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, short-lived and unfit for strenuous effort, this is the greater wealth (7). In this (Sadhana which will be described) there is no need for a multiplicity of Nyāsa, for fasting or other practices of self-restraint. It is simple and pleasurable, yet yields great fruit to the worshipper (8). Then first listen, O Devi! to the Mantroddhara of the Mantra, the mere hearing of which liberates man from future births while yet living (9).

By placing “Prāneśa” on “Taijasa,” and adding to it “Bherūṇḍā” and the Bindu, the first Bija is formed. After this, proceed to the second (10). By placing “Sandhya” on “Rakta,” and adding to it “Vāmanetra” and Bindu, the second Bija is formed. Now listen, O Blessed One! to the formation of the third Bija.

1 The last and worst age.
2 See Śakti and Śākti.
3 Saṁnyama.
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-kolōka (Bija-kolōka of the Tantrabhidhana in vol. I of my series of Tantrik Texts). Prāneśa means “the Life,” and signifies the letter Hā. Ha-kāra may mean either Viṣṇu or Śiva, or the latter alone, according to the Mantrabhidhana. Ha-kāra is the Bija of Akāsa (Vyoma)—Śiva being Mahākāsa-rūpī: in the form of the Great Ether. Taijasa (Tejas) means Fire, and signifies the letter Ra (Ram being the Bija of Fire). Bherūṇḍā, an attendant of Durgā, signifies the long vowel i. Thus, Ha+hRa=Hri+i=Hrim, the Bindu (point or sign Anusvāra) = Hrim.
8 Sandhya=Sā, Rakta=Ra, Vāma-netra=the long vowel i, and Bindu is the point Anusvāra. Thus, Sā+Ra=Sra+i=Sri, the Bindu=Sriṁ. As to the significance of Bindu see Garland of Letters.
“Prajāpati” is placed on “Dīpa,” and to them is added “Govinda,” and Bindu. It yields happiness to the worshippers: After making these three Bijas add the word Paramēsvāri in the vocative, and then the word for Vahni-kāntā. Thus O Blessed One! is the Mantra of ten letters formed. This Vidyā is the Supreme Devī, is the substance which is all Mantras (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 Bijas (14). By omitting the first three Bijas, the Vidyā of ten letters becomes one of seven. By prefacing the Bijā of Kāma, or the Vāgbhāvī, 1

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

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

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

4 That is, Hrīṁ, Śrīṁ, Kṛīṁ Paramēsvāri Śvā-ḥā. 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-lahari, 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 Hūn or Phāt, it is a masculine Mantra (Pūrṣa; Pūta-Mantra). Those which end with Śvāhā are feminine, and those ending with Nāmaḥ are neuter.

6 Sarva-vidyā-mayī is Sarva-vidyā-svarūpā (Hari-hārānandā Bhārati). All the Vidyās are included in it (Tārkālaṁkāra). The Vidyā is identical with its Devatā; Cf. Devatā mantrarūpīṇī.

7 Hrīṁ, Śrīṁ, Kṛīṁ. Bhārati 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, Hrīṁ, Śrīṁ and Kṛīṁ. The Mantra is then Pa-ra-mē-svā-ṛī Śvāhā.

10 The Bijā of Kāma—Deva of Desire—is Kliṁ.

11 Vāgbhāvī is Sarasvatī, Devī of Learning, Music, Speech, the Fine Arts, and so on. Her Bijā is Aṁī.

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

At the end of the word in the vocative in the Mantra of ten letters the word Kālike should be uttered, and then the first three Bijas, followed by the name of the Wife of Vahni (16). This Vidyā is called Śoḍaśī, and is concealed in all the Tantras. If it be prefixed by the Bijā of Vadhū or by the Pranava, two Mantras of seventeen letters each are formed (17).

O Beloved! there are tens of millions upon tens of millions, nay an hundred millions, nay countless Mantras that Thou hast. I have here but shortly stated twelve of them (18). Whatever Mantras are set forth in the various Tantras, they are all Thine, since Thou art the Adya “Prajā-pati” is placed on “Dīpa,” and to them is added “Govinda,” and Bindu.

1 That is, the Prānava=Om.

2 That is, to the Mantra of seven letters thus formed either of the following three Mantras are added—that is, Kliṁ, or Aṁī, or Om—then separate Mantras of eight letters each are formed, which are Kliṁ Paramēsvāri Śvāhā, Aṁī Paramēsvāri Śvāhā, Om Paramēsvāri Śvāhā.

3 i.e., Paramēsvāri.

4 Name of the Devī.

5 That is, Hrīṁ, Śrīṁ, Kṛīṁ.

6 That is, Śvāhā.

7 The Mantra thus formed is; Hrīṁ, Śrīṁ, Kṛīṁ, Paramēsvāri Kālike, Hrīṁ, Śrīṁ, Kṛīṁ, Śvāhā.

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

9 But is disclosed by Sādāśīva out of his affection for Pārvati (Bhārati).

10 That is, the Vadhū (woman) Bijā—Śrīṁ.

11 Om.

12 That is, the Mantra in Note 5, ante, plus either “Śrīṁ” or “Om”.

13 Koṭī.

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.
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, O Devi! the Śakti-Mantra is powerless to give success, and therefore the Sādhaka should practise Śakti-Sādhana with Kulācāra rites (21). O Ādīyā! the five essential Elements in the worship of Śakti have been prescribed to be Wine, Meat, Fish, parched Grain, and the Union of man with woman (22). The worship of Śakti without these five elements is but the practice of evil magic. That Siddhi which is the object of Sādhana is never attained thereby, and obstacles are encountered at every step (23). As seed sown on barren rocks does not germinate, so worship without these five elements is fruitless (24).

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

1 Puja.
2 On this verse Tarkālanikāra 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 Sārṣāra. 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 Sādhhakas do that this Homeopathic system of Siva 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-Jñāni 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 Istadevata in her and in either mind or body makes obeisance to her. The saints Gaurānga, Nityānanda and Advaita are brilliant examples of the true Kaula. In the Mahābhārata and Vīṣṇupāṇi 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 Sārṣāra cannot be disclosed before the unworthy (Anādhi-kāri) and so this is prohibited by Śiva.

3 Prājā-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 night the Sadhaka 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:

DHYĀNA

As two-eyed and two-armed, situate in the white lotus of the head (26); clad in white raiment, garlanded 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 Sakti, holding in her hand a lotus, embraces him. He is smiling and gracious, the bestower of the fulfillment of the desires of the Sadhaka (27-28).

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

After doing Japa of the Bija as best lies in his power, the wise disciple should, after placing the Japa in the right 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, Together with worldly enjoyment and final Liberation, Dispeller of ignorance. Revealer of the Kula-dharma, Image in human form of the Supreme Brahman Obeisance to the Śri Guru (31-32).

The disciple, having thus made obeisance to his Guru, should then meditate upon his Iṣṭa-devatā and worship Her as aforesaid inwardly reciting the Mūla-mantra meanwhile (33). Having done this to the best of his powers, he should place the Japa in the left palm of the Devi, 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,
I bow to Thee again and yet again, the Ādīyā Kālikā, both Creatrix and Destructress (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 Tarkaṁkāra says: Offer the lotus of the heart as seat (Āsana), the nectar from the Sahasrāra for Pāḍya (water for washing the feet) and the Mind for Arghya (offering to show honour) offer the same Nectar for Ācāmanīya (water for rinsing the mouth) and Snāṇīya (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-Sābhā (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 Śuṣumna Nādi is a garland of lotuses (for in this are the Cakras or Padmas). She who is experienced through feeling (Bhāvagocara) should be worshipped with the ten flowers of feeling (Bhāvapuspā). These are Amāya, Anahārīkāra, Arāgā, Amadā, Amoha, Adambha, Adeva, Akṣobhya, Amāsaya, Alobha, Aḥimsā or absence of deceit, egoism, attachment, pride, delusion, hypocrisy, hostility, agitation, envy, greed, respectively. Aḥimsā (harmlessness), Indriya-nigraha (control of the senses), Dayā (mercy), Kṣamā (forgiveness), Jiśa (spiritual knowledge), are five excellent flowers. Sīva (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 Mucrā well ground and fried in ghee, Paramāṇa, 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 Māntram ācāmanam, or rinsing the mouth and reciting the Tāntrika Mantras at the same time.
2 Tāntrika worshipper of the Kula Sāmpradāya.
3 Ācāmana.
4 The worshipper here offers with the Mantra Śvāhā oblation of water to the thirty-six Śaiva-Sākta-Tattvas or stages of involution into the supreme “I” (Pūrnāham) of duality, viz., Ātma-tattva, from Prthivi to Prakṛti: Vidyā-tattva, viz., Māyā-Kaṇcukas, Sadvidyā and including Sadākhya 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 (42).

Tying up his hair whilst reciting the Gayatri, he should mark on his forehead with pure earth or ashes the Tilaka and Tri-puṣṭra, with a Bindu over it (43). The worshipper of the Mantra should then perform both the Vaidika and Tāntrika forms of Sandhyā 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, Godāvara, Sarasvati, Narmadā, Sindhu, Kāveri, be in this water (46).

The intelligent worshipper having invoked the sacred Rivers with this Mantra, and made the Ankuṣa-mudrā, should do Japa with the Mūla-mantra, twelve times (47).

Let him uttering the Mūla-mantra, and with the middle and third 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 Bija of Ḫaṇḍa, Vāyu, Varuṇa, Vahni, and Indra, four times, the water should be transferred to the right palm (50).

Looking at the water in his hand and meditating upon the water as Fire, the worshipper should draw it through the nose by Ṛṣi,9 expel it through Pīṇgala (51) 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)

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1 Śuddha-vaśasi.
2 Tāntrikī Gayatrī 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 Saivas or Saktas. The Prāṇaṭa (2nd Ed., 190) gives a full account of these marks which are also dealt with in Kālīgūnādṛṣṭaṇḍ.
5 Literally, drop, point; here, a mark like the point Anusvāra.
6 The rite here described.
7 The vocative forms in ē and ī 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.
9 Vide ante, note under v. 33.
adamant at the same time uttering the Astra-Mantra, and then let him wash his hands. Then rinsing his mouth, oblation of water should be offered to the Sun with the following.

**MANTRA**

Om Hrīṃ Hāṁsa. To Thee, O Sun, full of heat, shining, effulgent, I offer this oblation. Svāhā ³ (54).

Then let him meditate upon the great Devī Gāyatri, the Supreme Devī, whose form changes in three ways in the morning, midday and evening according to the difference of the three Qualities ⁵ (55).

**DHYĀNA**

In the morning meditate upon Her in Her Brāhmī form, as a Maiden of ruddy hue, with a pure smile, with two hands holding a gourd full of holy water in one hand and in the other a string of crystal beads, clad in the skin of a black antelope, seated on a Swan (56). At midday meditate upon Her in Her Vaiṣṇavī form, of a dark blue colour, 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 flowers 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 skull (59-60), and making the gesture of granting boons.

Having thus meditated on the great Devī Gāyatri, and offered water three times with the hollow of his joined hands, the worshipper should make Japa with the Gāyatri 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 Gāyatri (62).

After the word “Adyāyai” say “Vidmahe,” and then “Paramārvaryai ca dhīmahi; tannāḥ Kālī pracodayat.” ⁵
This is Thy Gayatri which destroys all great sins (63). The inward recitation of this Vidya\(^1\) thrice daily obtains the fruit of the performance of Sandhyā. Water should then be offered to the Devas, Rṣis\(^2\), and the Pīṭras\(^3\) (64). First say the Praṇava,\(^4\) and then the name of the Deva (the Rṣi or the Pīṭr) in the accusative case, and after that the words “Tar­payāmi namāḥ”.\(^5\) When however, oblation is offered to Śakti, the Māyā Bija\(^6\) should be said in place of the Praṇava, and in lieu of Naṁḥ the Mantra Svāhā\(^7\) (65).

After reciting the Mūla-mantra,\(^8\) say “Sarva-bhūta-nivāśinyai,” 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. Bhārata reads: “May Kāli Whom we seek to know and on Whom we meditate that we may attain the Ādya Paramēśvarī, 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: Namāḥ.” The Mantra for the offering is given in the verse which follows and runs: Om Devān tarpayāmi Naṁḥ, Om Rṣin tarpayāmi Naṁḥ, Om Pīṭras tarpayāmi Naṁḥ, Hrīṁ Ādyaṁ Kālīṁ tarpayāmi Svāhā, for Devas, Rṣis, Pīṭras and Ādya Śaktī respectively (Bharati). Tarkalāmkiṇāra says the mode of Tarpanā is not fully given, but following the authority of other Tantras it should be done with the Ṭattva Mudrā (formed by the union of the thumb and ring finger of the left hand).

In doing Tarpanā (as in Rahasya tarpanā) to a male Devatī it should be done in the Sadhaka’s own head within a triangle the apex of which is upwards and to a female Devatī in the heart the triangle having its apex downward. The triangle so placed is symbolic of the Yoni or Cause of all.

\(^6\) That is, Hrīṁ.

\(^7\) That is, the Devas, Rṣis and Pīṭras are worshipped with the Mantra prefixed by Om, and ending with Naṁḥ but a Devī with Hrīṁ, or whatever Her Bijā may be, concluding with Svāhā.

\(^8\) The primary Mantra—that is, “Hrīṁ, Śrīṁ, Krīṁ, Paramēśvarī Svāhā.” Śiva proceeds to describe the formation of the Mantra for offering oblation.

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

**Mantra**

Hrīṁ, Śrīṁ, Krīṁ, 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 Ādya Kālikā, I offer this oblation: Svāhā (66-67).

Having offered this Arghya to the Mahādevī, the self-controlled Sādhaka should make Japa with the Mūla mantra with all his powers, and then place the Japa in the left hand of the Devī\(^2\) (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 Sāmāyārghya\(^4\) (69-70). The Sādhaka should draw a triangle, and outside it a circle, and outside the circle a square, and after worshipping the Ādhāra-śaktī place the vessel on the figure\(^5\) (71).

\(^1\) The Mantra is thus: “Hrīṁ, Śrīṁ, Krīṁ, Paramēśvarī, Svāhā: Sarva-bhūta-nivāśinyai Sarva-svarūpāyai Sāyudhāyai Sāvaranayai Parātparāyai Ādyaṁyai Kālikāyai te idam arghyai: Svāhā.”

\(^2\) That is, the merit of it is offered to Her.

\(^3\) Yāga-mandapa.

\(^4\) Sāmāyārghya, 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 Śaktī which supports the vessel of oblation—Ādhāra-śaktī. This worship is done with scents, flowers and the like and with the Mantra Om. Ādhāra-śaktaye Namah (Om obeisance to the Śaktī of support) for the universe is sustained in and by Her.
Let him wash the vessel with the Weapon-Mantra, and while filling it with water let him say the Heart-Mantra. Then, throwing flowers and perfume into the water, let him invoke the waters of the holy places into it. Worshipping Fire, Sun, and Moon in the water of the vessel, let him say the Māyā Bijā over it ten times. The Dhenu and Yoni Mudrās should then be shown. This is known as Sāmānīyārghya. With the water and flowers of this oblation the Devatā of the entrance to the place of worship should be worshipped. They are Gaṇeśa, Kṣetrapāla, Vaṭuka, Yogini, Gaṅga, Yamunā, Laksñī, and Vāni. 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. 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

MANTRA

To Kāma-rūpa, Namah: (79-80).

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

MANTRA

Klim, Obeisance to the Ādhāra-Sakti of the lotus-seat (81).

1 Sāmānīyārghya.
2 Divya-drṣṭi—literally, "celestial gaze," which is achieved by practice of the process of Hatha Yoga called Trāṭaka. The Sādhaka without winking, gazes at some minute object until tears start from his eyes. Practice in Trāṭaka secures Divya-drṣṭi (see the Second Upadeśa of the Otheranda Samhitā).
3 That is, over the vessel containing the Arghya.
4 Vide p. 97 note 4.
5 The Deva protector of the ground. The Mantra for His worship is Kṣiṣā Kṣetra-pālaya Namah and for Vaṭuka Vāni Vaṭukāya Namah.
6 One of the manifestations of Bhairava.
7 Yogini 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.
8 Laksñī, or Śakti of Viṣṇu, and Vāṇī or Sarasvatī, Śakti of Brahmā.
9 That is, over the vessel containing the Arghya.
10 Divya-vighna—those obstructive beings which originate from Svāhā.
11 Astra-Mantra, or Phat.
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 Vijaya2 (82) with the following

**MANTRA**

*Om, Hṛim, Ambrosia, that springeth from ambrosia, Thou that showerest ambrosia, draw ambrosia for me again and again. Bring Kālikā within my control. Give Success; Svāhā.*

This is the Mantra for the consecration of Vijaya (83-84). Then inwardly reciting the Mūla-mantra 4 seven times over the Vijaya, show the Dhenu,5 the Yoni,6 the Ṭāvāhānī,7 and other 8 Mudrās (85).

Then satisfy the Guru in the Lotus of a thousand petals 9 by thrice offering him the Vijaya with the Sarīketa-Mudrā,

1 *Buddha-virāsana.* Cf. *Ghṛanda Sainthāta:*

> Ekapāḍam athaikasmin vinyased iirusamstitam
>
> Harasmiṁnī statā paścād virāsanaṁ uḍāhrtam.

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

3 "Amṛte amṛtodbhave amṛta-varṣini amṛtāṃ kārṣayā-kārṣaya: svāhīḥ me vaśam-anaya 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) Avāhānī, (2) Sthāpānī, (3) Sannidhāpānī, (4) Sannirddhānī, and (5) Sannūkhiṃpanī. These are meant by Avāhāni and others. Cf. *Dakṣina-mūrti Sainthāta.* 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 *Aṁī Śṛigurubhyo Namḥ; to Ganesa Orī Ganesaya Namḥ; to Ṭāvāhā-Kālikā-Saṅkiti Orī Saṅnātanyai Ṭāvāhāyai Kālyai Namḥ (Bhārati). Other lengthier Mantras are given by Tarkalāmkāra.

**MANTRAS AND PURIFICATION**

and the Devī in the heart by thrice offering the Vijaya with the same Mudrā, and reciting the Mūla-mantra 1 (86). Then offer oblations to the mouth of the Kuṇḍali,2 with the Vijaya reciting the following

**MANTRA**

*Aṁī (O Devī Sarasvati), Thou Who controllest all life, do Thou inspire me, do Thou inspire me, and remain ever on the tip of my tongue. Svāhā* 3 (87).

After drinking the Vijaya 4 he should bow to the Guru, placing his folded palms over the left ear, then to Ganesa, placing his folded palms over his right ear, and lastly to the Eter al Adyā Devī 5 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 worship 6 on his right, and scented water and other Kula articles 7 on his left (89). Saying the Mūla-mantra terminated by the Weapon-Mantra,8 let him take water from the common
offering and sprinkle the articles of worship with it, and then enclose himself and the articles in a circle of water. After that, O Queen of Devas! let him by the Vahni Bija \(^2\) 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 Phat, 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-mantra \(^4\) (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 Muladhara Cakra \(^1\) and rouse Kuṇḍalini by uttering the Bija “Hum”. Having so roused Her, he should lead Her with Prthivi \(^7\) by means of the Hamsa Mantra to the Svādhiṣṭhāna Cakra, \(^1\) and there unite \(^2\) the Tattva (of Prthivi or Earth and so forth) with the Tattva (of Jala or Water and the rest) \(^3\) (93-94). Then let him dissolve Prthivi 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 therewith \(^7\) and Touch, as also the sense of Touch itself be dissolved into Ether \(^8\) (96). Dissolve Ether along with Sound into Ahaṁkāra \(^9\) and the latter into Mahat, \(^10\) Mahat itself into Prākṛti, and Prākṛti 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

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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 Tarkalāmbara's Bengali translation, the worshipper (Sādhaka) surrounds both himself and the articles with the water.

2. That is, Rain, the Bija of Fire.

3. This is the Dig-bandhana rite.

4. Astra—that is, “Phat”.

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

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

7. Earth element. The Prthivi Tattva together with whatever there is in the Muladhāra 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.

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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 Sadhakas should meditate on the smoky-coloured Vāyu Bi:ja 1 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 Bi:ja of Agni 2 which is in the navel, the (Sadhaka’s) body with all its sinful inclinations should be burnt up by the fire born of the Bi:ja, assisted by sixty-four Kumbhakas 3 (101). Then, thinking of the white Varuna-Bija 4 in his forehead, let him bathe (the body which has been so burnt) with the nectar-like water dropping from the Varuna-Bija by thirty-two repetitions thereof whilst exhaling 5 (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 Bi:ja of the Earth 6 as situate in the Mulādhāra circle,7 let him strengthen his body by that Bi:ja and by a steadfast and winkless gaze 8 (104).

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1 That is, Yam. 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—Bi:ja 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 Bi:ja, that is, the period is one requiring sixty-four repetitions of the Bi:ja.

4 That is, Varī—Bi:ja of Water.

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

6 Prthivi-Bija—Lāṁ.

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

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

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105

Placing his hand on his heart and uttering the

**MANTRA**

Āṁ, Hṛīm, Kṛōṁ, Hāṁsaḥ, So'haṁ, 1

let him infuse therewith, into his new body the life of the Devi (105). 2

O Ambikā! having thus purified the elements 3 in his body the Sadhaka should realise that he is one with the Devi, 4 on his heart and says “He I am” (So’ham). The sense of the Mantra is “She I am”. “I am the Ādīyā Kālīkā who is Brahman (Brahmamayi).” Thereafter he puts Kula-Kundaliui and others in these places with his hand on the heart recites the following Mantras—Āṁ, Hṛīm, Kṛōṁ, Yāṁ, Raṁ, Lāṁ, Vāṁ, Śaṁ, Saṁ, Haṁ Saṁ, Haun Saṁ, Haun Saṁ, Hāṁsaḥ, Śrīmādādāyā-Kālīkāyāḥ prāṇa iha prāṇaḥ (The Prāṇas or vital airs of the glorious primordial Kālīkā are the vital airs here). Then, repeating the Bi:jas as above says Śrīmādādāyā-Kālīkāyā jiva iha stitaḥ (The Jiva or life of the glorious Ādīyā Kālīkā is here). Then same Bi:jas Śrīmādādāyā-Kālīkāyāḥ sarvendraśvat; same Bi:jas Śrīmādādāyā Kālīkāyā vāmmanaśca kṣatu śrotra ghrāna prāṇa cāgaṭya sukhaṁ cīraṁ tuṣṭantu (May all the senses of the glorious Ādīyā Kālīkā come here and abide in happiness always).

1 That is, “He I am”. Sah=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 Devi into his body.” Taddehe Devyā prāṇāṁ nīdhpayaṁ. The Sadhaka puts into the newly formed body of his the life of the Devi. He realises in his body the identity of himself with Her. This Sloka concludes Jivā-nyāsa, and then next proceeds to Mātrkā-nyāsa (see “Śakti and Sākta”).

**Cf.**

1. The Deva alone should worship Deva:
   - A non-Deva (a-deva) should not worship Deva.
   —Gandharva Tantra.

2. An a-Viśṇu (non-Viśṇu), should he worship Viśṇu, gains no merit thereby: Become Viśṇu yourself before you worship Viśṇu.
   —Agni Purāṇa.

3. By worship of Rudra one becomes Rudra himself.
   By worship of Sūrya one becomes Sūrya himself.
   By worship of Viśṇu one becomes Viśṇu, and
   By worship of Śakti one becomes Śakti.
   —Yoga-विस्थिता.

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That is, Yam. 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—Bi:ja 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 Bi:ja, that is, the period is one requiring sixty-four repetitions of the Bi:ja.

4 That is, Varī—Bi:ja of Water.

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

6 Prthivi-Bija—Lāṁ.

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

8 Divya-dṛśī. Here ends the rite of Bhūta-suddhi, and the Text proceeds to the rite known as Jivanyāsa (see verses 106-108). Tarkā-laṅkāra says that in this verse Jivanyāsa is only given in brief. The full procedure is as follows. After Bhūta-suddhi, the Sadhaka places his hand
and with mind intent do Mātrkā-nyāsa.¹ The Rṣi ² of Mātrkā ³ is Brahmā, and the verse is Gāyatri,⁴ and Mātrkā ⁵ is the presiding Devī thereof; the consonants are the Seed,⁶ and the vowels the Saktis,⁷ and Visarga ⁸ is the End. In Lipi-nyāsa,⁹ O Mahādevi! it is necessary to state the object with which the rite is being performed. Having in this way performed Rṣi-nyāsa, Kara-nyāsa and Aṅgā-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 Śadhaka. 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-śuddhi.

² The identity of the individual and Brahman is realised. Then in the body of the Śadhaka which is a microcosm (Kṣudra-brahmāṇḍa) are produced the Devatā and the like of the six Čakras. Tārālāṅkarā then quotes the following Texts: “From Sambhu who is the Bindu (Bindvatāma) the associate of Kāla (Kāla-bandhu) and Kālā (Kalātmā) originated Sādāśiva who is all pervading and witness of the world (Jagatsakā). From Sādāśiva came Isa, from Isa, Rudra, from Rudra, Viṣṇu and then Brahmā. Thus did they originate” (Sārādā-tilaka, vv. 15-16). After this he states Vīja-nyāsa the Prāṇa, Indriyas, and the like of the six Cakras are placed in the body of the Śadhaka. 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 Śadhaka’s body. The body of the Devatā is composed of the letters of the Mātrkā.

³ That is, the Mātrkā-Mantra.

⁴ A form of verse.

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

⁶ The vowels are the Saktis, which enable the utterance of the consonants (the Bija), by themselves cannot be uttered. The latter merely interrupt the vowel sounds.

⁷ 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.

⁸ Or Mātrkā-nyāsa.

⁹ In vv. 107 and 108 Sādāśiva wishing to show the mode of doing Mātrkā-nyāsa speaks of Rṣi-nyāsa and says that it is necessary to state the object (Vinyogā) of the rite. The preliminary Nyāsa called Rṣi-nyāsa is done thus: Śīrāsi (on the head) Brahmāṇe Namah (obeisance to Brahmā). Mukhe (on the mouth) Gāyatrīyai chhandase Namah. Hṛdaye (in the heart) Mātrkāyai Sarasvatīyai Devatāyai Namah (to the Devatā Mātrkā Sarasvatī). Ghye (in the anus which is in the region of the Mūlādhāra) Vyanjānabhaya Bijēbhaya Namah (obeisance to the Bijas the consonants). Pādayoh (on the two feet) SvarebhyaJ:i SaktibhyaJ:i (the vowels which are the Saktis) Namah. Sarvāṅgeśu (on all the limbs) Visargaya Kilakaya Namah (to Visarga the Kilaka). For the attainment of Dharma, Artha, Kāma and Mokṣa Lipi-nyāsa (=Mātrkā-nyāsa) is employed (Vinyogā).

¹⁰ That is, the five letters—Ka, Kha, Ga, Gha, and Na.

¹¹ Short and long A of Sanskrit alphabet, with nasal Anusvara superposed on the thumbs and the heart.

¹² That is, the letters Ca, Cha, Ja, Jha, and Na on index fingers and head with Svāhā.

¹³ Short and long I. On middle-fingers and crown lock (Sikha) with Vaṣaṭ.

¹⁴ That is, hard Ta, Tha, Da, Dha, Na (Mūrdhanya).

¹⁵ Short U and long U.

¹⁶ That is, soft Ta, Tha, Da, Dha, Na (Dantya) on ring fingers and Kavaca with Hum.

¹⁷ E and Ai of alphabet, with nasal Anusvāra.

¹⁸ That is, letters Pa, Pha, Ba, Bha, and Ma on little fingers and three Eyes with Vauṣaṭ.

¹⁹ O and Au.

²⁰ That is, Ya, Ra, La, Va, Sa (Ṭālavya), Sa (Mūrdhanya), Sa, (Danthya), Ha, La (pronounced with a rolling sound), and Kṣa placed on the palm and back of the hands.

²¹ The nasal sign.

²² The hard-breathing h.
Dhyāna

I seek refuge 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, and with the other holds the rosary of Rudrāṣṭa beads, the jar of nectar, and learning (112).

Having thus meditated upon the Devī-Mātṛkā, the Śādhaka places the letters in the six Cakrās as follows: Ha and Kṣa in the Ajñā Lotus, the sixteen vowels in the

Viśuddha Lotus, the letters from Ka to Śa in the Anāhata Lotus, the letters from Da to Pha in the Maniṣṭhā Lotus, and in the Mūlādhāra Lotus the letters Va to Sa. And having thus in his mind placed these letters of the alphabet, let the Śādhaka place them outwardly (113-115).

Having placed them on the forehead, the face, eyes, ears, nose, cheeks, upper lip, teeth, head, hollow of the mouth, back, the hump of the back, 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 (116-118).

1 Viśuddha-Cakra, the Lotus Circle of sixteen petals, with the sixteen vowels, whose presiding Śakti is Śakini (see Śiva Samhita, 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, Na, Ta, Tha. (Ibid., verses 83-89.)
3 Maniṣṭhā, a Lotus of ten petals, with the letters Da, Dha, Na, 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, Bhā, Ma, Ya, Ra, La. Its Śakti is Rākini.
5 The Mūlādhāra, Root Lotus of four petals, with Va, Sa, Sa, 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 Devi-Kuṇḍalini, embodied energy and like burning gold. There is the seed (Bija) of Kāma (Kāma-Bija), beautiful as the Bandhūk flower, brilliant like burnished gold. Its Bija is the great energy, subtle with a flame of fire. It encircles Svāyambhu-Linga (see Serpent Power, by A. A.)
6 See Woodroffe’s Śakti and Śāktā. 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 Śāktā. Mode of doing Mātṛkā-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 times ²

letter A on forehead and say Aṁ Namaḥ. With first, middle and third fingers put round the mouth and say Aṁ Namaḥ. With thumb and third place I on right eye and say Iṁ Namaḥ. Same fingers on left eye Iṁ Namaḥ. Back of thumb on right ear Uṁ Namaḥ and left ear Ūṁ Namaḥ. Little finger and thumb on right nostrils Rṁ Namaḥ: on left nostrils Ṛṁ Namaḥ. First, second, third on right check Lṁ Namaḥ: on left Lṁ Namaḥ. Middle finger upper lip Eṁ Namaḥ, On lower lip Aṁ Namaḥ.

Then passing to the consonants, with middle, third and little fingers joined together place on right shoulder Kāṁ, on elbow Kāṁ, on wrist Kāṁ. With same fingers place on lower forms of fingers of right hand Ghaṁ and on tips of fingers Nāṁ in the same way on left arm place Cāṁ, Chaṁ, Jaṁ, Jhaṁ and Nāṁ. Then on right leg on hip-joint knee ankle, lower joints and tips of toes place Taṁ, Thāṁ, Daṁ, Daṁ, Nāṁ and on the left place Taṁ, Thāṁ, Daṁ, Daṁ, Dhaṁ and Nāṁ. With same fingers on right side place Pāṁ on left Pāṁ, on back Bāṁ. With thumb middle third and little fingers place Bhaṁ on navel. On belly place Māṁ with all the fingers. On the heart put Yāṁ saying Tvāgāṁ Namaḥ with the palm of the hand. On the right shoulder with palm put Rāṁ saying Āṛṣgāṁ Namaḥ. With palm place Lāṁ on the hump saying Māṁsātāṁ Namaḥ. On left shoulder place Vāṁ with palm saying Mādātāṁ Namaḥ. From the heart to the right shoulder place Śāṁ saying Āsthiyātāṁ Namaḥ. From the heart to the left shoulder Śaṁ saying Majjātāṁ Namaḥ. From heart to right leg place Sāṁ saying Sukrātāṁ Namaḥ. From heart to left leg place Ḥaṁ and say Prāṇātāṁ Namaḥ. From heart to belly place Lāṁ and say Jivātāṁ Namaḥ. From heart to mouth place Kāṁ and say Parāmātmane Namaḥ. This is the Vahirṇāsya of Mātrikā (Tarkālaṁkāra). For those who cannot do the prescribed Mudrās a flower may be used. (Cf. Ullāsā, iii, 44 et seq.)

¹ That is Hṛim. See as to this and other Bijas as Saguna-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-nyāsa ¹ should be performed (121). The Ṛśis ² of the Mantra are Brahmā and the Brahmārśis,³ the metre is of the Gāyatrī and other ⁴ 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 end ⁸ is the Kamalā-Bija ⁹. Then the Mantra should be assigned ¹⁰ 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 Śāktā.

² Ṛśi, 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 Uśnik, Anuṣṭup, Brhatī, Paṅkti, Triṣṭup and Jagāti, are with Gāyatrī, the seven metres.

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

⁶ i.e., Kṛim.

⁷ i.e., Hṛim.

⁸ i.e., the Kilaka.

⁹ i.e., Śrim.

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 Ṛṣyadi Nyāsa of the Mantra Hṛim, Śrim, Kṛim, Parameśvari Svāhā is as follows: On the head place the hand saying salutation to Brahmā, the Brahmārśis and other Ṛśis. On the Mouth salutation to the metres Gāyatrī and others. On the heart salutation to the Śrīmad Ādyā Kālīkā the Devatā. In the Mūlādhāra salutation to the Bija Kṛim. On the two feet salutation to the Śakti Hṛim and on every part of the body salutation to the Kilaka Śrim. The Ṛśis of this Mantra are Brahmā and the Brahmārśis. The metres are Gāyatrī and others. Śrīmad-Ādyā-Kālīkā is the Devatā. Kṛim is Bija (of Kāli), Hṛim is Śakti and Śrim is Kilaka. The object of using this Mantra is attainment of the four Puruṣārthas by Ṛṣyadi-nyāsa.
Japa meanwhile of the Mūla-mantra, is called Vyāpaka-nyāsa, which yields the declared result (124).

O Beloved! by adding in succession the six long vowels to the first Bija of the Mūla-mantra, six Vidyās are formed. The wise worshipper should in Ānga-kalpaṇa utter in succession these or the Mūla-mantra 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 Namāḥ, Svāhā, Vāsaṭ, Hūṁ, Vāsaṭ, and Phaṭ in their order respectively (126).

When touching the heart say "Namaḥ," when touching the head, "Śvāhā," and when touching the crown lock say "Vāsaṭ." Similarly when touching the two upper portions of the arms, the three eyes and the two palms, utter the Mantras Hūṁ and Vāsaṭ and Phaṭ respectively. In this manner Nyāsa of the six parts of the body should be practised, and then the Vira should proceed to Piṭānyāsa (127-128). Then let the Vira place in the Lotus of the Heart, the Ādihāra-Sakti, the Tortoise, Śesā (the serpent), Prthivi, the Ocean of Ambrosia, the Gem Island, the heart—nic, 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 Hṛām Hṛdayāya Namāḥ, Hṛām Śirasc Śvāhā, etc.

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 Hṛām. That is, Hṛām is assigned to the thumb, Hṛāṁ to the first finger, Hṛūṁ to the middle finger, Hraṁ to the fourth finger, HraVm to the little finger, Hraum to the palm and back of each hand.
4 That is, Hṛāṅgauṣṭādī-hṛdayādī-saḍāṅgā-nyāsa. The Nyāsa of the whole body, as distinguished from that of the fingers, is called Hṛdayādī-saḍāṅgā-nyāsa.
5 Hṛīṁ Śrīṁ Kṛīṁ Parameśvarī Śvāhā. These verses speak of Hṛīṁ Śrīṁ Kṛīṁ, the Tortoise, on which the worlds are said to rest. The Kūrma is the emblem of patient endurance. Cf. Ś. Br., vii, 5, 1.
6 Hṛīṁ Sṛīṁ Kṛīṁ, the Tortoise, with a thousand hoods, crown on its head, red like the leaf of a mango-tree, brown-bearded, brown-eyed, wearing yellow silk cloth, holding lotus, mace, conch, and discus, adorned with ornaments lying in the ocean of milk (Bhavivāpa-Purāṇa). He supports the worlds (Kūrma Purāṇa, verse 48, where the Dhyāna is given).
7 Prthivi, or Prthivi, Devī Earth. Supported by Śesā. In the body it is in Mūḍhāhīra below which in the lower limbs are the previous supporting Saktis.
8 These verses speak of Angustādī-saḍāṅgā-nyāsa, beginning with thumb as Kara-nyāsa. The Mantras are Hṛīṁ Angustabhīyāṁ Namāḥ, Hṛīṁ Tārjanabhīyāṁ Śvāhā, Hṛīṁ Madhyamabhīyāṁ Vāsaṭ, Hṛīṁ Anāṁkabhīyāṁ Hūṁ, Hṛīṁ Kanṭhabhīyāṁ Vāsaṭ, Hṛīṁ Karatalaprāśabhīyāṁ Phaṭ.
9 The ceremony which now follows is called Hṛdayādī-saḍāṅgā-nyāsa—that is, Nyāsa done with the six parts of the body, beginning with the heart—nic, 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 Hṛām Hṛdayāya Namāḥ, Hṛīṁ Śirasc Śvāhā, etc.
10 The central eye, situated in the forehead between the other two. The eye of Wisdom (Jñāna-cakṣu).
11 The Pitās take the place of the Matrka. These Pitās are the ten from Adhara Sakti to Padrnasana.
Pārijāta tree, the Chamber of Gems which fulfill all desires, the Jewelled Altar, 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, Jñāna, Aśvarya, and Vairāgya (131), and the excellent worshipper should place the negatives of these qualities on the mouth, the left side, the navel, and the right side respectively (132). Next let him place in the heart, Ānanda Kanda.

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

2 Cintāmanī-grha. Cintāmanī is that gem which yields all objects desired. Of that the chamber or house is built in the Island of Gems. In the house of Cintāmanī, which is on the northern side of Śrīgāra-vana, all is Cintāmanī. In the commentary on the Gāthapāda Sūtra (No. 7) the Cintāmanī house is said to be the place of origin of all those Mantras which bestow all desired objects (Cintā). The Laṅkāṭhāsasra-nāma speaks of the Devī as residing there (Cintāmanī-grhānāthāsthān).

3 The jewelled altar is in the Cintāmanī Grha and on the altar is the Lotus-seat on which is Devī with whom the Jivatma is one. She is Svasam-bhū. The Jewelled Altar is in the Cintāmanī Grha and on the altar is the Jewelled Altar.

4 The eight petals of this lotus are the eight Siddhis. The eight Nayikas are Mangala, Vijaya, Bhadrā, Jayanti, Aparājitā, Nārāsinhi, Vaśnavi, etc. The Nayikas like all other subordinate Saktis represent different aspects and portions (Ariśa) of the general Power in beneficence, supremacy, happiness, continuance in victory, invincibility, pleasing (Nandini—daughter so called because pleasing to parents), majesty and might (Nārāsinhi); Sakti of Kārttikeya (Kaumārī) or of Viśnu (Vaśnavi) which last name is given in ch. vi, vv. 99, 100 post.

5 The ceremony is accompanied by the following Mantra: Hṛdaye Ānanda-kandaya Nāmāḥ, Śucīyā Nāmāḥ, Somāyā Nāmāḥ, Aṃgāyā Nāmāḥ, Sāṃ Sattvāyā Nāmāḥ, Raṃ Ṛajasya Nāmāḥ, and Taṁ Taṃsa Nāmāḥ.

6 The Nayikas like all other subordinate Saktis represent different aspects and portions (Ariśa) of the general Power in beneficence, supremacy, happiness, continuance in victory, invincibility, pleasing (Nandini—daughter so called because pleasing to parents), majesty and might (Nārāsinhi); Sakti of Kārttikeya (Kaumārī) or of Viśnu (Vaśnavi) which last name is given in ch. vi, vv. 99, 100 post.

7 He of the black body, the Fierce One, the Wearer of skulls, the Serpent. He of the black body, the Fierce One, the Wearer of skulls, the Serpent. He of the black body, the Fierce One, the Wearer of skulls, the Serpent.
O Devi! is of two kinds, according as Thou art thought of as formless or with a form. 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). 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 aroused (139).

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

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1. Dhāyaṇa is Sa-rūpa or A-rūpa.

2. Śama=control of the inclinations (Antahkarana). Dhāyaṇa is of two kinds, namely, Sthūlā, gross or with form and Śūkṣma or subtle. If the Brahman is thought of with form and attributes then it is Sthūla Dhāyaṇa. Dhāyaṇa of the formless (Nirākāra) and attributeless (Nirguna) is Śūkṣma Dhāyaṇa. The latter again is of two kinds: (a) Bindudhāyaṇa, (b) Śūnya-dhāyaṇa. The Bindu or Point has neither length nor height nor depth nor breadth. It is however united with Māyā (Māyāyukta). It is from this Bindu that Brahmā, Viṣṇu and Maheśvara and others originated. Meditation on that which is undifferentiated (Aparicchinna), attributeless, changeless, incomprehensible Sat Cit Ānanda is Śūnya-dhāyaṇa. This is beyond the scope of mind and speech. When by Yoga practice another "sense" is awakened then Yogīs by Yoga-power experience the Bindu or Śūnya. This is called Brahma-sāksātkāra (Tarkālamkāra).

3. That is, the meditation of the Devī as the Formless One. Dhāyaṇa is of two kinds. Some speak of three kinds of Dhāyaṇa; Sthūlā, Śūkṣma and Para. The Gheranda Saṁhitā speaks of three forms of Dhāyaṇa—Sthūlā, Jyotis, and Śūkṣma.

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-Dhāyaṇa but how can there be Sthūla-Dhāyaṇa of Her who is formless without beginning or end?"

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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-puspa (hibiscus), and in the ritual of Lata-sadhana the Madhūka flower, of which an intoxicating liquor is made. The Kaulikāciśra-bheda Tantra, which speaks of the different wines which should be drunk on different occasions, says: "On a joyful occasion should Māhā-kuśa be drunk." Mahā-kāla is dancing because of the benignant state of the Ādyā. Here the worship is mental (Mānas) not exterior (Bāhya).

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

4. Šiva 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 Kaulikācīśra-bhed Tantra, which speaks of the different wines which should be drunk on different occasions, says: "On a joyful occasion should Mādhuvi ka be drunk." Mahā-kāla is dancing because of the benignant state of the Ādyā. Here the worship is mental (Mānas) 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 Devi, the essence of smell for the perfumes, his own heart and vital airs, fire, 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 Cakra for the ringing of the bell, the essence of the Air for the fan and fly-whisk, and the functions of the Senses and the restlessness of the mind for the dance before the Devi (146). Let various kinds of flowers (of mind) be offered for the attainment of purity of mind: Amāya, Anahām-kāra, Arāga, Amada, Amohā, Adambha, Advesa, Akṣobha, Amātsarya, Albha, and thereafter the five flowers—namely, the most excellent flowers, Ahirnsā, Indriya-nigraha, Dayā, Ksama, and Jñāna. With these fifteen flowers, which are fifteen qualities of disposition, he should worship the Devi (147-149).

Then let him offer (to the Devi) the Ocean of Ambrosia, a mountain of meat and fried fish, a heap of parched food, grain cooked in milk with sugar and ghee, the Kula nectar, the Kula flower, and the water which has been used for the washing of the Śakti. 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 = Kapatāta).
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 (Sārásāravivekakānpūnyam).
12 Bhāvarūpa: Bhāra... says Bhāvyante, cintyante iti bhāvāh tadrūpaḥ bhāvamānānair ity arthaḥ. Bhāvarūpa is the mental attitude and content of the Śadhaka.
13 Wine.
14 Mudrā.
15 Kulāmrta, nectar produced by means of Śakti. It is defined by Hariharānanda as Śakti-gaḥṭita māṃṣṭaviṣeṣaṃ.
16 Tatpūṣpa that is, Strī-puṣpa or Kula-puṣpa. 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 Puspotsava.
17 Pītha-kṣālana-vāri or water which has been used in washing the Pītha of the Kula-nāyikā, of which it is said that he who offers an Arghya of the same becomes a great Yogi (see Tantrasāra, 698 et seq.). Hariharānanda says Strīyamga-viṣeṣadvāhanāmbhaḥ.
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 Kuṇḍalinī 1 as the thread (152). After reciting each of the letters of the alphabet from A ² to La, with the Bindu ³ superimposed upon each, the Mūla-mantra ⁴ should be recited. This is known as Anuloma. ⁵ Again, beginning with La and ending with A, let the Śādhaka make Japa of the Mantra. This is known as Vīloma. ⁵ Kṣa-kāra ⁶ is called the Meru (153-154).

Japa should be done of the Mūla-mantra ⁸ eight times adding it to each of the last letters of the eight group of letters ⁹ and having thus done one hundred and eight Japas the same should be offered (to the Devī ¹⁰) with the following (155)

**MANTRA**

O Ādyā Kāli! Who art 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-kanṭha. The letter A is so called because it is an enameled of Viṣṇu, and Śrī-kanṭha 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 Kuṇḍali.
⁴ Hrim, Śrīm, Kriṃ, Parameśvari Svāhā.
⁵ That is, the ordinary order, as Vīloma 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, Ta, Pa, Ya, Sa, which are the first letters of each group: the last letters are Aḥ, Ngā, Nya, Na, Ma, Va, La.
¹⁰ It is offered to the left hand.
¹¹ Antar-jyothi—that is, the divine Light seen by the inward or central eye of the Siddha when the others are closed.
¹² 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 parts ¹ 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 Yoginis, ³

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 Yogini. Generally however the Yoginis are the Āvarāna-Devatās of various classes. The Yoginis (see Jñānānanda Tantra, Ch. XVI, 140 et seq., also Tāntrarāja, Tāntrik Texts, Vol. VIII) are of nine classes as appearing in the nine Cakras of the great Śrīyāntra, viz. (proceeding from the outermost Cakra, inwards) Prakāta, Guptā, Guptatārā, Ati-guptatārā, Kula-kaukāla, Nigarbha, Rahasya, Pācārahasya, Pārāparārahasya. The first in the outermost Cakra called Traikāyā-mohana and the last in the innermost, called Sarvānbandamayā. In the same order the names of the Devatā worshipped are Tripūra, Tripūresī, Tripūrasundari, Tripūrasiddhi, Tripūrāmbā, Mahā-tripūrasundari. The names of the Cakra in the same order are: (1) Traikāyā-mohana; (2) Sarvāśātparipūraka; (3) Sarva-saṅkṣobhana; (4) Sarva-saṅkṣobhana; (5) Sarvārthaśādhaka; (6) Sarva-rakṣākāra; (7) Sarvā-rogahara; (8) Sarva-sidhiprada; (9) Sarvānbandamayā.

In (1) are eight Yoginis, viz., Brāhma, Māheśvarī, Aindrī, Kaumāri, Vaiṣṇavi, Vārāhi, Cāmūḍa, Mahālakṣmi, eight Mātrī Yoginis and eight Siddhis. Worship is of these, as it is of the others, in their respective Cakras.

In (2) there are sixteen, viz., Kāmākāriṇī, Buddhyākāriṇī, Ahamkāriṇī, Sāhādākāriṇī, Sūprākāriṇī, Rūpākāriṇī, Rasākāriṇī, Gandhākāriṇī, Cittākāriṇī, Dhātirākāriṇī, Śmrīyākāriṇī, Nāmakāriṇī, Bijākāriṇī, Atmākāriṇī, Amṛtākāriṇī, Sarīrākāriṇī.

In (3) there are eight, viz., Anāṅga-kusumā, Anāṅga-mekhalā, Anāṅga-sannadā, Anāṅga-madānā, Anāṅga-madānamā, Anāṅga-rekha, Anāṅga-vegni, Anāṅgānikuśa, Anāṅga-mālinī.

In (4) there are fourteen, Sarva-saṅkṣobhī, Sarva-vidyāvī, Sarvākāriṇī, Sarvāhlādāni, Sarva-sannohiṇī, Sarva-stambhairi, Sarva-jambhīni.
The disciple should on the ground in front of him and on his left draw with water a triangle, with the Maya-Kalas. In its centre, outside the triangle a circle, and outside the circle a square, and let him there worship the Sakti of the Adhāra with the

**MANTRA**

Hrīni! Obeisance to the Sakti of the support (160-161).

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

**MANTRA**

Marī! Obeisance to the Manḍala of Fire with its ten Kalās.

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

He should then worship the cup with the

**MANTRA**

Ath! Obeisance to the Manḍala of Sun with its twelve Kalās.

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

**MANTRA**

Cūr! Obeisance to the Manḍala of the Moon with its sixteen Kalās (166).

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1. Mai l Valmī-mandaḻaliyā dēlā-kalātmamā Nāmaḥ. Ten aspects or digits of manifestation are mentioned in Chapter V, verse 25. As to Kalā see Woodroffe's *Garland of Letters*.
2. Success. Accomplishment of one's aim. The next verse proceeds to consecration of Viśeṣārghyā.
3. The Viṣeṣārghyā is the special offering, as contrasted with the Śaṁmānyārghyā, placed in front of the room where worship is being performed. In Kalikula there is no Viṣeṣārghyā but in Srikula there is. Ādyā-kāli belongs to the latter.
4. That is, Hṛīni.
5. The tripod is the support.
6. The diagram drawn as above.
7. A tripod.
8. A tripod.
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 Mula-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 Mula-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 Aksata. This is commonly called Ātpa 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 Proksani-patra=a vessel for holding water to sprinkle.
8 Arghya.
9 Lest by so doing the Devatā be disturbed.
10 Viṣeṣārghya.
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 Mula-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 Svayaṁbhū, 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, Hṛīnat. The triangle is equilateral with apex downward.
2 That is, the base upon which the Yantra is drawn.
3 Devatā-bhāva-siddhayā, 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-puspa, the Tāṇtrika significance of which is given in note under ch. iv, v. 66. Svayaṁbhū is the Kula-puspa 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-puspa (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, 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
altar in front of the worshipper, and having worshipped the
Devatās of the Pīṭha according to the rules of Pīṭha-nyāsa, the
principal Deīvi should be adored in the pericarp of the
Lotus (179).

I will now speak of the placing of the jar and the forma-
tion of the circle of worship by the mere institution of which
the Devatā is well pleased, the Mantra becomes fruitful,
and the wishes of the worshipper are accomplished (180).

The jar is called Kalaśa, because Visvakarma made it from
bhana. A Kalaśa made of mud is good for all purposes.

The jar is called Kalaśa, because Visvakarma made it from
bhana. A Kalaśa made of mud is good for all purposes.

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 miserliness 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 nourish-
ment respectively to the worshipper. One of crystal is good
to produce Vāśikarana, and one of stone to produce Stān-
bhanā. 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 Śīna in its centre, around it a circle, and outside
the circle a square (186). These figures should be drawn
either with vermillion or Kula flower or red sandal paste;
the Devatā of the support should then be worshipped thereon
by the (187)

1 Aīvārya (see p. 114, note 6).
2 Ratna-sīmbhāsana, i.e., jewelled lion-seat or throne.
3 That is, the supporting Devatā of the Yantra. As to Pīṭha-nyāsa,
side ante.
4 Mula-Devatā: here Āḍāya Sakti or Kāli.
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 Pāñcataṭṭvā.
7 Cakra. The text here refers to, the celebrated circles of Tantrika
worship. The chief Śāhaka and his Saktī—who may be, but not neces-
sarily are, the host and hostess (Grūnd) in whose house the circle takes
place—sit in the centre, the Saktī on the Śāhaka’s left. Between and in
front of them are the articles of worship referred to in the text, and the
large jar (Kalaśa) of which is contained by the Tāntrikas Karana-vāri
and Tirha-vāri. In the Tāntrikas Tantra it is said that the Kalaśa
articles of worship should—when purified—be considered as the image of
Brahman and the Ista-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., Ista-devatā.
9 Mantra-siddhi and Icchā-siddhi.
10 The Celestial Architect.
11 Kālī. 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 miserliness 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 nourish-
ment respectively to the worshipper. One of crystal is good
to produce Vāśikarana, and one of stone to produce Stān-
bhanā. A Kalaśa made of mud is good for all purposes.
Whatever it is made of it should be clean and of pleasing
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On his left side the worshipper should draw a hexagon
with a Śīna in its centre, around it a circle, and outside
the circle a square (186). These figures should be drawn
either with vermillion or Kula flower or red sandal paste;
the Devatā of the support should then be worshipped thereon
by the (187)

1 Vītra-sāyā—parsimony, that is, one who is able to afford a costly
metal should not make it of a cheap material.
2 Vāśikarana is one of the six śaṭkārma or magical powers (siddhis),
the bringing of a thing or person under control—e.g., causing a woman to
love a man.
3 Stānbhanā is another of such powers, such as stopping forces of
nature, making a person speechless, etc. The other powers are Mārana,
Ucchātana, Vidveṣaṇa, Svastyaṇaya (Sāntikrya), Tārkālamkāra 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-puspa, see p. 125, note 5.
THE GREAT LIBERATION

MANTRA

Hrīṃ, salutation to the Śakti of the Support 1 (188). The support 2 for the jar should be washed with the Mantra Namah, and placed on the Māṇḍala, and the jar 3 itself with the Mantra Phat, and then placed on the support (189).

Let the Śāḍhaka 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 superimposed 4 (190). The wise one realising in himself the presence of the Devī 5 should worship the Māṇḍalas of Fire, Sun, and Moon in the support, in the jar and in the wine 6 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 Paṅcikaraṇa 8 (192).

Strike the wine-jar with a wisp of Kuśa grass, saying Phat; then, whilst uttering the Bija Hūṃ, veil it by the Avakūṭana-Mudrā; next utter the Bija Hrīṃ, and look with unwinking eye upon the jar, then sprinkle the jar with 1 Hrīṃ Śāṭhāra-saktaye Namah.

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 Viḷoma-Māṭrkā followed by the Mūla-mantra Hrīṃ Śrīṃ Kṛṣṇa Pāmāyavari Śāṇāḥ. Viḷoma-Māṭrkā is the Māṭrkā (letters) uttered in a reversed order, beginning with Kṣaṭ and ending with Aṃ. Japa should be done of this when filling the jar with wine.

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

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

7 Such as the Japā Puspa, the Tāṃtrika Śāṭkṛta flower of the Devī.

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

* Or Gesture of the Veil.

1 Gandhāra, which literally means offer scent three times. The translation given in the text is that of Tarkalāṃkāra, who supports it by the observation that the practice amongst all the different communities (Sampradāya) of Tāṃtrika Śāḍhakas is to close the right nostril and to inhale the scent from the Kalaśa three times by Ṛḍā, and then to exhale it by Pīrīgāla to a place away from the jar.

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

3 Such: the first of the five Tattvas of the Tāṃtrika ritual.

4 Oṁ ekam eva parah Brahma. The Brahman is verily one that is without a second: Ekameva-Advaitam eva.

5 Śīlā.

6 Śūkṣma.

7 Son of Bṛhaspati and disciple of Śukra, Priest of the Demons. Kāca 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

MANTRAS AND PURIFICATION 129

the Mantra “Namah”. Lastly, whilst reciting the Mūla-mantra, smell the jar three times: 1 this is the Paṅcikaraṇa ceremony 2 (193).

Making obeisance to the jar, purify the wine 3 therein by throwing red flowers into it, and say the following (194).

MANTRA

Oṁ, O Devi Sudhā! The Supreme Brahman, One without a second 4 is verily both gross 5 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 Kāca 7 (195). O Devi
Who hast Thy abode in the region of the Sun, and Thy origin in the dwelling-place of the Lord of Ocean, Thou who art one with the Amā Bija, mayest Thou be freed from the curse of Sukra (196). O Devi! as the Praṇava which is the seed of the Vedas is one with the Bliss of Brahman, may by that truth be destroyed Thy sin of slaying a Brāhmaṇa (197).

**MANTRA**

Hrīṁ: The Hamsa 7 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-mañḍala (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 Brahmanandamaya.

5 This is the celebrated HarīSAVATI Rk of the Rgveda: Hrīṁ.

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

7 Śaṅkara (Commentary on Katohpaniṣad) says that Harīsa is either Sūrya the solar deity or Paramātma (of whom it is a form). Sūrya is Āditya so-called, according to Śaṅkara, from Hanti (= Gacchati) because he is in perpetual motion and also because he destroys Ahambhāva. Harīsa is the Ajāpa Mantra said in breathing. By the Sun all life is maintained. Harīsaḥ is So'ham reversed.

8 Sucisat or dwellers (as the Sun) in the sky (Śaṅkara). By this its position in Svāh is shown (Śaṅkara). Or is in the sun in the sky (Tarkālaṁkāra).

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

It is in the sacrificial 3 and Gārhapatyā 4 and household 5 fires.

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

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1 Vasu Antarikṣasat. Its light pervades the airos. Śaṅkara says it is Vasu because it dwells (Vas) everywhere as does the all-pervading air (Vāyu) in the middle region, the Bhuvah or Antarikṣa. Śaṅkara 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 (Svāh) and Earth (Bhū).

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

3 Hotā is as Śaṅkara 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 Śaṅkara, Vediṣat—who is on the altar which is the Prthivi.

5 Durona-sat (Śaṅkara). According to Śaṅkara 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. Śaṅkara says it means here Soma-rasa.

7 Nṛ-sat. It is the Consciousness (Caitanya) of man (Śaṅkara). By this, says Śaṅkara, the Paramātma is indicated for man’s Consciousness is the highest manifestation of the Supreme Consciousness or Cit.

8 Vara-sat. Śaṅkara says the reference is here made to Brahma 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 (Śaṅkara). Śaṅkara says Rtasat=He who is in Yajña or in Veda which is Satya-svarūpa.

10 Vyomasat (Śaṅkara).

11 Abjā. Śaṅkara 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 Vadavāgni or to the Vidyudāgni in water.

12 Gojā such as (Śaṅkara says) rice and other things grown on earth. Tarkālaṁkāra says the fire which is in the stones and the like.
It is seen in Ṛta who rises from the eastern mountain who is Ṛta. 

The great all-pervading Cause of all.

Exchange the vowel of the Varuṇa Bija for each of the long vowels, then say “Salutation to the Devi Ambrosia, who is freed from the curse of Brahmā.” By the repetition of the entire Mantra seven times, the curse of Brahmā is removed. Substituting in their order the six long vowels in place of the letter ō in Ankusa, and adding thereto the Śrī and Māyā-Bijas, say the following

MANTRA

“Remove the curse of Kṛṣṇa in the mind: pour nectar again and again: Svāhā” (200).

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

MANTRA

“Ha-Sa-Kṣa-Ma-La-Va-Ra-Yūng: To Ānanda-Bhairava: 7 Vāṣṭ” (202).
In the worship of the Ananda-Bhairavi 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 - Yīng: To the Sudhā Devī: 1 Vausat " (203).

Then, meditating upon the union of the Deva and Devī 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, 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 (205). Wine should be always thus purified in all ceremonies, whether Puja of the Devatā, Vrata, Homa, marriage, or other festivals (206).

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

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

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

1. The Vāyu-Bija “Yām”.
2. The Vahni-Bija “Ram”.
3. The Avagunthana Mudrā.
4. Or Armour Mantra “Huṁ”.
5. *i.e.*, “Vām”.
6. Or Cow gesture (*vide*, p. 100, note 5).
8. Viṣṇor vāksaśi yā devī yā devī Śaṁkarasya ca.
9. Māṁsām me pavitrīkuru kuru tad Viṣṇoh paramam-padam.
10. Śiva.
11. Or perhaps “make it sacred like that which is in the abode of Viṣṇu”.
12. The following is the ritual for the purification of the third Tattva—Fish (Matsya).

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1 That is, the same seven letters (the first two letters being reversed)—Sa-Ha-Kṣa-Ma-La-Va-Ra-Yīn (instead of Yūn)—followed by Sudhā-devyāi vauṣat. The “ear” and “eye” mean Ū-kāra and I-kāra, which they resemble.
2 Sāmarasya of Ānanda-Bhairava and Ānanda-Bhairāvi.
3 Devatā-buddhya. 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.
We worship Tryambaka
sweet-scented increaser of nourishment. May He free us from the bond of death just as the Urvārūka is detached from its stock. May He not cast us away from immortal Life. Then O Beloved, the disciple should take and purify the parched grain with the following

MANTRAS

Om: As is seen (the sun) the round eye of heaven spreading its rays on all sides, so worshippers ever see the abode of Viṣṇu. Brāhmānas with firmly centred mind ever glorify the supreme abode of Viṣṇu (212, 213).

Or all the Tattvas may be consecrated by the Mūla-Mantra itself. To him who has belief in the root, of what use are the branches and leaves? (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 is that if the Tattvas be so offered, there is no sin or shortcoming (217).

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

1 Om Tryambakāṁ yajāmahe sugandhim puṣṭivardhanāṁ
Urvārūkaṁ iva bandhanāṁ-mṛtyor mukśiya māṁratāṁ.

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. Urvārūka is a kind of melon which when ripe detaches itself from the stalk. The fruit though detached from the stalk is not dead. Cf. Sanatsujātyam Pari passu.

5 Literally “May he not free us”.

6 That is, Śāyujyamukti (see Chap. VIII post). This Mantra is called Mṛtyuṇjaya (Death-conquering).

7 Mūdra—the fourth Tattva.

8 Om Tad Viṣṇoḥ paramam padaṁ sadā paśyanti sūrayāḥ.
Diviva caṣṭurātataṁ.
Om Tadvipraśo vipānyavo jagrvarṇaṁ samindhate.
Viṣṇor yat paramam padaṁ.

These two Rks are from the Ṛg-veda, Mandala, IV, Chap. V, Sūkta 22, Rk. 20, 21. They occur in Nṛsiṁha Purāṇa Up., V, 13 and in other places also.

9 Ātataṁ—Circular, spreading, revealing (Vartulam, Prakāśātmaṇaṁ, Sarva-prakāśātmaṇaṁ).

10 Sūrayāḥ—Upāsakāḥ anuṣṭhātāro japtāro dhṛtyāto vā.