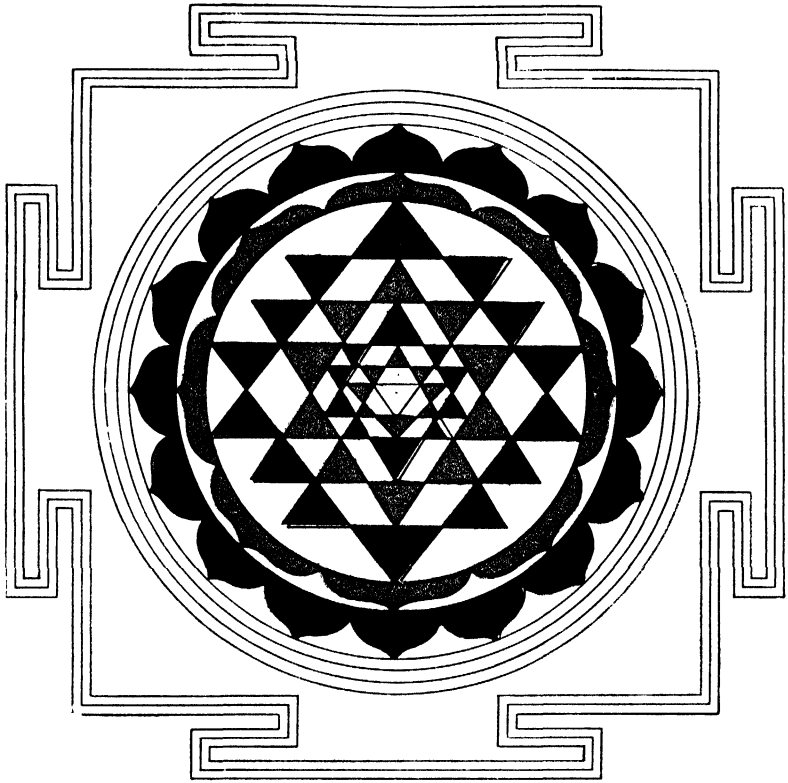
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ŚRI YANTRA

DESCRIPTION FROM THE CENTRE OUTWARDS

1. Red Central Point—SARVĀNANDAMAYA.
2. White Central Triangle—SARVASIDDHIPRADHA.
3. Eight Red Triangles—SARVAROGAHARA.
4. Ten Blue Triangles—SARVARAKṢĀKARA.
5. Ten Red Triangles—SARVĀRTHASĀDHAKA.
6. Fourteen Blue Triangles—SARVASAUBHĀGYADĀYAKA.
7. Eight-petalled Red Lotus—SARVASAṂKṢOBANA.
8. Sixteen-petalled Blue Lotus—SARVĀŚĀPARIPURAKA.
9. Yellow Surround—TRAILOKYAMOHANA.

Frontispiece] [See pp. 5—10

TANTRARĀJA TANTRA

A SHORT ANALYSIS

BY

SIR JOHN WOODROFFE

WITH A PREFACE BY

YOGI SHUDDHĀNANDA BHĀRATI

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BY THE SAME AUTHOR

Introduction to Tantra Shastra
(*Key to Tantrik literature*)

Principles of Tantra
(*Tantra Tattva*)

The Serpent Power
(*Kundalini Shakti*)

Shakti and Shakta
(*Essays on the Shakta Tantra*)

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Hymns to the Goddess
(*Stotras of Shankaracharya etc.*)

Hymn to Kali
(*Karpuradistotra*)

Kamakalavilasa
(*An important work in Sri-vidya*

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* Vyāpti means "Omnipresence and Universal Pervasion". It here means that Bhūmitattva is that which this Chapter signifies and so with the other Tattvas. It is said that by understanding this Vyāpti, complete mastery or control of Tattvas is obtained.

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This S'āstra should not be taught to non-believers, atheists, covetous, proud, and sinful men.

THE VYĀPTI IS "SHIVATATTVAMAYĪ"

Each chapter, thirtysix in number, of the Tantrarāja is named after one of the thirtysix Tattvas.

PREFACE

THE Vedas and the Āgamas are the two vast sources of spiritual knowledge. They are like the father and mother of a child; they are like theory and practice. Tantra Yoga is a dynamic Sādhana based on Āgama which means 'near approach'. The word Tantra is derived from the root TAN, 'to spread out', that is the spreading out of the cosmic energy throughout the being. It is synthetic in its aspect. It seeks to unite the Prakṛti and Puruṣa, S'akti and S'iva, through the awakened spiritual dynamism. It aims not only at self-purification, liberation and self-perfection but also at cosmic enjoyment. Tantra aims at not self-immolation nor self-extinction but at the self-fulfilment of the existence of man and woman in the delight of psychic unity. Tantra is a union of Yoga and Bhoga—and it seeks the divine bliss and freedom in the universe of existence. The Vedantic Yoga insists upon the withdrawal and aloofness of the conscious soul or Puruṣa from the world of Nature. The Tantra Yoga adapts all the eightfold accessories of the Raja Yoga, takes the best in all systems of Yoga and transcends them in the conquest and enjoyment of Nature. It is a union of the Puruṣa with Prakṛti, conceived as the Universal Mother. There are poses, mudras, breath-controls, concentrations, chants and meditations but more than all these, there is the delight of the conquest of the lower nature by the higher to make life an integral factor of Bliss Divine. It is a universal Yoga which is for all aspirants without any racial, national or sectarian

barriers. It is as large-hearted as the Mother. It follows nature to dominate it.

Tantra is wrongly stigmatised as a libidinous phallic necromancy. This is due to instances of the excesses of some misguided Vāmamārgins. The real Tāntrika is neither a cynic nor a cyronic hedonist. He is rather an endaemonist than a slave to passions. The much-ridiculed five M's are only esoteric symbologies. Wine is the lunar ambrosia flowing from the Soma Cakra. Woman is the Kundalini S'akti sleeping in the lower plexus, Mulādhāra. Matsya is the annihilation of 'I' and 'Mine'. Māmsa is the surrender of the limited human to the unlimited Divine. Mudrā is cessation from evils. Maidhuna is the union of the S'akti with the S'iva in man. In Tantras, woman is not considered as an object of animal passion and pleasure. Tāntrikas consider woman as Parās'akti. She is deified and adored. If there is one science that has explored the divine regions of man and woman, in detail, it is Tantra. If there is one method that enables man to rise Phoenix-like from the dead ashes of the animal passion it is the irreproachable Tantra. Its Sādhana is very complex, indeed. It analyses and scrutinises every atom of the human synthesis. It awakens the latent dynamism in all the planes of consciousness. It divinises every Tattva in man, and woman. Its methods are intrinsically inner, practical and sure of results.

I have practised this great science of integral transformation without any of the so-called 'pancha-makaras', the five M's. By intense japa of the Mahamantra *Aum Suddha S'akti* and by meditation on the psychic centres, I attained Siddhi. Through dynamic silence for two and a half decades I attained the Mahā Turīya Samādhi in which the Mahākundalini S'akti woke up directly in the Sahasrāra. Even my breath passed through the S'uṣumna Nādi. The

Soma Cakra opened and the nectarine energy permeated my being. Very early in life, by intense devotion to the Almighty Grace, the Kundalini in the Mulādhāra woke up and shot upwards; hence the Mahākundalini Siddhi in the Sahasrāra was easy and natural by intense Samādhi and Sāmyama. So, no wine or woman is needed to attain the Divya Tantra Siddhi. On the other hand, it is absolutely necessary to regard woman as the Divine Mother and to conquer lower vital emotions. Lust is the greatest enemy of Yoga.

The literature of Tantra is a library in itself. For years it was closed and shrouded in dim and awful mystery, although all our temple worships and rituals follow Tantra. The very Lingam is a Tantric symbol. Yet its deeper Sādhana was not available to the public. Even masters of Tantra kept their science a deep secret. It was Sir John Woodroffe (Arthur Avalon) that took pains to translate from the original Sanskrit all the available Tantric works and Messrs. Ganesh & Co., have been doing full justice to the savant's laudable literary work by bringing out serially, *de luxe* editions of all of them. The famous books in this line are *Serpent Power, Shakti and Shakta, Principles of Tantra, Mahanirvana Tantra* (*The Great Liberation*), *Garland of Letters and Mahāmāyā.* One cannot but admire the enthusiasm of this firm in publishing so artistically the precious spiritual heritage which is the glory of India. So far, about the previous publications of Ganesh & Co., on Tantra Shastra.

The latest publication, presented in the following pages, is *Tantrarāja Tantra—A Short Analysis.* As its name signifies, it is the King among Tantras. The book gives us the substance of the Tantrarāja Tantra by an analysis of each chapter in Sir John's own words. The book can be better appreciated if preceded by a study of

Garland of Letters, Serpent Power and *Shakti and Shakta, and the technical terms* used are fully explained in the earlier work *Introduction To Tantra Shastra.* The book enters into the core of the mystic Tantra and brings out the subtle powers of spiritual vibration pent up in the psychic centres of our being. It deals with the worship and meditation of Kadi, Hadi and Kahadi which are the forms of Divine Cosmic Energy and whose mantras begin with Ka, Ha and the union of the two. It also deals, *au fond,* about the adorations of Lalitha, Tripura Sundari, Mahā Mangala and others in gross, subtle and supreme forms. The aim of the Tantra is the awakening of the cosmic energy latent in man and taking it through mystic planes to unite it with S'iva for the consummation of the mantra SAHAM; She I am; and thence to the Vedāntic realisation of SOHAM, 'He I am'. The Tantra considers each and every principle or Tattva of our being as a divinity and the whole of our being as an assembly of several dynamic forces, each force having the form of a devata. For each devata it attributes a particular mantra and yantra or cakra. For instance, the S'ri Yantra is adapted for the worship of Lalitha S'akti. This cakra contains nine triangles one within the other, enclosed in circles and petals. The four triangles pointing upwards represent S'iva and the five pointing downwards S'akti. The triangles represent the play of creation, protection and absorption of the universe by the Suddha S'akti, the Pure Divine Force. The votary identifies himself with the particular S'akti by deep concentration, meditation and Japam. The central point of the cakra is Bindu which represents the unity of S'iva with S'akti, Kāmeswara with Kāmeswari. To work out the concentration from the Bindu outwards is the evolution mode, Sṛṣti Krama. To work it from the circle to the Bindu is Laya Krama, the involution

method. The Mantra for the Devi is *Ham Srīm Mahā Tripura Sundarī Namaha.*

Each thought-wave influences the mind ; each mental vibration and vital emotion affects the soul. Modes and dualities perturb the inner equipoise. To keep the mental, vital and physical movements under control and to master the emotions, we must concentrate upon the particular cosmic force generating the particular quality. There are many such forces and they are personified as Devatās in Tantra. Concentration on a particular Devatā gives a particular desired effect. The devotee is to consider himself one with the Devatā and that is the meaning of 'Union'.

Tantrarāja with the Manorama commentary throws a brilliant light on the complex and deep science of Devī Upāsana and it is hoped that the reception given to this brief analysis of the great text and commentary will encourage the publishers to bring out the original *in extenso,* with an English translation, if possible.

Mat Samo Jayate Narahā—the human soul becomes Divine Himself—this is the ultimate aim of Tantra.

Aum S'uddha S'akti Aum S'ivam

SHUDDHĀNANDA BHĀRATI

YOGA SAMĀJ
Vadalur
S. Arcot Dt.
15-10-1954

TANTRARĀJA TANTRA

INTRODUCTION

THE Tantrarāja, as its title implies, is an important work of its class which is, in one of its parts, here published for the first time with a commentary called Manoramā by Subhagānandanātha (Bhāskararāya as his commentary on the Nityāṣoḍaśikārṇava says) of the Kashmir school.

There are three sections of this Tantra each dealing with a separate doctrine, that is way of meditation and worshipping the Devatā, namely Kādi, Hādi and Kahādi, terms alluded to in my "Śakti and Śākta" and explained later. The last portion is also, I am told, called Śaktisaṁgama which has four parts. The first is here published, namely the Kādimata part of Tantrarāja, consisting of 36 Chapters of 100 verses each.[1]

The manuscripts which have been used for the preparation of this edition belong to the Asiatic Society of Bengal, the Sanskrit College and Pandit Yajñapuruṣa respectively. To the last I am indebted for help in the preparation of this and other works. Ha is Bīja of Śiva. Ka is the first letter of the Bīja mantra of Kālī or Krīṁ. In the Bījābhidhāna quoted on page 321 of Pandit Jaganmohana Tarkālaṁkāra's edition of Mahānirvāṇa it is said :

Ka Kālī Brahma ra proktaṁ mahāmāyārthakaśca Ī
Viśvamātrarthako nādo bindur duḥkhāpahārakaḥ
Tenaiva kālikāṁ deviṁ pūjayed duḥkhaśāntaye

[1] The Sanskrit text and commentary referred to are in print.

When Devī asks (vv. 7, 8) "what is Kādi" S'iva replies, that Kālī and Kādi are S'aktis and that "Thy form the meaning of Kādi" (Kādisaṁjñā bhavadrūpā). The meaning of this is that the triangle is the form of the Devī. The letter Ka written in Bengali and generally in earlier Devanāgarī forms of the letter, shows a triangle in the left. According to the Varṇoddhāra and Kāmadhenu Tantras (see S'abdakalpadruma *Sub. voc.* Ka) the left line of the triangle is red Brahmā, the right line white Viṣṇu and the bottom line is dark green (Marakata) Rudra. The Mātrā is the white Sākṣāt Sarasvatī. The crooked portion on the right like a goad is the lightning-like Kuṇḍalinī. The empty space in the triangle is the white Sudars'ana shining like millions of moons and with Him is Kālī the grantor of Kaivalya and in the three corners are Jyeṣṭhā, Vāmā, and Raudrī S'aktis. This Trikoṇa is known as the Yoni-maṇḍala which is the seat (Āsana) of Tripurā Devī. She is Jñānātmā in whom are the four Kalās and as the collectivity of Jñāna, Icchā, Kriyā, She is the embodiment of Prakṛti. From Kakāra comes Kāma. It is the Mūlaprakṛti of all letters and the imperishable Power of Blossom (Sphuradavyaya) the Mother of all Devas and the Giver of Liberation. In Chāndogya Upaniṣad (4-10-5) it is said "Kaṁ Brahma"; "Ka is Brahma." It is that S'akti Which being spread by means of the nine Nāthas (the means of experience—ears (2) mouth, eyes (2), nostrils (2), penis and anus) manifests throughout the earth Kalpa after Kalpa and at the end of the Kalpa they and She return to Him (Sā taiḥ sārdhaṁ vrajecca mām). S'iva and S'akti are one and where one is worshipped the other also is worshipped. Sammohana-Tantra (Chapter I) says Kādimata is that doctrine in which the Mantras begin with Ka. In Hādi they begin with Ha. It is also called Haṁsarāja. Kahādi is formed by the union of Kādi and Hādi which

is Uttarāmnāyagocara. Kulārṇava which is Ūrdhvāmnāya is, I have been told the highest Tantra in Kahādimata.

The Tantras of the Kādi class are according to the present Text nine in number and are according to the Manoramā: Sundarīhṛdaya, Nityāṣoḍaśikārṇava (published in Vol. 56 of Ānandāśrama Sanskrit Texts), Candrajñāna, Mātṛkā, Sammohana, Vāmakeśvara, Bahurūpāṣṭaka, Prastāracintāmaṇi and Meruprastāra.

Bhāskararāya, the famous Commentator on various Tāntrik and Aupaniṣadic texts, questions the accuracy of the Manoramā on this point in his Setubandha which is a Commentary on the Nityāṣoḍaśikārṇava. He there says that the Nityāṣoḍaśikā is a part of the Vāmakeśvara Tantra and the Sundarī or Yoginīhṛdaya is a part of the former. The three, therefore, make one Tantra. He also says in the same commentary that the Bahurūpāṣṭaka is not one Tantra but eight named after the seven Mātṛs beginning with Brāhmī and Śivadūtī. I may here observe that if the Sammohana Tantra be counted as one of the nine, it cannot be the Tantra of that name published by Rasika Mohana Chattopadhyaya for that is a Vaiṣṇava Tantra and a fragment of a work consisting of 40,000 verses. A copy of another work of the same name was supplied to me from the collection of Mahāmahopādhyāya Vindhyeshvariprasada Divedī and copies are said to be available in Nepal of this Tantra which is a Kādi Tantra, and therefore it must be to this and not to the published Sammohana that the Manoramā refers to.

The Kādi Tantras give detailed injunctions touching the worship of Śakti in Her various forms: such worship being either gross (Sthūla), subtle (Sūkṣma) or supreme (Para). Naturally the Sādhaka begins with the first and the ritual takes the Sādhaka up to the highest. The aim

and object is the practical realization of the truths of the Advaita Vedānta.

Tripurasundarī or Lalitā has three aspects (Rūpa), Sthūla, Sūkṣma, Para. The ritual of Her worship is also of three kinds, Kāyika 'by body', Vācika 'by speech' and Mānasa 'by mind,' also called Bāhyayāga, Antaryāga and Bhāvanā.

This Tantra gives all the three forms whereby the Sādhaka is led by his Guru through ascending stages to Advaita Siddhi. The Guru is one with Ādyā S'akti Vimarshamayī, the cause of all. The ninefoldness of his body is seen in the nine apertures.

Gururādyā bhavecchaktiḥ sā vimarśamayī matā
Navatvaṁ tasya dehasya randhratvenāvabhāsate

The nine Gurus are in the form of the nine apertures. The body of the Sādhaka is the S'rīcakra which consists of nine Cakras. The object of worship of the S'rīcakra is the realisation of the one (Abhedabhāvanā) of Jñātā who is Hotā, of Jñāna which is Arghya and of Jñeya which is Haviḥ.

Jñātā svātmā bhavejjñānam arghyaṁ jñeyaṁ haviḥ sthitam
S'rīcakrapūjanaṁ teṣām ekīkaraṇam īritam.

The scheme of Sādhanā and the different parts of the S'rīcakra are explained in the Vāsanā Paṭala (Ch. XXXV) of this work. The Tripurātāpinī Upaniṣad deals with Kāyika and Vācika Karma and the Bhāvanopaniṣad with Bhāvanā or Mānasa Karma. This last Upaniṣad summarises in the main the Vāsanā Paṭala of the Tantrarāja and begins with the Sūtra *S'riguruḥ sarvakāraṇabhūtā s'aktiḥ* ending with *Bhāvanāparo jīvanmukto bhavati.*

In order to follow the ritual of this work it is necessary to understand the S'rīyantra (outline on the cover of this volume and coloured plate in the *frontispiece.*) This celebrated

Yantra represents the human body and the whole universe and man (for what is in the former is in the latter and *vice versa*) as also the S'iva-S'akti Svarūpa or Ātmā. It is thus the symbol of the Devī as She is in Her own form (Svarūpa) and as She is in the form of the universe (Vis'vātmā). The account here given is taken from the Text, which account agrees with that given in other Kādi Tantras such as Yoginīhṛdaya and Nityāṣoḍas'ikārṇava and with the Bhāvanopaniṣad which is an Upaniṣad of the Kādimata.

The Yantra is composed of nine triangles and Cakras one within the other until the central point or Bindu is reached. In each of the nine Cakras the Devī is worshipped in its centre under one of Her nine names united with the Pādukā Mantra of seven letters. The nine triangles are four with points upwards that is the S'rīkaṇṭhas or S'iva element, and the five downward pointed triangles or S'ivayuvatīs, the S'akti element. All are formed by the Mūlaprakṛti of the S'ivabindu, the ninth being the Mūlaprakṛti, and the eight the Vikṛtis which in relation to their productions are Prakṛti. The nine Cakras also represent Sṛṣṭi (Creation), Sthiti (Maintenance) and Saṁhāra (Absorption) each set of three being formed of the combinations Sṛṣṭi-Sṛṣṭi, Sṛṣṭi-Sthiti, Sṛṣṭi-Saṁhāra; Sthiti-Sṛṣṭi, Sthiti-Sthiti, Sthiti-Saṁhāra; Saṁhāra-Sṛṣṭi, Saṁhāra-Sthiti, Saṁhāra-Saṁhāra. The object of the worship is, as the Bhāvanopaniṣad says (Sūtra 10), the realisation of the unity of Jñātā, Jñāna, Jñeya (Jñātṛ-jñāna-jñeyānāmabhedabhāvanam) which is the aim and object of every Advaitin. The nine Cakras are (1) Bhūpura, (2) sixteen petals, (3) eight petals, (4) first set of fourteen angles, (5) second set of ten inner angles, (6) third set of ten angles within these, (7) fourth set of eight angles within these, (8) three angles within these and (9) the point or Bindu. These are called (commencing with the first above

named or outermost) Trailokyamohana, Sarvāś'āparipūraka, Sarvasaṁkṣobhaṇa, Sarvasaubhāgyadāyaka, Sarvārthasādhaka, Sarvarakṣākara, Sarvarogahara, Sarvasiddhiprada and Sarvānandamaya.

There are two ways in which the S'rīyantra may be described. We may start from the outer Cakra and work inwards which is called Layakrama, or commence with the Bindu and work outwards. The latter which is called Sṛṣṭi-krama, is here adopted. The central Bindu or the Supreme united Kāmes'vara and Kāmes'varī is the Devī Tripurā or Lalitā Who is Ātma whether as Jīvātmā in bodies or as the bodiless Paramātmā. For Kāmes'vara is the Supreme Saṁvit without Upādhi and Kāmes'varī is His S'akti. This Bindu is in the innermost triangle or All-blissful (Sarvānandamaya) Cakra. The word Yoni in this worship does not mean the generative organ of a woman but means Kāraṇam or Cause, the Womb of the Universe. This Bindu is threefold (Bindu-traya) one above being the face of the Devī and the two below Her breasts. This is symbolism of worship in which in India as elsewhere anthropomorphic forms are employed, those forms being those seen by the worshippers of the race. More abstractedly the three Bindus are Sun, Moon and Fire; not the luminaries or elements so called but names given to the Prakās'a and Vimars'a aspects of the Parabindu differentiating to create the Universe, such aspects being again symbolised by the single and double Bindus the Anusvāra and Visarga breathings respectively. The worship of Lalitā is a part of S'rīvidyā. Lalitā is also called the Ādyā or Angi nityā Devatā Who is Sat and Ānanda and Purṇā and around Her as Aṅga or Āvaraṇa Devatās are the fifteen Nityā Devatās or Devīs representing the five Bhūtas with their fifteen Guṇas or (as one account goes) the three Guṇas Sattva, Rajas and Tamas.

The number '15' is got by dealing with each of the Bhūtas from their Sattva, Rajas and Tamas aspects or by addition of the Guṇas of the Bhūtas themselves. In the triangle surrounding the Devī are the nine Lords or Nāthas. These are the nine apertures which exist both in the cosmic and individual bodies namely the two Eyes and Mouth (Divyaugha) the two ears and Penis (Siddhaugha) and the two Nostrils and Anus (Mānavaugha).

Lalitā is the Vimarśa Śakti of Prakāśa Śiva. Lalitā is red; for in the 28th Sūtra of the Bhāvanopaniṣad it is said "Redness is the Vimarśa of all this (Lauhityametasya sarvasya vimarśaḥ). By 'Sarvasya' is meant, as Bhāskararāya says in his commentary on the Bhāvanopaniṣad, Kāmeśvara, Lalitā, and the Sādhaka's self. Rāga and redness are one. It is said that "One's Ātmā is Devī Lalitā Whose body is the universe (Viśvavigrahā). Redness is Her Vimarśa and worship is the meditation on this." The Bindu is surrounded by a triangle or the Siddhiprada Cakra. At the corners of this triangle which is the Second Cakra are the Śaktis (distinct from the Nityās of that name) Kāmeśvarī (to be distinguished both from Supreme Kāmeśvarī and the Nityā Kāmeśvarī), Vajreśvarī and Bhagamālinī who are Avyakta or Prakṛti, Mahat the Cosmic Buddhi and Ahaṁkāra. The three corners are the Pīṭhas Kāmarūpa, Pūrṇagiri, Jālandhara. In the centre is Auḍḍīyāṇa Pīṭha, the Śrīpādukā Mantra being *Hūṁ, Śrīṁ, Samastām Mūlavidyām, Auḍḍīyāṇapīṭhe Śrīmahātripurasundarī-Devī Śrīpādukām pūjayāmi Namaḥ.* In the spaces outside this triangle are the five Tanmātras which are the five arrows of Kāma, Manas, the sugar-cane bow of Kāma, Rāga which is his noose and Dveṣa which is his goad.

The third Cakra (Sarvarogahara) is composed of eight angles being the first eight angles formed by the

intersection of the triangles other than that already described which are Vas'inī, Kāmes'varī, Mohinī, Vimalā, Aruṇā, Jayinī, Sarves'varī and Kaulinī which are Devatās of Cold (S'īta), Heat (Us'ṇa), Happiness (Sukha), Pain (Duḥkha), Desire (Icchā) and Sattva, Rajas, Tamas. At this stage the Sādhaka strives to control the Guṇas and to be unaffected by the Dvandvas.

The fourth or Sarvarakṣākara Cakra is composed of ten angles presided over by the ten S'aktis Sarvajñā, Sarvas'aktipradā, Sarvais'varyapradā, Sarvajñānamayī, Sarvavyādhivināsinī, Sarvādhārā, Sarvapāpaharā, Sarvānandamayī, Sarvarakṣā, Sarvepsitaphalapradā. These are the Devatās of the functions of the vital fire (Vahnikalā) which are Recaka (elimination), Pācaka (Digestion), S'oṣaka (that which removes the Doṣa of Jāṭharāgni), Dāhaka (burning), Plāvaka (flooding, that is, spreading of Rasa which helps Jāṭharāgnī), Kṣāraka (bile secreting), Udgāraka (belching), Kṣobhaka (churning of the food), Jṛmbhaka (yawning) and Mohaka that which causes pain and fainting.

The fifth outer Cakra Sarvārthasādhaka of ten angles is presided over by the Devīs Sarvasiddhipradā, Sarvasampatpradā, Sarvapriyaṁkarī, Sarvamaṅgalakāriṇī, Sarvakāmapradā, Sarvadhuḥkhavimocinī, Sarvamṛtyupras'amanī, Sarvavighnanivāriṇī, Sarvāṅgasundarī, Sarvasaubhāgyadāyinī. These are the Devīs of the ten Prāṇas which are controlled by their worship.

The sixth Cakra (Sarvasaubhāgyadāyaka) has fourteen angles in which are the S'aktis Sarvasaṁkṣobhiṇi, Sarvavidrāviṇī, Sarvākarṣiṇī, Sarvāhlādinī, Sarvasammohinī, Sarvastambhinī, Sarvajṛmbhiṇī, Sarvavas'aṁkarī, Sarvaranjinī, Sarvonmādinī, Sarvārthasādhinī, Sarvasampattipūraṇī, Sarvamantramayī, Sarvadvandvakṣayaṁkarī, who are the Adhidevatās of the fourteen principal Nāḍīs *viz.*: Alambuṣā, Kuhū, Vis'vodarā, Vāraṇā, Hastijihvā,

Yas'ovatī, Payasvinī, Gāndhārī, Pūṣā, S'aṁkhinī, Sarasvatī, Iḍā, Piṅgalā and Suṣumnā.

The seventh Cakra is the eight petalled Sarvasaṁkṣobhaṇa Cakra which surrounds the circle in which the other triangles mentioned are placed. The Devīs here are Anaṅgakusumā, Anaṅgamekhalā, Anaṅgamadanā, Anaṅgamadanāturā, Anaṅgarekhā, Anaṅgaveginī, Anaṅgamadanāṅkus'ā, Anaṅgamālinī, which are Devatās of the Buddhi of speech (Vacana), grasping (Ādāna), walking (Gamana), excreting or rejecting (Visarga), pleasurable feeling (Ānanda), relinquishment (Hāna), concentration (Upādāna) and detachment (Upekṣā).

Outside this again is a lotus of sixteen petals which is the Sarvās'āparipūraka Cakra. Here are sixteen S'aktis, namely: Kāmākarṣiṇī, Buddhyākarṣiṇī, Ahaṁkārākarṣiṇī, S'abdākarṣiṇī, Spars'ākarṣiṇī, Rūpākarṣiṇī, Rasākarṣiṇī, Gandhākarṣiṇī, Cittākarṣiṇī, Dhairyākarṣiṇī, Smṛtyākarṣiṇī, Nāmākarṣiṇī, Bījākarṣiṇī, Ātmākarṣiṇī, Amṛtākarṣiṇī, S'arīrākarṣiṇī, who are Devatās of the attainment of the object of desire by, in particular, the acquisition and strengthening (as regards the self) and the control (as regards others) of powers over Buddhi, Ahaṁkāra, S'abda (such as hearing at a distance), Spars'a, Rūpa, Rasa, Gandha, Citta; steadfastness, memory, name (attraction by saying), growth, the subtle body, revivification and the gross body. These Siddhis are acquired by worship in the Cakra.

Outside the sixteen petals in the surrounding space of the Bhūpura are (see Bhāvanopaniṣad S. 12) the ten Mudrās'aktis, namely: Sarvasaṁkṣobhiṇī, Sarvavidrāviṇī, Sarvākarṣiṇī, Sarvāves'akāriṇī, Sarvonmādinī, Mahāṅkus'ā, Khecarī, Bījamudrā, Mahāyoni and Trikhaṇḍikā. The first nine Mudrās belong to the nine Cakras of the S'rī-Yantra respectively, the tenth being above all. The nine Mudrā-S'aktis represent, that is are shaped into the

form of the nine Ādhāras other than the last which is above all. Bhāskararāya says: the nine Ādhāras are the six Cakras Mūlādhāra and the rest, and the two Lotuses of a Thousand Petals and Lambikāgra, a centre approximately below the eyes and behind the nose.

Outside the sixteen petals are four circular lines containing three circular spaces. The outer circle is on the same level with the sixteen petalled, eight petalled, and first outer fourteen-angled Cakras and connected with these Cakras. The middle circle is on the level and connected with the two sets of ten angles and the eight angles; and the innermost circle is on the same level and connected with the inner Cakra of three angles.

Outside these and on the outermost line of the Bhūpura are worshipped the ten Siddhis, Aṇimā and the rest. These in the Manoramā are said to be not different (Abheda) from Niyati and the nine Rasas. Four are at the doors, one at each; four at the corners, one at each, and one is above and one below. At the middle line the eight Mātṛkās are worshipped, four at the doors and four at the corners. These are Brāhmī, Māhes'varī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī, Cāmuṇḍā and Mahālakṣmī, considered as constituted of Kāma (Kāmamaya), Krodha, Lobha, Moha, Mada, Mātsarya, Pāpa and Puṇya. Brāhmī is conjoined with Kāma because She creates, Māhes'varī with Krodha because She destroys, Kaumāri with Lobha because, being youthful, She is full of longing, Vaiṣṇavī with Moha because She fascinates the Universe by Her Moha, Vārāhī with Mada because the boar is an obstinate and proud animal (pig-headed), Indrāṇī with Mātsarya because Indra Her consort is a jealous Devatā, Cāmuṇḍā with Pāpa because by and through Her mediation injury is done, Lakṣmī with Puṇya because She is benign and leads the Sādhaka to all virtuous acts. On the inner line of the

Bhūpura the ten Dikpālas are worshipped, placed in the same way as the Siddhis. These Mudrā-S'aktis, Dikpālas Mātṛkās, and Siddhis constitute the ninth Cakra called Trailokyamohana. The Siddhis are first worshipped for self-protection during Sādhana. The Mātṛkās are worshipped to suppress all evil inclinations associated with each of their names and to gain virtue, and the Dikpālas for protection of the Sādhaka and his Sādhana. The Bhūpura is that in which the whole Yantra is placed. The Tantrarāja says that after worship in manner enjoined, let the Sādhaka consider himself as like unto Devī (Svātmānaṁ tatsamaṁ smaret) and one with Devī (Devyātmā). He is then happy.

Let us then consider the principle involved in this worship. Tāntrik Sādhana is based on a very profound knowledge of the principles of psychology. The object here is the realization of the unity of the Jīvātmā with the Mother or Devī. Now one may tell a Cela that this is the fact without anything more following from such mere instruction. The truth is not realised by mere oral instruction but by action following it. If the Cela were to call the statement in question the answer of the Guru would not be a mere philosophical argument though reasoning has its place, but a direction to do certain things with the statement that the achievement of them will produce both capacity for, and the actual knowledge required. How? No one can really know any spiritual truth except he personally experiences it. Until then it merely remains an instruction for the mind which, though based on Scriptural authority is evidence of a secondary character. What is sought is not a mere statement of fact however true it may be but that actual experience which it indicates and to which it leads. The mind must then be first prepared to fully receive and then realise the truth taught. Such preparation consists

in placing before it successively and continuously the idea *that every thing* which exists in nature and therefore in the human body is, from the Devatā aspect, a S'akti. The universe is the Body of the Mother as the Lord of all. But all is S'akti whether as the Mother in Her Supreme Self (Svarūpa) or in the form of every object in the universe. Matter is not something wholly apart from Spirit or God. It is an aspect assumed by Spirit. Further as "All this is Brahman" every single thing or person is Brahman in that particular form. The Brahman-Svarūpa is pure Spirit and its Power or S'akti which manifests as the Universe is that same Spirit in material forms. But the matter also of these forms is S'akti for there is nothing but S'akti anywhere in anything which is apparent to us. Therefore Mind and Senses in their varying forms are each in their Devatā aspect particular S'aktis, that is the whole Universe is informed by, and is the manifestation of, Spirit, but a particularly named Devatā is that Spirit in the particular manifestation to which the name is given. Thus the Brahman or S'iva-s'akti is the name of the Universal Spirit. But S'akti in that aspect in which It exists at rest in the Mūlādhāra as the static centre round which all the bodily forces revolve is called Kuṇḍalinī Devī. S'akti as the source of, and manifesting as, the vital functions is Prāṇas'akti and each again of these functions is a separate S'akti, that is the general S'akti manifesting Herself in that particular way. The Sādhaka is taught to realise this in his worship. He looks upon each part of and function of his body as a S'akti or Devatā, or more simply in earlier stages as presided over by a Devatā (Adhiṣṭhātrī-Devatā). An elementary view is to regard, say, the Mind as something apart, over and governing which is a Devatā or S'akti. The more experienced and correct view is that the Mind *is* S'akti, that is a particular manifestation of It. By

continual and repeated practice in Cakra after Cakra everything thus become *divinised*. It is seen not as gross and so-called inert matter but as what it is, namely Brahman or S'akti, in that form. It is so seen because the Mind by constant and earnest association of the Divine with the Universe familiarises itself with, and then realises, the fact. Everything is thus a particular S'akti. The next step is to realise that all these particular S'aktis are, as it were, fragments of the one Power which is the Primordial Divine Power (Ādyā-s'akti), and thirdly that the Sādhaka himself both in his essential nature (Ātmā or Spirit) and in his mind and body (particular aspects of S'akti) is one with that Supreme S'akti which is the end of all Vedāntic monistic teaching (Advaitavāda) Sāham " She I am." The Sādhaka worships all forms as particular S'aktis. He is then led up from lower to higher forms of S'akti until he places before himself for worship the Supreme Power Who is both the Mother of all these particular S'aktis and Who appears in, and as, them. For there is nothing but the one Mother. As the human father is reborn in his son so the Mother Who creates the Universe Herself enters into it. She makes and is the form in which She in Her formless aspect abides. Thus to take the particular example under discussion the Sādhaka in the outermost Cakra meditates (in connection with Devatā) upon forms of sin and virtue, the emotions and then desire, the mind and senses, the Nāḍīs, the vital airs and fires, the Manas, Tanmātra, Rāga, Dveṣa, Ahaṁkāra, Buddhi, Prakṛti and the Bhūtas of which the Devīs are the fifteen Nityās who are parts of the body (as indeed are all the rest) of the Supreme S'akti Tripurasundarī or Lalitā Devī from Whom they emanate. The Devī as Kāmes'varī is one with Kāmes'vara and the Sādhaka thinks of himself as one with Devī. The Chāndogya-Upaniṣad says that as one thinks so he becomes.

Practice of the ritual transforms the mind itself and what is at first seen merely as external Yantra with lines, curves and petals becomes a pure mental state in the Sādhaka himself. He too is a S'rī-Yantra and he realises himself as such. This realisation is not to be had by mere discussion (Vicāra) but by the practical methods of the spiritual discipline enjoined. In the same way (for the Tāntrik methods are everywhere substantially the same though the forms vary) the Sādhaka in the Buddhist Remchog (Mahāsukha) Tantra, meditates on the Maṇḍala of the Devatā. He the Devatā as method (Thabs or Upāya) which is compassion (Karuṇā) is united with His spouse the Mahāyoginī Who is wisdom (Shesrab or Jñāna) which is the Void or S'ūnyatā. Around these "two in one" are Āvaraṇa Devatās which form part of the Body of the Supreme Devatā in whom by meditation they are merged and the Sādhaka unites himself with them and Him according to the doctrines of the "not two" wisdom (Nyismed yeshes) that is Advaita. So also the object of worship of the Indian S'rī-Cakra is the realisation of the inseparateness of Jñātā who is Hotā, of Jñāna which is Arghya, and of Jñeya which is Haviḥ.

CHAPTER I

ORIGIN OF THE TANTRA

THIS begins with a prayer followed by a request made by Devī of S'iva that He should declare to Her an independent Tantra of the sixteen Nityā Devatās, because the nine then existing Tantras, through their interdependence, were the cause of confusion that none of these Tantras was complete and Devī wished to have a Tantra which should be all-inclusive. There would then be no necessity to have recourse to any other. S'iva in reply gives the meaning of Kādi, a summary of the contents of the Tantra, the marks of the right Guru and S'iṣya, the mode of worshipping the Guru and the manner of selection of a Mantra, though He adds that this is not necessary in the case of Mantras of the Nityās. Vv. 68-71 speak of the men who are qualified to gain Siddhi. V. 72 defines the terms Yoga, Pallava, Samputa, Grathana, and Vidarbha as applied to Japa of Mantra. This is followed by nine verses enumerating twenty-five defects (Doṣa) of Mantras which it is the duty of the Guru to remove before giving the Mantra to the disciple. Vv. 82, 83 state the duty of the Guru to be to teach the disciple the making of the Yonimudrā and to give him Vīryayojanā of Mantra. This means imparting to the disciple the power (Vīrya) of the Mantra: a process which is given in some detail in Ch. XXXV but can be only fully learnt of the Guru. The latter should (the verses continue) protect the disciple and teach him the meaning of the first and last letters of the Mātṛkās. Without this the letters are like the autumn clouds which come and go without fruit of useful rain. V. 84 says that the knowledge of this is

Ahaṁkṛti, from which Ahaṁkāra man becomes like unto S'iva (Matsamo jāyate naraḥ). Ahaṁkṛti or Ahaṁkāra literally means the making of or realization of "I". The union of A (अ) the first letter and Ha the last letter makes Ahaṁ = I, which contains within it all the letters of the alphabet and is therefore in the terms of Mantra the full expression of the Self. The union of the first and last letters of the Mātṛkā is Tādātmya-siddhi the receptacle of the sense of all Mantras. Through it is realised the identity of the Sādhaka with the Mātṛkā and the Devatās who are meant thereby. Vv. 96-100 contain the following:

HYMN TO THE GURU

Obeisance to Thee Oh Lord Oh Bhagavan
Thou art S'iva Whose nature is auspicious (S'iva)
It is Thou who hast devised the various modes
Whereby knowledge (Vidyā) descends.
Thou art ever nine
Thy form is of nine aspects
Thou art the Sun which dispels the darkness of ignorance
Thou art free (Svatantra) and Massive Consciousness (Cidghana)
Mercy is Thy form
And Thou art all good (S'ivātmā)
Thou art the support of the devotee
And the being of all that are
Thou art the Viveka of the Vivekins
And the Vimarsa of the Vimarsins [1]
Thou art the revelation of all revelations
And the Jñāna of all Jñānins
I bow to Thee as in front of me, as on either side of me
As behind me, as below me, and as above me
Grant me this that Thou hast Thy abode ever in my mind.

[1] That is the knowledge of the difference of the "I" and "This" (Ahaṁtā and Idaṁtā) and of the manner in which they are yet one. Vimarsa is the object and Vimarsin is the "I" which perceives it.

CHAPTER II

THE NĀTHAS

THIS chapter deals with the Maṇḍala of the nine Nāthas or Lords who are enumerated in vv. 2-5. The Divyaugha (two ears and mouth) are Prakāśānanda, Vimarśānanda and Ānandānanda. The Siddhaugha (eyes and penis) are Śrī Jñānānanda, Śrī Satyānanda and Śrī Pūrṇānanda. The Mānavaugha (two nostrils and anus) are Svabhāva, Pratibha and Subhaga. The first class ever abide with Śiva (Madantike nityam) the second both near Him and on earth (Bhūmāvihāpi ca) and the third on earth (Bhūmāveva satataṁ nivasanti). They are all Śiva (Madātmaka) in varying aspect. By their help the Kādiśakti Who is inseparate from Śiva revealed the fullness of the Tantraśāstra on earth in the Kṛta Yuga. They are described as beautiful forms having two arms, two eyes, smiling and of gracious mien, making with their hands the gestures (Mudrā) of granting favours and dispelling fear. So they should be worshipped in their respective Maṇḍalas (v. 8).

Vv. 12-16 give the Pādukā mantra of seven letters. Then follow the names of sixteen letters of the nine Nāthas who are one with the sixteen Nityā-Devatās (Śoḍaśanityātmā). Instructions follow for the drawing of the Maṇḍala and worship of the Guru. Vv. 37-38 state the length of time a disciple should be tested before initiation is given to him. Vv. 39-43 speak of the three modes of Pratiṣṭhā (placing of the Devī) which may be in the Cakra

(that is the Lalitārcācakra), in the disciple, or in the image of Devī: as also of the time when this should be done. It is the Siddhātmā (*i.e.* Tattvavit) and not the man proud of his knowledge (Jñānagarvita) who should do this. He who performs it without the permission of his Guru either in ignorance or prompted by hope of gain goes with wife and child to Hell. Vv. 44-51 speak of the Pratiṣṭhā of the S'rīcakra and other connected rites. (The above are followed by 25 verses which occur in one of the texts but are not noticed or commented upon by the Manoramā. These have not been numbered). Vv. 52-57 lay down the rules for instructing a good disciple. Fifteen verses beginning with v. 58 describe two kinds of Abhiṣeka and their respective merits. In these, nine gems are put into medicated water of one Khāri (=4096 pala) namely ruby (Padmarāga), pearl (Muktā), coral (Pravāla), cat's-eye (Vaidurya), topaz (Puṣparāga), diamond (Vajra), sapphire (Nīla), cow's fat stone called Gomeda, emerald (Marakata). These gems represent the nine component parts of the human body namely, chyle (Rasa), flesh (Māṁsa), skin (Tvak), blood (Rudhira), semen (S'ukra), marrow (Majjā), bone (Asthi), fat (Medas). Vv. 73-74 enjoin that daily worship be performed thrice (Saṁdhyātrayabhajana) and speak of Kāmyanyāsavidhi. Vv. 75-79 prescribe the auspicious periods for Abhiṣeka, and the following four verses the worship of the Guru and other rites. Vv. 84-85 give the articles to be used in the making of the Guru Maṇḍala. Vv. 86-98 contain a Stotra of Mātṛkā Devī which also occurs in Chapter I of the Nityāṣoḍas'ikārṇava. In its interpretation of this Stotra the Manoramā follows the Kashmir School. Bhāskararāya differs from it in some particulars.

CHAPTER III

NITYODDHĀRA

FROM the Sādhaka's standpoint this is of great importance for it gives the Mantras of the sixteen Nityās. These are Ādyā or Aṅgi-nityā-Devatā and the other fifteen or Aṅgas are described by Bhāskararāya as like unto, and rays of, the Ādyā Nityā Herself. She alone is united with Kāmeśvara, in this differing from the remaining Nityās, who in other respects resemble Her (see p. 25 Nityāṣoḍaśikārṇava). Kāmeśvara is defined in the 26th Sūtra of Bhāvanopaniṣad as 'Nirupādhika-saṁvideva Kāmeśvaraḥ,' that is Saṁvit without Upādhis; and Lalitā as the supreme Kāmeśvarī is 'Sadānandapūrṇaḥ svātmaiva paradevatā Lalitā,' that is one's self is Pūrṇa, Sat and Ānanda (*ib.* 27). She is in the centre of the Śrī Yantra which is Sarvānandamaya. The Mantra of Ādyā Nityā is (vv. 3-5) Hṛt (=S), Prāṇa (=K), Ilā (=L), Haṁsa (=H), Dāha (=R), Vahni (=Ī), Khaṁ (=Bindu). H can be placed in the beginning, middle or end. By changing its position the other Mantras are obtained. H at the end is appropriate for Mukti and elsewhere for prosperity (Sampat). The Mantras of the other Nityās are given in vv. 6-72.

Ādyā-Nityā is Vimarśa Śakti that is the Śakti of Prakāśa Śiva. Śiva is Prakāśa and Vimarśa Śakti is in the language of the Kāmakalāvilāsa "the pure mirror in which He reflects Himself." (Pratiphalati vimarśa-darpaṇe viśade). It is in this mirror which is another

aspect of Himself that He knows Himself as the universe. It is this supreme "I" (Parāhaṁtā) which is the seed of all multiple world experience. According to this Tantra, the Ādyā-Nityā or Vimarśa Śakti becomes fivefold in the Bhūtas, ether, air, fire, water, earth, and by association of each of these with the three Guṇas, there are the fifteen Nityās which are rayed forth from Her (Ekaikaguṇavṛddhyā tu tithisaṁkhyātvamāgatā). The number 15 is also got in another way that is by Vyavakaraṇa or arithmetical progession of the number of the Guṇas of the five Bhūtas, Ākāśa having one, Vāyu two, and so on until we get to Pṛthivī which has five. The addition of these Guṇas makes fifteen. In the Subhagodaya it is said that the fifteen minor Nityās are the Kalās of the fifteen Tithis beginning with Pratipad of the bright half of the lunar month and ending with the Pūrṇimā and the sixteenth that is Ādyā is Saccidānandarūpiṇī. The 33rd Sūtra of the Bhāvanopaniṣad says "Pañcadaśatithirūpeṇa kālasya pariṇāmāvalokanam." Bhāskararāya in his commentary on this Sūtra says that the Prapañca or Universe is of three kinds, Kāla (Time) and Deśa (Space) and that which is the union of both. "Realising the evolution of time through the fifteen letters" is thus the dissolution of the external world in one's Ātmā, as is shown in Ch. XXXV of the present work.

Tithirūpeṇa kālasya pariṇāmāvalokanaṁ
Nityāḥ pañcadaśaitāḥ syuriti proktāśca vāsanāḥ

Vv. 73-87 give the Mantras of Vārāhī and v. 88 the five names of Vārāhī which are Vārāhī, Pañcamī, Viśvavijayā, Bhadrakaumadi and Vārtālī. In vv. 89-93 is found the Mantra of Kurukullā.

Vārāhī is father (Pitṛrūpā) and Kurukullā is mother. They are outside the Nityās and a Chapter is devoted to them.

Bhāvanopaniṣad says (5):

" Vārāhī pitṛrūpā kurukullā balīdevatā mātā "; and this Tantra says:

Balidevyaḥ svamāyāḥ syuḥ pañcamī janakātmikā
Kurukullā bhaven mātā puruṣārthāstu sāgarāḥ

Pañcamī here mentioned is Vārāhī who is Janakātmikā and Kurukullā is mother. Though Vārāhī is female she is yet Pitṛrūpā, Her aspect being male (Puṁrūpā). She is the Devatā of bone (Asthi) which a child gets from its father and Kurukullā is the Devatā of flesh (Māṁsa) which it receives from its mother.

Vv. 94-95 give the Prapañcayāga Mantra and v. 96 the Mantras of each of the five Bhūtas.

CHAPTER IV

LALITĀVIDYĀ

THIS and the two following Chapters deal with the rites relating to the Ādyā-Nityā Lalitā. The compiler of the Catalogue of MSS. in Nepal seems to have been insufficiently acquainted with the MSS. he described. Thus he incorrectly says that the third Chapter is devoted to this subject. In his summary of the sixteen Nityās he leaves out three of them, namely Vahnivāsinī, Sarvamaṅgalā and Jvālāmālinī and wrongly includes Vārāhī and Kurukullā amongst the Nityās and repeats the name of Nityā twice as the first and eleventh. He makes no mention of the S'rīcakra the important part of this work nor deals with the XXXVth Chapter which gives its philosophy. He states, in some cases incorrectly, the names of the nine Nāthas on the authority of the late Librarian, Nepal Darbar, though the names are correctly given in the MSS. described. He confuses the nine Nāthas here described with Ādinātha, Kaṇṭhanātha and other recognised Avatāras of S'iva.

The fourth Chapter begins with Karas'uddhividyā, Ṣaḍaṅganyāsavidyā, Devyātmāsanavidyā, Cakrāsanavidyā, Sarvamantrāsanavidyā, Sādhyasiddhāsanavidyā, Āvāhanavidyā.

Some of the rites such as Ṣaḍaṅganyāsa are common to all the Nityās. Vv. 14-20 give the names of eight S'aktis namely, Vas'inī, Kāmes'varī, Mohinī, Vimalā, Aruṇā, Jayinī, Sarves'vari and Kaulinī as also their Mantras and

Nyāsakrama the performance of which renders the Sādhaka Devyātmaka. These eight S'aktis represent cold (S'ītа), heat (Uṣṇa), pleasure (Sukha), pain (Duḥkha), desire (Icchā) and the three Guṇas Sattva, Rajas and Tamas. The places in which Nyāsa is done with these S'aktis are given in v. 21. Cf. Bhāvanopaniṣad, Sūtra 20. Vv. 22-25 give the Bīja Mantras of the nine Mudrās. Cf. Ādhāranavakam mudrāsaktayaḥ in Bhāvanopaniṣad 12. Vv. 30, 31 enumerate twenty Mudrās. They are Āvāhanī, Sthāpani, Sannirodhanī, Avaguṇṭhanī, Sannidhāpanī, Heti, (*i.e.*, the four Mudrās Bāṇa, Dhanus, Pāśa, Aṅkuśa) Namaskriyā, Saṁkṣobhiṇi, Drāviṇī, Ākarsiṇī, Vaśyā, Unmādanī, Mahāṅkuśā, Khecarī, Bīja, Yoni, and S'aktyutthāpanī also called Trikhaṇḍā. Heti above described is fourfold as the five Arrows (Bāṇa), Bow (Dhanus), Noose (Pāśa) and Goad (Aṅkuśa). The five arrows are the five Tanmātras. The Mind as Manas is the Bow of Sugar-cane. Attachment to objects is bondage or the noose (Rāgāḥ pāśāḥ) and Aversion to objects is the goad (Dveṣo'ṅkuśaḥ). See Bhāvanopaniṣad 22-24. Vv. 34-54 describe the Mudrās which in vv. 55-59 are said to be of three kinds, Sthūla, Sūkṣma, Para, according as they are made with the hands or body, thought of in Mantras, and understood as they really are (Tattvarūpeṇa). The last ten Mudrās are alluded to in the Sūtra cited. Trikhaṇḍā or S'aktyutthāpanī is so called because it cuts the three which are Jñātā, Jñāna, Jñeya from the Saṁsāra (Tribhiḥ jñātṛjñānajñeyātmabhiḥ saṁsārakhaṇḍanāt). This is the Mudrā by which Lalitā is invoked (Lalitāvahā). V. 58 defines Mudrā (Mudaṁ rātīti Mudrā) as that which causes pleasure (to the Devatā). The least little mistake it says might produce displeasure where pleasure was intended. The meaning of the Sūtra in the Bhāvanopaniṣad is that the last ten Mudrās are associated with (Abheda) nine Ādhāras namely the six

Cakras beginning with Mūlādhāra, the Lambikāgra and two lotuses of a thousand petals one of which is in the head and the other below the Mūlādhāra, the tenth being the collectivity of all these.

Vv. 60, 61 speak of the five kinds of Arghyapātra. Lalitā should be meditated upon as being red in colour. In the 28th Sūtra of Bhāvanopaniṣad it is said "Redness is the Vimarśa of all this" (Lauhityametasya sarvasya vimarśaḥ). Bhāskararāya says that by "of all" (Sarvasya) is meant Kāmeśvara, Lalitā, and the Sādhaka's self. The Vimarśa of these is the redness of the Devī Who is object of worship. This is so because of the welding (Ātmanyanurāgāt) of these three in one, and his attachment (Rāga) or welding and Redness (Lauhitya) are one (see also Ch. XXXV) Cf. "One's Ātmā is the Devatā Lalitā Whose body is the universe (Viśvavigrahā). Redness is Her Vimarśa (as mere Prakāśa She is white and redness indicates Icchā and Rajas) and worship is the meditation on this". She is of blissful mien, carries in Her hands arrows, bow, noose and goad. She is seated and united with Kamarāja and is surrounded by Śaktis. These are of the same colour, are decked in the same ornaments and carry the same weapons but are not (as Lalitā is) united with Kāmarāja.

Vv. 66-71 enumerate the eighteen Śaktis who should be worshipped in the first or Trailokyamohana-Cakra. These again are divided into two groups. The first of ten beginning with Aṇimā and the second of eight begins with Brāhmī. The places of worship are given in Chapters I and VIII of Nityāṣoḍaṣikārṇava. (See also Bhāvanopaniṣad S. 11 and Ch. XXV of this book). The first group of ten are associated with Niyati and the nine Rasa beginning with Śṛṅgāra, and the second group of eight represent Kāma, Krodha, Lobha, Moha, Mada, Mātsarya, Puṇya and Pāpa. (See Bhāvanopaniṣad S. 11).

Vv. 72, 73 name the S'aktis to be worshipped on the sixteen petalled lotus. These are Kāmākarṣiṇī and others. These S'aktis are Adhidevatās of Earth (Pṛthivī), Water (Ap), Fire (Tejas), Air (Vāyu), Ether (Ākāś'a), Hearing (S'rotra), Touch (Tvak), Sight (Cakṣus), Taste (Jihvā), Smell (Ghrāṇa), Speech (Vāk), Feet (Pāda), Hands (Pāṇi), Anus (Pāyu), Genitals (Upastha). There is then Manovikāra which some read as applying to all sixteen and others to Manas alone. The sixteen (See Bhāvanopaniṣad) are enumerated not only in the Tantrarāja but also in the Nityāṣoḍaś'ikārṇava, Yoginīhṛdaya and other works.

Vv. 75, 76 give the names of the eight S'aktis to be worshipped on the petals of the eight-petalled lotus (third Cakra). They are Anaṅgakusumā and others. These are the Buddhi of Speech (Vacana), Taking (Ādāna), Motion (Gamana), Elimination (Visarga), Bliss (Ānanda), relinquishment (Hāna), concentration (Upādāna) and Detachment (Upekṣā) (See Ch. XXXV, Bhā. Up. 14, Nityāṣoḍaśikārṇava I, 177-178, VIII, 140-143).

The fourteen S'aktis to be worshipped in the Saubhāgyadāyaka Cakra of fourteen angles are given in vv. 77-79. They are Sarvasaṁkṣobhiṇī and others. They are the Devīs of the fourteen Nāḍīs (See Ch. XXXV, Bhā. Up. 15).

Vv. 80-83 give the ten S'aktis Sarvasiddhipradā and others to be worshipped in the Das'āra called Sarvārthasādhaka. These are the Devatās of the ten "airs" in the body, Prāṇa and the rest (Ch. XXXV, Bha. Up. 16-18, Nityāṣoḍaś'ikārṇava I, 184-186, VIII, 151-155). The first five belong to the pentad commencing with Prāṇa and the second to that commencing with Nāga.

Vv. 84-86 name ten S'aktis to be worshipped in the inner Das'āra called Sarvarakṣākara. These are Sarvajñā and others and the Kalās of fire. These are Recaka, Pācaka,

S'oṣaka, Dāhaka, Plāvaka, Kṣāraka, Udgāraka, Kṣobhaka, Jṛmbhaka, and Mohaka. Some say that the vital fire is tenfold because it is in the seven Dhātus and the three Doṣas. (See Introduction to the Prapañcasāra Tantra, vol. III, Tantrik Texts, Ed. A. Avalon); but this is not apparently so according to the Tantrarāja (See Ch. XXXV also Bhā. Up. 19, Nityāṣoḍas'ikārṇava I, 187-190, VIII, 156-159, Yoginīhṛdaya III).

V. 87 gives the Mantra and rules of worship of the eight S'aktis Vas'inī and others to be worshipped in the eight angles (Aṣṭāra) or Sarvarogahara Cakra. These though not named in this Chapter, are Vas'inī, Kāmes'ī, Modinī, Vimalā, Aruṇā, Jayinī, Sarves'ī and Kaulinī (vv. 14-20). Between this Cakra and the next which is a triangle called Sarvasiddhimaya are worshipped the arrows, the bow, the noose and the goad representing the Tanmātras, Manas, Rāga and Dveṣa. The second line of v. 89 gives the place of worship of the nine Nāthas at the back of the Devī (Devyāḥ pṛṣṭhataḥ) in the inner triangle. V. 90 says that inasmuch as the Devī in the centre manifests Herself in sixteen different forms (Ṣoḍas'ākārataḥ sthitā), the other fifteen should be worshipped in Her body (Tasyāḥ tanau). The three S'aktis Kāmes'varī, Vajres'varī, and Bhagamālinī are to be worshipped in the three corners beginning with the western, that is lower angle and going round on the right. That is wherever, the Sādhaka faces is regarded as the east. Therefore the lower point of the triangle is the west. These are not the Nityās so called but Āvaraṇa Devatās bearing the same name. These three corners are the Pīṭhas, Kāmarūpa, Pūrṇagiri and Jālandhara. These S'aktis are Avyakta, Mahat and Ahaṁkāra that is Prakṛti, the cosmic Buddhi and Ahaṁkāra (See Bhāvanopaniṣad 25). Then the Devī should be worshipped in the middle that is in the middle

of the ninth Cakra which is Auḍḍiyāṇapīṭha. This is the Sthūlapūja. Her Pādukā Mantra is "Hrīṁ S'rīṁ Samastām mūlavidyām auḍḍiyāṇapīṭhe s'rīmahātripurasundarī-devīs'rīpādukām pūjayāmi". In each of the nine Cakras the Devī is worshipped in the centre under one of Her nine names (given in the following Chapter vv. 14-15) united with the Pādukā Mantra of seven letters.

Her worship again is of three kinds: Sthūla (as where She is thought of as red), Sūkṣma (in the mantra-body or mantratanu) and Para when the Pūjā and the fruit thereof is offered to Her. The Sthūla worship is Samastavidyā, the Sūkṣma worship in the form of the letters is Nāmarūpavidyā and the Para worship is Arpaṇavidyā.

Vv. 98-100 speak of meditation on the identity of Guru, Devatā and Mantra which (says the Manoramā) is very secret (Rahasya) and should not be disclosed and is only to be learnt from the Guru. The highest (Turīya) form of the Devī is the three Bindus (Bindutraya) which are also the form of the fourth vowel. This Cakra has one Bindu above and two below. The former is the face and the two below are the breasts and the lines of the fourth vowel (1) are Her lower limbs. By meditation on these the Sādhaka becomes one (Tadātmaka) with Devī.

CHAPTER V

DAILY WORSHIP

THIS chapter continues the worship of Lalitā. After worshipping Her in the manner enjoined the Sādhaka considers himself as the Devī (Svātmānaṁ tatsamaṁ smaret) and one with Devī (Devyātmā). He is then happy (v. 5).

There are nine Cakras which Bhāskararāya (p. 40) says fall under three heads Sṛṣṭi, Sthiti and Saṁhāra, creation, maintenance and withdrawal. The first three (1, 2, 3,) are Sṛṣṭi of which the first is Sṛṣṭi-sṛṣṭi, the second Sṛṣṭi-sthiti the third Sṛṣṭi-saṁhâra. The second group of three (4, 5, 6) of the nine are Sthiti of which the first is Sthiti-sṛṣṭi, the second Sthiti-sthiti and the third Sthiti-saṁhāra. The last group of three (7, 8, 9) of the nine are Saṁhāra of which the first is Saṁhāra-Sṛṣṭi the second Saṁhāra-Sthiti and the third Saṁhāra-Saṁhāra. In the Tantrāntara Tantra these three primary groups are called Moon (Soma or Sṛṣṭi), Sun (Sûrya or Sthiti) and Fire (Anala or Saṁhāra). The names of the nine Cakras are (1) Trailokya-mohana (Sṛṣṭi-Sṛṣṭi), (2) Sarvāśāparipūraka (Sṛṣṭi-Sthiti), (3) Sarvasaṁkṣobhaṇa (Sṛṣṭi-Saṁhāra), (4) Sarvasaubhāgyadāyaka (Sthiti-Sṛṣṭi), (5) Sarvārthasādhaka (Sthiti-Sthiti), (6) Sarvarakṣākara (Sthiti-Saṁhāra), (7) Sarvarogahara (Saṁhāra-Sṛṣṭi), (8) Sarvasiddhiprada (Saṁhāra-Sthiti), (9) Sarvānandamaya (Saṁhāra-Saṁhāra). This last is the place of the Central Bindu and is Śivātmaka (vv. 9 and 10). The Yoginīs in

these Cakras are (1) Prakaṭā, (2) Guptā, (3) Guptatarā, (4) Saṁpradāyā, (5) Kulakaulā, (6) Nigarbhā, (7) Rahasyā, (8) Parāpararahasyā, (9) Atirahasyā. These are in the middle of the Cakras and are gross forms (Sthūlavigraha) being the covering (Āvaraṇa) of the Sūkṣma or Mantra form. The Para is unconditioned by time or space and is immanent in the last. The nine names of the Devī are Tripurā, Tripuresī, Tripurasundarī, Tripuravāsinī, Tripuraśrī, Tripuramālinī, Tripurasiddhā, Tripurāmbā, and Mahātripurasundarī (v. 14). In each of these nine forms the Devī is worshipped in the nine different Cakras with the prescribed Mantra (v. 15). Vv. 17, 18 say that as soon as the Sādhaka rises from his sleep in the early morning he should think of himself as Tripurā (Tripurātmānam) and meditate on Her lustrous Light form (Jyotīrūpa) in the head.

Vv. 19-21 enjoin that during worship the Sādhaka should wear a red cloth, smear himself with red sandal, wear red garlands and red ornaments. He should be in a pleasant frame of mind, scented with camphor. He should sit in Padmāsana facing east and keep himself and his vital airs (Prāṇa) under control.

Vv. 23-25 enjoin the worship of the nine gems, the garden of Kalpa trees (Kalpakodyāna), the six seasons, the senses, which are compared to horses and the objects of the senses which are likened to elephants. V. 26 also refers to the nine gems. In this connection may be noted Bhāvanopaniṣad (6-8) which says that the body is the island of nine gems (Deho navaratnadvīpaḥ) which are Puṣparāga (topaz), Nīla (sapphire), Vaidūrya (cats'eye), Vidruma (coral), Mauktika (pearl), Marakata (emerald), Vajra (diamond), Gomeda, Padmarāga (ruby). Tvagādisaptadhāturomasaṁyuktaḥ. These gems in the body are Tvak (touch) the seven Dhātus namely Rasa (chyle), Māṁsa (flesh), Rudhira (blood), Śukra (semen), Majjā (marrow),

Asthi (bone) and Medas (fat), together with Roma (hair). Time is divided into nine parts *viz.* Ghaṭīkā (24 minutes) Yāma (3 hours), Ahorātra (day and night), Vāra (day of a week), Tithi (lunar day), Pakṣa (fortnight), Māsa (month), Ṛtu (season or two months) and Abda (year). The principal Mudrās beginning with Saṁkṣobhiṇī are nine. The Mātṛkās are divided into nine groups. There are nine Gurus. The Tattvas are nine (obtained by combinations of Jñātṛ, Jñāna and Jñeya). The planets are nine as are also the Dhātus (Tvak, Asṛk, etc.) V. 47 speaks of the worship of the arrows (Bāṇa), bow (Cāpa), noose (Pāśa), and goad (Aṅkuśa). The arrows are either Sthūla, Sūkṣma or Para. As being the first they are made of flowers, as being second they are in the form of Mantra (Mantrātmānaḥ) and as Para they are (as described in the Chapter dealing with Vāsanā) the five Tanmātras. As Sthūla they are of the following flowers, Lotus (Kamala) Red Night-Lotus (Rakta kairava), water lily (Kalhāra), blue lotus (Indīvara) and mango flower (Sahakāraja). The Bow, Noose and Goad are similarly Sthūla, Sūkṣma and Para.

The bow is sugar-cane (Sthūla) made of Mantra, and the Manas. The noose and the goad are of material, or Mantra form, and their Para form is Rāga (desire: noose) and Dveṣa (hostility: goad).

Then follows description of the Nityapūjā. Vv. 78-79 direct that when doing Puraścaraṇa the company of an unbeliever (Nāstika) should be avoided and vv. 79-80 enjoin the avoidance of desire for, or decrying, the land, house and wife of another, and being angry with and beating women even if they be wicked.

In v. 81 it is said that in the Vāsanā Chapter (XXXV) the signs which indicate the attainment of the state of a Siddha are given; the following indicate that a man is moving to that state; dreams of association with women, or of

riding on an elephant, of enjoyment in a palatial house or on a mountain top, the seeing of kings, procession of elephants, singing and dancing of women in dream, the seeing of festivals in dream, the seeing and taking of wine and meat in dream. Some other signs are mentioned which indicate that a man is straying from the path of Siddhi *viz.* seeing black soldiers, beating, smearing of oil (which is not done by Brahmacārins), sexual connection with others' wives, state of anarchy, fear of fire, air, water, death of a friend, slighting a Guru, accumulation of wealth, disease and worshipping with other mantras than the Sādhaka's own.

He (v. 88) who does Japa without knowing Kūrmasthiti not only fails to get the fruit thereof but he meets with destruction. Therefore should Kūrma be first known. Kūrma is of four kinds namely firstly Para Kūrma. This which is steady (Sthira) and extends to 50 Koṭis (500,000,000) of Yojanas (between 8 and 9 miles) supports Pṛthivī. The others are Des'agata, Grāmaga and Gṛhaga. That is just as the Supreme Tortoise supports the whole universe, the others support particular countries, villages, and dwellings.

CHAPTER VI

NAIMITTAKA AND KĀMYA

NAIMITTAKA and Kāmya Pūjā are here dealt with; the first in verses 1-32. Here the rites are described which are to be performed from Caitra to Phālguna. The Ṣaṭkarmans of those devoted to Naimittika rites are Yantra, Homa, Kṛyā, Dhyāna, Yoga and Tarpaṇa which are described in the rest of the chapter. The six Kāmya Karmans are Rakṣā, S'ānti, Jaya, Lābha, Nigraha and Nidhana, *i.e.*, protection and peace giving, victory and gain giving, punishing and destruction (v. 35). For the first worship should be done in the Bhūpura; for the second in the Vārimaṇḍala, for the third in the Dahanāgāra, for the fourth in the Anilamaṇḍala and for the fifth and sixth in the Vyomamaṇḍala (v. 37). Onward to v. 51 details are given of worship in the five Bhūtamaṇḍalas as regards the appropriate season, month, letter, day of the week and the articles of worship. Then follow the fruits gained by worship in different parts of the S'rīcakra (vv. 52-57); how to control Apsaras and Yakṣiṇī (vv. 58-70); worship productive of knowledge of past, present and future (vv. 73-74) worship to gain four kinds of proficiency in learning (Pāṇḍitya) (vv. 75-77) which (according to the Manoramā) are Vāditva, Kavitva, Vāgmitva and Vyākhyātṛtva or the power to speak clearly, literary ability, eloquence, and power of explanation. Then follows worship for the avoidance of all ailments (vv. 78-80); the names of the seven articles for making S'rīcakra, to wit, saffron,

vermilion, red ochre (Gairika), Lac, red lead (Darada) and sandal both red and white (v. 78). Each of verses 93-98 gives a different form of worship (Bhajana) and v. 99 states the final aim of worship, namely, the realisation of the unity of the Devī, the self, Cakra, the Devatās therein and the surrounding Śaktis.

CHAPTER VII

KĀMES'VARĪ—THE SECOND NITYĀ DEITY

THIS chapter is devoted to the second Nityā, Kāmes'varī who (III. v. 8) is fulfiller of Desire (Kāmadā). After speaking of Nyāsa-krama (in vv. 3-6) verses 8-10 give the following Dhyāna of this Devī. She is (lustrous red) like ten million rising suns, wears a bright crown of rubies and is adorned with throat ornament (Graiveya), necklaces, waistchains and rings on Her hands and feet. Her ornaments are set with gems. Her raiment is red. She is six-armed and three-eyed and carries the crescent (Kalā) of the Moon on Her head. Her face is lit up with a soft smile and Her eyes are merciful. She is in Her Cakra or Yantra which is on a lotus. She carries in Her hands a bow of sugar-cane, arrows of flowers, noose and goad and a cup made of gems filled with nectar. She makes the gesture granting boons. The five arrows are to be worshipped in each of the petals of the five petalled lotus which is Kāmes'varī's Yantra. Their names are Madana, Unmādana, Dīpana, Mohana and S'oṣaṇa the five effects of desire, longing, maddening, kindling, enchanting, wasting (v. 13). The eight S'aktis in the eight petalled lotus are Anaṅgakusumā, Anaṅgamekhalā, Anaṅgamadanā, Anaṅgamadanāturā, Madaveginī, Bhuvanapālā, S'as'irekhā, Gagaṇarekhā (vv. 14-15). In the lotus of sixteen petals the following S'aktis are to be worshipped: S'raddhā, Prīti, Rati, Dhṛti, Kānti, Manoramā, Manoharā, Manorathā, Madanonmādinī, Mohinī, Dīpanī, S'oṣaṇī,

Vaśaṁkarī, Śiñjinī, Subhagā, Priyadarśanā. Each of these is to be worshipped with one of the vowels before Her name (vv. 16-18). In the outer lotus of sixteen petals sixteen Kalās of the Moon are to be worshipped. These are Pūṣā, Āveśā, Śrimanasā, Rati, Prīti, Dhṛti, Buddhi, Saumyā, Marīci, Aṁśumālinī, Śaśinī, Aṅgirā, Chāyā, Sampūrṇamaṇḍalā, Tuṣṭi, Amṛtā (vv. 19-20). In the corners of the outer Hexagon are worshipped Ḍākinī and others (v. 21). Outside this and round the square Vaṭuka, Gaṇapa, Durgā and Kṣetreśa should be worshipped. The Supreme Devī first created the five Kāmas or Desire-Devatās which are Jñānātma and which the Commentary explains to be Her five Jñānendṛyas. The former are of bewildering power and can move and agitate the three worlds (Loka) (vv. 27-28). These Kāmas are Kāmarāja (King of Desire) Manmatha (Agitator), Kandarpa (Inflamer), Makaraketana (whose banner bears a Makara) and Manobhava (Mind-born, for desire is born there). These agitate the world (vv. 29-30). They are of five colours, yellow, white, red, purple (Dhūṁra the colour of smoke) and blue. They have two eyes and arms and are of smiling countenance and carry sugar-cane bow and flowery arrows. They are Bhautika (Bhūtātmaka) and exist in the form of all things (Viśvavigraha) (vv. 31-33). The concluding verses give the Mantras, Nyāsa, and Yantras and so forth in the worship of this Devī.

CHAPTER VIII

BHAGAMĀLINĪ—THE THIRD NITYĀ

THIS chapter deals with the third Nityā, Bhagamālinī through whose worship (III-31) the Sādhaka charms his wife and the whole world (Vanitā-janamohinī). Her Dhyāna is given as follows :

She is beautiful and red, of smiling countenance, three-eyed, six-armed, seated on a lotus. She carries the night-water-lily, noose, sugarcane bow in Her left hands, in the right hands She holds a lotus, a goad, and flowery arrows. She is surrounded by S'aktis on all sides like Herself. The Devī is worshipped as surrounded by two classes of Āvaraṇa S'aktīs twenty in all, namely Madanā, Mohinī, Lolā, Jambhinī, Udyamā, S'ubhā, Hlādinī, Drāviṇī, Prīti, Ratī, Raktā, Manoramā, Sarvonmadā, Sarvasukhā, Anaṅgā, Amitodyamā, Analpā, Vyaktavibhavā, Vividhavigraha, Kṣobhavigrahā, (vv. 9-11). The next eighteen verses describe the Pūjākrama of the Devī and the fruit gained thereby. Then follows description of articles for making of the Yantra (vv. 30-32); the making of the fourteen petalled Yantra (vv. 33-38); the fourteen fruits gained by worship of the Yantra (vv. 39-40); the making of the Yantra of thirty-three sections (vv. 43-45); the thirty-three fruits gained thereby (vv. 46-49); the method of drawing the complete Cakra and the complete Pūjā ritual (vv. 52-71). The Mantra which is given in the third Chapter is one of the longest known, being of 135 Kūṭas.

Then follow nineteen verses (72-90) of disordered letters (Vyākulitākṣara). This is a cryptic style of writing adopted to keep the contents concealed and which can only be read by those who have the key. The notes to the verses are also in the same character. As here printed the words have been wrongly arranged as the Texts consulted are at fault. Whilst reproducing the texts I add here a correct reading:

वं षु ते स ष्वे रे तु वा वेत् त्ता कं व्वा पि प र स ।[1]
य जा धा हि ना पू वि ब्रू तु श्चा व ल्प स्य न स क ॥ १ ॥
ज्ञे मि णु थ प्रा या श्रृ क नं स क म्य ल्प गा व स ।
ध्वी ष्टी था डी मा पै त गौ तं त्ति धं वं स्मृ त वि त्वे ॥ २ ॥
च ड़ी मा षु ध्वी गौ च ते जं दु पै णु ष्टी स्वा च श्रृ ।
ढ्यं स्वा दो ड़ षा म दु गौ णु त यं था श्रृ प्ये त्त त ॥ ३ ॥
प्त्वा ष्णो के ड़ क्षि मु द गु पेत् ड्य नि मा क्षि लो वि स ।
स्मिन् च ये टे त का म घ जः सु नो त र की म धा ॥ ४ ॥
स्तु मौ न्ध्य त्वा यो भू स स्वा सा क्षो भू रैः य सं भ्य क ।
स्मिन् त्र ते स त मा ग मा तं र सि म द्रु ग्ने ज वि ॥ ५ ॥

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[1] वासरेषु तु तेष्वेवं सर्वापत्तारकं पिबेत् ।
ब्रूहि पूजाविधानाय कल्पनं चासवस्य च ॥ १ ॥
कथयामि शृणु प्राज्ञे सम्यगासवकल्पनम् ।
माध्वी पैष्टी तथा गौडी त्वेवं तत्त्रिविधं स्मृतम् ॥ २ ॥
माध्वी गौडी च पैष्टी च तेषु च स्वादुजं शृणु ।
स्वादु गौडमदोषाढ्यं तथाप्येतत्त्रयं शृणु ॥ ३ ॥
गुडमुष्णोदके क्षिप्त्वा समालोड्य विनिक्षिपेत् ।
घटे काचमये तस्मिन् सुमनोधातकीरजः ॥ ४ ॥
खात्वा भूमौ संध्ययोस्तु करैः संक्षोभ्य भूयसा ।
मासमात्रगते तस्मिन् मग्ने रजसि विद्रुतम् ॥ ५ ॥

न पू ये शो त्ते ध्य ज सं तः गु यो ड़ी ग सा ड़ गौ ।
गात् धु मा वं यो म स ए ये ष्टीं णु ध्वीं प्रि पै श्रृ मा ॥ ६ ॥
ये हि णे ध्य तो र्द्धं गु अ नैः त्त लान् प श ये राङु ल ।
स्मिन् यो ते न त त्र षि दि पेत् र जः ल्य क्षि ङ्कु र शा ॥ ७ ॥
ते कं ते न वा मे धृ दि तः स्था ये र्व्वा त्त ते प नि ।
श्रात् र्लो तं द प कै लि उ घु पै जं लि म तं ष्टि गा ॥ ८ ॥
ति फ ज क्ष श्चे जं ल वृ धु क्रि ते वि म धं य हि ॥ ९ ॥
ज्ञे णं णु न्नि प्रा र्म्मा श्रृ त यः दा नो दा ल स्वा न्मा य ।
रं वा स्वा द्वि र्जु कं थ मृ वा ष्प था ल पि पु म फ ॥ १० ॥
प्त्वा स्या सि धु क्षि क म्भ म तम् र्द्धा शे त षि म व श्रृ ।
न स ले श्रृ शे ता व प्राक् यात् दि स लि द्र तं व मी ॥ ११ ॥
र्हं स्वा पू लि जा तं दु गा भम् य रं नो शु ल क म ।
स्यात् ना के ह्मं लं तु रि ब्रा तः स्या ता न्ता ल ल थ हि ॥ १२ ॥

संशोध्य पूजयेत्तेन गौडी स गुडयोगतः ।
एवं मधुसमायोगात् पैष्टी माध्वी प्रिये शृणु ॥ ६ ॥
अध्यर्धद्विगुणे तोये क्षपयेत्तण्डुलान् शनैः ।
दिनत्रयोषिते तस्मिन् शाल्यङ्कुरराजः क्षिपेत् ॥ ७ ॥
दिनमेकं धृते वाते निर्वाते स्थापयेत्ततः ।
उदकैर्लोलितं पश्चाद्गलितं पैष्टिजं मधु ॥ ८ ॥
वृक्षजं फलजं चेति क्रियते द्विविधं मधु ॥ ९ ॥
तन्निर्माणं शृणु प्राज्ञे यदास्वादान्मनोलयः ।
मृद्वीकं खार्जुरं वाथ फलपुष्पमथापि वा ॥ १० ॥
मधूकस्याम्भसि क्षिप्त्वा शृतमर्धावरोषितम् ।
प्राक् शृतासवलेशेन मीलितं दिवसद्वयात् ॥ ११ ॥
गालितं स्वादु पूजार्हं मनोलयकरं शुभम् ।
ब्राह्मं तु नारिकलं स्यात् हिन्तालस्याथ तालतः ॥ १२ ॥

ग्धं ण्डात् तं ल दु का स्रु फ हं द्यो ला तं व स व नी।
स्थ ल ला रि न्तः के फ ना ते श ना लि यु ले शि स ॥ १३ ॥
थं ग ल न्ध प्रो पू फ आ येत् क्षि ता सं प नि प्य र।
त स ए त वै पे द्य आ व द ते स त वं द दा ॥ १४ ॥
तै रे रु स दि वै भि आ येत् वा वे घ्र्या द र्थं नि र।
द्यो त्वा तः व्यै स कृ त दे यम् सि ये द्यात् त्व तत् द्ध द ॥१५॥
रः नि ता ध हा को य सा यम् स्थः वेत् मा स्व धि पि स।
द्धो चित् वेत् क सि दा पि न तम् म वे व्य दि घ्र्यं नि दे ॥१६॥
त ता कु न र्वी श्च वत् पा यः स्यान् नो व ल ता म या।
द्यः रो चेत् तः स क ति त वं भ ति त ध्रु की व पा ॥ १७ ॥
न्यत् गु से व वा ता रु दे या स मा ब श न्ना व पि।
श्चा रा द त ण्ड्य की ज पा च स ए द्यो व पा क वि ॥ १८ ॥
तत् ध यो ध्य रे सा क सा तम् व मी म्य रि मे स का।
क्तं स दा द्ध प्रो स्य र्व सि वेत् त्व यो तो भ सौ न्म य ॥ १९ ॥

फलकाण्डात् स्रुतं दुग्धं सद्यो नीतं बलावहम्।
नारिकेलफलान्तस्थः सलिले शशिना युते ॥ १३ ॥
आन्धपूगफलप्रोक्तं रसं निक्षिप्य तापयेत्।
आतपे सद्य एवैतदासवं ददते तव ॥ १४ ॥
आसवैरेभिरुदितैरर्घ्यार्थं वा निवेदयेत्।
देव्यै कृत्वा ततः सद्यो दद्यात्तत्सिद्धये त्वयम् ॥ १५ ॥
साधको नियताहारः समाधिस्थः पिबेत्स्वयम्।
न कदाचित्पिबेत्सिद्धो देव्यर्घ्यमनिवेदितम् ॥ १६
पानं च तावत्कुर्वीत यावता स्यान्मनोलयः।
ततः करोति चेत्सद्यः पातकी भवति ध्रुवम् ॥ १७ ॥
देवतागुरुसेवान्यत्पिबन्नासवमाशया।
पातकी राजदण्ड्यश्चाविद्योपासक एव च ॥ १८ ॥
साध्यसाधकयोरेतत्काम्यमेव समीरितम्।
सिद्धस्य सर्वदा प्रोक्तं यतोऽसौ त्वन्मयो भवेत् ॥ १९ ॥

The key is as follows 8, 4, 6, 2, 7, 3, 5, 1, that is the first letter is given as the eighth and so on. These verses describe only the different kinds of wine to be used in the worship, how to make and how to drink them. There is no mention here or in the rest of the volume of Maithuna. It states that the Siddha should never drink wine unless it has been first offered as Arghya to the Devī on whom as the object of worship the mind must be kept. Wine should be drunk until the mind is wholly absorbed in the Devī. To drink more than that is to sin. He, who drinks without offering and for the satisfaction of his desire, is a sinner, a worshipper of ignorance and should be punished by the King. The following verses of which the above is a translation should be noted by those who criticise this Śāstra.

Na kadācit pibet siddho devyarghyamaniveditam.
Pānaṁ ca tāvat kurvīta yāvatā syān manolayaḥ.
Tataḥ karoti cet sadyaḥ pātakī bhavati dhruvam.
Devatāguruscvānyat pībannāsavamāśayā.
Pātakī rājadaṇḍyaścāvīdyopāsaka eva ca.

V. 91 and following describe the Yantra called Yonyarṇava, the worship thereof and the fruits gained thereby.

CHAPTER IX

NITYAKLINNĀ—THE FOURTH NITYĀ

THIS chapter deals with the fourth Nityā, called Nitya klinnā. Her Dhyāna is as follows:

She is red with red raiment and smeared with red sandalpaste. She smiles. Three eyes enhance the beauty of Her face. On Her forehead are beads of sweat shining like pearls. Above it is the half-moon. In Her four hands She holds the noose, goad, drinking cup, and with the last hand makes the gesture dispelling fear. She is seated in the middle of the Lotus, listless with desire (Madālasā) (vv. 7-9). She should be worshipped with all Her Śaktis. In the corner of the triangle are Kṣobhiṇī, Mohinī, Līlā (v. 10). In the eight petals are Nityā, Nirañjanā, Klinnā, Kledinī, Madanāturā, Madadravā, Drāviṇī and Vidhānā (v. 11); in the Square (Caturaśra) are also worshipped Madāvilā, Maṅgalā, Manmathārtā, Manaśvinī, Mohā, Āmodā, Mānamayī, Māyā, Mandā, Manovatī (v. 13). Then follows a description of the Cakra of the Devī and the Pūjākrama (vv. 14-23); the method of Vidyāpuraścaraṇa, articles of Homa and Tarpaṇa, and the different fruits gained from Homa done with different articles (v. 23-26). (Vv. 61-71) describe the Yantra of the Devī and (vv. 72-74) another kind of Yantra. The rest of the Chapter is devoted to Prayoga of the Mantra and Yantra. In praise of this Devī it is said (III. 34) that he, who attains Siddhi of Her Mantra, becomes more beautiful than Kandarpa and makes his wives do what he wills.

CHAPTER X

BHERUṆḌĀ—THE FIFTH NITYĀ

THIS chapter deals with the fifth Nityā or Bheruṇḍā whose Dhyāna and that of Her S'aktis is given (vv. 16-19) as follows:

Her body is like molten gold. She has three eyes and Her face is lit with smiles. She is adorned with ornaments of celestial beauty, with earrings, necklace, armlets, waist-chain and rings on hands and feet. She carries the noose, goad, shield, sword, mace and thunderbolt (Vajra) and bow. Her S'aktis are given (vv. 6-10) as follows: Brāhmī and others who are the Yoga S'aktis, should be worshipped on the outer part of the Yantra and Vijayā, Vimalā, S'ubhā, Vis'vā, Vibhūtī, Vinatā, Vividhā and Viratā in the lotus of eight petals. In the eight corners (within the lotus) are to be worshipped Kamala, Kāminī, Kirātā, Tīrti, Kuṭṭanī, Kulasundarī, Kalyāṇī, and Kālakolā. In the corners of the six-angled figure are to be worshipped Ḍākhinī, Rākiṇī, Lākinī, Kākinī, S'ākinī, and Hākinī; in the corners of the triangle Icchā, Jñāna, Kriyā; and in the spaces outside the figure of eight angles the weapons should be worshipped. The Cakra is described (vv. 11-13); a second Yantra (vv. 25-35); a third Yantra (vv. 36-46) and a fourth (51-63). Japa of the name of Bheruṇḍā frees from the evil effects of the three kinds of poison (v. 80 and see III. 37). These are according to the Manoramā, Sthāvara (from trees and herbs) Jaṅgama (serpents and other animals) and Kṛtrima (prepared by the mixing of various ingredients). Verses 81-85 speak of Trailokya mohana vidyā yoga.

CHAPTER XI

VAHNIVĀSINĪ—THE SIXTH NITYĀ

THIS chapter speaks of the sixth Nityā or Vahnivāsinī, whose Dhyāna (vv. 9-13) is as follows :

With the beauty of early youth She is lustrous like burning gold. Her lotus face with three eyes is lit by a gentle smile. She is eight-armed and dressed in yellow silk with ruby ornaments. Such is the strength of the rays of the rubies on Her diadem that they make ruddy the surrounding region. Her radiance is enhanced by anklets and waist-chain of gems, pearls and other ornaments making clusters of jewels. In Her left hands She holds a red lotus, a conch, a bow of red sugar-cane and the full moon and in Her right hands a white water lily, a golden horn, flowery arrows and a citron (Mātuluṅga). She is surrounded on all sides by S'aktis like unto Her. So should She the Fire-dweller (Vahnivāsinī) Who assumes the form of the Universe (Vis'va vigrahā) be meditated upon and worshipped. According to Pandit Yajña Purus'a the right reading is Vis'vaghasmarā (She Who devours the universe) and not Vis'va vigrahā.

Her S'aktis are (vv. 14-22) Jvālinī, Visphuliṅginī, Maṅgalā, Sumanoharā, Kanakā, Aṅkitā, Vis'vā and Vividhā who are worshipped in the eight corners. The Rās'i S'aktis Meṣā, Vṛṣā and the others are to be worshipped in the twelve petals. Her Nityapūjā Cakra is described (vv. 22-27). The Tithis beginning with Pratipat and ending with Pañcadas'ī

are fifteen Devīs beginning with Kāmeśvarī and ending with Citrā (vv. 34-35). General rules for the attainment of Vidyā (Vidyāprāptividhi) are given (vv. 39-57). Vidyā and Mantra are distinguished (vv. 61-62) and some Yantras and their worship are described (vv. 63-67). He who is Siddha in the Mantra of this Nityā can by its utterance subject the three worlds (III. 46).

CHAPTER XII

MAHĀVAJRES'VARĪ—THE SEVENTH NITYĀ

VAJRES'VARĪ, the seventh Nityā is here spoken of. Her Dhyāna is given (vv. 6-10) as follows :

She is seated at Her ease on Her Cakra (Yantra) consisting of a triangle, hexagon, lotuses and Mahīpura (Bhūpura) placed on a throne (Siṁhāsana). She is seated on this throne in a golden boat flowing in an ocean of blood. She has four arms and three eyes. She is red, attired in red raiment, surrounded with red unguent and garlanded with red flowers. On Her head is a diadem of lustrous rubies. In Her hands She carries noose, goad, sugar-cane bow and arrows of pomegranate flowers. She looks upon Her Sādhaka with the cooling gaze of mercy. Her lotus face being in smiles. She is surrounded in the boat, which is swaying, by S'aktis like unto Her.

Icchā, Jñāna, Kriyā are in the corners of the triangle and Ḍākinī and others in the corners of the hexagonal figure (v. 11). In the twelve petals of the lotus are the twelve S'aktis Hṛllekhā, Kledinī, Klinnā, Kṣobhiṇī, Madanāturā, Nirañjanā, Rāgavatī, Madanāvatī, Mekhalā, Drāviṇi and Vegavatī (vv. 12-13). In the lotus of sixteen petals the following sixteen S'aktis are to be worshipped. Kamalā, Kāminī, Kalpā, Kalā, Kalitā, Kautukā, Kirātā, Kālā, Kadanā, Kaus'ikā, Kaṁbuvāhinī, Kātarā, Kapaṭā, Kīrtī, Kumārī and Kuṅkumā (vv. 14-15). The S'aktis in the Square Jaṁbhikā, Veginī, Nāmnī, Capalā, Pes'alā, Satī, Ratī, S'radhā,

Bhogalobhā, Madā, Unmattā, Manasvinī. Injunctions for the Sādhanā of this Devī are given (vv. 23-35); a list of the articles required for doing Homa are given (vv. 36-62) and rules are given for the drawing of the Yantras Mahāvajra, Vajra and others (vv. 63-73). The rest of the chapter deals with Yantras of various kinds and the purposes for which they are made. This Nityā is Kāntāra sāgara krūra-duḥkha saṁghāta tāriṇī or the Destructress of the cruel evils dense as boundless forests or the wide ocean. This evil is Aviveka, for from want of discrimination all evils arise. The Siddha in the Mantra of this Nityā is freed of Aviveka (see III. 43).

CHAPTER XIII

DŪTĪ—THE EIGHTH NITYĀ

THIS chapter gives details of the Pūjā, Dhyāna, Nyāsa, Cakra and so forth of the eighth Nityā, S'ivadūtī, whose Dhyāna (vv. 14-17) is as follows:

She has eight arms and three eyes and is bright like the midday sun in summer. She is garbed in red raiment and wears various kinds of ornaments on different parts of Her body, which enhance its beauty. There are nine gems in Her diadem. Her face smiles gently. The great Ṛṣis are hymning Her praise. In Her left hands She carries a horn, shield (Kheṭa), mace, and cup (Caṣaka) made of gems. In Her right hands She holds a goad, sword (Khaḍga), axe (Kuṭhāra) and a lotus. She is the Destroyer of wickedness and is eager to grant the pleasing objects of desire.

Her Āvaraṇa S'aktis are given in vv. 7 to 22 and are as follows:

In the Bhūpura Vihvalā, Karṣaṇī, Lolā, Nityā, Madanā, Mālinī, Vinodā, Kautukā, Puṇyā, and Purāṇā. In the figure of eight angles are Vāgis'ā, Varadā, Vis'vā, Vibhavā, Vighnakāriṇī, Virā, Vighnaharā, Vidyā. In the lotus of eight petals are Sumukhī, Sundarī, Sārā, Samarā, Sarasvatī, Samayā, Sarvagā and Siddhā. Ḍākinī and others are in the lotus of six petals. S'ivā, Vāṇī, Dūra siddhā, Tyaivigrahā, Nadā and Manomayī should be worshipped in the six petals. Icchā, Jñāna and Kriyā are to be worshipped in the corners of the triangle. In the middle is to be worshipped the

eighth (Nityā) who has assumed a supreme form (Parā tanu) for the saving of Her devotees.

Directions are given for the drawing of Yantra (vv. 62-68); the Prāṇapratiṣṭhā Vidyā is given (vv. 62-68); as also a Dhyāna of Prāṇaśakti (which may be compared with that set out in the Prapañcasāratantra in the third volume of this series) and her ten Parivāraśaktis are stated. These are the ten vital airs Prāṇa, Apāna, and so forth. In praise of this Nityā it is said (III. 46) that her Vidyā or Mantra is Samastāpattāriṇī, Āpat according to the Manoramā is Aviveka. It destroys this and therefore all evils, makes the Sādhaka pleasing to all (Viśvarañjanī) gives him prosperity (Śrikārī) and granting all Siddhis leads the Sādhaka to the Śiva state (Śivatāvāptikāriṇī).

CHAPTER XIV

TVARITĀ—THE NINTH NITYĀ

THIS chapter deals with Tvaritā or Totalā Devī, the ninth Nityā, so called because (v. 12) She is quick (Tvaritā) to grant fruit to the Sādhaka. Her Dhyāna is given as follows (vv. 6-10):

She is of auspicious form in the first flush of youth and dark in colour. She has three eyes and four hands and Her beautiful lotus-like face smiles gently. She is clad in new leaves. She is adorned with eight fierce and great serpents, of four kinds, and with waist chain and anklets. They are the four castes Vipra, Kṣatriya, Viṭ (Vaiśya) and Śūdra. (The Manoramā says that there are two of each castes and the ornaments should be understood as following the origination of each caste). On Her head is a crystal crown with a crest of peacock's feather. Her arms are adorned with bangles made of beautiful peacock's tail feathers. These are also made up into an umbrella and banner. Strings of gunjā berries are round and on Her throat and breasts which are smeared with red (sandal). Smiling gently She holds in Her four hands noose and goad and makes the gesture (Mudrā) of granting boon and dispelling fear.

Vv. 13-16 give the names of Her attendants who are as follows:

Her Śaktis are Huṁkāri, Khecarī, Caṇḍi, Chedinī, Kṣepaṇi, Strīkārī, Hu(Du)ṁkārī, (?) Kṣemakarī. These which

are like the Lokapālas and are the S'aktis of the Mantra-letters, should be worshipped in the eight petals. In front of the Devī is a black servitor carrying a mace who should be worshipped for the attainment of the desired fruit. On either side should be worshipped the S'aktis Jayā and Vijayā who are like Her and who carry and swing canes of gold.

The rest of the chapter gives rules of Pūjā, directions for the drawing of Yantra, lists of Pūjā articles and the benefits to be gained by these various acts of worship. Ch. III, v. 47 says that the Siddha in this Vidyā gains prosperity, beauty, fame, learning, wealth, health, long life and what he desires. He is affected neither by poverty nor poison.

CHAPTER XV

KULASUNDARĪ—THE TENTH NITYĀ

THIS chapter deals with the tenth Nityā called Kulasundarī, whose Sādhaka (III. 52) becomes all-knowing (Sarvajña and Whose Dhyāna is given (vv. 3-11) as follows:

She is propitious, supremely kind, and blissful with twelve arms and six lotus-like faces which smile sweetly and three eyes in each face. She is red, seated on a red lotus and is smeared with blood. Her raiment and ornaments are red and is surrounded by S'aktis who are also red. Her crown is bright with gems beyond all price and rubies, earrings, neck-chains, armlets, waist chains and anklets heighten Her own brightness. On Her beauteous breasts are clusters of red gems. In Her are all the words of the Vedas. In Her right hands She carries a rosary of coral beads, a lotus, a Kuṇḍkā (Kamaṇḍalu) made of gems, a drinking cup (Caṣaka) made of gems, full of wealth, a citron or lemon (Mātuluṅga) and with one hand She makes the gesture of explanation (Vyākhyānamudrā). In the left hands are a book, red lotus, a golden pen, a garland of gems, a conch shell. She makes the gesture of granting boons (Varamudrā). She is surrounded by Devas, Gandharvas, Kiṁnaras who sing Her praises as also by Yakṣas, Rākṣasās and the like. So should she be meditated upon for the attainment of learning, wealth and beauty. When worshipped for the attainment of learning She is thought of as white, and when wealth is sought of Her, She is meditated upon as being of a golden colour.

Her eleven Parivāra S'aktis are (vv. 17-20) as follows:

Bhāṣā, Sarasvatī, Vāṇī, Saṁskṛtā, Prākṛtā, Parā, Khadgarūpā, Vittarūpā, Ramyā, Ānandā, Kautukā who should

be worshipped in the Navayonis. In the eight petals of the outer lotus should be worshipped the eight Mātṛkās Brāhmi and others. In the square the Lokapālas and their Śaktis (or in their Śakti form) should be worshipped.

The four following verses give directions for drawing Her Nityapūjā Cakra and as to the scents to be used in the worship of this Devī (17-24).

The Tantra then deals with the three Kūṭas or parts of or divisions of the Mantra "Aiṁ, Klīṁ, Hsauḥ." The Vidyā of Kulasundarī is Trayīmayī or Vedamayī and is when its vowels are united with the consonants, the cause of the Prapañca which is both Śabdamaya and Arthamaya (Vācya Vācakarūpa). Sāmaveda is Akārādi and so is Ṛgveda. Yajurveda is Ikārādi. By the union of these Aikāra is produced (a+i=e and a+e=ai). Aikāra or Śuci is therefore Trayīmaya (vv. 33-38). This is the meaning of Aiṁ the first Kūṭa. The meaning of the second Kūṭa "Klīṁ" is given in vv. 39 & 40. This Mantra denotes Her as cause of the Vācya Vācakarūpa Prapañca. The consonants between Ka and Ha signify the five Bhūtas and as such they are Jñeya, just as vowels are Jñāna (Veda). Hsauḥ the last Kūṭa is Jñātṛrūpa (v. 41). The first Kūṭa is Vāksvarūpa; the second is Vahni that is the union of Śiva and Śakti for in it is the fourth vowel (ī) and Bindu and Visarjanīya, the origin of all the Mātṛkās. By the last Bīja She is Viśvātmarūpā whether united with Bindu (=Kha) or Visarga (=Māyā). This is Tripurākanda which is the united-state of Jñātṛ, Jñāna, Jñeya, Vāta, Pitta, Śleṣma, Agni, Sūrya, Soma. Therefore She pervades the whole Universe.

Vv. 45-55 speak of the effects of the Mantra according as it is united with other Bījas. V. 68 speaks of the making of Viṣṇu Ghṛta which gives powers of speech.

CHAPTER XVI

NITYĀ DEVĪ—THE ELEVENTH NITYĀ

THIS chapter speaks of the Eleventh Nityā called Nityā-Nityā. All moving bodies are controlled by Her and by Her all Jīvas dwell in their respective bodies. According to Her Dhyāna (vv. 6-10) She is beneficent and pervasive in all beings (Sarvātmikā) for She is the Caitanya in all. According to the Manoramā She is the presiding Devatā over Ḍākinī and others who are the S'aktis of the bodily Dhātus. Coloured like the rising sun She bears on Her head a luminous crown. Her face is lit by a soft smile. She is dressed in red raiment and adorned with rubies. She has three eyes and twelve hands. With her right hands She carries the noose, the white lotus, sugar-cane bow, shield and trident and makes the gesture of granting favours (Varamudrā); and in the left hands She carries the goad, book, flowery arrows, sword, skull and makes the gesture of dispelling fear (Abhayamudrā). Her S'aktis are countless and form a complete circle. Chapter XXV speaks of them and includes amongst the principal Ḍākini and others (vv. 11-15). Then the chapter describes three different kinds of Pūjā in three different Cakras (vv. 16-21), the Yantra (vv. 27-35), six Yantras shaped like Vajra (vv. 37-45), the Maṇḍapa and Vedī and so forth under and on which the same are kept and the fruit to be gained (vv. 46-58); and the six Ādhāras or Cakras (vv. 59-71). It is to be noted that the S'aktis Ḍākinī and others are not placed in the

same order as in the Ṣaṭcakranirūpaṇa and the Dhyāna differs. They are described as being like unto Nityā Nityā. Then follows an account of the external Cakra and Pūja thereof (vv. 72-75), the same subject being continued in the following verses (vv. 76-87) and in verses 88-94. In v. 91 it is said that seven youthful women should be placed in the seven Cakras and worshipped with presents of food, clothes, scents and jewels. By worship of the fifty couples who preside over the divisions of Time the desired end is gained (vv.) 95-100). In praise of this Nityā it is said (III. 55) the Sādhaka becomes Khecara (*i.e.*, S'iva) and blissful. By his mere wish he can favour or punish.

CHAPTER XVII

NĪLAPATĀKĀ—THE TWELFTH NITYĀ

THIS chapter deals with the twelfth Nityā called Nīlapatākā. After describing the Nyāsa of Her Mantra (vv. 5-7) Her Dhyāna is given (vv. 8-12) as follows. She is sapphire-blue in colour with five faces and three eyes in each, and ten hands. Her face is sweet and smiling. She is clad in red raiment and Her hand is adorned with lustrous gems. She is decked mostly with pearls. Clusters of gems are on various parts of Her body. In her left hands She carries a noose, banner, shield, a bow made of horn and makes the gesture of granting gifts. In Her right hands She carries the goad, the S'akti weapon, sword, arrows, and makes the gesture of dispelling fear. She is seated on a lotus and surrounded by a number of S'aktīs resembling Herself. Vv. 13-17 describe the Maṇḍala of Her daily worship. In the three corners of the Yantra are worshipped Icchā, Jñānā, Kriyā and round about the triangle the five Āvṛttis and in the six corners of the S'aṭkoṇa, Ḍākinī and others should be worshipped, and in the corners of the Aṣṭakoṇā the S'aktis Brāhmī and the rest. The verses which follow up to v. 49 give details of the ritual and the fruit gained thereby. They speak of Vetāla, Pis'āca, Yakṣiṇī and other similar Siddhis. The Yakṣiṇīs are described as young and beautiful women, Spirits in fine raiment who give to the Sādhaka all worldly good he may desire. Then follow the names of thirty-six Yakṣiṇīs (vv. 50-53) and of sixty-four

Ceṭakas (vv. 60-67). After some verses dealing with Mantras of Ceṭakas and with Yantras, the Tantra speaks (vv. 96-100) of the fruit which is gained by one who is Siddha in the worship of the sixteen Nityās. He is ever honoured and worshipped by the Pitṛṣ, Devarṣis, Rākṣasas, Pis'ācas, Uragas, Siddhas, Kiṁnaras, Apsarās, Vāyus, Vasus, Seven Ṛṣis, Yakṣas, Dānavas, Eleven Rudras, Sādhyas, nine Grahas, twelve Suns, the Lokapālas, ten Prajāpati Devatās, Kings, Women, Men and Wild Animals. He becomes the abode of all desired Siddhis and happiness. He is cheerful of mind, charitable, merciful and pleasing of mien, forgiving and contented, ever happy and free from all anxiety (Nirapekṣaphalānvita), wealthy, enjoying his possessions and averse to injuring others. Such an one is "the abode of Our Love" that is the love of S'iva and S'akti. Ch. III. vv. 59, 60, speak of various Siddhis obtained by worship of this Vidyā such as Khaḍga Siddhi, Pādukā Siddhi, Añjana Siddhi, Nidhi Siddhi, Bila Siddhi and control over Vetālas, Yakṣiṇīs, Ceṭakas, Pis'ācas and so forth. Similarly in the same Chapter (vv. 62, 63, 71, 72) it is said that Siddhi in the Nityā Vijayā Vidyā gives victory in battle and success in trade and in the Sarvamaṅgalā Nityā makes the Sādhaka Khecara Siddha, in the Jvālāmālinī Vidyā gives the Siddhis Vedha, Ākarṣaṇa, Santāpa, Vas'ya and Aves'a and by Siddhi in the Citra Vidyā, wealth and self-knowledge (Ātmalābha) is attained.

CHAPTER XVIII

VIJAYĀ—THE THIRTEENTH NITYĀ

THIS chapter deals with the thirteenth Nityā called Vijayā Nityā whose Dhyāna (vv. 5-10) is given as follows: Her body is lustrous red like that of the rising sun. She has five smiling faces in each of which are three eyes and She has ten hands. Her raiment is yellow. She bears a brilliant crown and on Her forehead a crescent moon. She is decked with all kinds of ornaments. In Her left hands She carries conch, noose, shield, bow, and white lily (Kalhāra) and in Her right hands discus (Cakra), goad (Aṅkuśa), arrows (Sāyaka) and a citron (Mātuluṅga) fruit. According to the Prayoga when She is invoked for the purpose of victory in war and the like She is of terrific aspect but in daily worship Her aspect is benignant. In Samaraprayoga She is meditated upon as seated on a lion and surrounded by Śaktis who are mounted on tigers. In other kinds of Prayoga She is to be meditated upon as seated at her ease (Sukhāsana) surrounded by Śaktis similarly seated. Her Śaktis all resemble this Nityā and carry the same weapons. Vv. 11-25 describe the Yantra of Her daily worship and name the Śaktis who are in the different angles of Her Cakra. The self-controlled (Vashī) man who daily worships the Devī in the Cakra in manner enjoined becomes happy in every way. Then are described (vv. 26-27) the rules of Puraścaraṇa and the following verses give details of the worship: then in vv. 95-58 is described the ritual with

a Mantra of eighty letters. The fifteen verses which follow describe the drawing of a Yantra of nine chambers and the mode of worship therein. Verses 74 to the end of the Chapter give an account of Vajra Yantra with Mantra of eightyone letters and of its worship.

The author of the Manoramā whilst commenting on the passage in the Tantrarāja "Concerning the sixteen Nityās there are nine complete Tantras," counts the Nityāṣoḍaśikārṇava Tantra (published as Volume 56 of the Ānandāśrama Series, Poona), the Sundarīhṛdaya (the name given by some to the Second Part of the Nityāṣoḍaśikārṇava) and Vāmakeśvara Tantras, separately. Bhāskararāya contests this view citing a passage from the Yoginīhṛdaya itself "In this Vāmakeśvara Tantra are many matters the meaning of which is unknown" (Vāmakeśvaratantrē'sminnajñātārthāstvanekaśaḥ) and the Ṛju vimarśinī which says "The Śāstra named Śrī Vāmakeśvara Tantra is revealed. In it is the Nityāṣoḍaśikārṇava and in this latter are two parts of 400 verses each."

He also discusses the question whether the Vāmakeśvara Tantra with its parts or the Tantrarāja is the 65th independent (Svatantra) Tantra referred to in the 31st verse of the Ānandalahari (See "Wave of Bliss" by Arthur Avalon). "Paśupati Who knows all things in the universe, promulgated by means of the 64 Tantras the special Siddhis mentioned therein. Thereafter at Thy entreaty He brought down to this world Thy Svatantra (Tantra independent of others) which contains the means of accomplishment of all the Puruṣārthas." Those, who support the claim of the Tantrarāja to be the Svatantra here referred to, say that it does show in fact independence. They cite the passage (1-3) in the Tantrarāja: "the interdependence (Anyonyasāpekṣya) of the Tantras produces confusion. Therefore Oh Lord speak to me that Tantra relating to the sixteen Nityās

which is independent (Nirapekṣa = Svatantra) of all other Tantras. According to the Commentator Gaurīkānta, by Svatantra in the verse cited is meant the Jñānārṇava Tantra (Vol. 69, Ānandāśrama series). Bhāskararāya supports the claim of the Vāmakeśvara Tantra. He says that the Sundarī-Tantras such as Kulārṇava, Jñānārṇava, Svacchanda, Parānanda, Bhairavī, Dakṣiṇāmūrti and other Tantras are full of Bahiryāga rites and contain but little of Antaryāga, whilst the reverse is the case as regards the Vāmakeśvara. He claims, that it is the most excellent of Tantras since its characteristic is inner worship (Āntaropāsti). It is he says Upāsakamūrdhni. The Devī in the Nityāṣoḍaśikārṇava (I. 13-22) enumerates 64 Tantras by name, and therefore, he says, it must be the 65th. It is true he says that the Tantrarāja takes no notice of other Tantras as regards external rites (Bahiryāga) for the attainment of Mokṣa yet he says that it is the Nityāṣoḍaśikārṇava (part of Vāmakeśvara) which has independence as regards Antaryāga.

Bhāskararāya also relies on the statement in the Tantrarāja that Nityāhṛdaya is another name for Yoginīhṛdaya and this latter is the second part of the Nityāṣoḍaśikārṇava which is a portion of the Vāmakeśvara Tantra. As regards this contention however it is to be noted that when the Tantrarāja says that Nityāhṛdaya is another name for Yoginīhṛdaya, it is not referring to any Tantra at all but giving an equivalent name for Yoginīhṛdaya. Bhāskararāya admits that there is not much said as to Bāhyayāga in the Nityāṣoḍaśikārṇava. He meets this however by quoting the precept " He has done all things who has done according to the true intention of the Śāstra that which he is enjoined to do by his own Gṛhya, be it much or little." As a matter of fact the Tantrarāja contains both Bāhyayāga and Antaryāga rites whereas the Nityāṣoḍaśikārṇava is for the most part a selection of Antaryāga ritual. Moreover it is to be

noted that Bhāskararāya himself, when commenting on the Bhāvanopaniṣad of the Kādimata, cites more largely from the Tantrarāja and he commences the commentary by saying that the Bhāvanopaniṣad deals with Antaryāga. To the statement of the Tantrarāja 'that all other Tantras are interdependent' he replies that the texts which speak of interdependent (Sāpekṣyavacana) merely say that those who are initiated according to some other Tantra will, by doing to the best of their ability the rites prescribed in such Tantras, attain great fruit, whereas those who are initiated according to the Dīkṣā prescribed in Tantrarāja will by such Dīkṣā alone, that is without reference to rites prescribed in other Tantras, gain abundant fruit. Moreover if indispensable rites are lacking in this or any other Tantra they ought to be sought in Kalpasūtras—it being a settled fact that the Kalpasūtras were composed with the sole object of supplying what was wanting in any particular case. (Tattacchākhāpekṣitārtha samarpaṇārthatvena): Therefore he says the objection against the independence (Svātantrya) of these two parts constituting the Nityāṣoḍaśikā on the ground that there is nothing said therein about Dīkṣā, Puraścaraṇa, and the like is not maintainable. His argument however touching the Kalpasūtra would, if sound, be applicable to establish the independence of any Tantra. He proceeds to say that as a fact Dīkṣā and the like are alluded to in the Nityāṣoḍaśikā. However this question of pre-eminence may be decided, there is no doubt as to the authority and importance of the Tantrarāja here published. This is shown intrinsically by its contents as also by the claim made on its behalf that it is the 65th Tantra and Bhāskararāya's arguments on such contention.

CHAPTER XIX

SARVAMAṄGALĀ—THE FOURTEENTH NITYĀ

THIS chapter deals with the fourteenth Vidyā or Nityā named Sarvamaṅgalā (All-beneficent) whose Bīja is (as given in Ch. III, v. 63) Svaṁ. By Sādhanā of this Nityā the Sādhaka becomes Khecara (One who moves across the firmament; S'iva). Vv. 4-8 give the Dhyāna of the Devī and some rules of worship (Saparyā). She is of golden colour, decked with pearls and rubies and bears a ruby crown on her head. Her eyes full of mercy are Sun and Moon. She has two arms and is seated on a lotus which has (in its inner circle) eight petals (then in the middle circle) sixteen petals and (in its outer circle) thirty-two petals. This is surrounded by a Bhūpura, square in shape with a door in each of the four sides. In her right hand she holds a Mātuluṅga (pomegranate or may be lemon) and with her left hand she gives wealth and the like to her devotees (*i.e.*, by Vara mudrā). She is surrounded on all sides by her S'aktis who are like herself and by others 76 in number who have originated from the solar, lunar, and fiery letters.

Vv. 9-17. There are eight S'aktis, one on each of the eight petals of the lotus. They are Bhadrā (Propitious), Bhavānī (Existence), Bhavyā (Futurity), Viśālākṣī (Large-eyed or whose senses are great), Suvismitā (Wonder-struck), Karuṇā (Pity), Kamalā (Desireful), Kalpā (Competency). Similarly there are sixteen S'aktis in the lotus of sixteen petals. They are Kalā, Pūriṇī, Nityā, Amṛtā, Jīvitā, Dayā,

Aśokā, Amalā, Pūrṇā, Puṇyā, Bhāgyā, Udyatā, Vivekā, Vibhavā, Viśvā, Vitatā. They are to be worshipped on the petals in the order of Dakṣināvarta. On the petals of the lotus of 32 petals the 32 Śaktis are to be worshipped. Their names are: Kāminī, Khecarī, Sarvā, Purāṇā, Parameśvarī, Gaurī, Śivā, Ameyā, Vimalā, Vijayā, Parā, Pavitrā, Padminī, Divyā, Viśveśī, Śivavallabhā, Aśeṣarūpā, Ānandā, Ambujākṣī Anindītā, Varadā, Vākpradā, Vāṇī, Vividhā, (Vedavigrahā, Vidyā, Vāgīśvarī, Saṁdhyā, Saṁyātā, Sarasvatī, Nirmalā, Dānarūpā. These Śaktis in the three lotuses are "what their names signify" (Anvartha-samjñakā), that is, represent the impulses of the human mind implied by their several names. The Śaktis Brāhmī and others who are Lokapāla Śaktis (Protecting Powers) are to be worshipped at the doors.

Vv. 18-20 deal with Puraścaraṇa.

Vv. 21-33 give the names of the 38 Kalās in couples (Kalārūpa-mithunībhūtā) which are the Śaktis of the Mātṛkā letters previously spoken of.

There are sixteen of these which belong to the lunar letters, *i.e.*, the vowels. These are with very slight variation as given in Mahānirvāṇa Tantra (VI. 25).

There are twelve solar Śaktis of the Consonants (See Mahānirvāṇa-Tantra) and ten of the Fiery letters from Ya to Kṣa which are Uṣmā (Dipthong) letters. Each of these thirty-eight Śaktis has her Consort making seventy-six Devatās in all. There are thus not 76 Śaktis but seventy-six attendants of Sarvamaṅgalā who have originated from the letters. The mode of worship is similar to that which is laid down in the Mahānirvāṇatantra. But the number 76 has importance as will appear in Chapters xxv and xxvi.

Vv. 34-36 say that the Mūlavidyā of Sarvamaṅgalā undergoes 9216 variations. These are got in the following way. The 36 consonants multiplied by the 16 vowels = 576

letters. By substituting in turn, in place of the vowel Au all the 16 vowels, 9216 variations result ($576 \times 16 = 9216$).

Vv. 37-42 show how 144 Yantras can be formed with these 9216 letters.

Vv. 43-46 describe how the Yantras of the other fifteen Nityās can similarly be multiplied by arrangement of the letters forming their respective Vidyās or Mantras.

Vv. 47-59 speak of the application (Viniyoga) of the Yantras previously mentioned. Verse 49 is missing from all the three MSS. consulted. The Commentary however gives the sense of the verses including that missing.

Vv. 60-63 refer to shortened forms of ritual.

Vv. 64-66 describe how a Cakra of 12 triangles (Dvādaśāsraka) should be made.

Vv. 67, 68 contain instructions about shortened ritual (Laghupūjā).

Vv. 69-85 give further instructions relating to same subject.

The rest of the chapter (vv. 86-100) contains further and similar details together with the fruits gained by such ritual.

CHAPTER XX

JVĀLĀMĀLINĪ—THE FIFTEENTH NITYĀ

THIS chapter deals with the 15th Nityā Jvālāmālinī (Garlanded with Flames). Her Vidyā (given in Chapter III vv. 64-71) consists of 63 letters and runs thus :—Oṁ Namo (Obeisance), Bhagavati (All-powerful), Jvālāmālinī Devadevī (Devī of the Devas), Sarvabhūtasaṁhārakārike (Who withdraws all creation into Herself), Jātavedasi (Origin of Veda) jvalanti (Kindling), jvala jvala (Kindle Kindle) prajvala prajvala Hrīṁ Hrīṁ Hūṁ Raṁ Raṁ Raṁ Raṁ Raṁ Raṁ Raṁ Jvālāmālini Hūṁ Phaṭ Svāhā.

V. 3 speaks of Nyāsa with her Mantra.

Vv. 4-6 give her Dhyāna. She is lustrous like flaming fire and resplendent with her ruby crown. She has six faces and twelve arms and is decked with all kinds of adornment. She holds in her hands the Pāś'a (Noose), Aṁkuś'a (Goad), Khaḍga (Sword), Kheṭaka (Shield), Cāpa (Bow), Bāna (Arrow), Gadā (Mace), Dhara (Tortoise), S'ūla (Spear), and Vahni (Fire). With two hands she makes the gestures of granting boons (Vara) and dispelling fears (Abhīti = Abhaya). She is surrounded by her attendant Devatās who are like herself. Her lotus-like faces, each of which has three eyes, are illumined by a sweet smile.

Vv. 7 and 8 describe her Cakra. The Bhūpura consists of two squares, one inside the other and has four doors with projecting buttresses on either side. Inside it is a lotus of eight petals and inside it again is a figure of eight triangles

(Aṣṭās'ra) and inside this again is a hexagon (Ṣaṭkoṇa) and inside this last a triangle within which the Devī should be worshipped.

Vv. 9-13 speak of the surrounding (Āvaraṇa) S'aktis of five classes.

Icchā, Jñāna, Kriyā S'aktis are to be worshipped in the corners of the triangle.

Ḍākinī and five other S'aktis namely, Rākiṇī, Kākinī, Lākinī, S'ākinī and Hākinī are to be worshipped in the the corners of the Ṣaṭkoṇa. (Figure of six angles).

Ghasmarā (Devourer), Vis'vakabalā (Universe-swallower), Lolākṣī (Hungry-eyed), Lolajihvikā (Hungry-tongued), Sarvabhakṣā (All-devouring), Sahasrākṣī (Thousand-eyed), Niṣaṅgā (Companionless), Samhṛtipriyā (Who delights to Destroy) are to be worshipped in the Aṣṭās'ra (Figure of eight angles).

Acintyā (Incomprehensible) and seven other S'aktis namely, Aprameyā (Immeasurable), Pūrṇarūpa (All-comprehending), Durāsadā (Difficult of attainment), Sarvagā (All-pervading), Siddhirūpā (Image of Success), Pāvanā (Purifying) and Ekarūpiṇī (Whose form is one) are to be worshipped in the lotus of eight petals.

In the corners and doors of the squares are to be worshipped the eight S'aktis Brāhmī and others.

After giving the rules relating to Puras'caraṇa in v. 14 the text proceeds to give directions concerning ten kinds of Yantra in vv. 15-21.

Vv. 22-80 deal with the different uses (Prayoga of the Yantras. For instance vv. 28-34 describe how the Devī can be invoked into a child (boy or girl) who is well formed and of propitious signs, and how she speaks through the mouth of the child and answers questions relating to past, present and future. Vv. 35-36 describe how a person suffering from any ailment may be made to

tell its cause and the remedy therefor. Vv. 41-50 speak of Vedhadīkṣā.

V. 81 says that by drinking water into which the Vidyā of Jvālāmālini has been invoked the digestive fire (Kukṣigo-'nala) is increased.

The rest of the chapter is devoted to an account of Homa and other rituals done for the physical welfare of the devotee.

CHAPTER XXI

CITRĀ—THE SIXTEENTH NITYĀ

THIS chapter deals with rites relating to Citrā the sixteenth Nityā. Her Vidyā given in Chapter III is not quite intelligible owing to corruption of the text.

Her Dhyāna is given in vv. 5-7. She is herself lustrous like the rays of the rising sun, and is decked with jewels made of nine kinds of gems which are set also in her crown. She has four arms and three eyes and is clothed with a wonderful silken garment of variegated colour. A pure smile illumines her face. She is all-bliss (Sarvānandamayī) and ever-existent (Nityā) and she grants all desires. In her four arms she holds the noose (Pāś'a), the goad (Aṅkuś'a) and makes the gestures of granting boons and dispelling fear.

Vv. 8 and 9 speak of her as seated inside a figure of nine triangles, which is again within the triangle of a Yantra like that of Sarvamaṅgalā. This is where she should be invoked for the purposes of worship. The Nine Nāthas (see Chapter II) and her attendant S'aktis are to be worshipped in different parts of the Yantra.

Vv. 10-11 speak of the worship of the Nāthas and attendant Devatās and v. 12 of Puras'caraṇa.

Vv. 12-29 describe Kāmyahoma, that is, Homa for the attainment of one's desire.

Vv. 30-37 speak of Nigrahahoma, *i.e.*, Homa to punish an enemy.

Vv. 38 and 39 caution the man who practises magic with a view to injure another (Abhicāra) that he should protect himself and explain how this is necessary.

V. 40 gives the very important and proper injunction that Abhicāra should neither be done to satisfy one's anger (Svasya roṣātaḥ) nor for hope of gain (Vittāśayā).

Vv. 42-47 and the first line of v. 48 speak of the formation of 25 Yantras which may be formed in different ways according as the 576 letters above referred to are arranged. The second line of v. 48 and vv. 49-53 speak of the other 27 Yantras which may be formed. They are called Vajra-yantras and are shaped like a Greek cross. The arrangement of the letters in different order in the "houses" or compartments within the Yantra gives it a different character.

Vv. 54-69 show the connection between these 27 Yantras with the 27 Nakṣatras or Constellations. (V. 55 is missing). Directions are given as to the ritual with each of these Yantras in its relation to the Nakṣatras (Constellations).

In the eleven verses 70-80 it is said that the names of the Lords of the Vāras (Days of the week) have already been given (Ch. XV. v. 70). Here the names of the Lords of the Tithis or lunar days are given. The Devatās of the Nakṣatras are also here stated. Here are also given (vv. 76-78) the names of 27 trees which are the trees of the 27 Constellations (Nakṣatra-vṛkṣāḥ). In vv. 79 and 80 are given the names of 27 animals which are Nakṣatrayoni (literally meaning 'originated from the Nakṣatras'). The commentary however says that the correct interpretation of this can only be known from the mouth of the Guru.

V. 81 says that by knowing the time of origin of an ailment the right time to begin a rite for its removal is determined.

Four verses (82-85) describe how the 27 Yantras are to be intently meditated upon in the six centres (Mūlādhāra etc.) to attain the desired fruit.

Vv. 86 and 87 give an alternative method for those who are incapable of this intense meditation (Paribhāvanā).

Vv. 88-96 speak of the sacrificial offering (Bali) to the Devī and the fifty couples (Pañcāśanmithuna) and the fruit gained thereby.

Vv. 97-100 describe what the offerings to the Mithunas should be.

CHAPTER XXII

THE RITUALS RELATING TO KURUKULLĀ

THIS chapter speaks of the rites relating the Balidevatā (Receiver of Offerings) of the sixteen Nityās. This Devī, Kurukullā, is inseparate from each of the Nityās. Her Mantra which has been given in Chap. III (vv. 89-93) is of 25 letters. This Mantra of 25 letters can be made into two others one of 7, another of 13 letters, by dropping out some of the letters—there are thus three Mantras of Kurukullā. Her Vidyā is therefore called Trikhaṇḍā. Her Dhyāna is given in vv. 10-12. Her hair is loose and dishevelled (Vikirṇakuntalā). She is naked. She is red and the embodiment of Bliss (Ānandavigrahā). She holds in her four hands an arrow, a bow, a noose and a quiver (Tūṇa). She is surrounded by Śaktis who, as in the case of the Nityās, resemble herself in form and colour and carry the same weapons. They have just had the first bath after cessation of Puṣpa (Ṛtusnātā) and are quick with desire (Sphuradyoni). Their eyes are red with the excitement of Bliss (Madānandāruṇekṣaṇā)

The commentary says that by Naked (Nagnā), we are to understand that she is Digaṁbarā, that is, she is clothed with space (Dik = the points of the compass). She is Ānandavigrahā because she is blissful Consciousness (Samvid). The Devī also has just bathed and she too is passionate. She is so described as she is Sat Cit Ānanda, (Being Consciousness Bliss).

Vv. 13-18 describe the worship of the Devī and her four attendants (Āvaraṇa devatās). All these and others are to be worshipped in the Yantra described in vv. 7 and 8.

The second line of v. 18, 19 and 20 speak of the worship of Kurukullā considered as part or limb (Aṅga) of Lalitā, the first (Pradhāna) of the Nityās, and vv. 21 and 22 state the fruit obtained by such worship.

Vv. 24-27 give the daily worship of, and specific to, Kurukullā. The Mantra to be used is the same as that of Tārā.

Vv. 28-30 set out the Dhyāna of Tārā-śakti. She is dark hued (Śyāmavarnā), has three eyes and two hands with one of which she makes the gesture of granting boons and with the other she holds a lotus. She is surrounded by Śaktis of various colours and forms. She has a smiling face and is adorned with gems and pearls. Her lotus feet rest on two jewelled footstools. This is apparently also the Dhyāna of Kurukullā in her daily specific worship.

V. 31 speaks of the articles to be used in daily Homa, and 32 and the first line of v. 33 deal with Puraścaraṇa. The second line of 33 and v. 34 say that it is only those who have done Puraścaraṇa who are qualified for any ritual (Prayoga) for the attainment of any desire.

Vv. 35-50 speak of different rituals for different specific purposes such as, obtaining control over man and animals, obtaining a good wife and so forth.

Vv. 51-54 describe how a Yantra is to be drawn wherein the Mantra of 25 letters is to be used.

Vv. 54-61 state the five different purposes for which the Yantra may be used.

Ten verses (62-71) describe how a Yantra may be drawn wherein the Mantra of 13 letters is to be used and the four different purposes for which the Yantra may be employed.

Vv. 72-81 treat of the Yantra in which the Mantra or *Vidyā of 7 letters* is to be used as above and the purposes for which the same may be employed.

Vv. 82 and 83 speak of eight other Yantras which may be formed by the help of the 13 letters varied by the addition of the vowel letters. By adding the different vowels (16) they can be made into 208 (16 × 13) letters.

Vv. 84-89 state the different purposes for which the Yantras may be employed ; such as S'anti, Krūra and other rites previously spoken of.

Vv. 90-95 speak of the Vajra-Yantra of 221 " Houses " and its uses.

CHAPTER XXIII

THE WORSHIP OF VĀRĀHĪ

THIS chapter is devoted to Vārāhī. The Mantra of Vārāhī which is of 110 letters, is given in Chap. III, Vv. 73-88.

Vv. 13-15 give her Dhyāna in Nityapūjā (daily worship). She should be meditated upon along with her attendants (Parivāra). She has the head of a boar (Kolāsyā) and her body which from her throat downward is that of woman, is of the colour of molten gold. Her hair is of a burning tawny colour. She has three eyes and eight arms. She holds in her hands the Discus (Cakra), the Conchshell (S'aṁkha), the Lotus (Aṁbuja), the Noose (Pās'a), the Mace (Musala), the Plough (Sīra) and makes the gesture of Dispelling Fear (Abhaya) and Granting Boons (Vara). She is seated on the back of Garuḍa. Her S'aktis or attendants are to be meditated upon as like herself. In her worship (vv. 16-18) for the attainment of any specific object she must be meditated upon as seated on a lion, a tiger, an elephant, a horse or Garuḍa. She is to be meditated upon according to the Sadhaka's aim as being of a dark green, red, yellow, black or smoky purple hue. Her attendants are also to be meditated upon in the same way.

V. 19 says that she is to be meditated upon as yellow in colour when Paralysing (Staṁbhana) as of dark green hue and seated on a lion (Vv. 20-24) in a difficult pass (Durgamamārga).

Vv. 25-29 give her Dhyāna for rites done to gain victory in battle. There is a serious printer's mistake in the notes to these verses. For "Pralāpanāma jalpaviśeṣaḥ" should be read "Palāyanadyapa jayaviśeṣaḥ." The other verses up to v. 43 give different other Dhyānas for different purposes.

Vv. 44 and 45 state what are the "poisonous hours" (Viṣa-nāḍī) and other times such as Mṛti yoga (Death-dealing moment) and so on. The calculation is based on the position of the Constellations. The commentary quotes a text which is to some extent corrupt but of which a correct copy has since been obtained. It is given in the errata.

Vv. 46-60 describe propitious rites.

Vv. 61-100 describe eight different Yantras for Stambhana (Paralysing) and other magical rites. These Yantras are formed by drawing diagrams and placing the different letters of the Mantra of Vārāhī in different "houses" therein.

CHAPTER XXIV

DHYĀNA OF THE SIXTEEN NITYĀS

THIS chapter gives various Dhyānas of the 16 Nityās.

V. 3 says that for the attainment of Wealth (S'rī), Fame (Kīrti) Conquest (Jaya), powers of Subjugation (Vas'ya) and Attracting (Ākarṣaṇa) the Devīs should be meditated upon as red, clothed in red and decked with red adornments.

Similarly (v. 4) for the acquisition of Learning (Vidyā), Peace (S'ānti) and Liberation (Mukti), they should be meditated upon as white like the moon and camphor. Whereas (v. 5) they should be thought of as black or of a smoky purple hue in the doing of rites to cause harm to an enemy. In every case the attendant S'aktis should also be meditated upon in the same way.

In vv. 6 and 7 it is said that there are countless minor or subsidiary S'aktis which originate from the five "elements" (Bhūta) Kṣiti and others and the Guṇas Sattva and others. They are in them individually or in their combinations and in this way are countless. It is only a few of them who are dealt with in this chapter.

In vv. 8-11 it is said that the Earthy Ones (Bhaumākārā) are yellow in colour, raiment and ornament and paralyze (Stambhanakārikā). The Water-produced Ones (Āpyā) who are Sāttvika, are white and grant Knowledge (Jñāna), Peace (S'ānti), Wealth (S'ri), Fame (Kīrti), Good Fortune (Saubhāgya) and Liberation (Mokṣa). The Fiery S'aktis are red and Rājasa and grant the powers of Subjugation (Vas'ya),

Attraction (Ākarṣaṇa) and Peace (S'ānti). The Aerial S'aktis are smoky purple (Dhūmrā) and the Etherial S'aktis (Nābhasa) are blue.

Vv. 12 and 13 say that some of them have one face, some four, some nine, some sixteen, twenty-five, thirty-six, forty-nine, sixty-four, eighty-one and a hundred faces respectively. The number depends upon the proportion of the Guṇas and Bhūtas. The commentary says that the number of arms is double that of the faces in each case.

Vv. 16-18 speak of the relation of Lalitā who is the Pradhānā (chief) with the other 15 Nityās. It is further said here that all this is the gross form of Meditation (Sthūladhyāna.)

Vv. 19-21 speak of subtle Meditation (Sūkṣma dhyana). By this also the Sādhaka attains his desire. In this Sūkṣmadhyāna he meditates on the Devi in the six bodily centres (Mūlādhāra and others), as red in colour and inseparate from himself.

V. 22 speaks of the supreme form of Meditation (Paradhyāna). This is done by meditating on the Parā S'akti as one, impartite and impartible whole and visualising the Ātmā as a steady, motionless flame in a windless place.

Vv. 23-24 say that good or evil aimed at is accomplished by Sthūla-dhyāna in manner described in this book. The Adept (Siddha) attains his aim by Sūkṣmadhyāna. Paradhyāna is for the attainment of the highest End, the Place of Rest (Vis'rāntibhūmi).

The rest of the chapter gives different Dhyānas appropriate for the attainment of different aims. In propitiary rites (S'ubhakarma) the Devi appears with a smiling face and in rites in which evil to others is aimed at (As'ubhakarma) she appears fearsome of aspect and everything about her awakens fear.

CHAPTER XXV

THE MĀTṚKĀ AND TIME

In this chapter it is stated that the 16 Nityās along with the (36 consonant) letters which are the manifested 36 Tattvas, and the Mantras which are formed by the letters, as also the Yantras are one with Time (Kāla). The Prayogas with these are also given.

In v. 3 it is said that the vowels are the 16 Nityās and the 35 consonants Ka to Kṣa along with the first vowel A (अ) (which is both vowel and consonant) are the thirty-six Tattvas. The nine groups into which the letters are divided are the nine Nāthas or Gurus. The 16 vowels are divided (v. 4) into two groups of 8 letters each. But the vowels make one group when they are considered in connection with the Mātṛs Vas'inī and others. The consonant letters are divided into seven groups of five each.

Three vv. 5-7 say that by uniting each of the different Nityās with each of the different Tattvas, the number of letters obtained is 576 ($=16\times36$). This is the complete number of letters, the complete number of Yantras and of years (*i.e.* they represent a cycle). Multiples of this number represent Yuga, Kalpa and other periods of time. Multiplied by 3,000 we get the duration of Kṛtayuga (Satya Yuga). That is, 1,728,000 years is the duration of Satyayuga. Three-fourths of this period (1,296,000) is the duration of Tretāyuga. Half of the duration of Satya (864,000) is the duration of Dvāpara and a fourth of it (432,000) is the duration of Kaliyuga.

Vv. 8-10 give the letters of the four Yugas, which are Māyā (Aḥ), Dharā (Um), Agni (Im) and Vāta (Am), as also directions as to the way the letters of the alphabet are to be placed in the Time Yantras (Ghaṭikāyantras).

V. 11 states the purposes for which these Ghaṭikāyantras may be employed.

Vv. 12 and 13 say that Mātṛkāvarṇa cakra (Cakra of the Alphabets) being based upon measures of time Ghaṭikātmakatvena) is identical with the Jyotiṣcakra (Sidereal Cakra).

Vv. 14-16 contain directions for drawing the Ghaṭikāyantra and for the writing therein of the Vidyā in the order of the Yugas and so forth.

Vv. 17 and 18 classify the 576 letters into three sections representing three parts of Tripurā Mantra.

After giving some rituals (vv. 19-24), vv. 25 and 26 give some particulars about the mode of calculation of time which is explained at great length by the commentary. It is there said on the authority of an older text that the duration of the year is 365 days, 15 Daṇḍas, 30 Palas and 22½ Vipalas, (A Daṇḍa = 24 minutes). The same authority says that the duration of the Kali age is 157,791,645 days. The duration in days of the other Yugas are also given by the commentator.

Vv. 27 and 28 speak of the necessity of worshipping the Lords of Dhātus (constituent parts of the body) who are Dākinī and others and of the Kṣetra (the Soil) and vv. 29-37 of the way the 576 Yantras, one for each of the 576 years, are to be drawn with the aid of the 576 letters.

The uses to which these Yantras may be put is given in vv. 38-40.

Vv. 41-48 give directions as to the performance of Abhiṣeka and state the fruits gained thereby.

Vv. 49-53 speak of four kinds of worship (Upāsti) and of the fruits to be derived therefrom.

Vv. 54 and 55 fix the time for particular kinds of worship according to the phase of the Moon and vv. 56-60 give some details about rituals for avoiding evils, etc.

Vv. 59 and 60 hymn the greatness of the man versed in these Mantras.

V. 61 is in praise of the Yantra. It is said here that in establishing a city and the like in any place this Yantra should be first placed there. For as v. 62 says, even the City of the Devas (Amarāvatī) may, without this Cakra, be annihilated.

Vv. 72-78 speak of the merit or benefit gained by the repetition mentally of these Vidyās a certain stated number of times. V. 79 gives Aṅganyāsa and v. 80 some directions about Meditation (Dhyāna) and vv. 81 to 88 give some directions about worship in the Yantras. V. 89 speaks of the fruit obtained thereby.

CHAPTER XXVI

THE GREATNESS OF MANTRA

THIS chapter deals with the world-pervading nature of the Mantras (Mantravyāpti) and of the oneness of the 16 Nityas with the Mātṛkās. It deals first (vv. 5-10) with the origin of sound as Nāda (See "Garland of Letters") and how from its Parā stage it changes into Vaikharī. This passage has been quoted in the Ṣaṭcakranirūpaṇa and translated in the "Serpent Power" (p. 349).

Vv. 11-16 say that by uniting each of the 16 vowels with each of the 36 consonants we get 576 letters (16 × 36). By uniting these letters in different ways all the Mantras, words, sentences and languages are formed. There is no one who can fully describe the greatness (Māhātmya) of Sound.

V. 17 says that in each section of the nine-sectioned Cakra of Lalitā there are 64 Koṭis S'aktis (Koṭi = ten million). Vv. 18-20 speak of the formation of the Mantras (Mantroddhāra) of the Guptayoginīs.

In vv. 30-31 it is said that bodily evils and impurities are removed by Abhiṣeka. By steadfast gazing (Vīkṣaṇa), as described in connection with Vedhadīkṣā (spoken of in Chapter xx), all false knowledge (Ayāthārthyam = Atasmin tad-buddhiḥ) is removed and by spiritual instruction (Upades'a) which teaches the disciple self-communion (Svātmavimars'a) all the unconquerable longings are destroyed.

In v. 32 it is said that when all this is done then all attachment to Saṁsāra arising from Māyā is removed and the eternal (Nitya) and pure (S'uddha) Ātmā is realised.

Vv. 36-43 show that all letters, words and sentences are Mantras.

Vv. 44-48 establish the identity of all Vaiṣṇava, S'aiva and Vaidika Mantras with the Mantra of Lalitā. The commentator, among other Mantras, quotes the well-known eight-lettered Vaiṣṇava Mantra: Oṁ Namo Nārāyaṇāya and says that Nāra means collective humanity (Nara-samūha) and Nārāyaṇa is He who pervades Humanity. Humanity is not thus worshipped as such, as a Comtist might do, but as the Body of the Lord who informs it. That being so, this Mantra means the same thing as the Mantra of Lalitā. Some other Mantras are also quoted and discussed by the commentator.

Vv. 49-53 speak of the necessity of Faith and Devotion (Bhakti) in worship.

Vv. 54 and 55 begin the subject of Amṛtes'varī Devī and v. 56 gives her Vidyā or Mantra. Vv. 57-62 speak of the six aspects of Amṛtes'varīvidyā. The Dhyāna of Amṛtes'varī is given in vv. 64-66. She is like pure crystal. Her body is moist with the nectar flowing from the Moon on her forehead. She is dressed in pure (white) raiment, and holds in her hands a water lily, a lotus, the full moon and a jar of nectar. She is seated, decked with jewels set with pearls, in the middle of a lotus of 16 petals and is surrounded by 160 attendant S'aktis. It is to be noted that in the text all the adjective words are in the plural because the Devī has six aspects.

Vv. 67-70 give some rituals and 71 and 72 the mode of worship with her Mantra (Vidyāsādhanā). Vv. 73 and 74 speak of the mode of formation of Lotus-shaped Yantras (Padmayantras), and vv. 75-82 of 6 kinds of Vajra-yantras and their rites. The rest of the chapter deals with formation of other Yantras and rituals.

CHAPTER XXVII

THE MATṚKĀS AND PRĀṆA

THIS chapter treats of the identity of Prāṇa (Life) with the S'rīcakra, the S'aktis and Time (Kāla).

The first three verses speak of the division of time into Lava and so forth as given in Prapañcasāra Tantra.

Vv. 4 and 5 say that the "Air" (Vāyu) which originates from the Mūlādhāra is given different names such as Prāṇa, Apāna etc. (See "World as Power, Life"). It assumes the character of the different elements (Kṣiti etc.) according to the place in which it is experienced.

Vv. 6-12 demonstrate how the vital breath (S'vāsa) assumes the characteristics of those of or are influenced by the eight planets respectively. Rāhu is left out here. V. 13 speaks of the effect of these different characters.

Vv. 14-17 notify what should, or should not be done, according to the characteristics of the vital breath. Vv. 18 and 19 determine the time of initiation (Upadesha) according to the character of the vital breath.

Vv. 20 and 21 state that a man breathes 360 times in one Nāḍikā (= Daṇḍa = 24 minutes) and as there are 60 Nāḍikās in a day he breathes 21,600 times daily.

Vv. 22-24 describe how man's breathing affects and is affected by the five Bhūtas during the day. The verses which follow to verse 34 deal with the same subject of breathing and in greater detail.

Vv. 35-44 have as their subject the Nāḍīcakra and the place of Kuṇḍalinī therein.

Vv. 45-47 speak of the 38 vital junctions (Marma) in the human body and the fruit gained by the operation of vital activity (Vāyudhāraṇa) in these places. By this, it is said, a man may go out of his own body and enter that of another.

Vv. 48-52 give the names of the ten Vāyus in the body and their functions.

V. 53 defines Yoga. It says that the union (Yoga) of the Mind which sees no distinction between the Jīva and Ātmā with the Paramātmā is Yoga. Yoga has eight limbs (Anga).

Vv. 54 and 55 speak of the eight limbs of Yoga which are Yama, Niyama, Āsana and others (See "Serpent Power").

V. 56 and 57 speak of the six obstacles of Yoga. They are Kāma (Lust), Krodha (Anger), Lobha (Greed), Moha (Delusion), Māna (Jealousy, Envy), Mada (Pride).

The first line of v. 56 defines Yama and says that restraint from all effort to gain objects of sense is Yama. The second line of v. 56 and v. 57 define Niyama. It consists of Ahīmsā (Harmlessness), Satya (Truth), Astikya (Faith), Ārjava (Absence of Duplicity), Samatā (Equanimity), Dhritī (Firmness), Kṣhamā (Forgiveness), Dayā (Mercy), Threefold Purity (Tridhā S'aucam), Santoṣa (Contentment) and Gurusevana (Service of the Guru). By threefold purity is meant purity in mind, body and action. (See "Serpent Power").

V. 59 speaks of four kinds of Āsana (Padma, Svastika, Vīra and Bhadra) and says that these are necessary to attain steadfastness of the mind (Manahsthairyakaram).

Vv. 60-63 describe the Āsanas. Vv. 64-69 speak of Prāṇāyāma (See "Serpent Power") and describe the three

stages therof. V. 70 speaks of Pratyāhāra and verse 71 of Dhāraṇā. Vv. 72-80 state the fruits of Dhāraṇā.

Vv. 75-77 describe the mode of leaving one's body at will (Svecchotkrānti) and vv. 78-80 the mode of entering another body. The first is done by restraining the vital airs and taking same through the Suṣuṁnā to the Brahmarandhra through which the escape is made.

Vv. 81 and 82 give the signs of a Siddha.

Vv. 83-100 describe the signs of approaching death so that men may prepare themselves for it when it comes. The Gaurī-kāncalikā Tantra which is a Medical Tantra gives the signs more fully.

Among other signs given in this book the following may be noted; if a man without cause changes his nature such as a miser becomes liberal and so on; when a man cannot see the polar star, when a man on the eye balls being pressed on either side of the bridge of his nose does not see the half-moon-like lights, when on closing his ears he does not hear the sound of Kuṇḍalinī and so on.

CHAPTER XXVIII

TIME AND SPACE

THIS chapter shows the identity of the Universe with the 16 Nityās (Ṣoḍaśanityānāṁ lokātmatvam).

In the first four verses the reader is reminded that the oneness of the 16 Nityās with the Letters (Mātṛkās) and Time (Kāla) has been dealt with in the previous chapters (xxvi, xxvii).

In vv. 7 and 8 it is said that in the middle of Bhūmi (Bhūloka) is the Meru of gold round which Bhūmi extends to a distance of 5000 Yojanas and outside this, in their order, are the seven oceans of salt-water, sugar-cane juice, wine, ghee, curd, milk and water. These are of varying width. A Yojana is four Krośas which is 8000 cubits.

Vv. 9-11 say that enveloping these is the wheel of Time (Kālacakra) moving round and round in the direction of the hands of a clock (Prādakṣinyakramāt) which is put in motion by the Will of the Supreme Power (Icchāśakti of Parāśakti). This circle is divided into twelve sections by twelve shining spokes (Tejomayadvādaśāra).

V. 12 speaks of the planets (Grahas) which are all within this circle.

In v. 13 it is said that Lalitā is in the Meru in the middle with Her Light spread over all; and the fourteen from Kāmeśvarī to Jvālāmālinī are in the seven Islands (Dvīpas) and the seven Oceans and outside these is Citrā, the sixteenth Nityā. The abode of Citrā is spoken of as the supreme Ether (Parama-vyoma.)

Vv. 17-22 give other details on this matter.

Vv. 23-30 relate to some rituals. Vv. 31-33 describe the order in which Bhumi, Kālacakra and Mahāvyoma are, and of the places of the planets in Kālacakra.

Vv. 34-42 describe Nityāloka and the place there of the Devī and her attendants as also of Vārāhī and Kurukullā.

Vv. 37-41 contain a Dhyāna of Lalitā. She is in the garden of Kalpa trees where all the six seasons prevail. She is surrounded by countless S'aktis of Music (Saṁgīta-s'akti) who are singing, playing on musical instruments, and dancing. She is seated on a throne set with gems and in her eyes are seen her enjoyment of the dancing and music. Her face is illumined with a pure smile. Her body shows the bliss which is had on partaking of the "Natural Wine" (Sahajāsava). She regards with a kindly gaze good Sādhakas. Around her are elephants and horses decked with variegated clothing, golden fly whisks and the like. She is surrounded by other Nityās who are like unto Herself.

Vv. 43-51 speak of the extent of the place where the Nityās are and the fruit to be gained by doing Pūja there. Vv. 52-71 speak of the protective amulet (Nityākavaca) and the benefits derived therefrom.

Vv. 72-75 deal with the identity of the planets (Grahas) with the letters (Mātṛkās) and verses 76-89 with the Maṇḍala necessary for the worship of the Nine planets.

Vv. 90-98 give directions as to the time of worship and then of the separate Maṇḍalas for the worship of the Moon (Candra) and Sun (Arka) and of the materials with which the same is to be made.

Vv. 99 and 100 give general rules regarding the Maṇḍala or Cakra or Yantra of the nine planets (Navagrahamaṇḍala).

CHAPTER XXIX

MAṆḌAPAS AND KUṆḌAS FOR DOING HOMA

In this chapter are given directions for making Maṇḍapa, Kuṇḍa and the like in the daily Homa of the 16 Nityās.

Vv. 5-9 contain rules for finding out the directions (Dikparijñāna) by the position of Sun. Instruction is given here for the drawing of a diagram by which with the help of the shadow of a peg placed in its middle the point of the compass can be ascertained.

Vv. 10-12 give general rules regarding the making of the Maṇḍapa and also the places where the altar (Vedī) and Kuṇḍa are to be made and vv. 20-22 give the measurements.

Vv. 23-27 speak of the making of the square-shaped Kuṇḍa and other Kuṇḍas within it and vv. 28-31 give other details. Vv. 32 and 33 describe the semicircular, vv. 34 and 35 the triangular, vv. 36-39 the Yoni Kuṇḍa, vv. 40-41 the five-sided (pentagonal), vv. 42-43 the six-sided (hexagonal), vv. 44-46 describe the seven-sided and vv. 47-51 the octagonal (Aṣṭāsra) Kuṇḍas respectively.

Vv. 52-57 give the dimension of the Kuṇḍa for making ten million Homas (Koṭihomakuṇḍa), the number of priests required therefor and other details and v. 58 speaks of the depth (Khāta-māna) of the Kuṇḍas and vv. 59-61 give the measure of the sacrificial String (Mekhalāmāna). Vv. 62-66 speak of the Svarūpa of the Yoni-kuṇḍa and how to make it. The Yoni is in shape like the leaf of the Aśvattha tree (*Ficus religiosa*). It is said here that the Yoni is the great

place (Pada) of the Tattva which is the Cause (Kāraṇa-bhūta) and therefore the oblations should be made into it. The word Pada is defined by the commentator to mean the place of origin (Udaya) and absorption or rest (Visrānti) and he says it is great (Mahat) because it is complete (Pūrṇa). By offering oblations into the Yoni full fruit is obtained within a short time.

Vv. 66-68 speak of the Navel (Nābhi) within the Kuṇḍa and how to make it and v. 69, of the two kinds of Dhyāna of Fire (Agni). It is either placid, kind (Saumya) or wrathful, cruel (Kraurya).

Vv. 70-72 give the wrathful (Krūra) Dhyāna. In this he has two heads and seven hands, three feet and seven tongues. He has three aspects varying according to the Guṇās: Sattva, Rajas, Tamas. He has six cruel red eyes. In his four right hands he is holding the S'akti (his weapon) a garland of Akṣa seeds, the sacrificial Spoon (Sruk) and sacrificial Ladel (Sruva). In his three left hands he holds a Javelin (Tomara), a Palm Leaf and a golden Vessel full of Ghee. His mouths are ever wide open longing to destroy.

The rest of the Chapter deals with details of Homa sacrifice—the fruits to be gained thereby and the consequences of mistakes and omissions.

CHAPTER XXX

THE VĀSTUDEVATĀCAKRA

THIS chapter deals with the Vāstudevatās (Devatās of the homestead) of the sixteen Nityās, with their Cakra and mode of worship therein of the Devī.

Vv. 4-10 give their origin. Of old there was an Asura by name Vāstupuruṣa whose form was a square (Caturasrākṛti). He was all-destructive (Sarva nāśa kṛt). All the Devas tried to kill him. But by reason of the boon (Vara) granted by Śakti and Śiva he could not be destroyed by them. Then the Devas came to Śiva for his destruction. They said: Tell us now of how the pride, born of the sense of indestructibility, of this Asura can be destroyed. Unless you do this the universe (Viśva) will be distressed by him. They having said this Śiva replied: His destruction is difficult. He should be buried underground and fifty-three Devas should remain on him; then only will he not be able to move. From those who are averse to the worship of these Devas, they will take (the fruits of) their good acts and do them evil. Therefore these Devatās should daily be worshipped.

Vv. 11-14 describe the Cakra of the Vāstudevatās.

Vv. 15-26 enumerate the names of the 53 Vāstudevatās. The first of these is Brahmā. Vv. 27-29 describe how the Yuga and other letters are to be placed in the Vāstucakra and vv. 30 and 31 give the Homa to the Vāstudevatās.

V. 32 describes the offerings and vv. 33-39 the proper time for doing Vāstupūjā every year. Vv. 40-42 contain directions about the making of Vāstucakra and the materials to be used therefor.

Vv. 43 and 44 briefly allude to Subtle (Sūkṣma) and Transcendent (Para) Homa. Here it is said Sūkṣma Homa is the offering as oblation, into the fire in the mouth of Kuṇḍalini in one's Mūlādhāra, of the manifested universe (Prapañca) objective and subjective (Vācyavācakarūpa). By this one becomes like unto S'iva and S'akti.

In vv. 47-50 it is said that this rite is what is spoken as Prāṇāgni hotra in the Vedas. By knowledge of this a man becomes freed from re-birth. It does not involve expenditure and labour and a man is not dependent on other's help. It is the means whereby the troubles of the mind find rest (Manaḥ-kles'a-vis'rānteḥ sthānaṁ). It ends all sin (Niḥ-s'eṣa-kalmaṣaṁ). It is all happiness (Sukhāspada). It is so, says the commentary, because it completely dissolves the mind. It is held within one's Self (Svaga: because it has disappeared in one's Self) and because it is Knower (Cit = Jñātri), Object of Knowledge (Vedya = Jñeya) and Knowledge (Vedana = Jñāna). It pervades the universe (Vis'vamaya). This is fully dealt with in the thirty-sixth chapter.

In vv. 51-55, however, something on this matter is said. It is here stated that in the Mūlādhāra of all animals is Fire (Pāvaka) and in the heart is Sun (Prabhākara). In the head below the Brahmarandhra is the Moon (Candramā). The First (Ādyā) Nityā (*i.e.*, Lalitā) pervades these three (Trayātmaka). The oneness of these three along with their Lights (Tejas), with the Mind should be meditated upon. The letters of Sun, Moon and Fire should then be offered as oblation into the Light (Tejas) which has been kindled in manner stated above.

Vv. 56-60 show how this oblation should be made.

Vv. 61 and 62 say that the imperishable body of S'iva and S'akti is composed of the three aforementioned forms or Tejas. Other bodies (consisting of the five Bhūtas) are assumed by the will of S'iva S'akti. By Liberation (Mukti) is meant steadiness in the realisation of one's own oneness with the aforementioned three Lights. (Tanmayībhāvasthairya = Proktatejastraya tādātmya bhāva sthairya).

Vv. 64-69 describe Kuṇḍalī. It is here said that She is within the Light (Tejas) of Fire. She is the Power which constitutes the individual (Jīvas'akti), sleeping like a serpent thrice-coiled. She is of boundless effulgence as she makes the universe manifest (Vis'vaprakās'akatvāt). Her head is Māyā (= Visarjanīya). Uttering a sound she moves up and up along the channel of Suṣumṇā. When Kuṇḍalinī moved by her own desire uncoils and straightens herself then the individual realises the whole Universe, otherwise the Universe is to him like the darkness of night. He who knows Her as such knows Parama Brahma and S'iva and S'akti. It is here parenthetically stated that if a man does not hear, on closing his ears, the sound made by Kuṇḍalinī then his death is imminent.

Vv. 70-72 say that such a man is liberated while living (Jīvanmukta) and then give the traits (Lakṣaṇa) of a Jīvanmukta: He cannot be affected by Merit (Puṇya) or Demerit or Sin (Pāpa), he is beyond Sorrow and Joy; he neither loves nor hates; he has abandoned the desire for the fruits of his action; he has all contentment; he is not moved to anything by the wish of others; he merely abides in his body; to him praise and blame are the same; to him enemy and friend are the same; he is merciful and beneficent (Kalyāṇaguṇa).

In vv. 73-80 it is said that others also may attain Siddhi after many births who worship the Devī with

devotion, but fools who are proud of their learning and wealth go the downward path, birth after birth. When all sin arising from ignorance and wicked longings is destroyed then there arises devotion (Bhakti) for the Nityās. It is by the power of that Bhakti that a man becomes a Jīvan-mukta. Even Devatās are what they are by the power of that Bhakti. The Lokapālas derive their respective places from this. Even Śiva meditates upon Her. All Devatās owe their existence to Her and their bodies are but of Her substance.

V. 81 says that Supreme (Para) Homa is possible only for the Siddhas and in verse 82 it is stated that Bhakti in the Nityās is possible only for those whose sins are all destroyed and who serve the knowers of Tat, that is, the Gurus who realise the Supreme Essence (Viditaparamārtha).

Vv. 83-88 describe the character of those who are Bhaktas of Nityāvidyā. They are not uncertain as regards the future life; they are contented (as for them there is nothing unattained); they are always complete (Pūrṇa: because time and space do not limit them); they are blissful and not dependent, always seek the True and the Good and are devoted to the feet of the Guru; they covet nothing and seek not to hoard anything; they are free from meanness and busy themselves not in other's affairs. They are merciful towards all creatures, large-hearted, undisturbed in mind whether there be gain or loss. They are pleased with, and free from anger towards all creatures and by nature they tend towards doing good and sing the praise of the good. They are averse from speaking of those who are addicted to sinful ways. They stay where and when they wish; they are not afraid of kings, thieves, wicked men or enemies; they possess the full power of enjoying life, and have all devotion towards all Devatās and Holy Places; they are free from crookedness and helpful towards all. They are

fond of music (as it is Nāda) and are the possessors of all they desire (as there is nothing separate from themselves.) Being possessed of the power of pleasing all they are honoured by women, kings, rulers and the wise. They have no envy for there are none better than they. Their desire is to be one with the Devatā which is the highest of all desires.

In v. 89 it is said that Para Homa is the dissolution of the mind which now accepts and now rejects (Saṁkalpa-vikalpa kāraṇa bhūta) into that which vascillates not (Nirvikalpa) and which is the common aim of both Gross (Sthūla) and Subtle (Sūkṣma) Homas.

Vv. 90-93 establish the oneness of Sthūla and Sūkṣma Homa with Para Homa. It is here said that the articles of Homa offered in Sthūla Homa when burnt become one with the Fire into which they are offered: Sūkṣma Homa, it is said, is the realisation of the oneness of all sound and whatever is signified thereby with the object of Knowledge, the Knower, and the act of Knowing. Para Homa is that whereby is effected the total absorption, into the Changeless (Avikāriṇi) Pure Being (Paramārthātmani=Sattāmatrasvarūpe), which is the Mahāśakti inseparate from one's Self and is the Light which shines without being fed by any fuel. The remaining seven verses contain directions about Homa.

CHAPTER XXXI

ARIMARDANA HOMA

THIS chapter deals with Sthūla Homa done with the object of punishing an enemy (Nigraha homa). Vv. 3-6 speak of certain things which should be known regarding the enemy before a Homa is begun.

V. 7 tells of appropriate time for performance and vv. 8 and 9 of the position of the 12 signs of the Zodiac (Rāśis). V. 10 says that Homa should be done after knowing the position of the Rāśis. Vv. 11 and 12 speak of the influence of the Sun on the Rāśis and the influence of the Rāśis on all animate beings.

In v. 14 is to be found the preliminaries of rites to be done with a doll representative of the person aimed at, and vv. 15-21 speak of the manner of performance.

Vv. 15-17 relate the position of Viṣakalā (Poisonable or Vulnerable point) which changes according to the phase of the moon.

V. 22 speaks of the Lords or Regents of the houses of the Zodiac, and verse 23 deals with the Constellations (Nakṣatras).

Vv. 24-26 speak of the size of the doll to be used, and vv. 27-29 of the materials to be used.

Vv. 30 and 31 give other details about the size of the doll.

Vv. 32-34 state the appropriate times for the doing of injurious acts. The times are Pātālayoga, Nīcayoga, Viṣayoga and so on. The commentary makes quotations from

a number of astronomical authorities some of which are not intelligible and it has not been possible to trace the books from which they have been taken.

The rest of the chapter gives details of different kinds of Homa and of the times when the same should be done and of the materials to be used therein. Here there are a number of trees mentioned by name.

CHAPTER XXXII

SAUMYA HOMA

THIS chapter deals with Homa done for one's own or another man's benefit. This is called Saumya Homa. Vv. 2 and 3 describe ordinary Homa (Sāmānya Homa). This is done with lotuses. Vv. 4-10 describe Homa for the attainment of power and dominion (Aiśvarya) and vv. 11-19, Homa for the attainment of wealth and prosperity and vv. 20 and 21 Homa for the acquisition of cows, lands, gold and so forth.

Vv. 22-28 speak of articles of Homa. Other vv. to 41 deal with the same matter, vv. 42 and 43 speaking of Homa for the propitiation of the Planets (Graha).

Vv. 44 to the end of the chapter deal with details as to time of performance, articles of Homa and so on.

CHAPTER XXXIII

YANTRAS

THIS chapter deals with the Yantras of the Ādyā Nityā Lalitā. There are, it is said here, 960 such Yantras.

The different Yantras and the different fruits gained by worshipping in the different Yantras are described. The principal Yantras or Cakras named are S'rī Yantra, Pūjā kamala cakra, Amṛṭaghaṭa, Siddhavajra, Koṣṭhavajra, Vajraliṅga, Meruliṅga, Mahāliṅga, Yoni, Vajra vajraka, Mahāvajravajra.

CHAPTER XXXIV

CERTAIN RITES AND THEIR RESULTS

THIS chapter describes some rites of a "wonderful" character (Loka-chamatkārakara).

These are done by worshipping the different aspects of the Devīs. There are the names of twenty-four Vidyās given in vv. 2-4. They are Siddha sārasvata, Mṛtyuṁjaya, Tripūṭā, Gāruḍa, Aśvārūḍhā, Annapurnā, Navātmā, Navātmikā, Devihṛdaya, Gaurī, Lakṣadā, Niṣkatrayapradā, Iṣṭadāyinī, Mātaṇginī, Rajyalakṣmī, Mahālakṣmī, Siddhalakṣmī, and seven aspects of Gopāla or Kṛṣṇa.

Vv. 5 and 6 give the Siddhasārasvatavidyā.

In vv. 8-10 it is said that if this Vidyā be infused into water in the manner prescribed, and a little girl with faultless limbs be made to drink it then she speaks like Sarasvatī herself of the past, present and future.

V. 11 gives the Mṛtyuṁjayavidyā (Mṛtyuṁjaya is Śiva as Conqueror of Death). His Dhyāna is given in vv. 13 and 14. He is seated on a lotus the stalk, the petals and the pericarp of which are respectively, the first, second and third letters of his Vidyā. His body is bathed with nectar. On his forehead is a Kalā of the Moon. He is white in colour and is holding in his hands a deer, a rosary of Akṣa seeds, and a noose (Pāsha) and is making the gesture of Exposition (Cintā = Vyākhyāna-mudrā). He should be meditated upon as one with the meditator (Svaikyena bhāvayet).

V. 15 gives the Vidyā of Tripuṭā and vv. 15-20 her rituals and Dhyāna. She is red and gracious of aspect, carrying in her six hands a flowery arrow, a goad, two lotuses (one in each) a noose and a sugar-cane bow. She has a bright gem-set crown on her head. She is surrounded by S'aktis singing sweetly, decked in love-provoking fashion (S'ṛṅgāra-bhūṣa) and carrying fly whisks (Cāmara), mirrors, and so forth.

Vv. 21 and 22 give the Garuḍa Mantra. V. 27 gives the Vidyā of As'vārūḍhā and 28-30 give the rituals. Vv. 31-33 give her Dhyāna. She is red and seated on a red horse and gracious of aspect. In her right hand is a spear with a crescent-like head and in her left a leathern stick (or whip), with one of her other two hands she holds the enemy of the Sādhaka tied by a golden rope and with the other strikes him with a cane of gold.

V. 35 gives the Vidyā of Annapūrṇā. Her Dhyāna is related in v. 37. She is smilingly looking at S'iva dancing the Tāṇḍava dance whereby the serpents are frightened, holding in her hand a golden vessel full of custard (Pāyasa).

Vv. 41 and 42 give the Vidyās of Navātmā and Navātmikā.

V. 43 gives the Vidyā of Devībṛdaya. Her Dhyāna is the same as that of Sarvamaṅgalā. The following verses give her ritual.

V. 48 gives Gaurī vidyā and the following verses the ritual.

Vv. 53 and 54 give the Vidyā of Lakṣasuvarṇadā.

In this way the different Vidyās mentioned above are given.

V. 84 makes the important statement that Lalitā assumed a male form (Puṁrūpa) as Kṛṣṇa and by enveloping all women (Sarva nārī samārambhāt) enchanted the whole world. Kṛṣṇa was surrounded by his S'aktis (*i.e.*, the S'aktis

of Lalitā). He assumed six different forms (Ṣoḍā'kalpayad-vapuḥ).

The names of the six forms are Siddha gopāla, Kāmarāja gopāla, Manmatha gopāla, Kandarpa gopāla, Makaraketana gopāla and Manobhava gopāla. The last five, namely, Kāmarāja, Manmatha, Kandarpa, Makaraketana, Manobhava were, it is stated in Chapter VII, vv. 28-33, created by the Dēvi Lalitā. They are Her five arrows of desire representing Her five senses of knowledge. (Jñānātmakān = pañcendriya-jñānavigrahān).

V. 95 gives their Dhyāna.

Vv. 96-99 speak of certain herbs by the use of which in manner prescribed Devatās may be visualised.

CHAPTER XXXV

THE SĀDHAKA

THIS is called the Vāsanā patala or the chapter dealing with the Vāsanā of words. The word Vāsanā has various meanings, but in the sense it is used here and in the last chapter of the Kulārṇava Tantra it means not the etymological meaning of a particular word but what the Sādhaka does or ought to understand by it.

The chapter begins by speaking (v. 1) of the Vāsānā which shows the oneness of the sixteen Nityās with the Sādhaka's Self (Svātmatve vāsanām). The latter visualizes his oneness with them (Pratyakṣā tanmayatā-siddhiḥ). The Guru is the Ādyā S'akti who is Vimars'a. His ninefold character (Navatva) appears in the nine apertures of the body. [The commentary adds that as through these apertures we take in what is good (Upādeya) and throw out what is bad (Anupādeya) so by the mercy of the Guru the Sādhaka's mind tends towards the Truth (Artha) and abstains from untruth (Anartha). The two ears and the mouth are the Divya, the two eyes and genitals are the Siddha, the two nostrils and the anus are the Mānava Gurus respectively].

The Balidevīs are (v. 3) the S'aktis who lead us astray (Unmārgapravartikāḥ s'aktayaḥ) by making us believe that which is not *That* to be *That* (Atasmin tadbuddhiṁ janayitvā). Pañcamī (= Vārāhī occupies the place of the Father Janakātmikā) as she (as the commentary says)

protects us from evil (Anabhimata) and Kurukullā is Mother as she gives us what is good (Abhimata). The aims of human existence (Puruṣārthāḥ) are ocean-like on account, as the commentary says, of their greatness and boundlessness. The body is an island of (nine) gems (v. 5). The nine gems are Ojas, S'ukra, Majjā, Asthi, Medas, Māṁsa, Roma, Tvak, Rudhira. Resolutions (Saṁgkalpāḥ) are like the wish-granting trees, for any action undertaken with resolution is fruitful. The Ādhāras (that is, the Six Cakras or centres in the body) are the Seasons. [This is so because by the Union of Suṣuṁṇā with Iḍā and Piṅgalā, which are Moon and Sun, time may be measured in the Cakras]. Time which is Ātmā (Kālātmā = Kālasvarūpātmā) along with the Planets, the Constellations, and the Zodiac (Rāś'icakra) moves west (*lit.* faces west), therefore the Sādhaka faces East (when he is doing Sādhanā).

The Tāttvika aspect (Svarūpa) of Kāla is dealt with in the 36th Chapter. In v. 6 it is said the Knower (Jñātā) is one's Self (Svātmā) *i.e.*, the worshipper; Knowledge (Jñāna) is the offering (Arghya); the Object of Knowledge (Jñeya) which is the S'rīcakra (See Kāmakalāvilāsa) is outside the Knower. The worship of the S'rīcakra is the unification of these three (*viz.*, the Knower, the Knowledge and the Object of Knowledge). Here is shown the identity of different parts of the Sādhaka's Self with different parts of the S'rīcakra for which see pp. 5-11 *ante*). Vv. 7-11 say that the Siddhis (Aṇimā etc.) in the S'rīcakra are the Rasas S'ṛṅgāra and others together with Niyatī; the six Ūrmis (Hunger, Thirst, Sorrow, Delusion, Decay and Death) together with Puṇya (Virtue or Merit) and Pāpa (Sin) are the eight mothers Brāhmī and others. The (five) Bhūtas, the (ten) Indriyas (Senses) and Mind (Manas) are the (16) Kalās of Nityā. The functions of the five Organs (Indriyas) of Action

(Karma) such as Speech (Vacana), Taking (Ādāna), Walking (Gamana), Emission (Visarga) and Bliss (Ānanda) together with the three Doṣas namely Vāyu, Pitta and Kapha, (See Introduction to Prapancasāra Tantra) are the eight S'aktis Anaṅgakusumā and others. The fourteen Nāḍīs mentioned in the 27th Chapter are the fourteen S'aktis Kṣobhiṇī and others. The ten Vāyus (Prāṇa, Apāna, Samāna, Vyāna, Udāna; Nāga, Kūrma, Kṛkara, Devadatta, Dhanaṁjaya) are the ten S'aktis Sarva-siddhi-pradā and others. The ten Fires (seven of which are in the Dhātus and three in the Doṣas) are the S'aktis Sarvajñā and others; Heat and Cold, Happiness and Pain, Wish or Desire (Icchā) and the three Guṇas (Sattva, Rajas, Tamas) are the S'aktis Vas'inī and others. The (five) flowery Arrows are (five) Tanmātras. The Mind (Manas) is the Sugarcane Bow (Ikṣudhanuḥ). Attachment (Rāga) is the Noose (Pās'a). Repulsion (Dveṣa) is the Goad (Aṅkus'a). The text in v. 12 then proceeds to state that Avyakta, Mahat, Ahaṁkṛti (Prakṛtitattva, Buddhitattva, Ahaṁkāratattva) are the Devīs Kāmes'varī, Vajreṣvarī and Bhagamālinī, and Samvit (= Sakalātmaka caitanya = the supreme, all-embracing Consciousness) is Kāmes'vara. One's own Ātmā [which remains as the one Sat after having absorbed within itself all the Vikalpas which is the world (Vis'vavikalpa)] is the Devī Lalitā whose body is the Universe (Vis'vavigrahā). Meditation on Her which is the same as meditation on one's Self (Tadvimars'a = Svātmavimars'a) is Redness (Lauhitya). Bhāskararāya in his commentary to the Bhāvanopaniṣad, Ṛk 29, has dealt with this. Kāmes'vara he says is like crystal and therefore the part which is white (S'uklacaraṇa). The commentator says that attachment of mind to anything (Rāga) is Redness. The Consummation of worship (Upāsti) is meditation on one's Self. Siddhi is attained when thought does

not wander (from the contemplation of the identity of one's Self with the Object of worship). The Mudrās (Yoni Mudrā and others) signify (v. 14) faith (Bhāvanā) in the greatness (Vaibhava) of the object of worship. For the attainment of this Bhāvanā, what is necessary is action (Kriyā). Though action passes (Calatve'pi), it yet produces steadiness. Prayogas (Rites done to avert evil and induce what is good) help in the dissolution of indiscrimination (Aviveka) which is the cause of all distinctions (Vikalpa) into Vimarsha. Yantras and Mantras (v. 16) help to produce steadiness in the belief of one's unity or oneness with the Āṭmā (Svātmatve). Worshipping or saying prayers thrice daily (Saṁdhyā) rids man of the notion of beginning, middle and end (Ādimadyāntamajjana, *i.e.*, it leads one into Timelessness). The other S'aktis *i.e.*, the Guptayoginīs) who dwell in the Cakra produce the belief in the multifariousness of the Universe. By Nyāsa (v. 18) the body is made like that of the Devatās. [Nyāsas tu devatātvena svātmano dehakalpanaṁ]. Japa produces a sense of identity with the Devatā. [Japas tanmayatā-rūpabhāvanam]. By Homa is destroyed the sense of multifariousness. [The commentator here says: there are different kinds of ornaments made of gold but they are all gold. The Bhāvanopaniṣad, Ṛk 32, says that Homa is the dissolution into the Ātmā of all Vikalpas or Distinctions such as "Thou" and "I," "Is" "Is not," "Should be done" and "Should not be done" and the like]. Tarpaṇa is the Contentment (Tṛpti) caused by the realisation of identity of all things with one's Self. (*i.e.* Tarpaṇa leads to this realisation). [Eṣām anyonya-saṁbheda-bhāvanaṁg tarpaṇaṁg smṛitam]. The Bhāvanopaniṣad says that the Contemplation on the object thereof as one with one's Self (Abhedabhāvana) is Tarpaṇa. Abhiṣeka is (*i.e.* leads to) the final removal of the pain arising from

Moha, Ajnāna and the like. [Moha is defined in the commentary to mean "the absence of the knowledge of the rightness and wrongness (Kartavyākartavyajñānābhāva) of action arising out of overwhelming desire]. Vidyā is Ātmā which is the abode of all (Sarvāśraya) as all things are one with It. This is Great (Mahān) as it is All-pervading (Vibhu). Upadeśa (instruction *i.e.* spiritual instruction) is (*i.e.* leads to) the removal of all attributes (Upādhi). Dakṣiṇa (to the Guru) is (implies) inseparateness (Bhedashūnyatvam) between the two (Guru and Śiṣya). Service (of the Guru) is (*i.e.* causes) steadfastness (Sthairya) of Self-knowledge. The fifteen Nityās are the fifteen lunar days (Tithis) in the evolution (Pariṇama) of Time. The five fingers are the five Elements (Pañcabhūtas). Their intimate connection with one another is (as appearing in Karamudrā or Mudrā made with the hands and fingers) indicative of the manifoldness (Prapañcatā = *lit*, five-foldness) of the Ātmā.

Vv. (24-25) which are in a wilfully disordered (Vyākulita) form to ensure secrecy give the meaning of the Bīja (Hrīm), of Lalitā, which is the Rūpa of the Devī. "H" stands for Prakāśa, because it is (the Bīja of) Ākāśa which is Sphuraṇātmaka, "R" which is (the Bīja of) Agni means Devouring (Grāsa) because Fire devours; "Ī," is the Vimarśa (as it leads to oneness in the Supreme sense: Tādātmyaparamārthamelana). By the Bindu (M) is effected the Niphālāna of Realisation, of oneness of the Sādhaka with these.

In vv. 27-30 it is said that a Mantra of one letter is called a Piṇḍa, of two letters Kartarī, of three to nine letters Bījaka, of 10-20 letters Mantraka, and one which exceeds this number is called a Mālā.

Vv. 31-33 show in how many different ways the Mantras can be arranged. A Mantra of three letters can be arranged in six ways, one of four letters in twenty-four, and so on.

Vv. 34-43 show how the Mantras can be arranged in a Yantra. The commentary deals with this in very great detail.

Vv. 44-45 contain six questions by the Devī (1) relating to the meaning of the five kinds of Mantras—as Sthūla, Sūkṣma and Para; (2) how the Sādhanā of these Mantras can be adequately carried out; (3) wherein lies the inefficacy of their Sādhanā; (4) how inefficacy may be rectified; (5) what are the signs of the Siddha; (6) what is Siddhi.

Vv. 46-48 state how for the ascertainment of the meaning of Mantras a diagram with fifty 'houses' therein should be drawn for the purpose of placing therein each group of letters of the alphabet classified according to the Bhūtas (Elements) to which they belong.

Vv. 49-53 give the names of each of the ten letters in the five groups. The verses are in Vyākulitākṣara or disordered form. Vv. 54-55 says that this is done to keep the names secret. The letters belonging to Air, (v. 49), Fire (v. 50), Earth (v. 51), Water (v. 52), Ether (v. 53) respectively are given in the verses stated. These verses have been set right though with some difficulty owing to incorrectness of the Text.

V. 56 is also in Vyākulitākṣara. The second half of the second line of the verse is indecipherable. In this and the following verse Śiva says that the Deśika (Guru) makes countless verses unintelligible to the ordinary reader. The commentator explains how these verses are to be read.

Vv. 57-60 state how a Yantra may be drawn to enable the man versed in this Tantra and Vidyā to attain the state of the Devatā whose Sādhanā he is doing.

Vv. 62-63 say that Mantras are either cruel (Krūra) or benevolent (Saumya) or they are mixed (Miśra). This depends on the character of the letters they are composed of. Mantras in which the letters of Ether (Nabhaḥ), Fire (Agni)

and Air (Vāyu) are in excess are cruel. Mantras in which Earth (Bhū) and Water (Toya) letters are the greater in number are benevolent.

In vv. 64-66 it is said that the meanings of Mantras are of three kinds. Upāsakas also are of three kinds. The Siddhas know the oneness of Mantras with Parā rising as they do through different stages such as Pas'yantī and the like and returning again by the very nature of their oneness (Tādātmya) to Parā. The Sādhyas seek to know the meanings of Mantras according to the rules of grammar and the like. The Sādhakas meditate on the identity in the Mantras of, on the one hand, the five Bhūtas which are that which is denoted by speech (Vācya) and are aspects of Avyakta (Avyaktātmaka) with, on the other hand, the letters (Akṣaras), which are that which denotes (Vācaka) as they are the S'aktis of Avyaktanāda.

Vv. 67-69 speak of the transcendental significance of Mantras (Mantra vīryaṁ = Mantrāṇām paramārtha svarūpaṁ). By a knowledge of this, man becomes liberated whilst living (Jīvan mukta). By a knowledge of this, Mantras may be made efficacious. Vv. 70-72 give the thirteen causes whereby a Mantra becomes inefficacious and vv. 73-75 note the traits of a man who has attained Siddhi in Mantra. He neither hates nor is attached to anything greatly. He is neither over-sorrowful nor over-joyful. He is neither over-affectionate nor envious. He is not overcome by any calamity. He makes others happy and avoids giving pain. His body is merely a vehicle for his Self. He meddles not in the affairs of others. To him loss and gain are the same and he is always contented. He can enjoy a thing and yet give it away. Vv. 76-79 describe other powers of a man who is Mantra-siddha. It is here said that it is only a man of this kind who should do any rite (Prayoga). Vv. 80-83 say that just as between men and men and Devas and

Devas there exists enmity—so also is it between Mantras and Mantras. It shows how such enmity arises and between what Mantras. Vv. 84-86 explain how owing to the fault of the Upāsaka a Mantra may become inimical and if so how this evil can be remedied. Vv. 87-88 state how a Mantra may be made propitious. V. 89 gives direction about the making of amulets and v. 90 instructs as to how to use the same. Vv. 91-100 give the names of fifty Herbs (Oṣadhi) one for each of the fifty letters of the alphabet. These are classified in five groups of ten each. Each of such groups belongs to one of the five elements (Bhūtas).

CHAPTER XXXVI

THE SIDDHA

THIS is the last chapter. It begins with twenty questions (vv. 1-6) by the Devī. She asks S'iva about (1) The true nature (Svarūpa) of the sixteen Nityās, of S'iva himself, of Her own Self and of the other Devatās. (2) How the same can be known. (3) What is the form of the Universe (Kimākāraṁ vis'vam). (4) What are the merits (Puṇyas) and demerits (Pāpas) of creatures. (5) How or by what acts are they caused. (6) What are the causes which lead to their being born. (7) What is Liberation, (Mukti). (8) What is the world of birth and death (Saṁsāra). (9) Who gets Mukti. (10) What is the cause of bondage. (11) How is one liberated therefrom. (12) What is the root of Saṁsāra. (13) What are the Tattvas. (14) What is intelligence (Dhī) (15) What are the Indriyas (Senses). (16) What are Prāṇas. (17) What is Jīva. (18) What is Para, (*i.e.*, what is beyond Jīva). (19) What is Time (Kāla) and (20) What are the planets (Graha). The Devī ends Her questions by asking that Her questions may be answered in a manner authorised by the Vedas, the (Dharma) S'āstras, the Purāṇas and the Āgamas.

In vv. 7-10 S'iva says that though these matters are of a secret character He will yet answer Her questions clearly. By listening thereto and controlling the wild longings one will fully know one's own true nature (Svasvarūpa) and conquer the evil proclivities with which one is born and

thus participate in the true, pure, manifest and boundless Becoming. [Satya-s'uddha-sphuṭās'eṣa-sphurattātmā bhavet]. This is very secret and can be understood by the mercy of the Guru alone and should always and in every way be kept secret.

In vv. 11 and first line of v. 12 he answers the first question. He says that—there is the knowledge (Jñāna) of "This" and there is the knowledge (Jñāna) of "I". The transcendent Knowledge (Jñāna) which is Caitanya and wherein both these are united is My Body. [The commentator says that S'iva pervades the universe as its Consciousness (Caitanya), like heat in a bar of hot iron, in the bodies consisting of the Bhūtas, the Indriyas etc.] "This Body of Mine," the text proceeds, "is the Caitanya of the sixteen Nityās, of Thee and of other beings."

The second line of v. 12 and v. 13 answer the second question. It is here said that by the annihilation of evil desires (Durvāsanā), the unchanging (Sthira) Ātmā manifests Itself. This Ātmā is eternal (Nitya), true and therefore without a second and great (Mahān *i.e.*, not limited by time and space). It may also be attained by means laid down in Nityā hṛidaya Tantra (*i.e.* Yoginī-hṛidaya). V. 14 answers the 3rd question. Here S'iva says:—S'abda and Buddhi are of two kinds transcendental (Paramārtha-rūpa) and non-transcendental (Aparamārtha-rūpa); the latter pervades truth and untruth. The universe therefore appears to be so. S'iva answers the 4th question in the first line of v. 15 by saying "It is on account of the two-fold character of S'abda and Buddhi that creatures become virtuous and sinful. S'abda and Buddhi and the Prapañca are the same in that which is true (Satya) and what is untrue".

In the second line of v. 15 and v. 16 He answers the 5th and 6th questions. He says: "That the exercise or functioning (Vyāpāra) of the senses (Indriyas) of a man who is

prompted by true Jñāna is Puṇya. It is Pāpa when the mind takes that to be right which is not so. It is from the latter that various kinds of birth emanate." In v. 17 He answers four questions. True knowledge (Yāthārthye jñānam arthānāṁ) is Mukti. The reverse of this (Tadviparītatā) is Samsṛti (= Saṁsāra). Liberation therefrom is by Buddhi. Desire is bondage.

In v. 18 the 11th question is answered. It is here said that by the destruction of Karma effected by Vedhadikṣā by the Guru and by his word of instructions (Ukti) and also by meditating thereon (Vimarśa) is Liberation from bondage gained. In v. 19 the twelfth question is answered. The root (Kaṇḍa) of Saṁsṛti (Saṁsāra) is Non-discrimination (Aviveka)—which is defined by the commentary to mean the absence of a true knowledge of the difference between the body (Deha) and Ātmā. This Aviveka, the Text says, is great for it pervades and rules all creation.

V. 20 answers the thirteenth question. The Tattvas, it is said here, have been so called in all Tantras because they as Jñātṛi, Jñāna, Jñeya (Jñātṛ-jñāna jñeya mayāni) are in all bodies. They are so, says the commentary, as they are manifestations of and are one with Caitanya (Caitanyasya tādātmyena sphuraṇatvāt).

The seventeen verses after this (vv. 21-37) in answering the 16th question describes the 107 qualities (Guṇas) of Buddhi (Dhī) and how same are recognised. After saying Manas, Buddhi, Ahaṁkāra and Citta are but different forms of Dhī the Text proceeds to give all the other different forms such as Sthūla, Sūkṣma and others. In v. 35 S'iva says: "That aspect which is Tvanmayī (S'aktimayī) is Dhī and that aspect which is Manmayi (S'ivamayi) is Cit. [The commentator says that it is Dhī or Buddhi when Cit has apprehension (Upalabdhi) of objects. It may be compared to fire actually seizing and consuming a piece of wood,

Cit is the state (of Consciousness) in which there is no such apprehension. It may be compared to fire not acting upon but latent in a piece of wood.]

V. 38 answers the 15th question. The Indriyas, it is said here, are the five Bhūtasaktis whereby the mind functions on such objects as it wishes.

V. 39 answers the 16th, 17th and 18th questions. The different manifestations (Vijṛmbhaṇa) of Caitanya caused by the action thereon of Buddhi and the five Bhūtas are the Prāṇas (*i.e.*, the Vāyus,—Prāṇa, Apāna, Samāna, Vyāna, Udāna). Jīva is the witness thereof Tat-sākṣibhūta) [The commentary says Jīva is that which goes not the way suggested by the body and senses (Deha and Indriya)]. Para is Tattva (Tattvātmaka) because Tat is Truth. [The commentary says that when Buddhi which in itself is apprehension of objects (Upalabdhi svarūpiṇī) knows that the body and the senses are not the Self and is not affected thereby and thus resumes its true nature—as it were a fire which does not burn—then it is called Para].

Vv. 40-47 answer the 19th question. Kāla, it is said, possesses all the qualities above enumerated as regards Buddhi. Śiva says: "Whatever the two letters in the word Kāla signify that is My Body. I cannot easily describe or show it to Thee, but will try to do so by illustration. Day succeeds night because of the movements by rotation of the sun, the moon and the other heavenly bodies. Therefore it is not right to speak of Time (Kāla) as identical with night and day (Tanmayatārūpaṁ). Lava, Truṭi and other divisions of time are merely fractions of universal Time. The one nature (Rūpa) of Kāla is that Cit which has neither beginning nor end. Lava, Truṭi and the like are merely measures of (Anumīyate) Kāla. That is the true nature (Svarūpa) of Kāla, which is gained or known (Yat tu labhyate) by meditating thereon (Bhāvanāt) according

to the capacity of one's intelligence (Svabuddhyā). Nothing more can be said about this."

Vv. 48 and 49 answer the 20th question. The Grahas (Planets) are forms of Cit inseparate from Kāla (Kālāpṛthag-rūpacidrūpa). They go round and round at different times and in different places in continuous circles. By reason of this they make the Bhūtas (Elements) and others, undergo many changes. These many variations appear as the universe (Prapañca). It is by these Planets again that the Bhūtas and their modifications are destroyed.

In vv. 50-54 the Devī says: "Lord though Thou hast answered my queries yet I have not gained a complete knowledge of the universe (Prapañcātma-viveka)." Then She proceeds to ask twelve more questions. Who is born and who dies? Why is one born and why does he die? If the Jīva is of the formless omnipresent Ātma, then how and where does it exist (Katham sthitiḥ?) How and where do Kāla and Paramātmā abide? Is it the Liberated or the others who are born? Where are the five Bhūtas? Are they in the bodies (Deheṣu) or outside them? How does the Jīva enter the body and how does it leave the body? To these Śiva replies (vv. 55-56) that as a result of the actions (Karmā-vipākataḥ) caused by the variety of Buddhi (Buddhivaividhyena) about which I have spoken both birth and death take place. [The commentator adds that the cause of birth and death (Jananamaraṇakāraṇam) of the Jīva is the Egoism (Abhimāna) that the body is the Self]. The relation between Supreme (Para) and the Universe (Viśva) is like fire in a piece of heated metal. Kāla and Para are one with the other (Tādātmya). The Liberated (Muktāḥ) never become Jīvas on any account, nor are any born who have not previously been born (Apūrvāḥ). Buddhi makes its individualising impress on the form Jīva, just as a seal (Mudrikā) makes its mark on a bit of beeswax (Madhūcchiṣṭa).

The Text (vv. 59, 60) then deals with Earth, Water, Fire, Air and Ether, the last of which is all-pervading (Sarvaga) and one with Time (Kāla-tādrūpyataḥ). They are in bodies.

The coming (Āgati) of the jīva (v. 61), into the body composed of the five Elements, is the result of the union of the Vīryas (Seeds), that is S'ukra and S'oṇita of the father and mother. Their union (Tādātmyam sangatam) manifests as the individualised Cit. When, as in the case of the Siddhas, there is a cessation (Viramaṇa) of that which produces the sense of I-ness (Ahamiti upalabdhiḥ) which is the result of Prārabdhakarma, death is like sleep and there is no change when they leave the body. [The commentator says: By the Will (Svecchayā) of the impartite Cit (Anavacchinnacit), that which is the Svarūpa of Buddhi which is apprehension (Upalabdhisvarūpa) in bodies, becomes Jīva and goes out through the senses (Indriya-dvārā bahirgatā) and experiences (Anubhavati) the things of the Objective World (Viṣayām). This is the Wakeful State (Jāgradavasthā). When it detaches itself from the senses and remaining in the heart experiences whatever is therein, it is said to be in a Dreamful State (Svapnāvasthā). When it detaches itself from the heart also and rests (Visrāmyati) in the Consciousness (Caitanya) which is the Paramārtha, it is said to be in a state of Dreamless Sleep (Suṣuptyavasthā). To the Siddha who is Citsvarūpa, to whom birth and death are like the reflection of the Moon in water, the latter is therefore like dreamless sleep]. For they know the true relation of body and Self by the initiation *i.e.*, by Veda or Dṛg Dīkṣā) of the good Guru. In the case of the ordinary man, (Itara = Pāmara), the Sādhyas and the Sādhakas this is not so. [The commentary says that the Sādhyas, though they are initiated by a good Guru (Sadgurukaṭākṣe satyapi), are yet by reason of their propensities

occupied in ritual and averse from making any attempt to know the true nature of the body and the Ātmā. The Sādhakas although they, by the initiation of the Sadguru, have attained some apprehension of the Paramārtha, are not fully rid of their natural propensities]. These three classes only lose their attachment for the body when severed therefrom (by death).

Death during the six months (vv. 65, 66) beginning with Pauṣa (mid December to mid January), between the 8th day of the light half of the lunar months and the 8th day of the dark half, indicates that the person so dying has gone upon a Good Path (Sugati). The Siddha has previously (to death) been freed from (attachment to) the body, the senses and the mind and whenever, wherever, and howsoever he may leave the body he goes the Good Path, for he was liberated whilst living (Jīvanmukta).

In v. 67 the Devī asks: Lord, all creatures have bodies but why are their Buddhis so multiform? In v. 68 S'iva says: The taste (Rasa) of water depends on the nature of the soil on which it is. The same is the case with Buddhi. This again is the result of Karma.

Vv. 69-71 state, that without the help of the Sadguru and one's own efforts nothing can be gained. Through the aid of both, man realises his Svarūpa. The Devī then (v. 72) asks: What is gained by the service of the Sadguru? Vv. 73-81 give in reply the forty-seven qualities acquired by the service of the Sadguru which produces Self-knowledge (Ātmajñāna). Such a man looks upon all as himself (Ābhirūpya = Sarvātmabhāva). He is free from all doubts in spite of conflicting S'rutis. He is full of contentment as he has realized himself and has a feeling of his Completeness (Paripūrṇatā). He is always merciful and free from both attachment (Rāga) and hatred (Dveṣa). He is easily accessible and free from pride, and is self-controlled (Niyata-sīla). He

is grateful. His concern is Truth and not the affairs of others. He is honest and humble (Ārjava). He seeks not wealth. His attachment, to anything outside himself, is only to the extent necessary for the preservation of his body. He is free from procrastination and meanness and excessive longings.

He does not indulge in idle converse and useless pursuits, nor in harmful enjoyment. He avoids the society of the deceitful. He delights in talking of the aims of humanity (Puruṣārtha) and in thought of the same. It is not in him to take what belongs to another. He is full of faith (Āstikya) and ever thinks of the world to come (Paraloka). He is constantly engaged in worshipping, singing hymns of praise of, and in conversation regarding the greatness (Vaibhava) of, the Devatās. He avoids sin and seeks merit. He is indifferent to the praise and censure of others, and is free from all attachment. He desires nothing and is never agitated. He regrets nothing (Anākṣepa or, if the variant reading Anapekṣa be taken, he depends on no one or is free from partiality). He is always alert. He conceals nothing (the Āgamas and the like) from the believers, but, does conceal them from the non-believers. He praises and upholds the Guru, the Vidyā (Mantra), the Āgamas and the customs. These are the signs of Siddhas. The ignorant calumniate them.

Vv. 82-90 describe the daily practice of those who have realised the Ātmā (Ātmavatāṁ).

Vv. 91-96 explain how the Jīvanmuktas who have realised the Ātmā do ritual worship.

In vv. 97-99 Śiva says: By a complete knowledge of this Tantra a man attains union with Thee (*i.e.*, Śakti) and Me (Śiva). It should not be communicated to a non-believer (Abhakta), who is not a disciple, to a hypocrite, to one who does wrong in secret, to one who does not beg for it, to an atheist (Nāstika), nor to a covetous, proud, idle or sinful

man, or one who cannot keep a secret. It should not on any account be communicated for gain.

In v. 100 S'iva says, that the man who worships in manner enjoined herein becomes one with Himself, that is, becomes Citsvarūpa.

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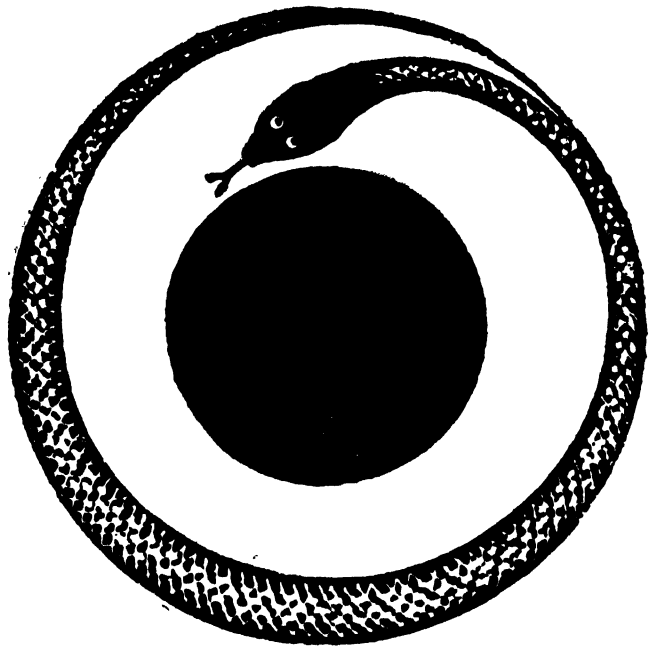
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