ The Madhūka flower, of which an intoxicating liquor is made. The *Kaulikācāra-bheda Tantra*, which speaks of the different wines which should be drunk on different occasions, says: "On a joyful occasion should Mādhvika be drunk." Mahā-kāla is dancing because of the benignant state of the Ādyā. Here the worship is mental (Mānasa) not exterior (Bāhya).

⁶ The eight-petalled lotus—Ānanda-kanda (see verse 133, *ante*).

⁷ The Lotus which is situated in the Brahma-randhra (Cavity of Brahma) is called Sahasrāra (the thousand-petalled).

⁸ Arghya=offering of worship.

Then let him offer the same ambrosia as water for rinsing of Her mouth and bathing of Her body, and the essence of the Ether as raiment of the Devī, the essence of smell for the perfumes, his own heart¹ and vital airs,² fire,³ and the Ocean of nectar respectively as the flowers, incense, light and food offerings (of worship). (144-145.)

Let him offer the Sound in the Anāhata Cakra⁴ for the ringing of the bell, the essence of the Air for the fan and fly-whisk,⁵ and the functions of the Senses and the restlessness of the mind for the dance before the Devī⁶ (146). Let various kinds of flowers (of mind) be offered for the attainment of purity of mind⁷: Amāya,⁸ Anaham-kāra,⁹ Arāga,¹⁰ Amada,¹¹

¹ Citta—the heart considered as the seat of intellect as modified by the sentiments. Ākāśa-tattva (Ether) or space itself is offered as raiment because the Devī being all-pervading, it is limitless space alone which can be imagined as Her garment. Outer space is the objectification of the infinite extensity of the supreme experience.

² Prāṇāḥ.

³ Tejas tattva in Maṇipura. The ocean which follows (Sudhām budhi) is one of the seven oceans by which the universe is surrounded.

⁴ The Yogīs hear the sound as of a bell in this Cakra (See *Mānasollāsa* verse 39 and ninth Śloka of the *Dakṣiṇa-mūrti Stotra*). The Cakra is so called because there without a sound-producing cause—e.g., a stroke—sounds are heard, emanating from the Śabda-Brahma. This is the Pulse of the Universal Life.

⁵ Cāmara, which is used in the worship of the image.

⁶ In full worship there is always dancing and singing before the Devatā for its entertainment. This is Rājasika-pūjā. The Pūjā of the text is Sāttvika, the dance being the ideal one of the mind and senses. All things offered are in the human body, which is called the Kṣudra Brahmāṇḍa, or small egg or spheroid, of Brahmā.

⁷ Bhāva-siddhi. That is leading to Śuddha-bodha or Brahma-jñāna. Svābhīpreta-padārtha-niṣpatti (Bhāratī).

⁸ Guilelessness.

⁹ Absence of egotism. Ahamkāra=Ātmani atipriyatvābhimāṇaḥ.

¹⁰ Detachment. According to Bhāratī=absence of anger.

¹¹ Absence of pride=Dhanavidyādi-nimittakam cittasya utsukatvam (Bhāratī).

Amoha,¹ Adambha,² Adveṣa,³ Akṣobha,⁴ Amātsarya,⁵ Alobha,⁶ and thereafter the five flowers—namely, the most excellent flowers, Ahimsā,⁷ Indriya-nigraha,⁸ Dayā,⁹ Kṣama,¹⁰ and Jñāna.¹¹ With these fifteen flowers, which are fifteen qualities of disposition,¹² he should worship the Devī (147-149).

Then let him offer (to the Devī) the Ocean of Ambrosia,¹³ a mountain of meat and fried fish, a heap of parched food,¹⁴ grain cooked in milk with sugar and ghee, the Kula nectar,¹⁵ the Kula flower,¹⁶ and the water which has been used for the washing of the Śakti.¹⁷ Then, having sacrificed all lust

¹ Freedom from delusion. Viveka—Power to discriminate the real and unreal, coupled with dispassion.

² Absence of duplicity: straightforwardness or absence of hypocrisy (Dambha=Kapaṭata).

³ Want of all enmity.

⁴ Freedom from mental disturbance or repentance.

⁵ Absence of envy.

⁶ Absence of greed. Desire for more even when possessed of what is necessary.

⁷ Harmlessness. No oppression of others.

⁸ Control of the senses such as of the eyes over their objects.

⁹ Mercy, pity, kindness. The desire to remove the pain and suffering of others without hope of reward.

¹⁰ Forgiveness.

¹¹ Spiritual knowledge. Knowledge of what is essential and non-essential (Sārāsārvivekanaipuṇyam).

¹² Bhāvarūpa: Bhārau says Bhāvyaṅte, cintyante iti bhāvāḥ tadrūpāḥ bhāvyaṅmānair ity arthaḥ. Bhāvarūpa is the mental attitude and content of the Sādha.

¹³ Wine.

¹⁴ Mudrā.

¹⁵ Kulāmṛta, nectar produced by means of Śakti. It is defined by Hariharānanda as Śakti-ghaṭitam amṛtaviṣeṣam.

¹⁶ Tatpuṣpa that is, Strī-puṣpa or Kulapuṣpa. When a girl attains puberty and its symptoms, she is said to have “borne the flower”. A ceremony is celebrated in the inner apartments on this occasion, which is called Puṣpotsava.

¹⁷ Piṭha-kṣāḷana-vāri or water which has been used in washing the Piṭha of the Kula-nāyikā, of which it is said that he who offers an Arghya of the same becomes a great Yogī (see *Tantrasāra*, 698 et seq.). Hariharānanda says Stryaṅga-viṣeṣadhāvanāmbhaḥ.

and anger, the cause of all impediments, let him do Japa (150-151).

The Mālā (rosary) prescribed consists of the letters of the alphabet, strung on Kuṇḍalinī¹ as the thread (152). After reciting each of the letters of the alphabet from A² to Ḷa, with the Bindu³ superposed upon each, the Mūla-mantra⁴ should be recited. This is known as Anuloma.⁵ Again, beginning with Ḷa and ending with A, let the Sādhaka make Japa of the Mantra. This is known as Viloma.⁵ Kṣa-kāra⁶ is called the Meru⁷ (153-154).

Japa should be done of the Mūla-mantra⁸ eight times adding it to each of the last letters of the eight group of letters⁹ and having thus done one hundred and eight Japas the same should be offered (to the Devī¹⁰) with the following (155)

MANTRA

O Ādyā Kālī! Who abidest as the Spirit in all,¹¹ Who art the innermost Light,¹² O Mother! accept this inner Japa of my heart.¹³ I bow to Thee (156).

¹ The Devī awakened in the Mūlādhāra. Usually a rosary is used for Japa. Here the beads are the letters of the Alphabet, and the string is Kuṇḍalinī herself.

² Which is called Śrī-kaṇṭha. The letter A is so called because it is an equivalent of Viṣṇu, and Śrī-kaṇṭha is one of His names.

³ The nasal sound. The verse answers the question as to the kind of rosary to be used in this internal Japa by saying that it is to be the letters of the alphabet strung on Kuṇḍalī.

⁴ Hriṁ, Śriṁ, Kriṁ, Parameśvari Svāhā.

⁵ That is, the ordinary order, as Viloma is the reversed order.

⁶ The letter Kṣa.

⁷ The central and most prominent bead in the rosary (Mālā, or Japa-mala).

⁸ Vide above, note 4.

⁹ Varga. The eight Vargas are A, Ka, Ca, Ṭa, Ta, Pa, Ya, Śa, which are the first letters of each group: the last letters are Aḥ, Ņga, Ņya, Ņa, Na, Ma, Va, Ḷa.

¹⁰ It is offered to the left hand.

¹¹ Antarātmā.

¹² Antar-jyotiḥ—that is, the divine Light seen by the inward or central eye of the Siddha when the others are closed.

¹³ Antar-japa, that is said within.

Having offered the Japa, with the foregoing Mantra, he should mentally prostrate himself, touching in his mind the ground with the eight parts¹ of his body. Having concluded the mental worship, let him commence the outer worship (157).

I am now speaking of the consecration of the Viśeṣārghya,² by the mere placing whereof the Devatā is exceedingly pleased. Do Thou listen (158). At the mere sight of the cup of this offering the Yoginīs,

¹ Feet, hands, knees, breast, head, eyes, mind (Manas), and word (Vāc).

² The Viśeṣārghya is the special offering, as contrasted with the Sāmānyārghya, placed in front of the room where worship is being performed.

³ Attendants of numerous kinds of the Devī, who is Herself called Yoginī. Generally however the Yoginīs are the Āvaraṇa-Devatās of various classes. The Yoginīs (see *Jñānānava Tantra*, Ch. XVI, 140 *et seq.*, also *Tantrarāja*, Tāntrik Texts, Vol. VIII) are of nine classes as appearing in the nine Cakras of the great Śriyantra, *viz.* (proceeding from the outermost Cakra, inwards) Prakāṭā, Guptā, Guptatārā, Ati-guṇatārā, Kula-kaulā, Nigarbhā, Rahasyā, Parā-rahasyā, Parāpararahasyā. The first in the outermost Cakra called Trailokya-mohana and the last in the innermost, called Sarvānandamaya. In the same order the names of the Devatā worshipped are Tripurā, Tripureśī, Tripurasundrī, Tripuravāsini, Tripurāśrī Tripuramālinī, Tripurasiddhā, Tripurāmbā, Mahā-tripurāsundarī. The names of the Cakra in the same order are: (1) Trailokya-mohana; (2) Sarvāśāparipūraka; (3) Sarva-saṁkṣobhana, (4) Sarva-saubhāgyaprada; (5) Sarvārthasādhaka; (6) Sarva-rakṣākara; (7) Sarva-roghahara; (8) Sarvasiddhiprada; (9) Sarvānandamaya.

In (1) are eight Yoginīs, *viz.*, Brāhmī, Māheśvari, Aindrī, Kaumārī, Vaiṣṇavī, Vārāhī, Cāmuṇḍā, Mahālakṣmī, eight Mātrkā Yoginīs and eight Siddhis. Worship is of these, as it is of the others, in their respective Cakras.

In (2) there are sixteen, *viz.*, Kāmākarsini, Buddhyaḥkarsini, Ahamkārkarsini, Śabdhākarsini. Sparsākarsini, Rūpākarsini, Rasākarsini, Gandhākarsini, Cittākarsini, Dhairyākarsini, Smṛtyākarsini, Nāmākarsini, Bijākarsini, Ātmākarsini, Amṛtākarsini, Śarirākarsini.

In (3) there are eight *viz.*, Anaṅga-kusumā, Anaṅga-mekhalā, Anaṅga-madanā, Anaṅga-madanātūrā, Anaṅga-rekhā, Anaṅga-vegini, Anaṅgānkuśā, Anaṅga-mālinī.

In (4) there are fourteen, Sarva-saṁkṣobhinī, Sarva-vidrāvinī, Sarvākarsini, Sarvāhlādinī, Sarva-sammohinī, Sarva-stambhinī, Sarva-jambhinī,

Bhairavas,¹ Brahmā and other Devatās dance for joy and grant Siddhi² (159). The disciple should on the ground in front of him and on his left draw with water taken from the Sāmānyārghya³ a triangle, with the Māyā-Bija⁴ in its centre, outside the triangle a circle, and outside the circle a square, and let him there worship the Śakti⁵ of the Ādhāra⁶ with the

MANTRA

Hrīm̄ Obeisance to the Śakti of the support⁷ (160-161).

He should then wash the support, and place it on the Maṇḍala,⁸ and worship the region of Fire with the

Sarva-vaśaṁkāri, Sarva-ranjini, Sarvonmādinī, Sarvārtha-sādhani, Sarva-sampattipūriṇī, Sarva-mantramayī, Sarva-dvandva-kṣayaṁkāri.

In (5) there are ten, *viz.*, Sarva-siddhi-pradā, Sarva-sampat-pradā, Sarva-priyaṁkāri, Sarva-maṅgala-kāriṇī, Sarva-kāma-pradā, Sarva-sau-bhāgya-dāyini, Sarva-mṛtyu-prasāmani, Sarva-vighna-nivāriṇī, Sarvāṅga-sundarī, Sarva-duḥkha-vimocanī.

In (6) there are ten, *viz.*, Sarvajñā, Sarva-śakti-pradā, Sarvaiśvarya-pradā, Sarva-jñānamayī, Sarva-vyādhi-vināśini, Sarvādhārā, Sarva-pāpa-harā, Sarvānandamayī, Sarva-rakṣā, Sarvepsita-phala-pradā.

In (7) there are eight, *viz.*, Vaśini, Kāmeśvarī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī, Kaulinī.

In (8) there are three *viz.*, Kāmeśvarī (Rudrānī-Śakti), Vajreśvarī (Vaiṣṇavī-śakti), Bhagamālinī (Brāhmī Śakti).

In the (9) there is only one that is the supreme Yoginī who is Mahā-tripurasundarī. This Cakra is Brahma-bindu, Cit-svarūpa, Samvid-vedya. The above total 78.

¹ See note under ch. I, 23.

² Success. Accomplishment of one's aim. The next verse proceeds to consecration of Viśeṣārghya.

³ The Viśeṣārghya is the special offering, as contrasted with the Sāmānyārghya, placed in front of the room where worship is being performed. In Kālikula there is no Viśeṣārghya but in Śrīkula there is. Ādyā-kālī belongs to the latter.

⁴ That is, Hrīm̄. ⁵ Devī of the Ādhār. ⁶ A tripod.

⁷ Hrīm̄ Ādhāra-śaktaye Namaḥ (see note 5, p. 113). Here the tripod⁸ is the support.

⁸ The diagram drawn as above.

MANTRA

Mam̄! Obeisance to the Maṇḍala of Fire with its ten Kalās.¹

And having washed the Arghya vessel with the Mantra Phat, the worshipper should place it on the Ādhāra² with the Mantra Namaḥ (162-163).

He should then worship the cup with the

MANTRA

Am̄! Obeisance to the Maṇḍala of Sun with its twelve Kalās.³

And fill the vessel (in which the offering is made) whilst repeating the Mūla-mantra,⁴ three parts with wine and one part with water, and having placed scent and flower in it, he should there worship, O Mother!⁵ with the (164-165)

MANTRA

Ūm̄ Obeisance to the Maṇḍala of the Moon with its sixteen Kalās⁶ (166).

¹ Mam̄ Vahni-maṇḍalāya deśa-kalātmane Namaḥ. Ten aspects or digits of manifestation are mentioned in Chapter V, verse 25. As to Kalā see Woodroffe's *Garland of Letters*.

² The tripod or other support on which the Kalāśa is placed.

³ Am̄ Arka-maṇḍalāya dvādaśa-kalātmane Namaḥ. The Kalās are referred to in Chapter VI, verses 32, 33.

⁴ That is, the chief Mantra of the particular Devī worshipped, *e.g.*, here it is Hrīm̄, Śrīm̄, Krīm̄, Parameśvarī Svāhā.

⁵ Ambikā, a title of the Devī.

⁶ Ūm̄ Soma-maṇḍalāya śoḍaśa-kalātmane Namaḥ. The sixteen digits or Kalās are given in Chapter VI, verses 32, 33.

He should then place in front of the special offering, on bael leaves ¹ Dūrvā grass,² flowers, and sun-dried rice ³ dipped in red sandal paste (167).

Having invoked the holy waters (of the sacred Rivers into the Arghya) by the Mūla-mantra and Aṅkuṣa-mudrā, the Sādhaka should meditate upon the Devī as in it and worship Her with incense and flowers, and make Japa of the Mūla-mantra twelve times (168). After this let him display over the Arghya ⁴ the Dhenu-Mudrā,⁵ and the Yoni-Mudrā,⁶ incense sticks and light. The worshipper should then pour a little water from the Arghya into the vessel ⁷ kept for that purpose, and sprinkle himself and the offering therewith. The vessel containing the offering ⁸ must not, however, be moved ⁹ until the worship is concluded (169-170). O Thou of pure Smiles! I have now spoken of the consecration of the special offering.¹⁰

I will now pass to the Yantra-rāja ¹¹ which grants the aims of all human existence ¹² (171).

¹ The bael leaf (Bilva-patra) is sacred to Śiva.

² The bael leaves, grass, and flowers are placed at the end of, and projecting from, the vessel, their stems being in the wine and water. Dūrvā is *Panicum dactylon*.

³ Akṣata. This is commonly called Ātapa rice.

⁴ Arghya, consisting of Japā flower (hibiscus or Rosa Sinensis), bael leaf, grass, rice, and red sandal, with wine and water.

⁵ Vide p. 100, note 5.

⁶ Vide p. 98, note 5.

⁷ Prokṣaṇi-pātra—a vessel for holding water to sprinkle.

⁸ Arghya.

⁹ Lest by so doing the Devatā be disturbed.

¹⁰ Viśeṣārghya.

¹¹ Yantra-rāja, the King of all Yantras. This Yantra or Diagram of worship is similar in form to that figured at p. 732 of the *Tantrasāra* as the Rudra-Bhairavi-Yantra. Yantra-rāja=King of all Yantras so called in order to emphasise its importance in this particular form of Sādhana.

¹² Samasta-puruṣārtha—i.e., the fourfold aim of existence—Dharma, Artha, Kāma, Mokṣa.

Draw a triangle with the Māyā Bija ¹ within it, and around it two concentric circles (the one outside the other). In the space between the two circumferences of the circles draw in pairs the sixteen filaments, and outside these the eight petals of the lotus, and outside them the Bhū-pura,² which should be made of straight lines with four entrances, and be of pleasing appearance (172-173). In order to cause pleasure to the Devatā ³ the disciple should (reciting the Mūla-mantra ⁴ the meanwhile) draw the Yantra either with a gold needle, or with the thorn of a bael tree on a piece of gold, silver, or copper, which has been smeared with either the Svayambhu, Kuṇḍa, or Gola flowers,⁵ or with sandal, fragrant aloe,⁶ Kuṅkuma,⁷ or with red sandal paste. It may also be made by a clever carver on crystal, coral, or lapis lazuli (174-176).

After it has been consecrated by auspicious rites, it should be kept inside the house; and on this being done all wicked spirits, all fear from (adverse) planets, and diseases are destroyed; and by the beneficent influence of this Yantra the worshipper's house becomes the source of happiness. With

¹ That is, Hrīmī. The triangle is equilateral with apex downward.

² That is, the base upon which the Yantra is drawn.

³ Devatā-bhāva-siddhaye, which may also mean "for the attainment of a celestial disposition"; but the interpretation adopted in the text is that of Bhārati.

⁴ Vide ante, note under v. 16.

⁵ These are three kinds of the Kula-puṣpa, the Tāntrika significance of which is given in note under ch. iv, v. 66. Svayambhu is the Kula-puṣpa of any woman; Kuṇḍa, that of a girl born of a married woman by any other than her husband; and Gola, that of the daughter of a widow. In conformity with its general character, this Tantra (Chapter VI, verse 15) substitutes for the Kula-puṣpa (of whatever kind) red sandal paste.

⁶ Aguru.

⁷ The red powder made from a fruit, which is thrown in the Holi (Dolā-yātrā) Festival; also saffron.

his children and grandchildren, and with happiness and dominion,¹ he becomes a bestower of gifts and charities, a protector of his dependants, and his fame goes abroad (177-178). After having drawn the Yantra and placed it on a jewelled altar² in front of the worshipper, and having worshipped the Devatās of the Piṭa³ according to the rules of Piṭa-nyāsa, the principal Devī⁴ should be adored in the pericarp of the Lotus⁵ (179).

I will now speak of the placing of the jar⁶ and the formation of the circle of worship⁷ by the mere institution of which the Devatā⁸ is well pleased, the Mantra⁹ becomes fruitful, and the wishes¹⁰ of the worshipper are accomplished (180). The jar is called Kalaśa, because Viśvakarmā¹¹ made it from the different parts¹² of each of the Devatās (181).

¹ Aiśvarya (see p. 114, note 6).

² Ratna-sinhāsanā, *lit.* jewelled lion-seat or throne.

³ That is, the supporting Devatā of the Yantra. As to Piṭa-nyāsa, *vide ante*.

⁴ Mūla-Devatā: here Ādyā Śakti or Kālī.

⁵ *i.e.*, the lotus in the Yantra.

⁶ Kalaśa, a jar made of mud or metal, used for the drawing of water from the river, etc., and in worship, and in which—according to Kaulika ritual—the Tattva of wine is kept in the Cakra. He now begins to speak of the rules of worship of the Mahādevī with the Pañcatattva.

⁷ Cakra. The text here refers to the celebrated circles of Tāntrika worship. The chief Sādhaka and his Śakti—who may be, but not necessarily are, the host and hostess (Gṛhiṇī) in whose house the circle takes place—sit in the centre, the Śakti on the Sādhaka's left. Between and in front of them are the articles of worship referred to in the text, and the large jar (Kalaśa) of wine, which is called by the Tāntrikas Kāraṇa-vāri and Tirtha-vāri. In the *Jñānārṇava Tantra* it is said that the Kula articles of worship should—when purified—be considered as the image of Brahman and the Iṣṭa-devatā worshipped. The other worshippers sit round in a circle, men and women alternating, the latter on the left of the former.

⁸ *i.e.*, Iṣṭa-devatā.

⁹ Mantra-siddhi and Icchā-siddhi.

¹⁰ The Celestial Architect.

¹¹ Kalā. The meaning is that the Kalaśa contains the properties of the different Devatās.

It should be thirty-six fingers breadth (in circumference) in its widest part, and sixteen in height. The neck should be four fingers breadth, the mouth six fingers, and the bottom five fingers breadth. This is the rule for the design of the Kalaśa (182). It should be made either of gold, silver, copper, bell-metal, mud, stone, or glass, and without patch or blemish. In its making all miserliness¹ should be avoided, since it is fashioned for the pleasure of the Devas (183). A Kalaśa made of gold, one of silver, one of copper, and one of bell-metal give prosperity, emancipation, contentment, and nourishment respectively to the worshipper. One of crystal is good to produce Vaśikaraṇa,² and one of stone to produce Starībhana.³ A Kalaśa made of mud is good for all purposes. Whatever it is made of it should be clean and of pleasing design (184, 185).

On his left side the worshipper should draw a hexagon with a Śūnya⁴ in its centre, around it a circle, and outside the circle a square (186). These figures should be drawn either with vermilion or Kula flower⁵ or red sandal paste; the Devatā of the support should then be worshipped thereon by the (187)

¹ Vitta-śātya=parsimony, that is, one who is able to afford a costly metal should not make it of a cheap material.

² Vaśikaraṇa is one of the six ṣaṭkarma or magical powers (siddhis), the bringing of a thing or person under control—*e.g.*, causing a woman to love a man.

³ Starībhana is another of such powers, such as stopping forces of nature, making a person speechless, etc. The other powers are Māraṇa, Ucchāṭana, Vidveṣaṇa, Svastayana (Śāntikṛyā). Tarkālamkāra says that the defect of a stone jar is that wine kept therein in a short time loses its elating qualities in a considerable measure. Hence in some Tantras it is prohibited. Possibly the stone here spoken of is a variety free from this defect.

⁴ Brahma-randhra, *i.e.*, a small circle like °. The Hexagon is a figure made of two equilateral triangles one with the apex upwards and the other downwards. Some Tantras speak of a triangle within the hexagon.

⁵ Rajas or Kula-puṣpa, see p. 125, note 5.

MANTRA

Hrīm, salutation to the Śakti of the Support¹ (188). The support² for the jar should be washed with the Mantra Namaḥ, and placed on the Maṇḍala, and the jar³ itself with the Mantra Phaṭ, and then placed on the support (189).

Let the Sādhaka then fill the Kalaśa with wine, uttering meanwhile the Mūla-mantra preceded by the letters of the alphabet—commencing with the letter Kṣa and ending with A with the Bindu superimposed⁴ (190). The wise one realising in himself the presence of the Devī⁵ should worship the Maṇḍalas of Fire, Sun, and Moon in the support, in the jar and in the wine⁶ in the manner already described (191). After decorating the jar with vermilion, red sandal paste, and a garland of crimson flowers,⁷ the worshipper should perform Pañcikaraṇa⁸ (192).

Strike the wine-jar with a wisp of Kuśa grass, saying Phaṭ; then, whilst uttering the Bija Hum, veil it by the Avakuṇṭana-Mudrā⁹; next utter the Bija Hrīm, and look with unwinking eye upon the jar, then sprinkle the jar with

¹ Hrīm Ādhāra-śaktaye Namaḥ.

² The tripod (see *ante*).

³ Kalaśa. This term, as well as Ghaṭa, are used in the text for the Kalaśa, which in the translation is employed throughout.

⁴ The Viloma-Mātrkā followed by the Mūla-mantra Hrīm Śrīm Kṛīm Parameśvarī Svāhā. Viloma-Mātrkā is the Mātrkā (letters) uttered in a reversed order, beginning with Kṣam and ending with Am. Japa should be done of this when filling the jar with wine.

⁵ Devī-bhāva-parāyaṇa—that is, the mind and body are full of the presence of the Devī.

⁶ Tīrtha, a ritualistic term for Madya. There are other names such as Kāraṇavāri, Sudhā, etc.

⁷ Such as the Japā Puṣpa, the Tāntrika-Śākta flower of the Devī.

⁸ Literally, mixing of five things, or the doing of five ceremonies. The ceremony is described in the next verse.

⁹ Or Gesture of the Veil.

the Mantra “Namaḥ”. Lastly, whilst reciting the Mūla-mantra, smell the jar three times:¹ this is the Pañcikaraṇa ceremony² (193).

Making obeisance to the jar, purify the wine³ therein by throwing red flowers into it, and say the following (194).

MANTRA

Om, O Devī Sudhā! The Supreme Brahman, One without a second⁴ is verily both gross⁵ and subtle.⁶ By That I destroy Thy sin of slaying a Brāhmaṇa which attached to Thee (the wine) by reason of the death of Kaca⁷ (195). O Devī

¹ Gandham tridadyāt, which literally means offer scent three times. The translation given in the text is that of Tarkālamkāra, who supports it by the observation that the practice amongst all the different communities (Śampradāya) of Tāntrika Sādhakas is to close the right nostril and to inhale the scent from the Kalaśa three times by Iḍā, and then to exhale it by Piṅgalā to a place away from the jar.

² Tarkālamkāra says that whatever is done in Pūjā has a meaning. The ritual significance of Pañcikaraṇa is to make the wine in the jar the celestial nectar (Divyasudhā) which manifests Brahman-bliss. This Kāraṇa (wine or cause) is the Ajñāna which is the cause of the material world produced of the collectivity of the five subtle Bhūtas. The Sādhaka in doing Pañcikaraṇa (making fivefold) of the five unmixed (Apañcikṛta) Bhūtas first of all realises sound the property of Ākāśa by striking the jar, Then he limits or condenses Ākāśa by the veiling gesture (Avaguṇṭhana Mudrā) and mentally realises the sense of touch. Then by looking with winkless eyes he unites Tejas with the last and sees form. Thereafter by dropping a little water he realises taste. Lastly thinking of the earth-element he becomes aware of smell which is the property of Pṛthivī. By smelling this celestial nectar the Nāḍis of the Sādhaka are purified and then impurities are thrown out through Piṅgalā to a distance.

³ Surā: the first of the five Tattvas of the Tāntrika ritual.

⁴ Om ekam eva param Brahman. The Brahman is verily one that is without a second: Ekameva=Advaitam eva.

⁵ Sthūla.

⁶ Sūkṣma.

⁷ Son of Bṛhaspati and disciple of Śukra, Priest of the Demons. Kaca was burnt by the Asuras, and his ashes mixed with the wine that Śukra drank. The latter, when he discovered what he had done cursed wine. Kṛṣṇa also cursed wine because the Yādavas took to drinking and began

(Sudhā) Who hast Thy abode in the region of the Sun,¹ and Thy origin in the dwelling-place of the Lord of Ocean,² Thou who art one with the Amā³ Bija, mayest Thou be freed from the curse of Śukra (196). O Devī! as the Praṇava which is the seed of the Vedas is one with the Bliss of Brahman,⁴ may by that truth be destroyed Thy sin of slaying a Brāhmaṇa (197).

MANTRA⁵

Hrīmīḥ:⁶ The Haṁsa⁷ dwells in the pure sky.⁸

quarrelling and killing one another so much so that the Dynasty became extinct.

¹ The allusion is to the concealment of Amṛta by the Devas in the Sūrya-maṇḍala (*Mahābhārata*, Ādi Parva).

² Varuṇa. As to the Churning of the Ocean, from which Amṛta was produced, see *Mahābhārata*, Ādi Parva, chap. xviii. The place of Varuṇa is the ocean.

³ Amā is the sixteenth digit (Kalā) of the Moon.

⁴ Brahmānandamaya.

⁵ This is the celebrated Haṁsavatī Rk of the Rgveda: Hrīmīḥ.

Haṁsaḥ Śuciṣad Vasur Antarikṣasat
Hotā Vediṣad Atithir Duroṇa-sat
Nṛṣad Varasad Rtasad Vyomasad Abjā
Gojā Rtaajā Adrijā Rtam Brhat.

Rgveda Samhitā Maṇḍala 4, Adhyāya 4, Sūkta 40, Rk 5, Max Müller, 1st Ed., Vol. III, p. 195; and *Yajurveda* X, 24 and XII, 24. See also *Kāthopaniṣad*, V. 2. As to the Mantra cf. *Ait. Br.*, 420; *Sh. Br.*, 5. 4-3, 22, 6, 7, 3, 11.

⁶ This is the Māyā Bija which Tantra prefixes to the Vedic Mantra. See Woodroffe's *Garland of Letters*.

⁷ Śaṁkara (Commentary on *Kāthopaniṣad*) says that Haṁsa is either Sūrya the solar deity or Paramātmā (of whom it is a form). Sūrya is Āditya so-called, according to Sāyaṇa, from Hantī (=Gacchati) because he is in perpetual motion and also because he destroys Ahambhāva. Haṁsa is the Ajapā Mantra said in breathing. By the Sun all life is maintained. Haṁsaḥ is So'ham reversed.

⁸ Śucisat or dweller (as the Sun) in the sky (Śaṁkara). By this its position in Svah is shown (Sāyaṇa). Or is in the sun in the sky (Tarkālaṁkāra).

It is in the air and in the middle region.¹

It² is in the sacrificial³ and Gārhapatya⁴ and household⁵ fires.

It is honoured in the guest.⁶

It is in man,⁷ in the great and worshipful ones.⁸ It is in Rta,⁹ in the ether,¹⁰ in the waterborn,¹¹ in the earthborn.¹²

¹ Vasur Antarikṣasat. Its light pervades the airs. Sāyaṇa says it is Vasu because it dwells (Vas) everywhere as does the all-pervading air (Vāyu) in the middle region, the Bhuvah or Antarikṣa. Śaṁkara says Vasu is He who maintains the beings of the world and Antarikṣasat—who in the form of Vāyu (air) dwells in the space mid Heaven (Svah) and Earth (Bhū).

² Hotā Vediṣad Atithir Duroṇa-sat. The Mantra now goes on to show that the Supreme is not only in Heaven (Svah) and the mid-region between Heaven and Earth (Antarikṣa) but also on Earth (Bhū).

³ Hotā is as Śaṁkara says fire or who dwells in the senses and experiences sounds and so forth.

⁴ The Gārhapatyāgni is kept constantly burning by a class of Brāhmaṇas. According to Śaṁkara, Vedisat—who is on the altar which is the Pṛthivī.

⁵ Duroṇa-sat (Sāyaṇa). According to Śaṁkara it means that "That which is in the jar of Soma-rasa or who is in Houses."

⁶ Atithir is a guest so called because he does not stay longer than one Tithi that is fifteenth part of the lunar half month. Śaṁkara says it means here Soma-rasa.

⁷ Nṛ-sat. It is the Consciousness (Caitanya) of man (Śaṁkara). By this, says Sāyaṇa, the Paramātmā is indicated for man's Consciousness is the highest manifestation of the Supreme Consciousness or Cit.

⁸ Vara-sat. Śaṁkara says the reference is here made to Brahmā and other Devas. Tarkālaṁkāra interprets Vara-sat as the Sūrya Maṇḍala or solar circle.

⁹ Rtasat. The term Rta means the Brahman, Truth (Satya) or Yajña (Sacrifice). That which is there is Rtasat (Sāyaṇa). Śaṁkara says Rtasat=He who is in Yajña or in Veda which is Satya-svarūpa.

¹⁰ Vyomasat (Śaṁkara).

¹¹ Abjā. Śaṁkara says that this means who is in waterborn things such as shellfish and other aquatic animals. Tarkālaṁkāra says that the reference is made to the submarine fire Vaḍavāgni or to the Vidyudāgni in water.

¹² Gojā such as (Śaṁkara says) rice and other things grown on earth. Tarkālaṁkāra says the fire which is in the stones and the like.

It is seen in Ṛta¹ who rises from the eastern mountain² who is Ṛta.³

The great⁴ all-pervading Cause of all.

Exchange the vowel of the Varuṇa Bija⁵ for each of the long vowels,⁶ then say "Salutation to the Devī Ambrosia, who is freed from the curse of Brahmā."⁷ By the repetition of the entire Mantra seven times, the curse of Brahmā is removed (198-199). Substituting in their order the six long

¹ Ṛtajā (see as to Ṛta note, *ante*) because as Śaṅkara says it manifests in the parts (Aṅga) of the Yajña, or because as Sāyaṇa says, it is visible to all and does not (like Indra and others) come and go.

² Adrijā: That is Udayācala from behind which the sun is said to rise. It sets behind Astācala. He as Āditya arises therefrom and goes thereto (Tarkālāṅkāra). According to Śaṅkara this means "Who is the rivers which have their source in the mountains."

³ Ṛtam=Satyaṁ or that which the Vedas prove (Śaṅkara). It is said by Sāyaṇa to be the Brahma-tattva or great consciousness (Mahānubhāva). Tarkālāṅkāra says it is known as the Truth Reality which is everywhere and which can neither be hidden nor limited. It is the all-pervading Brahma-tattva whose Sattā or Being is everywhere seen (Upalabdha).

⁴ Bṛhat as He is the Cause of all (Sarva-kāraṇa) according to Śaṅkara. Bṛhat comes from the root Bṛh or Bṛnh which is the root of the word Brahman. The object of the Mantra is to establish the unity of the Paramātmā without attributes, the Saṅga Śvara and of all things which have proceeded from Him. As used here it indicates the unity of the Devī Sudhā (wine) with all the Devatās mentioned in the Maṇḍala. Wine is Tārā Devī in liquid form (Dravamayī). The Devī who thus manifests is displayed in all things, in Śvarī the sovereign Lady the Cause and Ruler of all and in her Svarūpa as Cinmayī one with the Supreme Śiva or Paramātmā.

⁵ That is, Vam Bija of the Lord of Waters.

⁶ That is, Vām, Vīm, Vūm, Vaim, Vaurm, Vaḥ.

⁷ Brahma-śāpa-vimocitāyai Sudhā-devyai Namaḥ. Brahmā, under the influence of liquor, lusted after his own daughter, and therefore cursed it, saying that he that should drink it was as guilty as one who killed a Brāhmaṇa, and would go to hell. "Non-Tāntrikas say that, even when the curses are removed, wine should not be drunk, to which the Tāntrikas reply that Paśus are ignorant (Ajñāni), and that if their views were correct then no one should make Japa of the Gāyatrī, which also is afflicted with three curses. Yet, after the curses are removed, worshippers make Japa of the Gāyatrī" (*Pañca-tattva-Vicāra* by Nilamaṇi Mukhyopādhyāya, Calcutta, p. 19).

vowels in place of the letter o in Aṅkuśa,¹ and adding thereto the Śrī and Māyā-Bijas,² say the following

MANTRA

"Remove the curse of Kṛṣṇa³ in the mind : pour nectar⁴ again and again: Svāhā"⁵ (200).

Having thus removed the curse of Śukra, of Brahmā, and of Kṛṣṇa, the Sādhaka should with mind controlled worship the Deva Ānanda-Bhairava and Ānanda-Bhairavī⁶ (201). The Mantra of the former is:

MANTRA

"Ha - Sa - Kṣa - Ma - La - Va - Ra - Yūng: To Ānanda-Bhairava: ⁷ Vaṣaṭ" (202).

¹ That is, the Bija Krom.

² That is, the Bijas Śrīm and Hriṁ. Śrī is a name of Lakṣmī.

³ Kṛṣṇa's family, the Yadu-kula, was destroyed through drink, which he therefore cursed.

⁴ Amṛta, the ambrosia of immortality.

⁵ The Mantra is thus: Krām, Krīm, Krūm, Kraim, Kraur, Kraḥ Sudhā-Kṛṣṇa-śāpaṁ mocayāmṛtaṁ srāvaya srāvaya: Svāhā.

⁶ Śiva and His Śakti are so called when the worshippers are in a joyful mood. The *Tantrāntara* gives the following meditations on Ānanda-Bhairava and Ānanda-Bhairavī. The former is lustrous like ten million suns and cool like ten million moons. The Deva has five faces with three eyes in each and eighteen arms. He is on a Brahma-padma in the middle of the ocean of nectar. His throat is blue. He is decked with ornaments and seated on a bull. He holds a skull and Khaṭvāṅga (The club surmounted by the skull; a piece of wood half burnt from a funeral pyre is also so called) and makes a music with bell and drum (Damaru). He holds the noose (Pāśa), goad (Aṅkuśa), mace (Gadā), spear (Muśala), sword (Khaḍga), shield (Kheṭaka), axe (Paṭṭīśa), hammer (Mudgara), trident (Śūla) and staff (Daṇḍa). He holds a vajra (thunderbolt) and a severed head and makes the Mudrā (gesture) of granting boons and dispelling fear.

Ānandabhairavī, the Devī Sudhā, should be meditated upon as lustrous as a hundred thousand million moons white as snow and the Kunda flower. She has five faces with three eyes in each and eighteen arms. She is eager to give joy to all, She is large-eyed, smiling and seated in front of the Deva-deveśa. The rest is as above.

⁷ That is, the seven Sanskr̥t letters, followed by Yūm Ānanda-Bhairavāya Vaṣaṭ.

In the worship of the Ānanda-Bhairavī the Mantra is the same, except that its face is reversed, and in place of the Ear the left Eye should be placed, and then should be said

MANTRA

“ Sa - Ha - Kṣa - Ma - La - Va - Ra - Ying: To the Sudhā Devī: ¹ Vauṣaṭ ” (203).

Then, meditating upon the union of the Deva and Devī ² in the wine, and thinking that the same is filled with the ambrosia of such union, Japa should be made over it of the Mūla-mantra twelve times (204). Then, considering the wine to be the Devatā,³ handfuls of flowers should be offered with Japa of the Mūla-Mantra. Lights and incense-sticks should be waved before it to the accompaniment of the ringing of a bell ⁴ (205). Wine should be always thus purified in all ceremonies, whether Pūjā ⁵ of the Devatā, Vrata,⁶ Homa,⁷ marriage, or other festivals (206).

The disciple, after placing the meat ⁸ on the triangular Maṇḍala in front of him, should sprinkle it with the Mantra

¹ That is, the same seven letters (the first two letters being reversed)—Sa-Ha-Kṣa-Ma-La-Va-Ra-Yim (instead of Yūim)—followed by Sudhā-devyāi vauṣaṭ. The “ ear ” and “ eye ” mean Ū-kāra and Ī-kāra, which they resemble.

² Sāmarasya of Ānanda-Bhairva and Ānanda-Bhairavī.

³ Devatā-buddhyā. For wine is the saviour (Tārā) in liquid form. The Buddhi or higher mind of the worshipper should be such that he believes the wine to be Devatā.

⁴ This is called Ārati. In the right hand is held the light or burning incense-stick, and as these are being waved round and round the bell is rung with the left hand.

⁵ See *Śakti and Śākta*, by Woodroffe.

⁶ See *Ibid.*

⁷ See *Ibid.*

⁸ Then follows the purification (śuddhi) of meat, the second Tattva of the five.

Phaṭ, and then charge it thrice with the Bījas of Air ¹ and Fire ² (207). Let him then cover it up with the Gesture of the Veil,³ uttering the Kavaca-Mantra,⁴ and protect it with the Weapon-Mantra Phaṭ. Then, uttering the Bija of Varuṇa,⁵ and displaying the Dhenu-Mudrā,⁶ make the Meat like unto nectar ⁷ with the following (208)

MANTRA ⁸

May that Devī whose abode is in the breast of Viṣṇu and in the breast of Śaṁkara ⁹ purify this my meat, and give me a resting-place in the Supreme abode of Viṣṇu ¹⁰ (209).

In a similar manner, placing the fish ¹¹ and sanctifying it with the Mantras already prescribed, let the wise one say over it the following ¹² (210)

¹ The Vāyu-Bija “ Yaṁ ”.

² The Vahni-Bija “ Raṁ ”.

³ The Avagunṭhana Mudrā.

⁴ Or Armour Mantra “ Huṁ ”.

⁵ i.e., “ Vaṁ ”.

⁶ Or Cow gesture (*vide*, p. 100, note 5).

⁷ Literally, “ having made into nectar ”—Amṛtīkṛtya.

⁸ Viṣṇor vakṣasi yā devī yā devī Śaṁkarasya cpa.

Māmsam me pavitrikuru kuru tad Viṣṇoh paramam-padam.

⁹ Śiva.

¹⁰ Or perhaps “ make it sacred like that which is in the abode of Viṣṇu ”.

¹¹ The following is the ritual for the purification of the third Tattva—Fish (Matsya).

¹² This is a Ṛk from Rg-Veda, Seventh Maṇḍala, fourth chapter, forty-ninth Sūkta, twelfth Mantra. The translation and interpretation given is that of the Bengali translation by Tarkālaṁkāra. It occurs also in Ullāsa viii, verse 244, *post*.

MANTRA ¹

We worship Tryambaka ² sweet-scented increaser of nourishment.³ May He free us from the bond of death just as the Urvāruka ⁴ is detached from its stock. May He not cast us away from ⁵ immortal Life ⁶ (211). Then O Beloved, the disciple should take and purify the parched grain ⁷ with the following

MANTRAS ⁸

Om: As is seen (the sun) the round ⁹ eye of heaven spreading its rays on all sides, so worshippers ¹⁰ ever see the

¹ Om Tryambakaṁ yajāmahe sugandhim puṣṭivardhanaṁ
Urvārukam iva bandhanaṁ-mṛtyor mukṣīya māmṛtāt.

² A name of the three-eyed Śiva esoterically the mother of the “Three” that is Brahmā, Viṣṇu and Rudra.

³ That is who is as the seed of the world nourishing the body and increasing the wealth of the worshipper and whose beneficent deeds are manifested everywhere.

⁴ Bandhana: that is the bond of death. Urvāruka is a kind of melon which when ripe detaches itself from the stalk. The fruit though detached from the stalk is not dead. Cf. *Sanatsujāṭīyam Pari paṣsu*.

⁵ Literally “May he not free us”.

⁶ That is, Sāyujyamukti (see Chap. VIII *post*). This Mantra is called Mṛtyuñjaya (Death-conquering).

⁷ Mudrā—the fourth Tattva.

⁸ Om Tad Viṣṇoḥ paramam padam sadā paśyanti sūrayaḥ.
Divīva cakṣurātataṁ.

Om Tadviprāso vipaṇyavo jāgrvāmsaḥ samindhate.
Viṣṇor yat paramam padam.

These two Ṛks are from the Rg-veda, Maṇḍala, IV, Chap. V, Sūkta 22, Ṛk, 20, 21. They occur in *Nṛsiṁha Pūrva Up.*, V, 13 and in other places also.

⁹ Ātataṁ—Circular, spreading, revealing (Vartulam, Prakāśātmakam, Sarva-prakāśābhībhavakāraṇam).

¹⁰ Sūrayaḥ—Upāsakāḥ anuṣṭhātāro japtāro’dhyetāro vā.

abode ¹ of Viṣṇu. Brāhmaṇas with firmly centred mind ² ever ³ glorify ⁴ the supreme abode of Viṣṇu ⁵ (212, 213).

Or all the Tattvas ⁶ may be consecrated by the Mūla-Mantra itself. To him who has belief in the root,⁷ of what use are the branches and leaves?⁸ (214).

I say that anything which is sanctified by the Mūla-Mantra alone is acceptable for the pleasure of the Devatā (215). If the time be short, or if the disciple be pressed for time, everything should be sanctified with the Mūla-Mantra, and offered to the Devī (216). Truly, truly, and again truly, the ordinance of Śaṅkara ⁹ is that if the Tattvas be so offered, there is no sin or shortcoming ¹⁰ (217).

End of Fifth Chapter, entitled “The Formation of Mantras, Placing of the Jar, and Purification of the Elements of Worship”.

¹ Yat paramam padam—The place which is the Ocean of Milk. Kṣīrodārṇavasthānam.

² Vipānyavaḥ—such as have Dhāraṇā-śakti in Samādhi (Medhāvīnaḥ samādhou dhāraṇāśaktiyuktāḥ).

³ Jāgrvāmsaḥ—diligent.

⁴ Samindhate—Samṛddhim kurvanti.

⁵ These Ṛks are for the Niṣkāma Sādhaka. The Paramapada is the ocean of milk, the hub (Nābhi) of the wheel of the universe. He who has reached there attains Sāyūjya-phala, union with the Supreme. By the expression “Supreme abode of Viṣṇu” (Viṣṇoḥ paramam padam) is to be understood the Supreme abode which is Viṣṇu (Śaṅkarācārya).

⁶ *i.e.*, the five Tattvas.

⁷ Mūla.

⁸ Mūle tu śrad-dadhāno yaḥ, kim tasya dala-śākhayā?

⁹ Śiva.

¹⁰ Literally, wanting of parts—Aṅga.