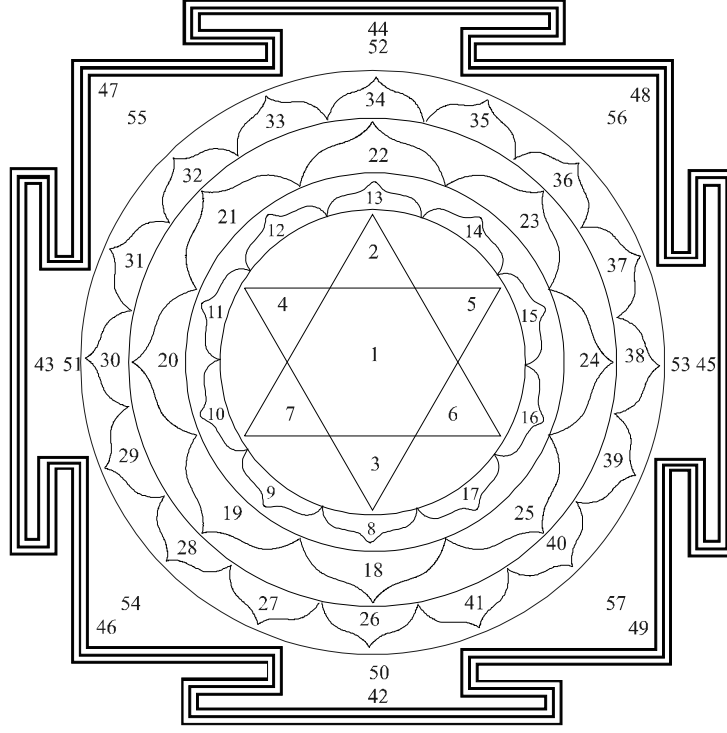




27 TANTRAS





Jvālāmukhī Yantra

Central Figure

1. Jvālāmukhī 2. Tripurasundarī 3. Kālīkā 4. Jātī 5. Jaṭinī 6. Jvālīnī 7. Jālandharī

Ten Petals - the ten flames or Jvālās

8. Brāhmī 9. Ugratārā 10. Bhadrakālī 11. Mātāṅgī 12. Kaumārī 13. Nārasiṃhī 14. Kulakāminī 15. Vārāhī 16. Durgā 17. Śāmbhavī

Eight Petals - the Eight Maidens

18. Māyā 19. Baindaveśvarī 20. Mr̥ḍānī 21. Bhīruṇḍā 22. Bhagāvāsā 23. Bhagarūpiṇī 24. Bālā 25. Mohinī

Sixteen Petals - the sixteen flames or Jvālās

26. Vāruṇī 27. Kṛtī 28. Kāruṇī 29. Kūcarī 30. Kuntā 31. Kumbheśvarī 32. Kuṇṭī 33. Kuhū 34. Kuṭilā 35. Kutsitā 36. Kuṇṭhī 37. Kulikā 38. Kūvarī 39. Kulasundarī 40. Vārāhī 41. Vātyālī

Earth Square

42. Vāsukī 43. Narasiṃha 44. Gaṇeśa 45. Dharmarāja 46. Dadhisamudra 47. Lavaṇasamudra 48. Sudhāsamudra 49. Kṣīrasamudra 50. Pīṭhatrayāsana 51. Rudrābjapīṭhāsana 52. Śāvāsana 53. Padmāsana 54. Dispelling fear 55. Granting boons 56. Arrow 57. Holding lotus



TANTRAS

OF THE

REVERSE CURRENT

27 Hindu Texts Abstracted

by

Michael Magee





DS Dakṣiṇamūrti Samhitā
J Jñānārṇava Tantra
N Nityotsava
YoH Yoginī Hṛdāya
ŚN Śrīnāthavaratnamālikā
Gu Guhyakālikākhaṇḍa
KT Kālitantra
KaT Kaṅkālāmālinītantra
Nir Niruttaratantra
GuS Guptasādhātantra
SSP Siddhasiddhāntapaddhati
Yo Yogaviśaya
AKu Akulavīratāntra
Kula Kulānandatantra
JK Jñāna Kārikā
BT Bṛhannīlātantra
Ta Tārāhasya
BrT Bṛhat Tantrasara
Ś Śāktānandatarāṅgī
De Devīrahasyatantra
Me Merutantra
YoT Yoginītantra
RuY Rudrayāmala
KDh Kāmadhenutantra
MV Mālinīvijayottaratantra
NT Netratāntra
UT Uḍḍāmareśvaratantra
KC Kulacūḍāmaṇītantra
KA Kulārṇavatāntra
Dov Doctrine of Vibration
GoK Gorakhnāth and the Kānpata
Yogis
MaK Mahākālasaṃhitā
KiY Kiss of the Yoginī
MT Mātṛkābhedaṇṭa
Ga Gandharvatantra
Ta Tantrārājatantra
NiS Nityāśodaśīkārṇava
VT Vāmakeśvaratantra
KJN Kaulajñānanirṇaya
ORC Obscure Religious Cults
YoV Yogavīja
Kar Karunamaya

DeR Devīrahasyatantra
MeT Merutantra
YoT Yoginītantra
RT Rudrayāmālatāntra
HTS Hindu Tantric and Śākta Literature
SaS Śakti and Śakta
PR Pāñcarātrarakṣā
LT Lakṣmītantra
TAB The Alchemical Body
Sau Saundaryalaharī
KP Kālikāpurāṇa
KV Kaulāvalīnirṇaya
PoT Principles of Tantra
GaV Gaṇeśavimarśinī
WGK Worship of the Goddess according to the Kālikāpurāṇa
SS Śiva Sūtras
SVA Shri Vilakṣan Avadhoot
ST Śāradātilaka
TT Tōḍalatantra
GoL The Garland of Letters
MaN Mahānirvāṇatantra
YT The Yoga Tradition.
TSP The Serpent Power
EY The Encyclopedia of Yoga
YMR Yoga: the Method of Reintegration
SoTT Śaivism and the Tantric Traditions
HS Horāśāstra
AS Ayurveda Sikṣhā
TA Tantrik Astrology
IA Introduction to Ayurveda
RA The Roots of Ayurveda
RY Rāmāyaṇa
GoD Goladīpikā
ODD Origin and development of Dattātreya worship in India
KaS Karpūradīstotra
AU Avadhūta Upaniṣad
CT Caṇḍamahāroṣaṇatantra
Yon Yonitantra



KoU The Kaula and other
Upanishads
HP Hindu Polytheism
AO Astrological Origins
DJ Daivajñānjabharanam
Yavanajātaka of Sphujidvaja
MTB Mārtaṇḍabhairavatantra
VV Varivasyārahasya
JWT A Journey in the World of
the Tantras
KaP Kalpasutras
KaM Kāmakālavilasa
AL Ānandalahari
NT Nilātantra

DhT Dhanadātantra
SSP Siddha Siddhanta Paddhati &
Other Works of the Nath Yogis
LT Lalitā Svachchanda
Pra Pratyabhijñā
KuT Kubjikātantra
MuT Muṇḍamālātantra
PP Prapañcasāra



Sanskrit transliteration scheme

अ a	आ ā	इ i	ई ī	उ u	ऊ ū
ऋ ṛ	ॠ ṝ	ऌ ḷ	औ au		
ए e	ऐ ai	ओ o			
क ka	ख kha	ग ga	घ gha	ङ ṅa	ह ha
च ca	छ cha	ज ja	झ jha	ञ ña	य ya
ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa	र ra
त ta	थ tha	द da	ध dha	न na	ल la
प pa	फ pha	ब ba	भ bha	म ma	व va
					क्ष kṣa



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Pūja

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Abstracts of the 27 Tantras

Abstracts of the 27 Tantras

Śrīkula

1. *Dakṣiṇamūrti Samhitā*

2. *Jñānārṇava Tantra*

3. *Yoginī Hṛdāya*

4. *Nityotsava*

5. *Śrīnāthanavaratnamālīkā*



Kālikula

6. *Guhyakālikākhaṇḍa*
7. *Kālitantra*
8. *Kaṅkālamālinītantra*
9. *Niruttaratantra*
10. *Guptasādhanaatantra*

Nāthakula

11. *Siddhasiddhantapaddhati*
12. *Yogaviṣaya*
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22. *Devīrahasyatantra*
23. *Rudrayāmala*
24. *Mālinivijayottaratantra*
25. *Netratāntra*
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27 HINDU TANTRAS





Preface

There was a time when the tantra was so omnipresent in Greater India that in India, in Indonesian Java, in Bali, in Vietnam, in Korea, in Japan and in China, a wanderer would have found familiar things related to goddesses and gods, wherever she or he wandered.

Traces of the large empires of yesterday still remain. Sometimes, even fragments of civilisations too have endured, despite massive wars and blood shed. Mysteriously, Bali - now part of Indonesia - preserved some early tantras and some of the temples there still have mixes of Buddhist and Hindu traditions.

When I was there, in the mid 1990s, the *Mahabharata* had just started to show on TV and the locals were entranced by it, because that epic had never apparently reached its shores during the time it was part of the greater Hindu empire. Bali is, or rather was, Vālmīki's territory of the *Ramayana*. Everything has changed now. The empire has struck back and India is becoming a powerful economic force, making it even more urgent to preserve its ancient heritage.

What we have left of the Hindu tantras is, quite frankly, something of a mixed bag. However, since I first became interested in these texts, in the mid 1970s, the situation has improved greatly. A number of scholars have recovered, and are still recovering texts, many of them preserved in Nepal. There are critical editions now of some of the earlier texts but there are just as many puzzles, or perhaps more, because of these textual excavations.

According to scholar Mark Dcykowski, when Hinduism is threatened, the devotees and practitioners take the icons and the emblems of their religion into their homes, but continue their worship and retain their mysteries until it's safe for them to be practised openly again, when the politicians or the despots fade into the background and their lives are not threatened because they worship the Deva, the Viṣṇu, the Devī, the Sūrya or the Gaṇapa.

There is evidence that within Hinduism itself, if you were a devotee of Viṣṇu or Śiva, that could mean the difference between life and death, depending where you were at the time. Sectarian people can be very irrational in their frenzies of hatred, envy or greed, all encompassed in



the sacred bodices of slavish “devotion”. There were apparently fierce struggles between devotees of Śiva and Viṣṇu - we can only imagine what happened when the Buddhist “heresies” continued to threaten Hinduism, while Islam encroached on Bharat’s borders, and later Europeans made their incursions. Blood flowed.

The powers-that-were, would have loved to ignore young Mr Buddha, who in Hindu iconography is now just a minor avatar of Viṣṇu. Last year, when I visited Khajuraho I was given a tilak at the only temple there that’s still in use. It’s dedicated to Śiva, but because I had a red tilak, I was approached by a teenager in Khajuraho old village who had a thorough go because he thought I hadn’t realised that Viṣṇu is a greater god than Śiva and gave him all his power.

When times get tough - and times were tough at very many stages in Indian history, we suspect that all was not necessarily as it seemed, and the disappearance of items like huge emerald liṅgas from beautifully carved Khajuraho temples may sometimes have well been down to the venality of “devotees”, rather than necessarily the fault of Mughals, English demons or other foreign Johnny-Come-Latelies from across the borders of the Hindu empire - whether from the north, the south, the east or the west.

It’s always nice to have a scapegoat you can tie to a tree to attract a leopard or a tiger. Because goats are mammalian, they no doubt know when their number is up - it has got to be frightening to be a blood sacrifice however religious you are. He - and the tāntrik blood sacrifice was always a he - must have looked at the blade about to destroy its life with some foreboding.

Goats cannot volunteer, but perhaps human males, with nothing to lose and everything to gain, put themselves up for the ultimate blood sacrifice, resting assured they would get their result by going straight to the paradise of the Devī. If there were male prisoners on the death rows of petty Hindu kingdoms, perhaps they preferred to volunteer for immolation and a quick beheading by a priest of Kālī, rather than face interesting and quite possibly more painful alternatives.

You don’t have to be a descendant of Genghis Khan to be a vandal, or a warlord, and the history of the world is littered with civilisations that have come and gone with the subsequent wreckage thrown up on foreign shores and shires. Religion is also often a slender bodice that barely covers the body politic, and the number of politicians invoking religion as a rationale for their actions is also legion.

The 27 abstracts of tantras in this book are a tiny selection of an ocean of texts that may span 2,000 years or more. But none of the



tantras abstracted here necessarily very old. Nevertheless, there are consistent themes running through this selection of texts - they do represent relics of times past, and tantras and other stories and legends that have long disappeared. These abstracts are intended to give a broad view of the range of texts that are classified as tantras. The Nātha samprādāya, for example, has almost definitely existed for 1,000 years at least, and perhaps has far more ancient antecedents, now lost forever.

While history (*itihāsa*) is a legitimate study for both the Sanskritist and the devotee, we must remember in these highly pixellated and cached Google Internet days that it wasn't until relatively recently that it was possible to share knowledge on a worldwide basis. There are texts and manuscripts no doubt sitting around waiting for a scholar or devotee to read and understand them, just as there are thousands upon thousands of clay tablets right now in the basement of the British Museum from Babylon, and from civilisations before then, just waiting for someone to notice and take the bother to translate them. Trying to interpret what was in these people's minds isn't that tough, because they are moderns, like us.

Palm leaf manuscripts don't last forever, but probably have a far greater half life than Google pages or CD ROMs, which now are being hung out on the trees to scare away the birds rather than to store data. But even if you find a closely guarded manuscript, there is no guarantee of its authenticity. Those folk who wish to protect their legacy or their corner may decry as "alien" those śāstras or texts which claim to be spoken by Śiva, by Śakti, by Kālī, by Viṣṇu, by Kṛṣṇa or by any other devatā. The texts, such folk may say, are instead written by mischievous or disruptive folk who claim to be gods and goddesses but instead are probably foul bhūtas (ghastly ghosts). This is religion, and religion is often to do with blood, or ends up with plenty of blood being shed when the factions start their inevitable frictions.

I would like to introduce an autobiographical note here. I am not a scholar, but rather a sādḥaka. I came to be interested in the tantras because, from a very young age, I was interested in magical and spiritual traditions. This led me, in 1974, to have some experiences which drew me deeply into the study of tantra. Subsequently, I began learning Sanskrit in an attempt to further get nearer to the heart of the original texts and discover some meaning to the experiences I had.

I was offered initiation in 1978 in Gujarat by a man who claimed to be a representative of the Nātha sampradāya and a number of other Hindu groups, and subsequently started my own group, which still exists, although I myself have played no active part in it for many years.



In case you're wondering, *vāmācāra* wasn't and isn't part of the teachings and practices of that group. Or if it was, or is, the mob kept it secret from me.

Translations of *tāntrik* texts I made in the late 1970s and in the 1980s were intended for members of that group, while there is also a body of teaching, ultimately based on *tāntrik* traditions and experience, which will form the subject of my next book, if I'm granted the time and space to complete it.

India remains full of contradictions. Last year, en route to Jaipur by car, I passed a train of the Rom tribe on the highway but with their goods and chattels on tiny donkeys. They still pursue the trade of fixing pots and pans although now there are plastic pots and pans a plenty in every bazaar. Near Hampi – ancient Vijayanagar, last year, I saw a bunch of members of the Dom tribe whose job it was to look after the needs of their clientele by supplying them with those things are still deemed to be necessary, despite proclaiming that they are foul things. Meat, alcohol, prostitutes and drugs appeared to be the items on offer.

In Hampi itself, I witnessed animal sacrifice, which takes place on a Tuesday and Saturday, indicating that the old practices are far from extinct, although many of the thousands of temples there are defunct. Yet in tourist burdened Benares, the Durgā temple apparently no longer sacrifices male goats – their ears are merely nicked with a knife so that some blood flows, and then they're whisked off to an unknown destination. It quite probably isn't en route to an *āyurvedik* centre in Kerala for rest and recuperation.

When I first visited India, in 1978, members of the Dom tribe who lived cheek by jowl in shanty conditions with caste Hindus in a small town in Gujarat, appeared to worship a figure in the shape of a beautifully made toy of a pink horse sitting in a bird's nest. This, their god, they called Rām. India is full of the juxtaposition of the ancient and the new, the rural and the urban, the inner and the outer, and the high and the low.

2,000 years has eroded the past and even inscriptions on ancient columns are beginning to look a bit faded and jaded by clouds of pollution. The wave of consumerism and the rush to globalisation stamps out not only ancient pillars but rare and curious creatures, extraordinary texts, and traces of all former cultures on our increasingly lonely but still extraordinarily lovely planet. If this little work helps to preserve some traces of former cultures, then that will be enough.

Now, the Internet has transformed all things everywhere, and the tantras are no exception. As well as a bibliography, I've therefore in-



cluded a webography to assist readers through the maze.

In advance, I'd like to express my apologies for any omissions, errors, assumptions or presumptions in this work.

Mike Magee
London 2008





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27 HINDU TANTRAS





Introduction

The different tantras in this book

This book contains abstracts of 27 texts relating to the t  trik tradition. The manner of choosing the texts has been somewhat arbitrary. They can broadly be divided into five categories, the   rikula, the K  likula, the T  r  kula, the N  thakula and a miscellaneous section consisting of various digests and texts. In each category, I have attempted to choose works which haven't received that much attention previously. Some abstracts of some of these texts have appeared on the web site www.shivashakti.com, but where that's the case, these have been greatly revised and expanded for this printed material. I haven't had access to other Sanskrit editions for most of these texts, critical editions don't exist for many of them, to the best of my knowledge.

Every text in this book has a t  trik slant, and many of them have a Kaula slant too. So what is a Kaula?

According to A.K. Maitra, in his introduction to the *Kulac  d  ma  tantra*, the word Kula means a family or clan, but "its technical sense has been defined by the *T  r  rahasyav  rttik  * to be 'Kulam=m  tr  -m  na-meyam' The term thus combines the meaning of the three other words which are further explained to mean j  va (*m  t  *), j  n  na (*m  nam*) and the manifold universe or vi  va (*meyam*). The gist therefore is said to be   akti. As   akti is Kula so   iva (as distinguished from   akti) is spoken of as Akula. Kul  c  ra is one of the seven   c  ras enumerated by the *Kul  m  navatantra*, one of the leading tantras of the division of s  dhakas of this school called Kaulas."¹ (introduction, page 2).

This needs some deciphering. M  tr   means the measurer, m  nam the measure, and meyam the measured. These represent the individual person (*j  va*, the knower), the means of knowledge (*j  n  na*), and what's known, that is the universe. Someone who realises the unity of these three is a Kaula, while the whole cosmos itself is the union of   iva and   akti. Texts and personal instruction give methods by which an individual can achieve this realisation.

The Kaula school, however, associated as it is with left hand worship, has had a bad press right up to today. It is fundamentally antinomian,



and in many of its texts no distinction is made between the suitability of a woman and a man for initiation, nor is distinction of class an impediment.

We don't need to imagine how the power possessors in India might have felt about this in the 10th or 11th centuries. According to Mark Dyczkowski, in *The Doctrine of Vibration*, Kṣemendra, a contemporary of Abhinavagupta in Kashmir, satirised "supposedly learned Brahmins who belonged to the higher levels of society". He wrote: "[Here], come to his preceptor's house, is the learned Brahmin (*bhaṭṭa*) initiated [into Kaula practice]. In his hands a fish and a jar [of liquor], his mind made up to drink, freed by Kaula doctrine of the sense of shame [he should feel] by virtue of his caste... Passing thus the night [he leaves] drunk, vomiting his wine; his face licked by a dog, the Brahmin in the morning is purified by his prostration in the midst of other learned men."² (introduction, page 16).

Dyczkowski continues that a 10th century Jain monk called Somadeva wrote harshly about the Kaulas, "whose antinomian behaviour he took to be no more than a sign of their depravity. If salvation were the fruit of reckless living, he says, then it would sooner come to thugs and butchers than to Kaulas."³ (op cit, page 16).

Modern scholar Alexis Sanderson says in his essay *Śaivism and the Tantric Traditions*: "The Trika's Kaula cult...simply worshipped its three goddesses Parā, Parāparā and Aparā at the corners of a triangle drawn or visualised enclosing the Kuleśvara and Kuleśvarī of the centre. The worship could be carried out externally, on a red cloth upon the ground, in a circle filled with vermilion powder and enclosed with a black border, on a coconut substituted for a human skull, a vessel filled with wine or other alcohol, or on a maṇḍala. It may also be offered on the exposed genitals of the *dūtī*, on one's own body, or in the act of sexual intercourse with the *dūtī*. Later tradition emphasises the possibility of worshipping the deities within the vital energy (*prāṇa*) – one visualises their gratification by the "nectar" of one's ingoing breath."⁴ (page 681)

Those who have approached Kaula gurus for initiation for however long that may have occurred, may well have felt the need for freedom. Perhaps if not for the great liberation (*mahāmokṣa*), then for liberation from the stultifying class and caste structures of the time. Perhaps, as Kṣemendra's satire suggests, quite a few applied for entrance to this club because they were just dirty old men who liked a drink, the 10th century Kashmiri equivalent of a full English breakfast with bacon, eggs and black pudding, and dabbling with dodgy occult practices. We've no doubt that such clubs existed then, as now.



A desire for freedom, in and of itself, might not guarantee entrance to a clan, but could indicate to a guru that a candidate for initiation had a free-thinking attitude. The antinomian attitude to class structure, and the other elements in Kaula worship, no doubt meant that the secrets of the Kula had to be concealed from the herd, or paśu and couched in a symbolism that bewildered or confused the outsider, or, alternatively bestowed a reputation for magic that meant the superstitious would steer clear of the adepts.

Sanderson claims that the Kaula tradition was a reformation of the former cult of the Yoginīs. This, he says “decontaminated the mysticism of the Kāpālikas” and became available to married folk, rather than just Śaiva ascetics. It gained champions from Brahmins in Kashmir. The cult of the Yoginīs, he says included the term Kaula, based on the different families of Yoginīs. The eight mothers of these families were later associated with the subtle body of a practitioner in relation to her or his sense of hearing, touch, sight, taste, smell, volition, judgment and ego.⁵ (op cit, page 680).

But the Kāpālikas, according to Briggs’ *Gorakhnāth and the Kānpata Yogis*, were already known in the sixth century of the Christian era.

“They went about naked, wore a cap while travelling, smeared their bodies with funeral ashes, were armed with a trident or sword, carried a hollow skull for a cup or begging bowl, were half-intoxicated with spirits which they drank from the hollow skull, were known to commit acts of violence; their garments (when they wore them) were of patch-work, they slept on the ground, and wore a rosary of rudrākṣa seeds. They offered human sacrifices to Cāmuṇḍā in order to obtain magic powers, and often resorted to tricks to ensnare victims... The powers which they acquired included the ability to fly through the air. Their wits were sharpened by the use of wine, eating disgusting food, and the embrace of the Śakti of Bhairava. They were always lewd, and on occasion carried off maidens.”⁶ (pages 224-225)

References to Kāpālika doctrines are numerous in the Guhyākālī section of the *Mahākālasaṃhita*. But things, from the outside, may not be as they are on the inside.

However diverse these 27 texts are, there are some common threads running through them all. The scholars specialising in these things seem convinced that at one point the teaching of the wild men, and perhaps equally wild women of the Kāpālikas became absorbed into the household. White, in his *Kiss of the Yoginī*, goes further and suggests that eventually these practices, which involved sexuality and death, were watered down into a very pale ale indeed, which like modern “Cobra”



beer can now be bought in “alcohol free” versions. Hinduism was always pretty good at assimilation, and perhaps the Kaula streams were beginning to be so influential that they were borged by the “intelligent” power possessors, particularly so in Kashmir. The importance of Nātha gurus like Matsyendranātha and Gorakhnāth to some Kaula lines is clearly established. But it’s still very hard to say from a 1,000 year distance what the facts were, particularly in relation to cults which apparently specialised in ambiguity and resistance to the status quo.

For example, while the *Māṭrkābhedantra* is now considered by scholars to be a comparatively late work, a flavour of the opposition of left hand tāntriks to caste strictures comes in chapter three. “A person does not become a brāhmaṇā by the recitation of the doctrine of the Vedas. O goddess, a person becomes a brāhmaṇā when there is knowledge of Brahman (the absolute). Ordinary wine is called nectar of Lord Brahmā. Wine is called Surā, as it gives divinity (sura) when enjoyed.”⁵ (verses 39-40)

Śrīkula

The first category of abstracts in this book is related to a body of texts which is called the Śrīkula. Here, five works relate to the aspect of the generally beneficent goddess (devī) known variously as Lalitā and Tripurasundarī.

There is a lot of available literature on this cult, which some scholars attribute to the southern direction or amnāya. It is an enormously elaborate and systematised cult centred around the famous yantra or diagram called the Śrīcakra.

The *Dakṣiṇāmūrti Samhitā* and the *Jñānārṇavatāntra* are each free standing texts, that is to say that they contain the essential elements of the worship (pūjā) of Tripurasundarī. Neither of the editions consulted here has any commentary. Other large works of the Śrīkula tradition include the *Gandharvatantra*, and the *Tantrarājatantra*. Both of these are available in Sanskrit editions – the latter has a long English introduction to its 36 chapters by Sir John Woodroffe.

While the *Tantrarājatantra* does not have any references to worship with an initiated śakti or dūtī, the *Dakṣiṇāmūrti Samhitā*, the *Jñānārṇavatāntra* and the *Gandharvatantra* quite emphatically do. A stream of Śrīkula was quite obviously associated with northern schools, and inherited the Kaula streams which informed other traditions.

The *Nityotsava* is a different type of work to these, and was compiled by Umānandanātha, a disciple of a 17th century Kaula tāntrik called Bhāskararāya Makhin. It contains the pūjā and other ritualistic



details of Lalitā, as well as chapters on her subsidiary deities Vārāhī and Kurukullā.

The *Yoginīhṛdāya* (Heart of the Yoginī) is said to be a part of the entire work known as the *Nityāṣoḍaśikāṇḍa* (Ocean of the 16 Nityās), the other part being often separately treated as the *Vāmakeśvaratantra*. The final, much shorter work in the Śrīkula class is the *Śrīnāthanavaratnamālīkā*, the “Little Rosary of the nine Nātha Gems”. It isn’t technically a tantra, but it is most interesting because of the link made in the Śrī Vidyā schools between “breath and time”.⁶

Kālīkula

The Kālīkula current is representative of a very different devī, the famous Kālī, still worshipped to this day in eastern India, and to a lesser extent throughout the subcontinent. Where Lalitā is benign and her image is soft, Kālī is terrifying and she is often in the battle ground or the cremation ground, pictured as naked, standing on the corpse of her consort Śiva, and sometimes shown as having sexual intercourse with him in the reverse (*vīparīta*) position.

The sampradāya gurus of Kālī include among their number Matsyendrānātha and Gorakṣanātha.

The *Guhyakālīkākhaṇḍa* section of the *Mahākālasaṃhita* is a very large work, published in three volumes. It’s only a subset of the *Mahākālasaṃhita* – I haven’t been able to get hold of the other available parts of this massive work. It deals of the worship of the “Secret Kālī”, one of the aspects of this devī. This work is evidently a great deal older than the other texts abstracted, the *Kālītantra*, the *Kaṅkālāmālīnītantra*, the *Niruttaratantra* and the *Guptasādhanaatantra*.

Nāthakula

The Nāthakula section relates to a group of works associated with the Nātha sampradāya, a tradition which dates back to Matsyendrānātha, and his more famous disciple Gorakṣanātha. The history of the sampradāya is difficult to trace – Matsyendrānātha is referred to by Abhinavagupta, whose date is known with certainty, and who formulated Trika Śaivism. Matsyendrānātha is associated with the Yoginī Kaula tradition – the *Kaulajñānanirṇaya*, which exists in an English translation, is a work with all the hallmarks of the Kaula tradition.

Mark Dyczkowski, in his book *The Doctrine of Vibration*, says: “The rituals of the Krama school, which involve the consumption and offering of meat and wine to the deity, as well as ritual intercourse, fall into the former [Kulaprakriyā] pattern. Those of the Trika (as we would



expect since it integrates every form into itself) contain both. That Trika and Krama (at least as presented in the Kashmiri Śaiva context) share common Kaula roots is clear from the fact that the masters who are traditionally said to have brought the Kula scriptures to earth are equally venerated in both traditions.”⁷ (Introduction, p13).

“The theory of the Sun and the Moon as expounded by the Nāth Siddhas and the principle of being immortal by drinking the nectar oozing from the Moon are found explained in the second Brāhmaṇa of the *Bṛhad-jābālopaniṣat*.” (*Obscure Religious Cults*, page 194). According to the author of this work, the Nāthas inherited the doctrines of rasāyana (alchemy) from previous masters (*siddhas*).

Later in the same text, it’s said that in a work called the *Yogavīja*, the body is of two types – unripe and ripe. The former hasn’t been disciplined by yoga, while the fire of yoga allows the latter to be free of all limitations. “The great yogin with his perfect body moves in the world according to his own will, and as this perfect body is produced through the burning away of his physical body through the fire of yoga, there is no further death for him.”⁸ (op cit, page 220).

The process of obtaining this perfect body is called kāya sādhana, or ulṭā sādhana – and goes against the current in that it seeks to unite Śakti in the lower half of the body with Śiva in the head. The moon as rasa is the food, while the sun or fire is the eater. Combining the sun and the moon within oneself reverses the outward current.

“In the ordinary course the nectar, trickling down from the moon through this tenth door, falls in the fire of the sun and is eaten up or dried up by the sun. The quintessence of the body in the form of *soma* or *amṛta* being thus dried up, the body falls a victim to the fire of destruction (*Kālāgni*).”⁹ (op cit, pages 240-241)

The Nātha sampradāya still exists, especially throughout northern India, to this day. Some years ago 12 of the more important subdivisions organised themselves into a confederation called the *baro panth*. I have visited a number of Nātha monasteries over the last seven years. Some monks stay there permanently, while others may wander in groups throughout India, staying from time to time at the different centres. They are distinguished from other Hindu sadhus by the large earrings that pierce the cartilage of their ears.

Its siddhas are believed to be able to quit their physical bodies at will, and when they do so, are buried in the yoga posture, facing north. As they are considered to be saints who have achieved the ultimate goal while still alive, their tombs are venerated.

While Matsyendranātha is still venerated by modern Nāthas,



Gorakṣanātha is, these days, held in higher esteem. He is considered to be the father of yoga. Gorakṣanātha saved his guru from the wiles of wicked women and allowed him to return to his meditation.

According to Bagchi, in his English introduction to *Kaulajñānanirṇaya*, in late Punjabi legends, Gorakṣanātha rescued Matsyendranātha from the hands of women dwelling in Kāmarūpa. “One of the Punjabi legends would have us believe that Matsyendra entered into the dead body of a king through magic powers and lived for a time amongst the women of the harem as a fallen Siddha. He was thence rescued by Gorakṣanātha.”¹⁰ (*Kaulajñānanirṇaya*, introduction, page 20).

Did Matsyendranātha want to be rescued from these women? The *Kaulajñānanirṇaya* is plainly a left hand text with many references to sacramental sexuality and to yoga.

At this distance in time, we cannot be sure of the facts and the texts hardly help.

Matsyendranātha is also venerated in Nepal, where he is considered to be Avalokiteśvara (Lokānātha). “The followers of Gorakṣanātha do not generally have a cult of Matsyendranātha though they revere him as the guru of Gorakṣanātha.

If they were to recognise Avalokiteśvara as another deity one would expect that it would be Gorakṣanātha and not Matsyendranātha...

What is striking is that the identification of Avalokiteśvara and Matsyendra is peculiar to the Valley of Nepal. It was not brought from outside. There is no evidence of such an identification in the Indian Buddhist tradition, the Nātha Yogi tradition or the Tibetan tradition.”¹¹ (*Karunamaya*, chapter 13, page 437).

Present day members of the Nātha groups in India, certainly those of the *baro panth*, align themselves to Gorakṣanātha.

In the circles I’ve moved in, there’s no sign at all of a tendency towards Kaula practices, and I have not encountered female sadhus, although Briggs’ text, originally written in the 1920s, contains references to female Nāthnīs, and even pictures of them.

In a conversation with a mahant of one of the monasteries in Rajasthan a few years ago, he told me that some initiates of the sects practise yoga, while others may not.

Every Nātha sadhu I met in India struck me as a person of integrity, generous with his time and freely sharing his knowledge.

The works abstracted here are the *Siddhasiddhantapaddhati*, the *Yogaviṣaya*, the *Akulavīratāntra*, the *Kulānandatāntra*, and the *Jñānakārikā*.

Tārākula



The Tārākula relates to works which centre on the goddess Tārā, sometimes called Nilasarasvatī (the sapphire Sarasvatī) or Ugratārā. These works promote the practice of svecchācārya, which may be roughly translated as the path of doing one's own will (icchā). This is left hand (vāmācāra) worship, and acknowledges a debt to Tibetan Buddhism – several of the works relate that the sage Vasiṣṭha went to the region called Mahācīnā near the Brahmaputra, only to see men and women engaging in sexual intercourse, intoxicated with liquor, yet enlightened. Buddha tells Vasiṣṭha that this is the highest form of worship and tells him the secret of Mahācīnācāra, which eventually enlightens all the gods and goddesses.

The *Bṛhannīlātantra* deals with these topics and also speaks highly of Kālīkā, Tripurā and Kāmakhya. The *Tārāhasya* of Brahmānandagiri goes into the ritual worship of Tārā and provides additional material about other aspects of this devī, who is counted second in the series of mahāvidyās. There are references to Mahācīnācāra in several other of the left hand tantras in this current book.

The rest

The last section here published includes abstracts of a number of works which do not particularly fall into any of the above categories, but nevertheless have a left-hand slant. The *Bṛhat Tantrasara* is a digest of different practices and the worship of different devatā, as are the *Śāktānandatarāṅgiṇī*, the *Devīrahasyatantra* and the *Merutantra*.

Each, however, has its own particular and quite distinct characteristics. The *Yoginītantra* is different again, while the *Rudrayāmala* is of interest because it could be described as a tantra where the object of worship is Kuṇḍalinī. The *Kāmadhenutantra* is a brief work dealing with the potency of the mātṛkās, or letters of the alphabet.

I have also included short abstracts of two works from the schools of Kashmir Śaivism, the *Mālinīvijayottaratantra* and the *Netratantra*. Lastly, there's an abstract of the magical *Uḍḍāmareśvaratantra*, included to give an idea of this type of work, but also of interest because it includes lengthy descriptions of the worship of the yakṣiṇīs.

The different divisions of tantra

Most scholars agree that there were five broad currents of Hindu tāntrik schools or groups associated with Śiva, Śakti, Viṣṇu, Sūrya and Gaṇeśa. If only things were that easy. As Goudriaan and Gupta point out in *Hindu Tantric and Śākta Literature*, the tantras are the stepchild of Indology, and it's almost impossible to separate Śaivite from Śākta



works because of the close relationship between the two.

Sir John Woodroffe says, in his collection of essays, *Śakti and Śakta*: “Each sect of worshippers has its own tantras. In a previous chapter I have shortly referred to the tantras of the Śaivasiddhānta, of the Pāñcarātra Āgama, and of the Northern Śaivism of which the *Mālinivijaya Tantra* sets the type. The old fivefold division of worshippers was, according to the Pāñcopāsana, Saura, Gāṇapatya. Vaiṣṇava, Śaiva, and Śakta whose mūla devatās were Sūrya, Gaṇapati, Viṣṇu, Śiva and Śakti respectively.”¹² (page 95)

Pāñcarātra Āgama is a Vaiṣṇava school of tantra. An English introduction to the *Śrī Pāñcarātrarakṣā*, quotes P.T. Srinivasa Iyengar as saying: “The influence of the Āgamas or Tantras, as they are more familiarly known, on Indian life has been profound. The living Hindu religion of today from Cape Comorin to the remotest corners of Tibet is essentially Tāntric. Even the few genuine Vedic rites that are preserved and are supposed to be derived straight from the Vedas, e.g. the *saṃdhyā*, have been modified by the addition of Tāntric practices.”¹³ (pages xi-xii).

In the *Lakṣmītantra*, a Pāñcarātra text, it’s said: “The intense delight derived from the enjoyment through physical contact should be meditated on (by the yogin) with an unflickering mind as being my own person [Lakṣmī]. The state of pleasure obtained from stimulation and friction with some recommended object (of delight) (i.e.) the erotic enjoyment, should be cultivated (by the yogin). The pleasure derived from seeing some object with the eyes, from tasting (some object), from listening to (some sound), from inhaling some smell is my blissful manifestation.”¹⁴ (LT 43, verse 78-85, Sanjukta Gupta translation.)

As scholar David Gordon White points out in *The Alchemical Body*, elements of the Indian tāntrik tradition have existed since the 6th century AD, and perhaps even before, and have undergone different changes, reformations and transformations during that period.

Even within the five broad sections, there are so many divisions and sub-divisions that you’d need a pretty sharp sword to cut that particular Gordian Knot. Overlay this with the upheavals of the Muslim invasions from the north, the plethora of local cult goddesses and gods with their attendant folklore, the influence of the vedik religion, the existence of texts like the upaniṣads and the purāṇas, the proliferation of different schools of philosophy and yoga, the impact of Buddhism, and you get the picture.

The tantras themselves don’t help – as you can see from abstracts of texts in this book, homogeneity isn’t the highest on the scale of tāntrik



priorities. Some of the digests incorporate what appears to amount to the whole pantheon of Hinduism – see for example the *Merutantra*. But this is perhaps not that strange. According to the *Māṭṛkābhēdatantra*, a so-called “alchemical tantra”, all devīs are forms of the one goddess, and all devas are forms of the one god, Śiva.

“Śrī Cāṇḍikā said: Why are there various goddesses such as Tārīṇī, Brahmānī, Śakti-Tripurā, Vaiṣṇavī, Shakambharī, Tārā, Tripurā and Śāmbhavī? Śrī Śāṅkara said: When Savitrī, the Mother of Veda, was born from the body of Kālī, she became giver of the three vedas, and the Brāhmaṇa-Śakti. From the secret mahāvidyā known as Śaivī-Ekajātā originated Lakṣmī-Vaiṣṇavī, who also bestows the three vedas. The secret mahāvidyā, Śrī Tripurāsundari, is Śāmbhavī, the ultimate one, Māyā, Tripurā, the giver of liberation. In reality the mahāvidyā is one with various names. So too the primeval god is one, with various names.”¹⁵ (*Māṭṛkābhēdatantra*, chapter 12, verses 36-40).

The division into “divine” (divya), “heroic” (vīra) and “beast like” (paśu) bhāvas (states) found in many tantras is not particularly helpful, because they are defined variously in many of the different texts. While many agree that the vīra, or hero, is the brave soul who engages in the left hand rites (vāmācāra) into which woman enters, there’s no unanimity on that front either. It all depends on the particular text, the time it was written, the place it was written and the tradition that spawned it.

Tantra as magic

There still aren’t that many English translations of tantras available and one of the problems for Western readers is that even where they exist, any given individual text does not tell the whole story. This is because, it appears to us, texts were intended for the in-groups, and presupposed both oral instruction and a background knowledge of the concepts that you don’t find in the manuscripts or printed texts, which may well have been messed up by copyists and/or printers, none of whom might have had a clue what the material they working on meant.

In the introduction to the *Saundaryalaharī*, (TPH, 1937), the editors Sastri and Ayyangar, claim that devotees of the goddess, Śakti, fall into two classes – Samayin and Kaula. The introduction says the Samayins believe in the unity of Śakti and Śiva, while the Kaulas worship the Kaulinī as the sleeping Kuṇḍalinī in the lowest, Mūlādhāra cakra and “are satisfied with the attainment and enjoyment of purely temporal objects, believing, at the same time, that with the rousing of the Kuṇḍalinī, they attain liberation.”¹⁶

This is a sectarian view by Samayin southern Indian devotees of the Śriyantra, which is not borne out by the available Kaula literature unless



it's wilfully bent into that shape. The editors, in a commentary to verse 31, discuss 64 tantras which they say are vāmācara, or kulācara, aimed at people with “aboriginal blood running in their veins” and “beyond the pale of the scriptural path”. But the editors provide a useful list of what they consider to be these delusive tantras and provide their own instructive list of these 64 tantras, giving their own reasons why they are “reprehensible”.

These are *Mahāmāyā Śambara* – deluding the senses; *Yoginījāla Śambara*, magic using yoginīs in the cremation ground; *Tattva Śambara* – causing the elements to appear as though mutually transforming themselves; *Siddha Bhairava*, *Vaṭuka Bhairava*, *Kaṅkāla Bhairava*, *Kāla Bhairava*, *Kālāgni Bhairava*, *Yoginī Bhairava*, *Mahā Bhairava*, *Śakti Bhairava* – eight tantras representing the eight Bhairavas, but “considered objectionable, as they partake of Kāpālika doctrines; *Brāhmī*, *Māheśvarī*, *Kaumārī*, *Vaiṣṇavī*, *Vārāhī*, *Māhendrī*, *Cāmuṇḍā*, and *Śivadūtī*, which the authors say “stray far away from the Vedic path”; *Brahma Yāmala*, *Viṣṇu Yāmala*, *Rudra Yāmala*, *Lakṣmī Yāmala*, *Umā Yāmala*, *Skanda Yāmala*, *Gaṇeśa Yāmala* and *Jayadratha Yāmala* – these say the editors aim at the “gratification of several desires, which not having the sanction of the Vedas are considered objectionable”

Then there's *Candra Jñāna*, which say our editors “expounds the 16 Nityās and is however considered objectionable, as smacking of Kāpālika tenets”; *Mālinī Vidyā* for crossing oceans; *Mahā Saṃmohana*, “bringing on sleep in persons even during their waking state”; *Vāma Juṣṭa* and *Mahādeva* “productive of awkward habits and tendencies, which may be characterised as Vāmācāra, filthy conduct”; *Vātula*, *Vātulottara*, and *Kāmika* contain “features not countenanced by the Veda”; *Hṛdbhedha Tantra*; *Tantra Bheda*, *Guhya Tantra* – involving “retaliatory processes”; *Kalāvāda* – which contains “perverse doctrines”; *Kalāsāra*, which “expounds the rules of relating to the excellence of colour and is, as such a Vāmācāra”.

Then we have *Kuṇḍikāmata* and *Matottara* – which deal with special pills and alchemy; *Viṇākhya* – said to deal with a yakṣiṇī and with sexual virility; *Trotala* – connected with magical tankards, collyria and sandals, clairvoyance and “mysterious powers of locomotion”; *Trotalottara* which has “the power of bringing the 64 thousand yakṣiṇīs face to face”; *Pañcamṛta* – immortality, the five elements; *Rūpabheda*, *Bhūtoḍḍāmara*, *Kulasāra*, *Kuloḍḍīśa* and *Kulacūdāmaṇi* – bringing about death and “as such, not recognised by the Veda”; *Sarvajñānottara*, *Mahākālī Mata*, *Aruṇeśa*, *Modinīśa* and *Vikuṇṭheśvara* – five tantras which “deal with the tenets of the Digambaras”; *Pūrvāmnāya*, *Paścimāmnāya*,



Dakṣiṇāmnāya, *Uttarāmnāya*, *Niruttarāmnāya*, *Vimala*, *Vimalotta* and *Devī Mata* – “which have reference to the doctrines of the Kṣapaṇakas and are as such to be discarded”. The Kṣapaṇaka cult was a sect of naked mendicants, also beyond the pale for our Vedik editors.

What’s clear from the above is that tantras are intimately connected with magic – the same is true, by the way, for the Adyar edition of the *Saundaryalaharī*, which is jam packed with little diagrams and yantras which yield results when inscribed on gold plates and the like, such as a “cure for impotency” or “bewitching kings, demons, animals and women” by chanting different verses a more or less large number of times for a specific period.

While this is a pretty useful indication for some type of practices described in some of the tantras, it’s far from a comprehensive menu of types of magic contained in other works it doesn’t mention. Chapter 34 of *Tantrarājantra*, for example, describes a series of magical rites including the Siddhasārasvatavidyā (a mantra) which if infused into water and drunk by a little girl allows her to speak of the past, the present and the future. In the same chapter there’s a dhyāna of Āsvārūḍhā, a red goddess who sits on a red horse and subdues the enemy of the sādḥaka.¹⁷

In chapter 37 of the same tantra, verses 75-80, a technique is given for leaving your body and entering another body. Chapter 31 of the same tantra is entirely devoted to “punishing enemies”, by doing homa, by making a doll, and using specific positions of the planets to strike at your enemies. Chapter 32 contains rites to benefit others.

The *Kālikāpurāṇā*, in chapter 58, verses 55-56, says that creating the kavaca of Kāmākhyā bestows the siddhis guṭikāñjana, pātāla, pādalepa, rasāyana, uttātana and the like. According to Van Kooij, these are a collyrium which you put on your eyes and lets you see buried treasure, the power of entering into the earth, an ointment for the feet which let the adept move anywhere without detection, and alchemy.¹⁸

Other siddhis mentioned in the tantras and in some of the texts abstracted in this present book are khaḍga, which lets you create a magical sword which cannot be bested in battle; antardhāna, which is invisibility; khecara, which lets you fly, and bhūcara which lets you move fast over the surface of the earth.

We now turn to the *Kaulāvalīnirṇaya*. According to the editor of the English introduction and the Sanskrit text, “A.A.S.”, chapter 19 talks about the six acts, but also mentions other abilities such as the revival of dead people by the transfer of prāṇa from an adept to a corpse and the ability to see through walls, which you do by using an unguent you put on your third eye. Chapter 20, says A.A.S., describes *phetkārīṇī siddhi*



and *lūkīvidyā*. The latter is very useful because it lets you disappear or appear, while *phetkārīṇī siddhi* means you can control jackals. Undoubtedly this is a useful magical skill to develop, because it's possible that if you walk through any metropolitan park in the 21st century, some crazy might set her or his jackal-like dog on you.¹⁹

But these things are mentioned to show that attempting to separate magic from tantra is a pointless exercise. The tantras abstracted in this book include many other magical applications, as we will see. This is not to say that tantra is just connected with magical applications. The *Tantrarājatantra* has many fine passages related to cosmogony, to yoga, and to the unity of knower, knowledge and known.

What we are dealing with here, no doubt in many different forms and in many different cults, are the practices of a set of adepts, with all that implies. The different lines and the different devatās are not mutually exclusive. The principles of pūjā or worship follow a largely uniform pattern, regardless of the aspect of the god or goddess, but what's concealed, or rather not immediately apparent, is the intense inner work and devotion required to become such an adept, whether a yogi or a yoginī.

Initiation

When my dear but now dead gurudev gave me to understand that I'd received the guru initiation into what he said was the Nātha sampradāya in March 1978, he made it perfectly clear that initiation (*dikṣa*) of and by itself bestowed little. It was up to a sādḥaka – that is to say up to someone like me – to achieve the things aimed for and to realise them. Four years earlier, I had received a tāntrik mantra in a dream which turned lucid at the point it “sounded”, totally out of the blue, an event which set me off on the tāntrik hunt. So by the time we had our meeting in Mehmabad, Gujarat state, all sorts of miraculous things had already happened.

His opinion about initiation is echoed in some tantras, and schools of yoga, but others describe a “Saul on the Road to Damascus” situation, where the Śakti within the guru lights up the aspirant's own Śakti in a flash. By now you will have already noticed that there's precious little in tāntrik texts that is straightforward. The guru-disciple relationship is more fraught with dangers than nicely kissing your girlfriend, having a glass of Chardonnay or four, and seeing her as Śrī Śrī 108 Śakti while you slump against, or under a tomb stone in an olde English parish church.

The classical formula, and it's enshrined in many of the works ab-



stracted in this book, is that a candidate, once he's been accepted as such by a guru, comes to a certain place at a certain time, and the devatā is installed in much the same way as a sādḥaka might install his favourite form of the god or goddess in a yantra.

There's so much ambiguity about initiation and about the status of gurus, about paramparas, about sampradāyas and about lineages, empowerments and the rest that whole volumes have been written about them. The "guru is god" idea has seized the East and the West and now vast billions of dollars pour into the coffers of "gurus", proceeding from what is really quite a straightforward idea. Many of these gurus wield considerable political power in modern India.

In many tantras, while it's enjoined that a candidate should have the requisite qualities and potential to be initiated, it's also important that she or he chooses the right guru who must have corresponding qualities. If you desperately want to learn bricklaying, going to a master craftsman who makes violins may mean you have chosen the "wrong" guru or teacher.

But, on the other hand, if a master of making stringed instruments accepts you as a student, and she or he is truly a master, you may well learn exceptional skills which, while they might not entitle you to string Stradivari productions, could set you up as the best carpenter there ever was in Old Cremona Town, or at worst an excellent joiner because of your apprenticeship - which taught you vast attention to detail and to working hard.

The tāntrik texts make it clear that once a guru accepts you as his student, it is imperative to behave towards him, or in some cases her, as if she or he were a god or a goddess. An "apple for the teacher" doesn't go half way towards describing the duties of being a pupil of a tāntrik guru.

You must obey her or him, even though such orders may pit you against society and its mores. To disobey a guru of either sex is to draw upon yourself the ire of the entire lineage of whatever parampara you've been initiated into, which extends beyond the planet earth to the celestial realms and back to Ādinātha Śiva himself. This is not a matter of whether you can make good violins or not - this is, apparently, a matter of spiritual life and death, obviously given the philosophy of the tantras, a totally ludicrous idea.

Principles of Tantra, chapter 24, quotes from endless Kaula tantras to show that devotion to a tāntrik guru is unconditional. Chapter 25 is interesting because, at first, quoting from the *Gaṇeśavimarsīnī* it says: "Initiation by a yati, the father, one living in a forest, or when taken



from a sannyāsī does no good to a sādḥaka". (page 219)

The same chapter discusses women gurus. "Initiation by a woman is to be recommended; in particular, initiation by a mother of her son, which gives results eight fold greater than is ordinary."²⁰ (op cit, page 220)

You can receive a mantra and be initiated in a dream. "In the *Rudrayāmala* it is said: 'In the case of a mantra received in a dream, there is no necessity for vicāra of Guru and Śiṣya. If a mantra is received in a dream from a woman, it will be purified by a samskāra.' 'No mantra becomes effective without the taking of Guru, therefore the life of the Guru should be invoked into a mantra received in a dream and into a ghaṭa, and the mantra should then be received by writing it on a banian leaf with kuṅkuma.' This is laid down in the *Yoginī Tantra* and other books."²¹ (op cit, page 221).

The author continues: "The dhyāna, mantra, stava, kavaca and so forth, for women gurus are different from those for male gurus. Sādḥakas will learn them from the *Matrkābheda*, *Guptasādhana*, and other tantras."²² (op cit, page 221).

Sādhana

The Sanskrit word *sādhana* means work leading towards a goal, but that goal may differ before success (*siddha*) is achieved. The object of the goal varies greatly depending on what a *sādhaka* wants to achieve. The greatest goal described in many tāntrik texts is liberation, but there are also a number of lesser goals. That is why one of the other meanings of *sādhaka* is an adept, or a magician.

The texts in this book give the impression that tantras consist in a large part of strings of rituals, for lesser or for greater aims, interspersed with material similar to spells. The most notorious material is related to ritual sexual intercourse, and this is what's given tantra its curious western "New Age" twist in the late 20th and the 21st century, "neo-tantra" being almost completely divorced from the Asian traditions.

Most of the texts themselves say that instruction comes from the guru, and this means that while the books may describe rituals and practices, there's a lot that's unsaid, and intended to be supplemented with instruction from the various schools connected with the very many various traditions.

Sādhana also means work on one's self, and this can be of an intensity that certainly isn't for the faint-hearted but for those with some strong desire. When an individual embarks on this path, she or he may not know at first what his or her desire is based on. The guru, already



adept in the practice and in theory linked to one of the different traditions, assessed a would be disciple and, again in theory, knows from the way the work is approached, what's best for the would be adept. She or he may be told they're completely unsuitable for the work. The guru might be right or wrong about this.

The process of *sādhana* also requires persistence, an intuition of what's meant by the sometimes flowery words and seemingly endless rituals and how they may be applied. Even if you confine yourself to the daily *pūjā*, this can be a slog, as some of the rituals contained in this book clearly show. You have to have a reason for doing it and while the dead hand of tradition shows that many a *pūjā* is performed today without inner knowledge, at least that means the rituals have been preserved.

Many of the traditions are of the view that performing *pūjā* - which can only be approximated to "worship" - is worthless without the inner work that has to be undertaken as preparation to the rituals. This falls into the realm of yoga - the intense visualisations required cannot be achieved in a day, and while the traditions always allow for the possibility that realisation can fall to a person at a stroke, that may only be for those who by *sādhana* in perhaps countless lives previously have prepared themselves for the grace of the Devī in this so short life.

Pūjā

K.R. Van Kooij, in the *Worship of the Goddess according to the Kālikāpurāṇā*, describes common *pūjā* (*sāmānyā pūjā*) for the devī Kāmākhya, classifying it into four parts which are the preparatory acts, meditation, worship proper, and the conclusion.²³

While individual elements in different *pūjās* exist, depending on the aspect of devatā, his classification holds good for the hosts of *tāntrik devatās*. We can briefly summarise his analysis as follows.

Preparation includes, in his words, the "removing of sins" (*pāpotsāraṇa*), cleaning (*mārjana*), creating of the maṇḍala, expelling the bhūtas (*bhūtāpasāraṇa*), and the "binding of the directions" (*digbandhana*), preparing a jar for the special offering, turning this water into nectar (*amṛta*), preparation of the place to sit (*āsana*), paying respect to the ātma within, and purifying of the hands.

The second phase, meditation, includes *prāṇāyāma*, internal purification (*bhūtaśuddhi*), meditation in the heart seat (*pīṭhadhyāna*), and *nyāsa*. The third phase includes sprinkling the place with water, mental worship (*mānasapūjā*), installing the devatā into the yantra, or whatever object is sacred to the particular aspect, invocation, presenting the offer-



ings (*upacāra*), worship of the devatā, worship of the surrounding devatās, recitation of mantra (*japa*), hymn (*stuti*), giving of sacrifice (*bali*) and “dismissing” the devatā (*visarjana*).

In effect, after the internal meditations and nyāsa, a male or female “worshipper” visualises himself or herself as being one with the devatā he or she is worshipping. The devatā is “drawn out” by breath usually with a flower, and placed on the yantra, image or other object, and then worshipped as if she or he is actually present. After the other elements of the pūjā are completed, the devatā is “drawn back” by breath, using the same flower into the complex of the “worshipper”.

The final phase involves the scrubbing out of the yantra or other base for pūjā, if it is a temporary object, and using the leftovers to make a forehead mark, then worshipping the devatās of the leftovers, and a final offering to the sun.

While these elements are common to all pūjās, they may be elaborated at great length and they may also be truncated. See, for an example of elaboration, the abstract of *Nityotsava*, a manual largely devoted to the rituals of the Devī Tripurasundarī. The “five limbs” in the *Devīrahasya* each contain the essential elements of pūjā for a large number of Devīs and Devas.

According to the English introduction to the *Kaulāvalī*, if a man does an outward rite without inner worship (*antaryāga*), then it’s fruitless. “Antaryāga may be done in different ways such as Kuṇḍalinīyoga or meditation by the sādḥaka in his heart on the ocean of nectar in the middle of which is the island of gems, encircled by a beach of golden sand.”

In addition to the common form of pūjā, there are a number of optional rites which may be performed, sometimes in the period when the devatā is installed in the yantra or an image. These might include the creation or recitation of a kavaca (armour), the recitation of the 1,000 names of the devatā, and other rites.

Nyāsa

The word nyāsa means “placing” or “putting down”, but in the tāntrik context refers to both an outer and inner practice. Each of the devas and devīs has his and her own nyāsa, and, quite often, there are multiple versions. For example, in the *Nityotsava* there are nyāsas which transform the adept’s body into the Śrīyantra itself, and in another complex nyāsa identifies the adept with 50 forms of Gaṇeśa, the nine planets, the 27 nakṣatras, seven Yoginīs, 12 sidereal constellations and the 50 pīṭhas or sacred sites.



When an adept performs a nyāsa, she or he places the fingers on the different parts of the body specified, but is also required to visualise the different aspects of the devatā and pronounce a mantra when so doing. This is supposed to turn the body of the adept into the divine form of the aspect of devatā “worshipped”, on the principle that there is no difference between worshipper and worshipped.

In addition to the complex nyāsas prescribed in tāntrik texts, there are also nyāsas common to all devatās. These include ṛṣi nyāsa, hand nyāsa, mātṛkā nyāsa and six limb (aṅga) nyāsa. The ṛṣi is the “seer” who first perceived a mantra of a particular deva or devī, hand nyāsa purifies the fingers, mātṛkā nyāsa identifies the body with the 50 letters of the alphabet, while six limb nyāsa purifies the important parts of the body.

Here, as examples, are the hand and six limb nyāsas for Baṭuka Bhairava, a form of Śiva-Bhairava as a very small but bright boy:

oṃ hrām vām aṃguṣṭhābhyām namaḥ | (thumbs)
 oṃ hrīm vīm tarjanībhyām svāhā | (index fingers)
 oṃ hrūm vūm madhyamābhyām vaṣaṭ | (middle fingers)
 oṃ hraiṃ vaiṃ anāmikābhyām huṃ | (ring fingers)
 oṃ hrauṃ vauṃ kaniṣṭhābhyām vauṣaṭ | (little fingers)
 oṃ hraḥ vaḥ karatalakarapṛṣṭhābhyām phaṭ | (front and back of hands)

oṃ hrām vām hṛdayāya namaḥ | (heart)
 oṃ hrīm vīm śīrase svāhā | (head)
 oṃ hrūm vūm śikhāyao vaṣaṭ | (peak, top knot)
 oṃ hraiṃ vaiṃ kavacāya huṃ | (armour)
 oṃ hrauṃ vauṃ netratrāyāya vauṣaṭ | (three eyes)
 oṃ hraḥ vaḥ astrāya phaṭ | (missile)

These nyāsas, accompanied by mantras and gestures (mudrās) typically incorporate elements of the mantra of a devatā – for example here the bīja or seed mantra of Baṭuka, Vaṃ.

Mudrās

A mudrā is generally taken to be a hand gesture used in the pūjā of a devatā, and their number is legion. For example, the devī Tripurasundarī is said to have nine such mudrās, related to the nine maṇḍalas of the Śrīyantra.

But different texts enumerate different numbers of mudrās, some of which are used for specific purposes, such as invoking the devatā into her or his yantra or other base used for worship.

Mudrā also has other meanings – in some of the texts it very obviously defines an inner attitude rather than a specific hand gesture, or, perhaps more correctly, the assumption of the mudrā corresponds to an



inner attitude.

For example, in his translation of the *Śiva Sūtras*, Jaideva Singh describes the Bhairava or Bhairavī mudrās as “a kind of psycho-physical condition brought about by the following practice: ‘Attention should be turned inwards; the gaze should be turned outwards, without the twinkling of the eyes’.”²⁴ (*Śiva Sūtras* page 252)

The Nātha work, *Shri Vilakshan Avadhoot* says. “There are five Mudrās or poses which a practitioner of Yoga can adopt for Dhāran. These are known as Khecarī, Bhūcarī, Cācarī, Agocarī and Unmanī.”²⁵ (page 191)

The work says that Khecarī Mudrā involves concentrating the mental tendencies in the mouth, concentrating the sight in the space between the eyebrows, then drinking the nectar from the 1,000 petal lotus. The Bhūcarī Mudrā involves drawing the prāṇa and apana into the nose. The Cācarī Mudrā the sight is to be fixed at the space between the eyebrows. Agocarī involves concentrating on alternate ears, breathing in a calm way, and opening up the system for the unstruck sound.

The Unamanī Mudrā, says the text, involves an aspirant who “should perceive the entire creation within himself. He should not think that the world is different and away from him...All forms of life moving or non-moving appear to be the reflection of his own self.”²⁶ (page 196).

Kavaca

The word kavaca means armour and these follow a tāntrik formula which varies according to the aspect of devatā. While, as you can read in the *Devīrahasya*, these can be written and worn as amulets, they also offer a way of helping a sādḥaka realise the unity between her or his personal existence and the devatā.

Take, for example, the devī Lalitā. She has 15 limbs called the Nityās, who correspond to the 15 days of the bright lunar fortnight. A kavaca in chapter 28, verse 55 of the *Tantrarājantra*, reads as follows:

“Lalitā, protect all of my being always and everywhere. Kāmeśvarī protect me in the east, Bhagamālinī in the south east, and Nityaklinnā, always protect me in the southern direction. Bheruṇḍā always protect me in the south west, and Vahnivāsinī shield me in the west. Mahāvajreśvarī protect me always in the north west, and in the north, Dūtī protect me. Tvaritā, [in the north east), shield me.

“Kulasundarī protect me above, and Nityā protect me everywhere below. Nilapatākā, Vijayā and Sarvamaṅgalā - protect and cause good fortune everywhere. Jvālamālinī guard me in my body, senses, mind and breath. Citrā, always protect my citta.



“May they protect me from lust, cruelty, greed, delusion, arrogance, presumption, evil, selfishness, grief and doubt - everywhere and always. [May they shield me] from numbness, evil actions, lies, anger, worry, harmfulness, and thieving. They should always protect me and promote auspicious acts.

“May the 16 Nityās protect me by their own śaktis seated on elephants, and with their śaktis seated on horses always shield me everywhere.

“The śaktis seated on lions protect me within, and the śaktis in chariots always protect me everywhere in war. The śaktis seated on Garuḍas protect me in the aether (sky) and upon the earth. The śaktis, with their terrifying weapons, put to flight elementals, ghosts, flesh-eaters, seizers of the self, and all ailments.

“The innumerable śaktis and devīs on their elephants, horses, tigers, lions and Garuḍas protect me always and everywhere without gaps.”

The purpose of this kavaca is clearly protective, but it also centres a sādhaka in the universe of Lalitā and her 15 Nityās. We may contrast this with different kavacas, for example to Kālī in her aspect as Dakṣiṇā Kālīkā.

Ritual Accessories

The fifteenth chapter of the *Gandharvatantra* describes 16 different offerings used in a pūja, the upacārās. These do differ in the different texts, with the number and types sometimes being multiplied upwards or downwards.

The *Gandharvatantra* describes the material to sit upon (āsana), water to wash the feet (pādyā), a mixture in solution for the head held in the conch (arghya), water to drink (ācamana), sweet liquids in a pot (madhuparka), water for bathing (snāna), clothes (vastra), jewels (bhūṣaṇa), scent (gandha), collyrium (āñjana), flowers (puṣpa), incense (dhūpa), lamps (dīpa), and food (naivedya). The same tantra, in the next chapter, describes how to make wine, how to cook food, and how to circumambulate. In the absence of availability of any of the ritual accessories, the five main upacārās corresponding to the five elements may be used.

This is for external pūja, but internal offerings are held to be more desirable. Different types of flowers may be offered to the devāta within, such as kindness, compassion, gentleness, generosity and other fine sentiments. According to the *Kaulajñānanirṇaya*, offering flowers with no perfume does not please the goddess.

“One should worship carefully a woman or a maiden, as she is Śakti,



sheltered by the Kulas. One should worship them with various bright red flowers, such as pomegranate, pārijāta, campaka, kunda, kadamba, simhakeśa, bhanduka, jāti, utpala, lotuses and so forth, and with various other beautiful blossoms and garlands, such as the flowers of the śala tree. Meditate on them as wearing red clothes, besmeared with red scent, adorned with red garlands. A vīra should always meditate on them and worship them inwardly, eschewing outer worship. Auspicious One! the pūja giving liberation and enjoyment has thus been declared to you.”²⁷ *Kaulajñānanirṇaya* 23, verses 12-16.

Yantra

The diagrams called yantras are common to practically all tāntrik devatās and generally consist of geometrical elements such as points, triangles, and other types of polygons, with the square being a common feature to most. Many yantras also have a number of petals, arranged concentrically, as part of their pattern.

Each, according to the various traditions, should be adorned with mantras, and with other mātṛkās to be a true receptacle for the aspect of the god or goddess which dwells therein during pūjā.

Although not an absolutely invariable rule, because there are few invariable rules in this tradition anyway, yantras are usually worshipped facing in the eastern direction.

And because there are always tāntrik exceptions to every, or perhaps any rule, they do not always have the geometrical characteristics outlined above. The yantras of the nine planets, for example, are like the European “magic squares”, while there are other examples which in their squiggle like nature somewhat resemble the sigils of mediaeval Western occultism.

Where there are elements like point (bindu), triangle and square, they generally denote the heart of the devatā, the immanent point; the three guṇas, and the deities which protect what’s inside. The traditions vary about this too. So the four angles, with the bindu at the centre, may represent the five elements while the triangle represents sun, moon and fire, and all the other threes so commonly encountered in the traditions.

If the bindu represents the central devatā, then the triangles, the polygons, the petals and the square may represent the enveloping attendants of the god or goddess, to be worshipped in the pūjā.

Then again, yantras may be internalised, with each of the elements being strongly visualised at various points within a human body, perhaps simultaneously with an external pūjā.

A yantra can sometimes be likened to a flower. Over several days



and weeks, you can see how a flower blooms from the seed (bindu) that gives birth to it. Watch, for example, how a lupin which came from nowhere as a little bud, gradually became a beautiful blossoming thing. As the blossoms on the lower stem fade and turn into seeds, the nascent flowers higher up gradually bloom and then turn into seeds too. When the final bloom is over, all the lupin's seeds that hadn't already cracked, burst and create more seeds. Blooms are very pretty, and even hard man and top yogi Śiva was pierced by Kāmadeva's flowery arrows. For his temerity in disturbing Śiva's meditation, the Hindu cupid was turned into ash. No doubt, Śiva carried on smoking his chillum, instead of squeezing the waist of Pārvatī, while still believing yoga was greater than love. Kṛṣṇa, no doubt, could have enlightened him on that score.

Homa

The vedik rite of homa, in which various pleasant substances are offered into a fire pit, a hearth, a kuṇḍa, has its tāntrik analogues. The *Vāmakeśvarīmata*, in the fifth chapter, describes different types of homa of different shapes such as yoni, a triangle, a circle, a crescent moon, one shaped like a nonagon, one in the shape of an eight petalled cakra, and in a rectangle.

These give various results with homa into the yoni kuṇḍa bestowing eloquence, a triangle making one attractive to all, a circular kuṇḍa bestowing wealth, and so on.

"Sacrificing using yellow and white jasmine flowers, nutmeg blossoms, and great amounts of liquid butter, even a fool becomes a Lord of Speech, O Parameśvari. Sacrificing using fragrant oleander, China Rose flowers, and liquid butter, O Pārvatī, a mantrin becomes an attractor of young women in heaven, on earth, and in the underworld."²⁸ *Vāmakeśvarīmata*, chapter five, verses 27-29.

This also has an inner sense. The kuṇḍa, or hearth, is at the base of the spine in the Mūlādhāra cakra. The different flowers and lashings of ghee correspond to the menstrual flowers and semen of a sādha, and also to the sense impressions and actions, offered to the Devī.

This fire in the internal kuṇḍa burns eternally. The *Tantrarājatantra*, in chapter 30, describes how supreme (para) homa is when the mind with its capacity to reject and accept dissolves into that which doesn't waver.

Subtle homa, it continues, according to Sir John Woodroffe's digest, 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=sattāmātrasvarūpe), which is the Mahāśakti inseparable from one's self and is the light which shines without being fed by any fuel."²⁹ pages 98-99

Mātrikās and Mantra

The tāntrik compilation called *Śāradātilaka* opens with a description of the supreme absolute, the Mahāḥ. According to the English introduction to the Sanskrit text: "Its body is ever-enduring bliss. By the fifty letters of the alphabet which are constantly emanating from that Mahāḥ, is this universe of moving and motionless objects, of sound and the meaning thereof, pervaded. Men who are masters of the vedānta call it Shabda Brahman which is the inner Caitanya (stress towards particularised consciousness) which abides in all."³⁰ (*Śāradātilaka*, introduction, page 5)

The absolute as sound, the Śabdabrahman, comes into being when the first bindu, or immanence itself, bursts and divides itself into two. "There arises a volume of sound in which the letters of the alphabet are indiscernible...[it] assumes the form of Kuṇḍalī and manifests itself in the form of letters in all animate creatures."³¹ (Introduction, page 9).

The spoken word, the introduction continues, are lunar (the vowels), solar (the consonants), and fiery (the letters from ya to kṣa). Because consonants cannot be articulated without vowels, this text says, the letters of the alphabet (mātrikās) are combined Śiva and Śakti. They are also related to the five bhūtas or five elements of space, fire, air, earth and water. Mantras are composed of different combinations of the 50 letters of the alphabet and are male, female, or neuter.

Chapter seven of the same tantra describes a tree of letters, under which devī sits – here the branches are the letters of earth, the leaves are letters of water, the sprouts are the fire letters, the flowers are the letters of air, and the fruits are the letters of space. The tree, continues the text, is Śiva and Śakti. The devī under the tree is Sarasvatī and her body is made up of the letters of the alphabet.

In chapter two of the *Toḍalatantra*, Śiva says: "Listen, O Devī, I will speak concisely of the essence of yoga. The body resembles a tree, with the root above and the branches below. In the macrocosm there are sacred bathing spots (tīrthas) which also exist in the body. The macrocosm is like the microcosm."³² (*Toḍalatantra*, verses one to two).

The *Tantrarājatantra*, in chapter 35, discusses the connection of the letters of the alphabet, the mātrikās with time. The vowels are the 15 limbs of the goddess Lalitā while the 35 consonants from Ka to Kṣa are the 36 tattvas.



Sir John Woodroffe says in his digest of this chapter: “By uniting each of the different Nityās with each of the different tattvas, the number of letters obtained is 576 (16x36). This is the complete number of letters, the complete number of yantras and of years... Mātrkāvarṇa cakra (cakra of the alphabets), being based upon measures of time (Ghaṭikātmakatvena) is identical with the Jyotiścakra (sidereal cakra).”³³

The Śabdabrahman, or the absolute as sound, exists in and as the body, which comes into being as the result of Śiva and Śakti, as father and mother, and is present at all times, according to some, as an indistinct murmuring, which is the sound of Kuṇḍalinī in the lowest “cakra” (wheel), or, according to others, the ajapā or unrecited mantra, *haṃsaḥ*, which exists in the body as prāṇa, or vital breath, and is pronounced 21,600 times a day, by our breathing.

Each of these so-called six cakras is associated with a subset of the 50 mātṛkāś.

In the *Devīrahasya*, one of the texts abstracted in this book, there’s a description of the goddess Jvālāmukhī. She is described as having three eyes, with a moon as the crest of her diadem, and as bright as the sun, the moon and the great fire at the end of time. She is seated in a six-fold cakra, the form of consciousness (Cit). This description is followed by a nyāsa of Jvālāmukhi, with the 21,600 breaths ascribed to six cakras having four, six, 10, 12, 16, two and 1,000 petals respectively. The Mulādhāra cakra is assigned 600 breaths; the Svādhiṣṭhāna 6,000 breaths; the Maṇipūra 6,000; the Anāhata 6,000, the Viśuddha 1,000; the Ājñā 1,000 and the Sahasrara another 1,000.

A sādha is enjoined to perform prāṇāyāma of the unrecited, ajapā mantra meditating in this way. This is the avyakta or invisible gāyatrī recited by men and women 21,600 times during the day.

This theme is revisited in a contemporary work of the Nātha siddhas, *Shri Vilakshan Avadhoot*. Facing page 218 of this work there’s a chart of the different cakras in the human body, although the allocation of breaths to the different centres differs from the scheme in the *Devīrahasya*. Here the Mulādhāra is assigned 600 breaths and is to be meditated on for 40 minutes, the Svādhiṣṭhāna for 1,200 breaths for 80 minutes; the Maṇipūra for 160 minutes and 2,400 breaths; the Anāhata for 320 minutes and 4,800 breaths; the Viśuddha for 640 minutes and 9,600 breaths; the Ājñā for 200 minutes and for 3,000 breaths. The topmost cakra does not have breath and time attributed to it.

In his English introduction to the *Yoginīhṛdaya*, tāntrik scholar Gopinath Kaviraj says: “What the *Bhāvanā Upaniṣad* says implies that the human body is to be conceived as the Śrī Cakra, being the expres-



sion of one's own self (svātmā). This means that while on one hand the body is to be regarded as non-different from the Ātmā, the entire cosmic system (bāhyaprapañca) associated with the body, should also be viewed in the same light.

"This outer system in its manifestation rests on time (kāla), space (deśa) and a combination of the two. The exponents of the school hold that the well known fifteen kalās of the moon (viz Darśā, Dṛṣṭā, etc.), representing the 15 lunar tithis (Pratipat to Pūrṇimā) are to be regarded as identical with the 15 Nityās (Kāmeśvarī to Citrā).

"The 16th kalā called Sādākhyā should be viewed as one with Lalitā or the supreme deity Herself. In other words, one has to feel that what appears in Kālacakra is nothing but an expression of what exists eternally as Nityās in the supreme Śrī Cakra itself.

"The tithi cakra or the wheel of time is constantly revolving and the Śrī Cakra is within it and not without.

"It should also be remembered that from the viewpoint of an esoteric yogin the tithis are in the last analysis to be identified with the 21,600 śvāsas supposed to be the average number of breaths per day of a normal human being."³⁴ (*Yoginīhṛdaya* introduction, pages seven to eight).

The letters of the alphabet (māṭṛkās) are one with the divisions of time, with the *Tantrarājatantra* describing in chapter 21 a relationship between yantras, the nakṣatras and 27 trees which are related to the lunar asterisms, as well as 27 animals which are related to the nakṣatras.

A mantra then, is a form of the absolute, perceived by a ṛṣi, and taking a particular form, represented also in geometrical shape as yantras and in images such as the different dhyānas or meditation images. According to the *Tantrarājatantra*, a person who has become successful in mantra "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."³⁵ (*Tantrarājatantra*, English introduction, page 114).

Bija mantras

A bija or seed mantra is a short, usually monosyllabic mantra which is said to encapsulate the nature of a devatā. Rather than being just a syllable, however, it is said to vibrate and is the essence, in sound form, of a devī or a deva.

This is put rather nicely in *The Garland of Letters* by Sir John



Woodroffe. “Causal stress is uncreate, is self-produced and not caused by the striking of one thing against another. For this reason it is called Anāhata. This Anāhata Śabda, which is Brahman-movement is heard in the heart which It has produced and which It causes to pulse, a movement which we can feel and hear.”³⁶ (Chapter 24, page 242)

He continues that the uncreated sound (Śabda) has a dual form which has a lettered and an unlettered form, the latter being produced by the letters of the alphabet (*mātrkāś*) and the former being like the sound of drums and bells. Indeed, in some of the tāntrik texts, these unlettered sounds are said to be heard and felt as part of the course of yoga.

A bīja mantra when it’s pronounced is only an approximation to its subtle sound, and like the devatās, and for that matter the yantras, they represent the nature of the absolute in a particularised form. They are as numerous as the devatās they represent in sound form. The logic behind why one devatā is represented in one particular form and not another is far from apparent, although various tāntrik dictionaries (*Bījakośas*) attempt to give them more or less forced meanings.

Some bīja mantras appear related to the name of a particular devatā – or perhaps the name of the devatā is drawn from the particular mantra. For example, the goddess Durgā’s bīja mantra is *duṃ*, the Śrī (Lakṣmī) bīja is *śrīṃ*, while Gaṇeśa’s seed mantra is *gaṃ*.

Common bīja mantras encountered are *krīṃ* (Kālī), *aiṃ* (Sarasvatī), *klīṃ* (Kāmadeva or Kṛṣṇa), *hūṃ* (the varma or armour bīja), *glaṃ* and *gaṃ* (Gaṇeśa), *śrīṃ* (Lakṣmī or Śrī), *hrīṃ* (Mahāmāyā), *strīṃ* (the vadhū bīja), and *haṃ* (Śiva). But in addition to these relatively simple constructions, there are longer, tongue twisting bījas such as *hskphreṃ*, *hsklryūṃ* and others.

These bīja mantras can and are visualised in or on the body of the sādḥaka, in various centres within the body, and outside too. For example the varma (armour) bīja *hūṃ* may be visualised as forming a shield for the arena in which a practitioner works. Different seed mantras may also be used to “charge” substances used in a pūja, such as water, food, and the like. They are also used in initiation.

Many bīja mantras are also combined to create root mantras of devatās (*mūlamantras*). For example, Lalitā’s 15-lettered mantra, divided into three parts, runs *ka e ī la hrīṃ*, *ha sa ka ha la hrīṃ*, *sa ka la hrīṃ*.

Gāyatrī

The vedik mantra, *oṃ bhūr bhuvah svah tat savitur vareṇyam bhargo devasya dhīmahi dhiyo yo nah pracodayāt*, is reserved for the twice born, for brahmins and is forbidden to women and to the śūdra.



It translates, according to Sir John Woodroffe in his introduction to the *Mahānirvāṇatantra*, as “Om. Let us contemplate the wondrous spirit of the divine creator (Savitri) of the earthly, atmospheric and celestial spheres. May he direct our minds (that is ‘towards’ the attainment of dharma, artha, kāma, and mokṣa), Om.”³⁷ (pp xc-xci)

But there is an astonishing number of tāntrik gāyatrīs, to be recited at twilight times (sandhyā). These twilight times are morning, noon and evening, but we have come across references to a fourth twilight time, at midnight, particularly reserved for the adepts of the uncanny.

The tāntrik gāyatrīs follow a similar pattern to the vedik, in that they have a meaning, and are intended to direct a sādḥaka towards the particular aspect dear to him or her.

For example, here are some gāyatrīs from the *Nityotsava*. Gaṇeśa’s is given as *tatpuruṣāya vidmahe vakratuṇḍāya dhīmahi, tanno dantiḥ pracodayāt* (Let us contemplate the supreme spirit, let us think of the one with the bent trunk, let that tusk direct us); Tripurasundarī’s as *tripurasundari vidmahe pīṭhakāmini dhīmahi tannaḥ klinne pracodayāt* (Let us contemplate Tripurasundarī, let us think of the desirable lady of the pīṭha, may that wetness direct us). In the *Devīrahasyatantra*, the Jvālāmukhī gāyatrī reads *jvālārūpiṇyai vidmahe jagadbhakṣiṇyai dhīmahi tanno jvāle pracodayāt* (Let us contemplate the flaming form, let us think of the destructress of the world, may that flame direct us).³⁸ (*Jvālāmukhīpāñcāṅga*, part two, in the *Devīrahasyatantra*).

These tāntrik gāyatrīs are also employed in internal meditation. For example, in the seventh chapter of the *Gandharvatantra*, the 24 syllables of the gāyatrī of Tripurasundarī are visualised as of being of different colours and bringing different results. They destroy a lot of sins, and a lot of the sins seem to be concerned with killing brahmins.

त्रि पुर सु न्द रि

“Tri” is the colour of the campakā flower and is the essence of Brahma, Viṣṇu and Śiva while “pu” is the colour of the matasi bloom and “ra” is reddish and protects from hell. “Su” is effulgent as an emerald and frees from sorrow and disease, “nda” is as bright as fire and destroys the sin of aborting a foetus, while “ri” is pure and destroys the sin of killing a brahmin.

वि च्च हे

“Vi” is like the purest crystal and removes the sin arising from unsuitable sexual intercourse, “dma” is also crystalline and frees from eating unsuitable foods, and “he” is the colour of the moon and again removes the sin of killing a brahmin.



का मे श्व रि

“Kā” is black in colour like a thundercloud, “me” is red and forgives the sin of killing a cow, “śva” is like glowing molten gold and frees from murder, “ri” is white as a nutmeg flower and forgives the sin of killing a guru.

धी म हि

“Dhi” is as white as the kunda flower and releases a sādḥaka from murdering his parents, “ma” as as bright as a red lotus and destroys sins from previous births, while “hi” is the colour of a conch and as bright as a full moon, and liberates from all sins.

त नः

“Ta” is pale white and removes the sin of theft, and “naḥ” is red as cochineal and burns up the sin of killing creatures.

क्लिन् ने प्र चो द यात्

“Klin” is red as sparkling lightning and burns all sins, “ne” is like the brightness of a rising sun, is in the east, and makes one equal to the best of the gods. “Pra” is like the dusky petals of a blue lotus in the south, and takes you to the feet of Viṣṇu, “co” is like yellow orpiment, is in the north and takes you to the feet of Rudra, “da” is in the west like an autumn moon, and takes you to the feet of Īśvara, while “yat” is the upper face and takes you to the feet of Sadāśiva.³⁹ (*Gandharvatantra*, chapter seven, verses 57-69).

Yoga and other practices

In his broad survey of the yoga traditions of the sub-continent, Georg Feuerstein includes seven main more or less ancient categories, rāja yoga; hatha yoga; jñāna yoga; bhakti yoga; karma yoga; mantra yoga; and laya yoga. There is a sense in which all of these divisions are shared by an eighth form, which you could call tantra yoga. “Though connected with an immense architecture of old and new concepts and doctrines, Tantrism is intensely practical. It is, above all, a practice of realization or what is called *sādhana*. Thus Yoga is central to it.”⁴⁰ page 456, *The Yoga Tradition*.

The psycho-spiritual basis to many tantras, the 36 tattvas, presuppose a number of practices which underly the texts but which, very often, are



not spelled out in detail. A guru may give his disciple a number of exercises to perform, intended as the building blocks of future sādhanā. Rituals, such as daily pūjā, presuppose a number of disciplines which may come more or less easily to a student, one quite clearly, being the ability to visualise for lengthy periods of time.

The rituals themselves foster such abilities, if performed according to instructions. Firstly, preparing an area in which to work, assembling all the materials needed, making an affirmation, the various meditations to be performed, the drawing of a yantra and the other elements of pūjā are intended to strengthen the will of a would be adept. Even the simple act of creating the area in which to work has the effect of centring a human being, as a first step to realising the essential unity between the cosmos of 36 tattvas and the sādhanā or sādhanika.

A practitioner may also be instructed to understand how the five senses and the impressions resulting from the physical organs affect the triad of the mental apparatus, the Śakti Cakra or wheel of energies. In the *Doctrine of Vibration*, Mark Dyczowski writes: “Sensory activity is the most tangible expression of the power of consciousness to know and act. The physical organs of sight and hearing, for example, are merely ‘doors’ (dvāra) or channels through which this power flows, they do not in themselves account for the sensory perception of light and sound.”⁴¹ DoV page 132.

He continues that the senses include five of knowledge, the jñānendriya, and five of action, the karmendriya. The mental apparatus includes the intellect (*buddhi*), the ego (*ahaṃkāra*) and the mind (*manas*). “By practice and Śiva’s grace, the yogi attains a state of alert awareness...Awakened, he can perceive Spanda as the vibration of consciousness that animates the body and is the impulse which drives the senses.”⁴² (op cit, page 132).

The *ahaṃkāra* or the little ego, appropriates to itself all sensory experiences, creating the illusory feeling that “this is mine”, when really it is an adumbration of the witness, or Śiva himself. The unity of the knower, knowledge, and the known is realisation and can be symbolised, or truly is, the conjunction of Śakti and Śiva – the *śricakra*, which pulsates with the vibration of knower and known and gives rise to the universe. In this sense, the various elements of a tāntrik pūjā, of a yantra, of a mantra, of a dhyāna are like alarm clocks for a sādhanika, they are intended to help wake him up.

As a microcosm, all the elements of the cosmos itself including planets, constellations and space are within an individual, and she or he may be identified with them through his or her mental apparatus, not



realising that the qualities or defects associated with the different planets or seizers (*graha*) are not “her” or “his”, but are themselves forms of Śakti. Perhaps, for example, a man might think of himself as being decisive, energetic, daring and brave, not realising that these are the qualities associated with the planet Mars and that actions taken through this misidentification can lead him into every kind of scrape.

By being awake, being centred in the “fourth” or *turyā*, a person will come to realise the different śaktis or forces which pull him in every different direction and create actions and reactions that bewilder and confuse and change the shape of his history and life. An individual’s *rāśi kuṇḍalī*, or birth chart may, then be used as a “map” to see the identifications with cosmic forces that may have seized his life and help to free him from his “fate”.

Moon, Sun, Fire

Newcomers to the subject of tantra will be struck by how often the terms moon, sun and fire are used in the texts.

According to Sir John Woodroffe’s English introduction to the *Tantrarājatantra*, chapter 30: “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 imperishable body of Śiva and Śakti is composed of the three aforementioned forms or *tejas*. Other bodies (consisting of the five *bhūtas*) are assumed by the will of Śiva-Śakti. By liberation (*mukti*) is meant steadiness in the realisation of one’s own oneness with the aforementioned three lights.”⁴³ (*Tantrarājatantra*, pages 95-96).

But, according to works of Kashmir Śaivism, such as commentaries on the *Śiva Sūtras*, these three lights also correspond to knowledge (*pramāṇa*) and the sun, the object of knowledge (*prameya*) and the moon, and the knower or subject (*pramātā*) or fire. The universe is made up of the combination of fire and moon.

These three “lights” also correspond to the three main *nāḍīs* in the human body. Bring them together, and you apparently stop time.

In his English introduction to the *Yoginīhṛdaya*, a work related to the famous Śrīyantra, Gopinath Kaviraj says: “Śiva and Śakti are known as fire and moon, and their equilibrium, where the difference between the two is obliterated, is called sun, otherwise known as *kāma* or supreme bindu. It is said that as in contact with fire ghee melts and flows out, similarly the contact of fire or Śiva (*prakāśa*) causes the moon or Śakti



(vimarśa) to melt and flow out. This outflow, from between the two bindus, is called hārdhakalā.”

This gives rise to the first cakṛa which in turn emanates the other waves including the 36 tattvas and so the entire universe, which is, however, a combination of knower, knowledge, and the object of knowledge. The subject, “I know”, becomes identified and so limited by these tattvas, which are identified with the 36 consonants of the letters of the Sanskrit alphabet.

The Śrīyantra itself, as it’s said in the *Yoginīhṛdaya*, consists of the conjunction of four “fires” and five “śaktis”. The universe is called the *prapañca* and its nature is five fold as the five elements (*mahābhūtas*), as that name suggests.

(table of the tattvas with explanation – directory, desktop, abstract).

This is a map of the individual (jīva) who is, herself or himself, one with Śiva, Śakti and their combination but through limitations doesn’t realise that. Various methods of sādhanā and pūjā are all intended to bring a sādḥaka towards this realisation.

There’s more on this in an as yet untranslated work called the *Māṭṛkācakraviveka*, (Characteristics of the Circle of the Letters of the Alphabet). Here, the nine maṇḍalas of the Śrīyantra are related to sun, moon and fire, and to the states of being awake, dream, deep sleep and the “fourth”, the turīya or witness to these states. This “witness” pervades all these three states.

The waking state is our ordinary everyday state, where we’re bombarded by sense impressions and a flood of other influences on the conveyor-belt of life. These are all considered to be śaktis in certain of the tāntrik traditions. But while the various parts of our mind sift, absorb and store such impressions, the witness, as the *Śivasūtras* says, “the fourth enjoys and is contained in the states of waking, dreaming and deep sleep”.⁴⁴ (1, 7)

Kuṇḍalinī and the nāḍīs

One of the texts in this book, the *Rudrayāmala*, could, in its way, be described as a “Kuṇḍalinī” tantra. There is no more vexed subject than this Kuṇḍalinī, because ever since Sir John Woodroffe’s *The Serpent Power* was first published, one thousand and eight authors have made hay where the sun of reason perhaps didn’t shine as bright as it might.

Lying three and a half times coiled up in a triangle at the base of the spine, Little Miss Kuṇḍalinī has deluded the western world for the last century, as well she might. In her long journey climbing the Mount Meru of the spine to kiss her beau, Śiva, she apparently takes time out



to loiter in six cakras, associated with all sorts of powers (siddhis). The texts do not say Kuṇḍalinī is a snake – the movement of prāṇa or bionergy within the body is likened to the progress of a snake. Some texts in this book of abstracts deny Kuṇḍalinī in any case – see for example the *Akulavīratāntra*, a text of the Nātha sampradāya.

If Śiva is above the top of the head, and Śakti as Kuṇḍalinī is at the base of the spine, we have a symbolism of the two lovers who are far apart, yet indissolubly united in one microcosm-macrocosm. Their desire for each other is such that it leaps between one pole and another, shining brightly in the channels of bioenergy that also permeate the body.

The texts clearly demonstrate that Kuṇḍalinī is the goddess within the body, at once one with Śiva as the witness, above the aperture at the top of the skull. The complex imagery contained within *The Serpent Power* is a symbolic way of describing the unity of Śiva and Śakti, while other elements, such as the conduits of bionergy, are real enough. But we can't talk about a roadmap here on a sort of tāntrik Google Earth, because the science is far from complete, if it is a science.

The *Māṭṛkābhedaṇṭra*, chapter three, verses 6-8 says: “The jīva (embodied soul) is devoid of qualities. O goddess, for a jīva, pleasure is a delusion. There is no doubt about this. Kuṇḍalinī, the form of sun, moon and fire, is endowed with qualities. A person should offer pleasure to the tongue of the goddess within the mūlādhāra. An intelligent person should offer purified fish, meat and so forth into that mouth. The sādḥaka should pronounce the basic mantra: ‘I sacrifice this in the mouth of Kuṇḍalī.’”⁴⁵

Several of the tantras in this book describe a bioenergetic schema with a central channel that conducts prāṇa extending from the base of the spine, in the so called mūlādhāra or root base, up to the top of the head. Outside this are mooted two channels of bionergy, called in most texts the idā and the piṅgala. The central nāḍī is called the suṣumnā and they represent the sun, the moon and fire. According to Ram Kumar Rai in his *The Encyclopedia of Yoga*, 11 other nāḍīs are important, but there are 350,000 in the body altogether and they are all conduits of bionergy, he says.⁴⁶

Alain Danielou, in *Yoga: the Method of Reintegration*, says: “The subtle body is connected with the gross body at several points. These are called the knots or centres and are sometimes represented as lotuses. In these centres the subtle nerves and arteries of the subtle body are connected to the physical nerves through which they receive the perception of the sense organs and through which they communicate to the



body the reaction of the subtle body and the orders of the conscious.” Facing this statement on page 123 is a diagram of these subtle nerves and arteries, showing people have attempted to make a roadmap of them all.⁴⁶

But there are divergences in different texts and different traditions about the number of the cakras in the human body. According to scholar Alexis Sanderson, in his essay *Śaivism and the Tantric Traditions*, the six cakra scheme is part of the yoga of the Kubjikā schools. “Later it became so universal, being disseminated as part of the system of *kuṇḍalinī-yoga* beyond the boundaries of the Tantric cults, that it has been forgotten in India (and not noticed outside it) that it is quite absent in all the Tantric traditions except this and the cult of the goddess Tripurasundarī.”⁴⁷ (page 687).

What are we to make of a commentary to Varāhamihira’s *Horāśāstra* in verse nine of chapter one? This identifies the major six divisions of the zodiac of Hindu sidereal astrology with the six cakras. The drekkana (10 degrees of arc) is identified with the Mūlādhāra, and the Sun; the hora (15 degrees of arc) with the Svādhiṣṭhāna, the Moon and the mother; the Maṇipūra with the navāṃśa (one ninth of 30 degrees), the brother and Mars; the Anāhata with the 30ths (triṃśāṃśa) and Mercury; the Viśuddha with the 12ths (dvādaśāṃśa) and Jupiter; the Ājñā with the 12 sidereal constellations and Venus; and the dvādaśānta with Saturn.

In truth, speculation and classification are so integral to many Sanskrit scholars and works, and to present day Western commentators on these subjects, that the practicalities of “working on oneself” or “realising oneself” are easily lost in a welter of tables, charts, and correspondences which may have little to do with reality.

The bodily dhātus and the yoginīs

According to the legendary “Hermes Trismegistus” in his very short and awfully enigmatic work called the *Emerald Table*, “that which is above is like that which is below”.⁴⁸

Turn to the *Toḍalatantra*, chapter two, and we have the statement that the macrocosm is like the microcosm. This theme is repeated in the *Siddhasiddhantapaddhati*, a work emanating from the Nātha sampradāya, which deals in chapter six with the identity of the two. The hells and the heavens, the gods and the goddesses, the rivers, the stars, the saints, the pīṭhas, all dwell in the body. The sun and the moon are the two eyes. When someone is happy he or she is in heaven, and when unhappy in hell.



The six cakras, according to various texts, contain not only the letters of the alphabet (*mātrkāś*) and various gods and goddesses, but also the dhātus, or ayurvedic bases, represented by a number of yoginīs called Ḍākinī and so forth. A description of these yoginīs is found in the great sixfold nyāsa contained in the *Nityotsava* – while these terrifying aspects are said to “feed on human flesh”, they are actually spiritualised forms of the seven dhātus.

Yoginī Dhātu	Liking	Appearance	Cakra
Ḍākinī Skin	Milk	one face, four arms	16 petals
Rākinī Blood	Greasy food	two faces, four arms	12 petals
Lākinī Flesh	Sweetmeats	three faces, four arms	10 petals
Kākinī Fat	Curd	four faces, four arms	6 petals
Sākinī Bone	Mudga beans	five faces, four arms	4 petals
Hākinī Marrow	Saffron	six faces, four arms	2 petals
Yākinī Semen	All food	numberless faces, arms	1,000 petals

According to *Ayurveda Sikshaa*, volume II, section one: “The human body is composed of 13 constituents, divided into three categories: three nutrient substances called the Tridosha – Vaayu, Pitta and Kapha, seven supporting tissues called dhaatus, and three waste products called malas, Vaayu is that which is responsible for life, Pitta for fire and Kapha for the fluid (cooling elements) of the body as mentioned by Susruta.”⁴⁹ (chapter three, page 33).

These dhātus are, according to the same work: “Rasa (chyle and lymph), rakta (blood), maamsa (muscles), meda (fat), asthi (bone), majja (marrow) and shukra (semen). Malas are principally three, viz Mala (faeces), Mootra (urine) and Sweda (sweat), besides which there are Malaas of the Dhaatus also.”⁵⁰ op cit.

“The philosophical basis of Ayurveda incorporated the three gunas in a subtle and sophisticated view of mankind and its place in the world. A human body was conceived of as being made up of seven dhatus or tissues, three doshas (humours) and three malas (excretions). The tissues are themselves composed of Earth, Air, Fire, Water and Space. “These elements are made up of the three strands or gunas. Food is transformed by digestive humours into fine liquid food or rasa, with the aid of breath and sense impressions until the subtlest dhatu, semen, is created.

“Overpreponderance of one of the three humours is what gives rise to disease, perfect health existing only when three doshas, seven dhatus and three malas are in balance. The doshas are linked with three major bodily systems, blood system, nervous system and lymphatic system.”⁵¹ (*Tantrik Astrology*, chapter seven, pages 83-84).

In his *Introduction to Ayurveda*, Chandrasekhar Thakur says: “The



Purusha or the human being is the field of treatment and as already pointed out, is composed of five basic factors known as earth, water, fire, ether and air... the relation of Doshas to Mahabhutas is very clear: Vayu is believed to be resulting from air (according to another opinion air+ether), Pitta from fire and water, and Kapha from water and earth... The organs of sense otherwise known as Gnanendriyas are also Panchabhautika. The eye has predominance of fire, ear of ether, nose of earth, tongue of water and skin of vayu.”⁵² Chapter three, page 16

However, in his excellent survey, *The Roots of Ayurveda*, Dominik Wujastyk makes this important point: “Note that the traditional āyurvedic body differs strikingly from the body revealed in the gaze of tantric adepts or yogic practitioners. Their magico-religious body is, in contrast, an instantiation of the universe in miniature, and a conduit for mystical energies that awaken consciousness. None of these concepts are present or prominent in the āyurvedic view of the body, which by contrast is the locus of the workman who must know where the physical organs reside in order to relieve the suffering of the sick.”⁵³ page 309.

We can contrast that with the problems in astronomy faced by Hindu astrologers, who, for example, struggle with the impossibility of the horoscope of Rāma in Vālmīki’s *Rāmāyaṇa* which shows five planets in exaltation, although that’s impossible. Like the practitioners of āyurveda, the astrologer/astronomer has to deal with realities. And so, Parameśvara, a Keralese astronomer of the 15th century, says in his *Goladīpikā* (Light of Spherical Astronomy): “The statement that the seven islands and the seven oceans are each, in order, double the extent of the previous, is taken by astronomers as given only for [religious] meditation (*upāsana*) and not something to be verified by observation.” Parameśvara was a brahmin, but this didn’t stop him being an early pioneer in spherical astronomy.⁵⁴ Chapter three, 19.

Fear and conditioning

Some tantras in this book relate to vīra, or heroic sādhanā, and advocate practising what appear to be uncanny rites in the cremation ground, drinking wine, engaging in sexual intercourse with an initiated śakti, eating meat, and fish, and “grain” – the so called five makāras. For a Hindu who is in any way orthodox, these are very taboo practices. The Indian guru figure Dattātreya is often associated with wine and women, according to *Origin and development of Dattātreya worship in India*.

The author says (p68): “It is worth noting that the followers of Vāma Mārga are seen practising such activities based on five Ma-Kāras. The



Vāma Mārga is one of the three branches of Tantras. But before the degradation of this system took place the real meaning behind them all was generally understood by the followers...The wine referred to is not the ordinary wine but is nectar in the form of feelings which are the outcome of knowledge of Brahman. In the same way, the union with woman is not to be understood in the popular sense but it is the union of a Yogī with his Suṣumṇā Nāḍī. Hazariparasad Dvivedi informs us that in Vāmācāra, Ātmā is to be imagined as Vāmā (Śakti) while practising the Upāsana. In this way, all the Ma-Kāras are used by the Vāma Mārgis not in their literal sense (vācyārtha) but have altogether a technical meaning.”⁵⁵

In the *Kulārṇavatantra*, chapter five, 104-105, it's said: “Devoid of the teachings of the Kaula, one who remains addicted to wine, woman and flesh lives perpetually in hell. O Kuleśī! Even if one engrossed in Brahman, resorts to [the] five ingredients without rituals, he stands condemned.” The work continues that the real wine drinking is the bliss experienced from Kuṇḍalinī Śakti and the nectar from the Moon as pure consciousness as the “real wine drinking”. Anything else is only liquor.

Eating flesh, it explains, is killing the animal in the form of merit and demerit with the sword of knowledge. A person who controls the senses and joins them with the Ātmā is a person who eats fish. “Others are just killers of creatures.” Verses 111-112 say: “The Śakti of ordinary men with animal feelings remains asleep but the Śakti of a Kaula is wide awake. One who serves this Śakti is the real server of Śakti, One who experiences the bliss arising out of the union of Supreme Śakti and his own Ātmā is the real knower of copulation. Others are just enjoyers of woman.”⁵⁶

But the *Kulacūḍāmaṇītantra*, a work called a nigama, in which Śiva asks Śakti questions, rather than an āgama where the god is questioned by the goddess says this: “If you should see a wine jar, fish, meat or a beautiful woman, bow to Bhairavī Devī, saying this mantra: “O destructress of terrifying obstacles! Grace giver of the path of Kula! I bow to you, boon giver adorned with a garland of skulls! O red clothed one! One praised by all! All obstacle destroying Devī! I bow to you, the beloved of Hara.”⁵⁷ (*Kulacūḍāmaṇītantra*, chapter four).

Are we then to conclude that the material in some tantras, which explicitly advocate the use of the five makāras, is just symbolism? From the evidence of quite a few of the texts, this is hard to believe. Verse 16 of the *Karpūrādistotra* says: “O Kālī, whoever on Tuesday at midnight, having uttered thy mantra, makes offering even but once with devotion to thee of a hair of his Śakti in the cremation ground, becomes a great



poet, a lord of the earth, and ever goes mounted upon an elephant.”⁵⁸

In a commentary to this chapter, “Arthur Avalon” who may, or may not be Sir John Woodroffe, says most commentators describe this offering as a wife’s pubic hair, mixed with semen from the liṅga of a sādḥaka. Yet the commentary by Vimalānanda, included in the same edition, interprets the cremation ground as consciousness, the semen the union of Kuṇḍalinī and Śiva, and “the hair with its root” as the mind with its functions.

Verse 16 of the same work says that worshippers of Kālī should offer the flesh, hair and bone of cats, camels, sheep, buffaloes, goats and men. Other verses in the *Karpūrādistotra* suggest the worship of the menstruating yoni as pre-eminently suitable for pūjā of Kālī. The commentary suggests the goat stands for lust, the buffalo anger, the cat greed, the sheep delusion, the camel envy, and the man pride. These are to be sacrificed by a sādḥaka.⁵⁹

It is perhaps difficult for the modern mind to visualise the effect much of this left hand symbolism would have on the mind of an orthodox Hindu, particularly a high caste Brahmin, in the past. The orthodox taboos against dead bodies and cremation grounds, meat, naked women, their menstrual blood, and the killing of animals were considerable.

The *Kaulāvalīnirṇaya*, in chapter 21, concerns the avadhūta and in its final verse, according to the English introduction, says: “On the left (Vāma) is the woman skilled in the art of dalliance and on the right (Dakṣiṇa), the drinking cup, in the front is hog’s flesh cooked hot with chillies. On the shoulder is the well tuned vīṇā with its melodious music. Kulādharmā which contains the teachings of the great Guru is deep of meaning and difficult of attainment even by yogīs.”⁶⁰ But this is given a symbolic meaning, according to the same text.

Earlier in this chapter, it’s said that the avadhūta is always in a blissful state, conscious of his oneness with Bhairava and Śiva. “It is very difficult for any one to know his true nature. When alone he is like one mad, dumb or paralysed and when in the society of men he sometimes behaves like a good man, sometimes like a wicked one, and on occasions he behaves like a demon. But the Yogī is always pure whatever he may do and by his touch everything becomes pure. Detached from his body immersed in jñāna (knowledge), the Yogī plays with his senses which are (dangerous for others) like snakes.”⁶¹ (Introduction, *Kaulāvalīnirṇaya*, page 22).

This brings us back to Dattātreyā. In the *Avadhūta Upaniṣad*, Dattātreyā is asked by Sāṃkṛiti what is the nature of an avadhūta. To this, Dattātreyā replies: “He who rests constantly in himself, after crossing [the barrier



of] castes and stages [of social position] and thus rises above varṇas and āśramas and is in union [with God] is said to be an Avadhūta.”⁶² (*Avadhūta Upaniṣad*, verse three).

In verse seven it’s said that an avadhūta moves freely in the world, whether with clothes or without clothes. “For them there is nothing righteous or unrighteous; nothing holy or unholy.”

In the *Jñāna Kārikā*, abstracted in this book, Matsyendranātha, the supposed guru of the Nātha saint Gorakhnātha, gives inner meanings to most of the uncanny symbolism of the Kaula schools. The cremation ground is the union of inspiration and expiration. The crossroad is the central point surrounded by the four elements which are within the body. Dishevelled hair means freedom from dharma and adharma, which is the characteristic of an avadhūta, while being intoxicated with wine means being full of the bliss of the nectar of yoga.

So the real question is whether sādhakas were instructed to perform the fearsome rites by their gurus, and it seems to us there’s no doubt these rituals were, and perhaps still may be performed.

The digest called the *Kaulāvalīnirṇaya* refers to several other tāntrik texts, one of which is a Buddhist tantra, the *Caṇḍamahāroṣaṇatantra*. In section 8.40, the spouse of Caṇḍamahāroṣaṇa, Vajracāṇḍī, says: “And, kissing and embracing, he should always worship Vajrayoginī. If he is able, he should do it physically; if unable, with speech and mind. By this man I am worshipped and satisfied, and to him I will give all success. I am none other than the bodies of all women. And there is no other way that I may be worshipped except by the worship of woman. When, by this devotion, I am satisfied regarding the success of the practitioner, then everywhere, at all times, always will I be in sight of him. Concentrating that she has my complete form, he should make love to his wife.”⁶³

The purpose of the cremation ground rites may have more to them than meets the eye. The Kaula schools proclaim in many places that their adepts and their clans or Kulas preclude distinctions based on caste, on sex or on social position. That is shocking to those of orthodox persuasion, and the performance of such rites, particularly in a cremation ground, would act as a real initiation, flouting a mass of taboos and beliefs with the aim of producing internal freedom from conditioning.

Sexuality and the five makāras

The ultimate taboos to be drawn from the five makāras are those of death and sexuality. By situating a sādha in sexual intercourse in a cremation ground on the inauspicious dark days of the moon, the hero



or heroine is intended to overcome the fears common to all humanity and put him or her in touch with the ātmā, one with the supreme absolute, the union of Śiva and Śakti, and free from the 36 tattvas and the complex of energies with which it is all too easy for the individual being, the jīva, to identify.

In his book, *Kiss of the Yoginī*, David Gordon White expounds a thesis which he largely bases on material found in the *Kaulajñānanirṇaya*, said to be written by the proto-nātha and proto-Kaula Matsyendranātha. White suggests that a literal, rather than a philosophical reading of tāntrik texts is necessary. “Much of the Tantric terminology only makes sense if it is read literally; indeed I would argue that the ritual edifice of early Tantra only stands, that early Tantra only functions as a coherent system, if these terms are put into literal practice.” White proposes that the yoginīs, the śaktis, gave supernatural powers to the adepts after their semen was offered to them, and in exchange these preternatural creatures bestowed all sorts of supernatural powers on the siddhas.⁶⁴ (Chapter one, page 8)

This is an interesting idea – the *Kaulajñānanirṇaya* certainly has plenty of references to menstrual blood and to semen, but it is also full of practices to be performed by a sādḥaka, which are intended to lead to realisation. White is not a practitioner, as he makes clear in this book. But we’d say he’s mistaken in putting things in such black and white terms. There are radicals and there are conservatives in any group, or group of groups. While the initiates may well have performed their sexual practices in the cremation ground and drunk blood and semen mixed with wine, this does not preclude the adepts of such cults seeking other, parallel spiritual and also temporal goals, aligned to a fully fledged magical system of which the messy elements were only a small part.

It’s pretty hard to transcendentalise the quite late *Yonitantra*. For these practitioners, a woman quite obviously was the living Devī and a man the living form of Śiva. Chapter two of *Yonitantra* says: “Having seen the yoni full of menses, after bathing and reciting the mantra 108 times, a person becomes a Śiva on earth. One should recite the mantra after offering both one’s own semen and the yoni flowers.”⁶⁵

“In Kaula Agama, the five pure and eternal substances are ash, wife’s nectar, semen, menstrual blood and ghee mixed together. In occasional rites and in acts of kāma Siddhi, the great discharge is without doubt and most certainly what one should do in Kaula Agama. One should always consume the physical blood and semen. Dearest One, this is the oblation of the yoginīs and the siddhas”.⁶⁶ (*Kaulajñānanirṇaya*, chapter eight).



No wonder, then, that the path of the Kaulas is described as dangerous, and the ways to initiation were difficult to approach and certainly not suitable for those of a herd like disposition, too apt to misunderstand the symbols and not ready for what might fly out of the bottle once it's uncorked. The *Kulārṇavatantra* says in verse 122: "One may walk on the sharp edge of a sword; one may hold the neck of a tiger; one may place a serpent on the body; but to follow the Kula path is much harder."⁶⁷

The Kaula tradition is to be kept secret, because different paths relate to peoples' readiness or ability to understand (*adhikāra*) the teachings. According to "Arthur Avalon" in an introduction to *The Kaula and other Upanishads*: "Towards the end of the [Kaula] Upanishad is to be found the injunction against the indiscriminate preaching of Kaula (Kula faith and doctrine). This is because it is likely to be, as it is often is in fact, misunderstood as by persons who say that the doctrine teaches and sanctions among many other things incest."⁶⁸ (Introduction, page five).

The gods and the goddesses

If a Kaula were to issue an edict, ever, it might describe all female forms of the absolute as Śakti, and all male forms of the absolute as Śiva. But not absolutely, because there is no Śiva without Śakti, nor can there be a Śakti without a Śiva.

In human terms, we're talking about the relationship between women and men, and between men and women, adding in the fact we apparently have large roof brains which makes us all stand on our hind legs and at least pretend we're intelligent.

But we don't get the feeling the Kaulas were into edicts, and they tried to be all encompassing in terms of the gods and goddesses of India, recognising that as Śakti takes different forms according to the proportion of the three *guṇas* and *bhūtas* (elements), so too does Śiva.

That is why you will read, especially in the *tāntrik* compilations, how the aim was to be all-embracing, non-secular and concentrating on the essential truths of the Hindu *devatās*. In *Hindu Polytheism*, scholar Alain Danielou showed the tolerant nature of the possibly hundreds or thousands of different creeds on the sub-continent.

Said Danielou: "The duty of the man of knowledge, of the realised being, is to teach to a worthy student what he has himself experienced and nothing more. He cannot claim that his is the only truth, because he cannot know what is true to others. He cannot claim his way to be the only way, for the number of ways leading from the relative to the absolute is infinite. The teacher expounds what he knows and must



leave the seeker to make his own discoveries, to find the path of his own development, for which each individual can be responsible finally only to himself.”⁶⁹ (*Hindu Polytheism*, preface x).

The names of the tāntrik devatās, you will note, are not like Mr John Smith or Mrs Emily Jones. They are descriptions of attributes, they are adjectives rather than definitions or nouns. In ancient times, god was never a noun but a verb, as students have noted. The symbol of the god or the goddess is the movement of a flag in a wind, not a stone effigy or an idol.

“Remote antiquity informs us, and intelligence confirms, that God is a verb, never a noun. To conceive him of the latter is to worship a graven image....the human mind can think in terms of things, images, symbols, cyphers and the like – all of which are nounal. Try as it may, it never can think in terms of pure movement, pure energy. If it could, it would immediately experience the Absolute.”⁷⁰ (*Astrological Origins*, Cyril Fagan, pages 141-142)

The extreme would have it that there are two aspects of the absolute, and they are Śiva and Śakti. Forms such as Viṣṇu, Gaṇeśa and the many others are particularised aspects of the primordial god and goddess, suitable for different people according to their feelings and tastes. So it is perfectly appropriate to “worship” the desired for aspect of divinity (*iṣṭadevatā*) and to achieve the same results.

Hindu measures of time

Many tantras contain references to times when rituals are to be performed, linked to *jyotiśa*, loosely translated as Hindu astrology, which embraces the movements of the planets and categorises the divisions of time. As we will see from the texts, a human being is a microcosm, and breath which moves through the different nāḍīs or conduits of vital energy in the body, is time.

There are some fundamental differences between Hindu astrology and Western astrology – the chief is that the zodiac used in India is sidereal, that is to say it is mapped to the constellations rather than starting at a zero point of Aries which coincides with the vernal equinox. The difference between the two zodiacs is around 24 arc degrees – there’s debate about this because the Indian scheme is linked to either a star in the constellation of Pisces or to Citra (Spica) at Libra zero degrees.

The planets (grahas) in Indian astrology are nine – the sun, moon, Mars, Mercury, Jupiter, Venus, Saturn, and Rāhu and Ketu. The last two are the north and south nodes of the moon. The seven real “planets”



give their names to the days of the week. Rāhu and Ketu are “invisible” or shadowy planets and figuratively swallow up the sun and the moon during an eclipse. The Hindu “planets” are all considered to be male divinities.

The *Daivajñānjabharanam*, an astrological work from Kerala, opens by giving the synonyms of these nine planets. The sun is the “source”, the “nourisher”, the “creator of light”, the “one which radiates”, the “maker of the day”, the “hot-rayed”, the “drier up”, the “burning one”, the “shining one”, “with 1,000 rays”, the “source of illumination”. The moon’s synonyms are “having white rays”, “shining”, “Soma”, “marked like a deer”, the “drop”, the “maker of night”, the “white line of light”, the “lord of the light”, “marked with a hare”, “hare stained”.

Mars is called the “coal”, the “son of earth”, “made of earth”, the “red-bodied one”, the “inimical”, “known to be cruel”, “fettered with irons”. Mercury is the “son of the moon”, the “knower”, the “very wise”, the “instructor”, the “youth”, the “prince”, the “star” and “child-like”. Jupiter is called the “god of mantra”, the “teacher of the gods”, the “preceptor of the individual”, the “lord of devotion”, the “messenger”, the “wise”, the “spokesman of the gods”, the “counsel” and the “lord”.

Venus’ synonyms are “son of Bhṛgu”, “thought-of-by-demons”, “eye of the priest”, “dawn”, “related to Bhṛgu”, “poetic”, “resplendent”, “guru of the Daityas”, the “poet”. Saturn is called “Lord-Śani-from-the sun”, the “lame”, the “angular”, the “restless son of the sun”, “sluggish-and-dark”, “yellow limbed”, and “son-of-shadow-clothed-with-darkness”. Synonyms for Rāhu and Ketu are “rising-and-setting”, the “seizer”, “enemy-of-the-gods”, “lion-roar”, “known-as-smoky-coloured” and “peacock-crest”.⁷¹

The names of the 12 constellations are more or less identical to the Western zodiac signs - Meṣa (Aries), Vṛṣabha (Taurus), Mithuna (Gemini), Karka (Cancer), Siṃha (Leo), Kanyā (Virgo), Tulā (Libra), Vṛścika (Scorpio), Dhanuṣ (Sagittarius), Makara (Capricorn), Kumbha (Aquarius) and Mīna (Pisces). David Pingree, in a translation of the early Sanskrit astrological text *Yavanajātaka of Sphujidvaja*, argues persuasively that several elements of what we now understand as Indian astrology came in through the Greek back door as part of the invasion of Alexander, but the water is muddied because there was a previously existing Indian astronomical tradition, and it’s possible that Mesopotamian elements also added to the mix.⁷²

Indian astrology also uses another measure of the ecliptic, into 27 equal parts – the nakṣatras, sometimes called the lunar mansions. These



themselves are divided into four parts, giving 108 smaller divisions. The 27 nakṣatras each has an aspect of divinity associated with them. They are called Āsvinī, Bharanī, Kṛttikā, Rohiṇī, Mṛgaśīrṣa, Ārdrā, Punarvasū, Puṣya, Āśleṣā, Maghā, Pūrvaphalgunī, Uttaraphalgunī, Hasta, Citrā, Svātī, Viśākha, Anūrādhā, Jyēṣṭha, Mūla, Pūrvāṣādhā, Uttarāṣādhā, Śravaṇa, Dhanishtha, Śaṭabhiṣa, Pūrvabhādrapādā, Uttarabhādrapādā, and Revatī. They are associated with stars, although it's not always possible to identify which western star name corresponds with each nakṣatra.

The Hindu calendar is lunar, and the tithi, or daily phase of the moon, is an important element in the tantras. There are two sets of 15 tithis – the waxing phase begins with the new moon and ends with the full moon, the waning phase following.

In his English digest of the *Tantrarājatantra*, Sir John Woodroffe says in chapter 27 that prāṇa (life) is one with the Śrīyantra, with the śaktis and with time (kāla). The vital breath takes the characteristics of the eight planets excluding the north node of the moon, Rāhu. A person breathes 360 times in a period of 24 minutes – a nāḍikā, and as there are 60 nāḍikās in a day, so there are 21,600 breaths in 24 hours.⁷³ The following chapter of the *Tantrarājatantra* describes the wheel of time (*kālacakra*) as being driven by the Icchāśakti and divided into 12 sections – the sidereal constellations – by 12 spokes. The letters of the alphabet, the mātṛkās, are also one with the wheel of time.⁷⁴

According to the *Dakṣiṇāmūrti Samhitā*, these 21,600 breaths in a day are divided into solar and lunar halves, inhaling and exhaling, Śiva and Śakti, making up the mantra haṃsaḥ. This mantra is called the “unrecited mantra”.

The Devī is the whole circle of the zodiac, time, the sun, moon and planets, the constellations, vital breath (prāṇa) and the mātṛkās or letters of the alphabet. Ten long syllables are equivalent to one breath of four seconds, while one nāḍikā of 24 minutes corresponds to 1,440 seconds or 360 breaths. There are 1,440 minutes in a day of 24 hours, while there are 1,440 hours in a season of 60 days.

In a collection of rituals called the *Śanistotrāvali*, “the garland of hymns to Saturn” (Śani), there's a hymn called the *Mahākālaśanīmṛtyuñjayastotram*, attributed to the *Mārtanḍabhairavatantra*, which identifies Mahākāla-Śani with every possible astronomical and astrological factor. It's interesting that here Mahākāla is identified with Saturn, because apparently during mediaeval times the worship of the sun god, Sūrya, switched to the “son of the Sun”, one of the names of Śani. Śani has more than something of the night about him. His vehicle is a crow, he walks with a limp, so he moves slowly, and his sacred day



is Saturday – one of the two days of the week, which, as we’ll see in this book, is held in high esteem by left hand tāntriks. The other day sacred to that mob is Tuesday, the day of Mars.

The hymn is really an extended nyāsa, and starts by identifying different aspects of Mahākāla with the 27 nakṣatras, the different yogas of Hindu astrology, and the seven bodily dhātus. A passage reads: “Hail to you rising in the ascendant, tall one, guide, moving in direct motion! Hail to you, crooked one, very cruel one, moving in retrograde motion! Hail to you in the constellations, to you who moves in the constellations, you who causes the constellations to tremble, you the lord of constellations, you the giver of results in constellations. Hail to you!”

That’s followed by an identification of Mahākāla with the seven days of the week, and the different divisions of time. It ends with these lines: “Because you are the essence of time, I bow before you Śani! The whole world and time itself dissolves in you, the god of time! You are the body of time, the self, Śambhu, the Kalātma, the planet devatā!”⁷⁵ In the *Mātṛkābhedantra*, chapter six, it’s said that the union of Śiva and Śakti is like the eclipse and dissolves time. “Śrī Cāṇḍikā said: Parameśvara, the eclipse is famous everywhere. Deva, why is a solar or lunar eclipse a meritorious time? Nātha, in this matter there is doubt in my heart. Speak from your core, supremely blissful one! Illumine me on this point.

“Śrī Śaṅkara said: Listen, beautiful limbed one! An eclipse is a very great thing. Devī, eclipses are of three kinds — the conjunction of moon, sun and fire. Fire always exists in the Śakti’s third eye. The moon is her left eye, and the sun has its place in her right eye.

“Deveśī, when Śambhu is engaged in love-pleasure this is similar to an eclipse, at which time Śiva is in union with Śakti. In left eye contact there is a lunar eclipse, and in right eye contact a solar eclipse. O supreme lady, in contact with the forehead (eye), there is a fiery eclipse, which is Śiva’s sperm. O Sureśvarī, that is why the fiery conjunction is invisible.

“Śiva and the eclipse are the same as Śakti, who produced the three guṇas. O Parameśvarī, an eclipse is the sexual union of Śiva and Śakti. Dearest one, when Śiva and Śakti unite in intercourse, that is the moment of the absolute. Maheśāni, because of it, constellations stop still. Just as the constellations and so forth cease, so too do the lunar days and the nakṣatras. From the sexual union of Śiva and Śakti proceeds all that moves, the very essence of the absolute.”⁷⁶ (*Mātṛkābhedantra*, chapter 6, verses 6-16)



1: Dakṣiṇamūrti Samhitā

This work is a comprehensive digest on the subject of Śrī Vidyā, from the Kaula point of view. It largely skips the philosophical implications of the cult and concentrates on the ritualistic aspects. Yet the work is of interest because it seems to represent a different branch of the tradition. For example, the mantras (properly, vidyās) of the Devī's 15 Nityās¹ or eternities differ from those encountered in other texts including *Tantrarājatantra*, *Vāmakeśvara*, the *Kalpa Sūtras*, &c.

The different paṭalas (chapters) are of widely varying lengths, some consisting of only a few ślokaś, while others are much longer.

Chapter one begins with praise of Tripurā in her five lion seat form. Śrī Devī questions Īśvara about the different āmnāyas, identified with the four directions and the upper face. Śiva describes the different forms of Śrī Vidyā and gives the vidyā and dhyāna (meditation images) of Lakṣmī in her one syllable form. Chapter two describes Mahālakṣmī pūjā, together with the vidyā, dhyāna, and puraścaraṇa (preparatory acts) of the goddess. In the third chapter, Śiva describes the worship of the three Śakti forms of Mahālakṣmī.

Sāmrājyā (having imperial sway) Lakṣmī is the subject of the fourth chapter. After describing her form, Śiva gives her vidyā and the different āvaraṇa or attendants in her yantra. Her yantra consists of a triangle, eight petals, a circle and four doors. Gāyatrī, Sāvitrī, and Sarasvatī are in the corners of the triangle. Brahmā and the others are in the eight petals.

In chapter five, Īśvara speaks of Śrī Kośā Vidyā. A sādḥaka who masters this vidyā is never reborn. She is the supreme light, without any attributes whatsoever, the very self of creation, maintenance and dissolution.

Chapter six extends the subject of the Paraniṣkalā Devatā (supreme goddess with no parts). She is the supreme form of Parabrahma, wears white clothes, white gems and is smeared with white paste. She shows the mudrā of knowledge and is served by hosts of yogis. Her yantra consists of a triangle, an eight petalled lotus, and an enclosure with four doors.

The seventh chapter deals with the *ajapā* or unpronounced mantra.



Śrīkula





According to the Kaulas, a human being breathes 21,600 times during the day. Half are sun breaths and half are moon breaths. This is called the Ajapā because it is pronounced spontaneously, as a person breathes, and is called the Haṃsa mantra. The letter Ha is Śiva, while the letter Sa is Śakti. A sādḥaka can meditate on different cakras in the human body, assigning sections of these breaths there. Together they make Soḥaṃ (that I am), which is the equivalent to oṃ.

Chapter eight speaks of Mātṛkā, the goddess as the letters of the alphabet, starting with A first and Kṣa last. Īśvara gives the maṇḍala to create for her worship and gives a dhyāna of the goddess. The six letter groups are to be meditated on in the bodily cakras.

The next paṭala, chapter nine, begins to describe the goddess in her form as a young pubescent woman, the Bālā². Everything about her is red, including jewels, clothes and accessories. She sits on a beautiful jewelled lion seat in the midst of a forest of kadamba trees, which have orange coloured blossoms. She holds noose and goad, and shows the gestures giving boons and dispelling fear. The text gives details of her yantra, and other ritualistic accessories. This is a much longer chapter than the previous eight. Chapters 10 and 11 deal with the lion seat in the four quarters.

In chapter 12, Śiva describes the Kāma Bīja, personified by Kāmeśvarī. She is as effulgent as a china rose, holds a bow and arrows, and is adorned with various beautiful jewels which delude the whole three worlds.

Chapter 13 describes Raktanetrā worship. She has the form of Lalitā, with rounded high buttocks (*nītambinī*), a slender waist, a peaceful face and beautiful eyes. She is young and beautiful with swelling, high firm breasts.

In chapter 15 the devatās associated with the southern āmnāya are briefly described. Then Śiva, in the next chapter, describes those of the western āmnāya.

Chapter 16 describes the Mṛtasañjivinī Devī, a female form of Śiva as Mṛtyuñjaya, or Conqueror of Death³. The next, paṭala 17, describes Vajreśī. In chapter 18, Śiva speaks of the Tripurā Bhairavī or Tripureśī vidyā. This is Lalitā as a woman in whom menstruation has ceased⁴. She sits on five corpses and is adorned with a necklace of skulls, and is as bright as a copper coloured sun, wearing red jewels.

Chapter 19 gives more details about the western āmnāya, while chapter 20 continues the topic by dealing with the northern (uttara) āmnāya. Bhairavī is situated here.

Caitanya Bhairavī is the subject of chapter 21, which only has four



verses, while *Ṣaṭkūṭā Bhairavī* forms the subject matter in the five verses of chapter 22. The form of the goddess known as *Nityā Bhairavī* is the topic of the two verses of chapter 23, while another fierce aspect of *Triṇṇasundarī*, *Aghora Bhairavī* (*Ḍāmareśī*) forms the subject matter of the six verses of chapter 24. The goddess *Sampatbhairavī* is the subject of six verses which is all that's in chapter 25.

In chapter 26 *Śiva* tells the goddess about *Pañcasundarī*. This is *Lalitā* in her form as the five elements of space, fire, air, earth and water.⁵ Chapter 27 deals with *Pārijāteśvarī*, while chapter 28 covers *Pañca Bāneśī*, or the goddess in her form as the five arrows. These are the five love arrows of the god *Kāma*. *Pañcakāmeśvarī* is the topic of chapter 29. She is described as red, wreathed in red flowers, smeared with red unguent, and wearing red jewels. She holds noose, goad, bow, arrow, book, rosary, and shows the sign giving boons. *Kalpalatā Vidyā* is described in chapter 30. Chapter 31, which is a 29 verse chapter, deals of *Annapūrṇā*, or the goddess full of food. She is described as a *Siddha Vidyā*, giving endless food to her devotees.

In chapter 32 we learn of *Mātāṅgīratnā Devī*. Details of her *pūjā*, her *dhyāna*, her enveloping (*āvaraṇa*) *devatās* and her *vidyā* are described. Chapter 33 covers *Bhuvaneśvarī*, and the same subject is continued in 34 and in chapter 35 at some length. Chapter 36 speaks of the *Ghatargala Yantra*.

Vārāhī (also known as *Pañcamī*) is the subject of chapter 37. Her yantra can be inscribed on silver, gold or copper. Alternatively, it may be drawn on birch bark (*bhūrja*), using substances including *kuṅkuma* (red saffron powder), *aguru* (aloe), sandal, *rocana*, or turmeric and water. The yantra consists of *trikoṇā*, pentagon, hexagon, an eight petal lotus, a 100 petal lotus and a thousand petal lotus, surrounded by an earthsquare. She is as bright as a blue lotus, wears a garland of skulls, and is adorned with nine jewels.

In the 38th chapter, *tarpaṇa* (oblation) is described at some length, together with some *prayogas* (magical applications), the nature of the pot to be used in the worship and other details. This chapter deals with the six magical acts (*ṣaṭkarma*).

The 39th, brief chapter, speaks of the *Pañcarātra Agama*, known as the *Viṣṇu Agama*. It gives a *dhyāna* of *Lakṣmī*. In chapter 40, *Īśvara* starts to speak of *Kāmeśvarī Nityā*. The next chapters, up to and including chapter 53, speak of the other *Nityās*. These each relate to the days of the waxing moon. In some cases, they have different mantras and *vidyās* to those described in the *Tantrarājatantra*. Chapter 41 is devoted to *Bhagamālinī* - her yantra is said to be a triangle, a hexagon, a 16



petalled lotus, an eight petal lotus, and an enclosure. Chapter 42 deals of Nityaklinnā, whose mantra is said to be of 18 letters. Her yantra here is given as a triangle, surrounded by an eight petal lotus, and then a square enclosure. Bheruṇḍā, described in chapter 43, is as bright as 10,000,000 moons, has three eyes, is adorned with sapphires. Her yantra consists of a triangle, an eight petalled lotus, and a foursquare enclosure.

Chapter 44 describes Vahnivāsinī, and her yantras and mantras as well as her dhyāna or meditation image, while chapter 45 in 11 verses describes the Mahāvidyeśvarī. In chapter 46 there's a description and other ritual details relating to Dūtī and in chapter 47 there are 18 verses describing Tvaritā. Kulasundarī has only four verses devoted to her in chapter 48 while the next chapter describes Nilapatākinī. The following chapter, in 12 verses describes the Nityā Vijayā.

Her yantra is a triangle, enclosed in a hexagon, enclosed in an eight petalled lotus and surrounded by a rectangle. Chapter 51 deals of Sarvamaṅgalā, while the next describes the meditation image and other ritualistic details of Jvālāmālā. The final Nityā is Vicitrā or Citrā, described in chapter 53.

Chapter 54 gives the characteristics of the 15 Nityās (16, if Lalitā is included). This includes an interesting correlation between the states of waking (*jāgrad*), dream, and deep sleep with the three guṇas. The fourth state (*Turyā*), is described as the ultimate kalā, free from existence and non-existence, beyond the three guṇas.⁶

These are the 16 kalās but beyond this is a 17th kalā which is the Absolute itself. The text correlates the letters of the Śrī Vidyā mantra with the Nityās and with that which is beyond them. It relates the three sections of the Śrī Vidyā with the three worlds and with the Mahāpīṭha or great seat formed from the Sanskrit letters A-Ka-Tha. In the centre of the universe (*prapañca*) is Tripurā, who is of the nature of the absolute.

In chapter 55, Devī asks how one should perform the daily pūjā of the goddess. Śiva gives details here which are similar to those in other Śrī Vidyā tantras. In chapter 56, which has 77 verses, Śiva says that the supreme goddess is in the form of compassion (*Kṣamā*), bears the universe (*Jagaddhātṛī*), and is in the form of sound as Nāda and Bindu. She is also beyond these. Various mantras of Śrī Vidyā exist, including those first pronounced by Kubera and Lopāmudrā.⁷

The other vidyās of Śrī Vidyā pronounced by other seers are related. Towards the end of this chapter, Īśvara Śiva sings of the greatness of Lalitā and describes the Turyā or fourth, by remembering which, an individual becomes one with the Brahman or Mahāpada. He says: "One's self (*svayam*) is Brahma, one's self is Viṣṇu, one's self is Rudra, there



is no doubt about it.”

One who pronounces the vidyā even once surpasses thousands of millions of aśvamedhas (horse sacrifices), acts of homa, sacrifices, pilgrimages to holy places like Kaśī, bathing in sacred rivers and the rest. He adds that even if he had millions of tongues, it would be impossible to speak of the greatness of Śrī Vidyā. After obtaining it from the guru, it washes away the most heinous sins.

In chapter 57, he continues the subject of the worship of Śrī Vidyā and describes the great nyāsa in which she is identified with the letters of the alphabet, the Gaṇeśas, the planets, the lunar constellations (nakṣatras), the solar constellations (rāśi), the yoginīs and the sacred sites.

Chapter 58, which has 74 verses, discusses the important subject of Kāmakāla. The three bindus are to be meditated on in Tripurā's forehead and two breasts, while the Hakāra kalā is the lower part of the Kāmakāla, and the upper half of Kāmakāla, the syllable Īṃ is in her yoni, below. One should meditate on being one with the Devī. When the letters “ka” and “la” are dropped from the bīja mantra “klīm”, this is Kāmakāla in the Turyā state. Then follows a lengthy meditation on Lalitā, similar to the one in *Vāmakeśvaratantra*.⁸

In chapter 59, Śiva speaks of the famous Śrī Yantra and describes the Śaktis or attendants worshipped in the different nine maṇḍalas, together with how they should be visualised. The chapter concludes with the nine different forms of Lalitā, with their names and dhyānas, each of which preside over these maṇḍalas.

The 60th chapter speaks of how the sādḥaka should end pūjā, with worship of Śoṣikā and the rest. In chapter 61, Śiva speaks of the different fruits of reciting mantra and of fire worship in a number of differently shaped kuṇḍas or fire pits. These produce different results according to the wish of he who does pūjā, and demand different types of fruit, flowers, and scents, depending on the object of the exercise.

In chapter 62, Īśvara speaks of the śakti, of her characteristics, and of the sādhanā to attract her. A circle is to be drawn and everything therein should be red. She should be given flower, fruit, scented water, food, clothes and jewels. The appropriate mudrās should be displayed to her. Other rites are given which result in the acquisition of marvellous siddhis or powers. At the end of the chapter, the five Kāmas are described. By worshipping the Kāmas, an individual may “delude the world” and attract 64 koṭis⁹ of yoginīs to the cakṛa.

In chapter 63, the important subject of the sexual worship of Śaktis is discussed. Śiva describes the heroic sādhanā and says that once semen



is emitted using this rite, it should be offered to the Śakti. Sacred substances include semen, menstrual blood and urine, the text says. If a person worships in this manner without being properly initiated, the text warns, it is the equivalent of slaying a Brahmin, and he or she ends up in the different hells available in the Hindu tradition and they are legion. You cannot adopt this method by reading it from a book, it continues.

In chapter 64, the subject of creating a pavitrā is alluded to, together with the ritual method for consecrating it. The last, 65th chapter, speaks, in some detail, of a rite of subjugation.



2: Jñānārṇava Tantra

This work falls into the Śrī Vidyā class of tantras and is a relatively brief and comparatively straightforward example of the genre. Jñānārṇava means Ocean of Knowledge.

Consisting of 26 paṭalas (chapters), the *Jñānārṇava* amplifies information relating to the Śrī Vidyā tradition in other works of the school. No date can be assigned to it. It does have some interesting information on inner worship, rather than the external rituals (bahiryāga).

Cast in the familiar form as a discourse between Devī and Īśvara, the goddess starts the tantra by asking of the true nature of Śrī Vidyā. Īśvara opens by saying that the letters of the Sanskrit alphabet from A to Kṣa, endowed with the 14 vowels and the three bodies, constitute the body of Mātṛkā Devī, which is one with the circle of time (*Kalāmaṇḍala*). This is the absolute as sound (*Śabdabrahma*). It is the true form of the Ātma and is Haṃsa.

Īśvara then dilates on the three bindus. Haṃsa indicates the three guṇas; the three Śāktis Icchā, Jñāna and Kriyā; the three tattvas; the three cities; the true nature of Bhur-Bhuvah-Svah and the states of waking, dreaming and deep sleep. The waking state is sattvik, and is the true form of Śakti, while the deep sleep state is tamasik and is the Śiva form. The dream state is rajasik, says Īśvara. The Turyā (the fourth) pervades all these states and is the Parākalā, the Jñānacitkalā, a state of true consciousness. This is Tripurā and the true rosary of the letters (*ākṣamāla*).¹

In chapter two, Devī wants to know about the different mantras and forms of Tripurā. Īśvara says that Tripurā has three forms of which the first is Bālā. He outlines a three syllable mantra which is *aiṃ klīm sauh*. She is the mother of great good fortune, the giver of great eloquence, the great destroyer of death and consists of all the worlds. The rest of this chapter is mainly given over to details of external pūjā (worship), including tāntrik gāyatrī and the other usual details including nyāsa and the like.

Īśvara starts to talk about internal worship (antaryāga) in chapter three. Before beginning external worship, the devotee should visualise the root mantra as pervading the body from the Mūlādhāra to the top of



the head, and visualise it as effulgent as koṭis of fires, suns and moons. Then, facing east, the devotee should inscribe the yantra. The text gives detailed instructions on how to draw the figure, including the mantras and bījas which should be drawn on it.

The yantra may be inscribed on gold, silver, copper or on the ground, and should be scented with perfumes including sandalwood, as well as coloured with kunkuma, vermilion and camphor. It may also be inscribed on bhūrja (a type of birch bark). Then follows a detailed dhyāna (meditation image). She is adorned with many strings of pearls, and a bright diadem. In her two left hands she holds a book and a bow, and with her two right hands she banishes fear and bestows boons to the sādḥaka. She is pure white as milk or snow, and has a sweetly smiling face.

In chapter four, Devī asks Īśvara about how to perform pūjā in the cakra or maṇḍala described earlier. Śiva describes twelve pīṭha śaktis whose names are Vāmā, Jyeṣṭhā, Raudrī, Ambikā, Icchā, Jñāna, Kriyā, Kubjikā, Ṛddhī, Viṣagṇikā, Dūtārī and Ānandā. They are adorned with strings of pearls and rubies, resemble the moon, are as white as the Ganges river in flood, and have two arms. The twelve śaktis are to be worshipped from the east (of the goddess) and are adorned with the nine jewels.

There follows a description of the five corpses, the five lion seats. Īśvara says that these are the bodies of Brahma, Viṣṇu, Rudra, Īśvara and Sadāśiva.² Brahma, Viṣṇu and Rudra represent the three guṇas and the states of creation, maintenance and destruction. There then follows a detailed description of different mudrās and other ritualistic details in the pūjā, as well as a description of the other deities who receive offering (bali) in the yantra. There are 81 verses in this chapter.

The subject of pūjā is continued in chapter five. There is a very lengthy meditation image of the goddess, followed by passages about the worship and the mantras of the yoginīs, Baṭuka - a Brahmin boy, and the other bali devatās, as outlined in *Gāndharvatantra*.³ The five great corpses form the base of the Haṃsa mattress.

Chapter six deals with the eastern lion seat, and describes the different Devīs and śaktis who dwell in the direction. The mantra of Tripurā Bhairavī is given. The Tripurā Bhairava vidyā is said to be hard to obtain in the three worlds.

Sampatpradā Bhairavī is the great giver of prosperity. She is as bright as a thousand suns, with a crest gem like the rising moon, wearing numberless gems and pearls. Her face is like the full moon, and she has three eyes, with large swelling breasts, wearing red clothes, and has



a youthful, intoxicated form. She holds a book and dispels fear with her left hands, while with her right she holds a rosary of rudrākṣas and shows the mudrā giving boons. There then follows a description of Caitanyā Bhairavī. The next chapters describe the goddesses dwelling in the southern, the western and the northern directions. Here their yantras and vidyās are also outlined.

Chapter ten is a lengthy chapter of 103 verses which covers a number of mantras necessary to the worship of the Devī. These include the hand-purifying mantra (karaśuddhī), the āsana or seat mantras, and the other vidyā mantras used in her worship.

Chapter eleven, in contrast to the previous chapter, contains only 14 verses which describes the fifteen letter Kādi vidyā, all in code form. Chapter 12 describes the other divisions in Śrī Vidyā, starting with the Lopamudrā mantra.

Chapter thirteen deals with the Ṣoḍaśī Devī, so called because her mantra has sixteen letters. It describes the different sections of the mantra and says that the sixteenth letter should never be revealed to anyone. Unless it is obtained from a guru, its use bestows a curse. It is made up of four parts which correspond to the states of waking, dreaming, deep sleep and the fourth state. The fourth state, Turyā, is the supreme kalā, above being and non-being, above the guṇas and pure.

Chapter fourteen describes the placing of the golden vessel or jar, and details the ten kalās of fire, the twelve kalās of the sun, and in the moon maṇḍala, the sixteen kalās, together with the mantras used in this worship.³

This paṭala of 148 verses, speaks then of the special offering, and of the yantra for this offering, which is made up of a triangle, a circle, six angles, and an earth square. The sun is to be worshipped in this yantra.

The different six limbs of nyāsa are also worshipped in this yantra, and a sādḥaka should perform bhūtaśuddhi, or purification of the elements in the human body.

Different more complex nyāsas should be performed, including the Mahāṣoḍha Nyāsa, detailed in the *Yoginīhriḍaya*. The different meditation images to be used are outlined. The pūjā includes the visualisation and placing of the 50 (51) letters of the Sanskrit alphabet.

In chapter fifteen, which has 69 verses, Īśvara starts by saying to the Devī that he will declare the utmost Nityā maṇḍala, and starts by speaking of Kāmeśvarī, the mahāvidyā who subdues all of the worlds. Her mantra is then given in code form. The vidyās of the other fourteen Nityā Devīs are then related. Mudras and nyāsas related to Lalitā are outlined. Inner worship (antaryāga) is recommended over external pūjā.



Chapter sixteen, which has 228 verses, starts with a question from Śrī Devī about inner yāga and outer yāga (worship). Devī, replies Śiva, exists between the Mulādhara and Brahmarandhrā cakras.

There then follows a beautiful and lengthy dhyāna (meditation image) of the queen of queens, who has a face like the full moon, a mouth like a lotus, and who consists of all mantra, all agamas, all places, all vidyās, all worship and pūjā, all śāstras or holy texts, all āmnāyas, and who is pure bliss and consciousness herself, the supreme Mother. She should be invoked in the centre of the cakra using mudrās, and all the mudrās should be shown to her. She is surrounded by her fifteen Nityā attendants, and by the nine gurus, all of whose names end in ānandanātha, as well as by masses of enlightened gurus. She is the Navacakreśvarī, or Lady of the Nine Cakras. Then follows a very lengthy description of her other attendants in the Śrī Yantra, as well as her nine forms in the nine maṇḍalas of the Śrī Yantra.

Śiva is asked about the 16 letter vidyā in the 118 verses of chapter seventeen, about the rules of reciting the mantra, as well as some instructions for the substances the Śrī Yantra may be drawn on, which include bhūrja (*Betula Bhojpatra*) bark, gold, silver, copper and the like.⁴ This chapter also has some prayogas (applications) for subjugation and the like, and the flowers and other substances used to obtain the desired results.

The short, eighteenth chapter of 26 verses deals with a rite known as the ratna or jewel pūjā, which is also described in the *Gandharvatantra*. Performing this rite for a period of one month removes the blemishes accrued from seven incarnations, the text claims.

In chapter nineteen, Śakti asks the lord to explain the nature of the three bijas, the essence of Tripurasundarī.

There follows a dhyāna of Kāmakāla, which, the text says, deludes the entire world, and delivers every other type of benefit, including destroying death, and so forth.⁵

Chapter twenty deals with the rules of japa and homa, and describes successive homas which involve the recitation of mantra many hundreds of thousands of time.

This chapter is reminiscent of a similar chapter in *Vāmakeśvarīmata*.⁶ The successive recitations and the more intensive homas eventually cause every denizen of the three worlds to become attracted to the sādḥaka. It also describes the construction of the kuṇḍas (fire pits) to be used in these homas, together with other diagrams employed in the homas, along with the substances such as camphor and kuṅkuma which should be used in the worship.



Chapter twenty one speaks of inner (antar) homa, which is figuratively described as using a four square kuṇḍa. In this inner homa, the 21,600 breaths of inhalation and exhalation feed the fire of consciousness. These breaths make up the embodied being, or jīva, which, however, is one with the ātmān. By sacrificing everything in the microcosm, which is one with the macrocosm, into the central suṣumnā fire, knowledge (Jñāna) is realised. Feeding and worship of the kūmārīs or virgins is the topic of chapter twenty two. The kūmārīs should be treated with great reverence and fed good food, adorned with jewels and fine clothes and the like.

Following the rules relating to the kūmārīs, the chapter then goes on to describe the Dūtī, or śakti of a sādḥaka. This section of the chapter contains reference to the vīra sādhanā.

Chapter twenty three continues the topic of Dūtīs (messengers) by speaking of the Inner Dūtī. She is Icchā, Jñāna and Kriyā Śakti, the self of Śiva and Śakti, the parābrahma, or supreme absolute, in which everything is dissolved. She is the form of the sixteen vowels of the alphabet, the form of the absolute, and the sixteen kalās.⁷ Whosoever knows her through the grace of the guru, becomes one with her. A fine verse towards the end of this chapter says that there is no difference between the four varṇas or castes, and the caṇḍalā or outcast. The Dūtī, or inner goddess, is free from such distinctions. In her, all such distinctions do not exist.

In chapter twenty four, Īśvara starts to speak about the rules for initiation (dikṣā), without which worship of the Devī is fruitless. Would-be candidates who do not have the right attitude are not suitable for initiation. He then speaks of a pavilion to perform the initiation, and of diagrams to be created and of the devīs who rule over the initiation, as well as the regulation of breath (prāṇāyāma) and other particulars of the time of initiation.

The chapter contains an unusual description of the cakras and of initiation in these cakras, as well as giving the right times to bestow initiation upon a candidate, which refer to particular times according to the rules of sidereal astrology when initiation will be successful.⁸

Chapter twenty five is a very brief chapter which contains the rules for making a pavitra. This sacred thread must be scented with rocana, kuṅkuma and the like, and fashioned in a particular way with 118 threads intertwined together.

The last, twenty sixth chapter, speaks of the damanā (subduing) rite, which must be preceded by elaborate precautions to protect the sādḥaka performing it.





3: The Yoginī Hṛdāya

The *Yoginī Hṛdāya* (Heart of the Yoginī), also known as *Nityā Hṛdāya* and *Sundarī Hṛdāya*, is said to be one part of the entire work known as the *Nityāṣoḍaśikāṇḍa* (Ocean of the 16 Nityās), the other part being often separately treated as the *Vāmakeśvaratantra*.

The work, which abounds in elliptical terms and code words peculiar to the Śrī Vidyā tradition, is divided into three chapters corresponding to three parts (sanketa) described as cakra (or yantra), mantra and pūjā, or worship.

The *Yoginī Hṛdāya* belongs to what is known as the Kādi line of Śrī Vidyā. Kādi means “the letter Ka etc”, and refers to the fifteen lettered mantra which starts *ka e ī la hrīm*.

The well known Śrī Yantra is considered to be one with the mantra and with the erotic goddess known as Śrī Śrī Mahātripurasundarī.

The edition followed here was published as volume seven in the Sarasvati Bhavana Granthamala, with an English introduction by Gopinath Kaviraj, and which also includes two important commentaries known as the *Dīpikā* by Amṛtānanda and the *Setubhanda* of Bhāskararārāya.

The first paṭala opens with Devī addressing Bhairava. In the first verse she says that in this *Vāmakeśvaratantra* are many concealed things and she wishes to know the rest which has not yet been revealed. There are 86 verses (śloka) in this chapter.

Bhairava answers by saying he will reveal the Supreme Heart of the Yoginī, which is to be obtained orally, and should not be discriminately revealed.

Śakti is fivefold and refers to creation, while Śiva is fourfold and related to dissolution.¹ The union of the five śaktis and the four fires creates the cakra, that is the Śrī Yantra. Śiva and Śakti are fire and moon bindus and the contact of both causes the Hārdhakaḷā to flow, which becomes the third bindu, sun, and which gives rise to the baṇḍava or first cakra. It is this first cakra, the bindu at the centre of the yantra, which gives rise to the nine triangles or navayoni, and these, in turn, cause the nine maṇḍalas of the yantra to blossom. This baṇḍava or central bindu, is Śiva and Śakti, also referred to in the texts as the light and its mirror.



The ultimate Śakti, by her own will assumed the form of the universe, first as a pulsating essence, consisting of the vowels of the alphabet. The bindu of the yantra corresponds to dharma, adharma and ātma, which also corresponds to prāmatṛ (subject), meya (object) and pramāṇa (knowledge). The bindu is situated on a dense, flowering mass of lotus, and is self-aware consciousness, the citkalā. The quivering union of Śiva and Śakti gradually creates the different maṇḍalas of the Śrī Yantra, which correspond to different letters of the Sanskrit alphabet.

Kāmakāla subsists in the Mahābindu (great bindu) and is without parts. The text refers to nine different and successively subtle forms of sound which are beyond the vowels and consonants of the 50 (51) letters of the alphabet.

She is every kind of Śakti, including Icchā (will), Jñāna (knowledge) and Kriyā (action), and exists as four pīṭhas or sacred centres, represented by the letters Kā(marūpa), Pū(rnagiri), Jā(landhara) and Oḍ(ḍīya).² These seats exist in the microcosm between anus and genitals, at the heart, in the head, and in the bindu above the head, and have the forms of square, hexagon in a circle with a bindu, a crescent moon and a triangle, and are of the colours yellow, purple, white and red.

These also correspond to four liṅgams, which are known as Svayambhu, Bāṇa, Itara and Para, which are situated in the pīṭhas and are coloured gold, bhandūka red, and like the autumn moon.

The vowels, which are divided into three, are situated in the svayambhū liṅgam, the letters Ka to Ta are associated with the Bāṇa liṅgam, the letters Tha to Sa are in the kadamba region, while the entire circle of the letters, the mātṛkā, are associated with the para or supreme liṅgam, which is one with the essence of the bindu of the yantra, and is the root of the tree of supreme bliss.

These different elements of speech, which are the Kulakaula, are also the sections of the mantra. Further, these sections correspond to the waking state, to dream, to deep sleep and to the fourth. Beyond this is the absolute supreme which by its own will emanates the cosmos and is also one with the cosmos, the union of measure, measurer and the measured, that is to say the object, the subject and means of knowledge, the triple peaks, and the very self of Icchā, Jñāna and Kriyā śaktis. The universe has the appearance of emanating from the unmanifest Kāmeśvara and Kāmeśvarī.³

The noose which Tripurāsundarī holds is Icchā, the goad is Jñāna, and the bow and arrows are Kriyā Śakti, says Bhairava. By the blending of the refuge (Śiva-Kāmeśvara) and Śrī (Śakti-Kāmeśvarī), the eight other maṇḍalas of the Śrī Yantra come into creation. The remaining

ślokas (verses) of this chapter deal with the creation of the other maṇḍalas of the yantra, and of the types of śaktis occupying them.

In the second paṭala, Bhairava tells the Devī he will describe the mantra. Knowing this, a vīra (hero) becomes like Tripurā herself. There are 85 verses in this chapter. The text opens by describing the different nyāsa to be employed in the worship of the goddess.

According to the text, each of the nine maṇḍalas of the Śrī Yantra have a particular form of Tripurāsundarī presiding over them, and a particular vidyā or feminine mantra appropriate to each. According to the text, these forms are Tripurā, Tripureśvarī, Tripurasundarī, Tripuravāsinī, Tripuraśrī, Tripuramālinī, Tripurasiddhī, Tripurāmbikī, and the ninth is Mahātripurasundarī.⁴ Verse 12 says that they should be worshipped in this order in the nine cakras (that is maṇḍalas). That is to say from the outside of the yantra to the centre.⁵

The mantra may be understood in six different ways, says verses 25-26: bhāvārtha, sampradāyā, nīgamā, kaulika, sarvarahasyā, and mahātattva.

The text then proceeds to outline the significance of these different ways to understand the meanings (artha). The eighteenth century sādḥaka, Bhāskararāya, delineates the meaning of these in his work *Varivasyārahasya*, which is available with the Sanskrit text and an English translation in the Adyar Library series. There are also details of this in his commentary, *Setubandha*, included in Sanskrit in the *Yoginī Hṛdāya*. *Varivasyārahasya* also includes a detailed chart which shows the three-fold divisions of Tripurasundarī as well as the nine subtle forms of speech beyond the letters of the alphabet.

Bhāvārtha is related to the fifteen lettered Kādi vidyā mantra. Removing the three mantras, the hrīms from the mantra shows the essential nature of Śiva and Śakti. The goddess embodies the 36 tattvas⁵ and is identical with this mantra. This meaning shows the essential sameness of devī, mantra and the cosmos.

The sampradāyā meaning shows the identity of the mantra with the five elements of aether, air, fire, water and earth; the fifteen letters of the mantra and the senses of sound, touch, image, taste and smell. Says Bhāskararāya: “As there is no difference between the cause and its effect, between the thing signified (vācya) and the word which signifies the thing (vācaka), and between Brahman and the universe, so also the universe and this Vidyā are identical [in relation to each other].”

The Nigarbha meaning shows the identity of the supreme devatā with the guru, and because of the grace of the guru, one’s own self.

The Kaulika meaning is that she, the supreme goddess, rays out her attendant śaktis one with her. So, she is Icchā, Jñāna and Kriyā; the fire,



the sun and the moon; and the nine planets and other celestial phenomena, as well as the objects of the senses, the senses, and other constituent parts which are also present in the microcosm. Again, her śaktis and her are inseparable and this is represented by her inseparability from the Śrī Yantra.

The secret (rahasya) meaning of the mantra is the union of the Devī with the 50 letters which represent 16 moon kalās, 12 sun kalās, and 10 fire kalās, corresponding to the Kulakuṇḍalinī, which extends from the base cakra, shoots through the brow cakra and then beyond, causing a flow of amrita or nectar to drench the body. She sleeps, she wakes, and she sleeps again, and once more, is identical with mantra, yantra, guru and the shining own self. The supreme absolute is one with Śiva and Śakti. The tattva meaning is that she is one with the 36 tattvas, also with the letters of the alphabet and the forms they take. Breath, as well as time, is the form of the Devī Tripurasundarī. The practical application of these concepts is to be learned at the feet of the guru, himself or herself one with the goddess.

The third chapter is called the pūja sanketa, or section relating to worship in three ways described as parā, aparā, and parāparā. This, much longer chapter, has 206 verses.

Parā first consists of identity with the supreme absolute, the second of imaginative meditation (bhāvana), while the third is related to ritual worship. This chapter mostly deals with elaborate nyāsa, and starts with the sixfold nyāsa related to (50) Gaṇeśas, (nine) grahas (planets), the 27 nakṣatras, the six yoginīs of the bodily dhātus, the rāśis or 12 sidereal constellations and the (50) pīṭhas or seats of the goddess through greater India. These six components are all associated with different parts of the body and with different letters of the Sanskrit alphabet. The nyāsa consists of visualising the appropriate forms while touching the appropriate places in the body.

The forms of Gaṇeśa⁶ start to be enumerated in verse 13. According to the commentary called *Dīpikā* by Amṛtānanda, quoting “other works”, each of the forms of Gaṇeśa is associated with his own Śakti. In the *Nityotsava*, prepared by a student of Bhāskaraṛāya, the collective meditation image for these is as follows: “Resembling the newly risen sun, with an elephant’s face, soft eyes, holding goad, noose, and granting boons, with Śakti, of vermilion lustre, decorated with all manner of gems. One of (her) hands holds a lotus, the other touches (Gaṇeśa’s) liṅgam. His trunk is coiled to the left. When meditating, the noose comes first. The Śakti holds a lotus in her left hand, and her right hand embraces (Gaṇeśa’s liṅgam).”



The nine planets are Sūrya (sun), Candra (moon), Bhauma (Mars), Budha (Mercury), Bṛhaspati (Jupiter), Śukra (Venus), Śani (Saturn), Rāhu (moon's ascending node), and Ketu (moon's descending node). These are described as looking like Kāmarūpa, adorned with celestial gems, with their left hand resting on their left thighs, and the right hand showing the mudrā giving boons. Each also has a Śakti, with each of them having two hands which dispel fear and granting boons. The planets are of different colours as red, white, red, dusky, yellow, pale yellow, black, purple and smoky, with their positions in the body being just below the heart, centre of brow, eyes, ears, throat, heart, navel, mouth and genitals.

The 27 lunar asterisms or nakṣatras start to be described in verse 30. They are visualised as being flame coloured, ornamented with jewels, like the fire of time which destroys all, with each having two hands, one dispelling fear and the other granting boons. They are associated with one, two, three and sometimes four of the letters of the alphabet and different parts of the body. The nakṣatras start with Aśvini.

Verse 33 starts to describe the six Yoginīs of the bodily dhātus, identified with the six cakras in the order and named Viśuddha, Hṛdaya, Nābha, Svādiṣṭhāna, Mūla and Ājñā. These are identified with the six cakras in the body and each dhātunāthā has her own meditation image, number of petals with associated śaktis and ayurvedik phase.

So Ḍākinī dwells in the Viśuddha. She is three-eyed, armed with club, sword, trident and shield, with one face, striking the ignorant with terror, always fond of milk food, presiding over the skin, whose form is surrounded by very beautiful Amṛtā &c. Rākinī has two faces, is fanged, black in colour, holding rosary, trident, skull cup and ḍamaru, three eyed, presides over blood, and likes a fry up, or greasy food.

The twelve rāśis, or sidereal constellations, are described in verse 35. These are Meṣa (Aries), Vṛṣabha (Taurus), Mithuna (Gemini), Karka (Cancer), Siṃha (Leo), Kanyā (Virgo), Tulā (Libra), Vṛścika (Scorpio), Dhanuṣ (Sagittarius), Makara (Capricorn), Kumbha (Aquarius) and Mīna (Pisces). Their colours are red, white, yellowish white, variegated, black, orange, brown, russet, purple, black and smoky and they are associated with the right foot, right of penis, right of belly, right of heart, right shoulder joint, right of the head, left of the head, left shoulder joint, left of the heart, left of the belly, left of the penis and left foot.⁷

Footnote Hindu astrology aligns the rāśi (constellations) with areas of the ecliptic which do not match similar positions in western astrology. They vary in longitude by around 24 degrees, with Aries 0 degrees being identified in the west with the vernal equinox. This is a burning



matter of debate amongst astrologers.

The discrepancy is accounted for in a number of ways. Scholars believe that the father of Hindu astrology, Varāhamihira, in his work *Horāśāstram*, relied on Greek astrology, introduced with Alexander's invasions. A Hindu astrologer, a *daivajña*, will have none of that. According to A.N. Srinivasa Raghava Aiyangar, in an English introduction to the 1951 Adyar Library edition of the *Horāśāstram*, "The subtle earth in the spiritual body of a Yogin is stationary at the Muḷādhāra, about which the subtle grahas and nakṣatras revolve." Varāhamira lived around the start of the sixth century, CE. The English introduction said that the solstitial points at the time Varāhamira wrote the *Horāśāstram* were at the nakṣatras Dhāniṣṭhā and Āśleṣā, implying that the first point of Aries at his time was at the beginning of Āśvini. But the English introduction claims that the beginning of Makara (Capricorn) was the standard starting point.

David Pingree, in his translation of the *Yavanajātaka of Sphujidhvaja*, (Harvard University Press, 1978) makes a convincing case that this early work, of undoubtedly Greek origin, lent many terms to Indian astrology, such as kendra and kona, notwithstanding the fact that there may already have existed Hindu methods, which over a long period of time became inextricably mixed up. There is also a possibility that both Greek and Hindu astrology were influenced by Babylonian astrology - it was only at the end of the 19th century that scholars unearthed tablets which revealed their computations - on base 60, so much like the magic number 21,600 - exceeded the skills of Victorian astronomers, and was based on centuries of observation rather than slide rules or computers. Or even log tables. **End of footnote**

Verse 36 starts to describe the piṭhās, or sacred seats of Devī related to the Matr̥kā or letters of the alphabet. In the text, these are enumerated as Kāmarūpa, Vārāṇasī, Nepāla, Pauṇḍra, Vardhana, Carasthira, Kānyakubja, Pūrṇaśaila, Arbuda, Āmrātakeśvara, Ekāmra, Trisrota, Kāmakoṭa, Kailāsa, Bhṛgunagar, Kedāra, Pūrṇacandraka, Śrīpīṭha, Oṅkārapīṭha, Jālandhara, Mālavotkala, Kulānta, Devikoṭa, Gokarṇa, Māruteśvara, Aṭṭahāsa, Viraja, Rājageha, Mahāpatha, Kolāpura, Melāpura, Oṅkāraṇta, Jayantikā, Uñjayinya, Citrā, Kṣīraka, Hastināpura, Oḍḍīśa, Prayāga, Māyāpura, Jaleśa, Malaya, Śaila, Merugirivara, Mahendra, Vāmana, Hiraṇyapura, Mahālakṣmīpura, Oḍyāṇa, and Chāyāchatra - 50 in total. The names of these somewhat vary in commentaries on the text, including the *Nītyotsava*. Forming a complement to the Gaṇeśa section of the six fold nyāsa, these piṭhās are to be meditated on as white, black, red, dusky, green and yellow, in sequence.



In *A Journey in the World of the Tantras*, Mark Dyczkowski makes an interesting comparison between the pīṭhas as counted in the *Yoginīhṛdaya* and older texts such as the *Manthānabhairavatantra* and the *Ambāmatasaṃhitā*. “By the 10th century when, I believe, the earliest Kubjikā Tantra was redacted, the sacred geography of these places had assumed the form of the regular and recurrent pattern of an ideal scheme... The list appears, as we have noted, in the *Yoginīhṛdaya*, where it is already formalized. And it continued to be a popular list long past the days when it could have reflected an objective situation.”⁷ page 146.

This, he says, is a period when followers of Bhairava and Kaula tantras moved from the life of solitary ascetics to householders – so the locations of the pīṭhas no longer had the same significance as before.

Verse 44 begins to describe a very lengthy and complex nyāsa called Śrī Cakra nyāsa. This relates the nine maṇḍalas of the yantra to the presiding devatās who are forms of Lalitā, and in the process includes their surrounding deities. This is performed from the outer enclosing square to the bindu in the centre, and includes the weapons of Tripurasundarī.

Other nyāsas, including hand nyāsa are outlined, along with the daily pūjā of Tripurasundarī and descriptions of the attendants (āvaraṇa devatās) to be found in the nine maṇḍalas of the yantra.

Verse 199 describes the receivers of the offerings at the end of pūja, which are the Yoginīs, Baṭuka, and the Kṣetrapāla. The chapter closes with an admonition that the details of this tantra should be concealed and not revealed to anyone who is not initiated into the practice.



4: Nityotsava

Compiled by Umānandanātha, a disciple of the famous Śrī Vidyā upasaka Bhāsurānandanātha (Bhāskararāya), the *Nityotsava* is ostensibly based on the *Kalpasutras*, a collection of brief aphorisms outlining many of the features of Śrī Vidyā.

The *Nityotsava* contains very little philosophical material on the cults which centre around the famous Śrī Yantra, but a wealth of detail on the ritual, the mantras and other features of this complex tāntrik form. These include not only the worship of Mahātripurasundarī, but also of Gaṇeśa, Daṇḍinī (Vārāhī) and Śyāmā (Kurukullā). There are also chapters dealing with practices common to all tāntrik devatā.

Chapter One is devoted to initiation (*dīkṣā*), and starts with a salutation to the nine Nāthas, to Śiva, to Gaṇeśa, to the Empress (Mahārājñī=Tripurā) and to the gurus of the tradition.

After this, Umānandanātha goes on to describe initiation, starting first with descriptions of the act contained in the *Kālanirṇaya* and the *Manthāna Bhairava* tantras. This section outlines the times for dīkṣā, which are closely linked to Indian sidereal astrology. Initiation in certain of the 27 asterisms brings different results, while the days of the week also have their own merits, and the 15 days of the moon (tithis) also yield certain results. The text then quotes from other texts along similar lines.

The text quotes authorities for times which are not suitable for initiation, which mentions a number of yogas—planetary combinations in this context—where malefics, that is the Sun (Ravi), Mars (Bhauma), Saturn (Śani), the nodes of the moon (Rāhu and Ketu) and the waning moon are conjoined in certain places in a horoscope for the time of initiation.

The next section in this chapter deals with the characteristics of guru and pupil, quoting from the *Tantrarājantra*. The guru should be handsome, full of virtues, situated in himself, and know the essence of many tantras. He should be free from doubt, having cut through such doubts by the grace of his own guru. The pupil should be free from greed, controlled of senses, steady, faithful, and devoted to guru, mantra and devatā.

The text mentions the nature of Tripurāsiddhānta¹, based as it is on the 35 (36) tattvas of earth, water, fire, air, space (aether), smell, taste, sight, hearing, sound, etc. Then follows details of mantra upāsana, the duty of an upāsaka (servant) of Tripurasundarī, and different types of initiation such as Śāmbhavī dīkṣā, Śakti dīkṣā and Mantrī dīkṣā. The text talks of Samayācāra, of the Kuladharma, and the competence of people for given mantras.

Chapter two deals with Gaṇapati (Gaṇeśa) and his ritual worship, including the mantras, tarpaṇa (oblations) and nyāsas necessary. The gāyatrī of Gaṇapati is *tatpuruṣāya vidmahe vakratuṇḍāya dhīmahi tanno dantih pracodayāt*.²

It then goes on to deal with the pūja proper, the necessary substances with which to accomplish this, the dhyāna of Vighneśvara (Lord of Obstacles), worship of the pīṭha Śaktis, named in this text as Tivrā, Jvālīnī, Nandā, Bhogadā, Kāmarūpiṇī, Ugrā, Tejovatī, Satyā and Vighnāśinī. mantras should commence with *śrīm hrīm klīm* and end with namaḥ. The six limb pūja³ (*ṣaḍaṅgapūja*) is as follows:

श्रीं ह्रीं क्लीं लृं गां हृदयाय नमः हृदयशक्तिश्रीपादुकां पूजयामि ॥
 ३ श्रीं गीं शिरसे स्वाहा शिरशशक्तिश्रीपादुकां पूजयामि ॥
 ३ ह्रीं गुं शिखायै वषट् शिखाशक्तिश्रीपादुकां पूजयामि ॥
 ३ क्लीं गौं कवचाय हुं कवचशक्तिश्रीपादुकां पूजयामि ॥
 ३ ग्लौं गौं नेत्रत्रयाय वौषट् नेत्रत्रयशक्तिश्रीपादुकां पूजयामि ॥
 ३ गं गः अस्त्राय फट् अस्त्रशक्तिश्रीपादुकां पूजयामि ॥

śrīm hrīm klīm om gām hṛdayāya namaḥ hṛdayaśaktiśrīpādukām
 pūjayāmi ॥
 śrīm hrīm klīm śrīm gīm śirase svāhā śiraśśaktiśrīpādukām pūjayāmi ॥
 śrīm hrīm klīm hrīm gūm śikhāyai vaṣaṭ śikhāśaktiśrīpādukām
 pūjayāmi ॥
 śrīm hrīm klīm klīm gaim kavacāya huṁ kavacaśaktiśrīpādukām
 pūjayāmi ॥
 śrīm hrīm klīm glauṁ gauṁ netratrāyāya vauṣaṭ
 netratrāyaśaktiśrīpādukām pūjayāmi ॥
 śrīm hrīm klīm gaṁ gaḥ astrāya phaṭ astrāśaktiśrīpādukām pūjayāmi ॥

The work details the three aughas, streams or lines of guru related to Mahāgaṇapati, which are divided into the divyaugha (celestial), the siddhaugha and the mānavaugha (mortal) lines.

The text then describes pūja of the Mahāgaṇapati yantra, which is divided into five parts - avaraṇa or coverings. The first set of attendants relate to the three lines, the six lines, and the space between the lines. The second avaraṇa relates to the six koṇas. The third avaraṇa is connected with the junction points (sandhis) of the six koṇas, and are the



six limb devatās. The fourth avaraṇa is related to the eight petals, starting from the west, with the devīs there being Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhendrī, Cāmuṇḍā and Mahālakṣmī. The fifth avaraṇa relates to the earth square surrounding the central figure, and the worship of the guardians of the directions, given in the text as Indra, Agni, Yama, Nirṛiti, Varuṇa, Vāyu, Soma, and Īśāna. Each of these forms holds his appropriate weapon, rides his appropriate vehicle, and holds his appropriate direction and sub direction in the order given. Thus, although the *Nītyotsava* contains no illustration of the yantra, it can be constructed as triangle, hexagon, eight petals and surrounding enclosure.

After worship of the avaraṇa deities, Gaṇapati is to be worshipped with sixteen ritual accessories. Then follows a description of the fire sacrifice, the giving of bali, a stotra about tarpaṇa (oblation), a dhyāna or meditation on Gaṇapati, an eight limbed hymn, Suvāsinī pūja, and the puraścaraṇa, or preparatory rites to be performed in his worship.

The third, large chapter, called Śrī Krama, deals with the worship of Lalitā Tripurasundarī, and opens with Umānandanātha bowing to his guru, Bhāsurānandanātha Nātha.

After outlining the contents of this important chapter, Umānandanātha starts by describing the guru meditation, and describes a process known as prāṇasaṃyaman, where the vital energy is directed to the top of the head, where the guru is said to reside.

The sādhaḥ is then recommended to meditate on the ajapā gāyatrī, the “non-recited” gāyatrī of 21,600 breaths a human takes every day. Then follow details relating to bathing, and to sandhya or the twilight worship. Here, one meditates on the sun as Mārtāṇḍabhairava, seated in union with his Śakti, Prakāśaśakti.⁴ The tāntrik gāyatrī of Tripurasundarī is described as:-

ऐं ह्रीं श्रीं क ए ई ल ह्रीं त्रिपुरसुन्दरि विद्महे ऐं ह्रीं श्रीं ह स क ह ल ह्रीं पीठकामिनि धीमहि ऐं ह्रीं
श्रीं सकलह्रीं तन्नः क्लिन्ने प्रचोदयात् ।

aiṃ hrīm śrīm ka e ī la hrīm tripurasundari vidmahe aiṃ hrīm śrīm ha
sa ka ha la hrīm pīṭhakāmini dhīmahi aiṃ hrīm śrīm sakalahrīm tannaḥ
klinne pracodayāt ।

This combines the gāyatrī with the 15-lettered vidyā of Lalitā Tripurasundarī.

After these preliminaries, the Śrī Krama chapter begins to describe the pūja proper, together with the rites necessary when entering a temple. These include worship of the different kalās (parts) of the sun, moon and fire, followed by a short section which describes the material of which a Śrī Yantra may be fashioned. Gold, silver, copper and other



metallic plates are mentioned, while substances such as sindūra (red lead), kuṅkum, and milk are required. The form of the yantra is described, but only as bindu, triangle, eight triangles, two sets of 10 triangles, fourteen triangles, eight petals with filaments, 16 petals with filaments, three circles and four lines. Next comes the procedure of breathing life into a yantra (*prāṇapratīṣṭha*), followed by worship of the temple (*mandir*) which runs as follows:

“Aiṃ hrīṃ śrīṃ hail to the sea of nectar; island of gems; garden of various trees; aeon tree garden; Santāna garden; Hari Candana (sandal) garden; Mandāra garden; Pārijāta garden; Kadamba garden; enclosing wall of topaz; enclosing wall of ruby; enclosing wall of Gomeda gem; enclosing wall of diamond; enclosing wall of Vaiḍūrya gem.

“Aiṃ hrīṃ śrīṃ hail to the enclosing wall of sapphire; enclosing wall of pearl; enclosing wall of emerald; enclosing wall of coral; jewelled pavilion; pavilion adorned with 1000 bunches of flowers; nectar lake; bliss lake; mirror lake; shining sun; shining moon; great beautiful gate; great forest of lotuses; palace made of wish fulfilling gem.

“Aiṃ hrīṃ śrīṃ hail to the eastern face door; southern face door; western face door; northern face door; circle of jewelled lamps; great lion throne made of gems; Brahma couch foot; Viṣṇu couch foot; Rudra couch foot; Īśvara couch foot; Sadāśiva couch foot; Haṃsa mattress; pillow on the Haṃsa mattress; mattress strewn with safflower; the great canopy; hrīṃ śrīṃ hail to the great curtain.”

The process of bhūtaśuddhi, or purification of the elements follows, followed by a technique using mantras which is supposed to fence off the area from obstructions, bhūtas, and other obstacles.

Nine nyāsas are recommended for the worship of Lalitā, and these are listed in the text as mātṛkā nyāsa, karaśuddhi nyāsa (hand purification), ātmarakṣa nyāsa (protection of the ātma), caturāsana nyāsa, Bālā six-limbed nyāsa, Vaśinī and the others nyāsa, root vidya nyāsa, Ṣoḍha nyāsa and cakra nyāsa. The following section deals with placing of the vessel for the ordinary offering, which is to be upon a design with a bindu, a triangle, a hexagon and a square enclosure. This is followed by a long section describing the preparations of special offering.

Umānandanātha quotes from the *Jñānārṇavatāntra* next to describe the inner yāga or meditation on the Śrī Yantra which is to be performed, while the next section deals with the worship of the 64 ritual accessories (upacāra) used in the pūja. Then follow the worship of the fifteen Nityās, each with her own mantra. Unlike the *Tantrarājatantra*, these mantras, properly vidyās, are given in full and without special code to hide their meaning.

ऐं ह्रीं श्रीम् अं ऐं स क ल ह्रीं नित्यक्लिन्ने मदद्रवे सौः अं कामेश्वरीनित्याश्रीपादुकां पूजयामि
 तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं आं ऐं भगभुगे भगिनि भद्रोदरि भगमाले भगावहे भगगुह्ये भगयोनि भगनिपातिनि
 सर्वभगवशंकरि भगरूपे नित्यक्लिन्ने भगस्वरूपे सार्वणि भगानि मे ह्यानय वरदे रते सुरते भगक्लिन्ने
 क्लिन्नद्रवे क्लेदय द्रावय अमोद्रे भगविचे क्षुभ क्षोभय सर्वसत्त्वान् भगेश्वरि ऐं ब्लूं जें ब्लूं भें ब्लूं मों
 ब्लूं हें ब्लूं हें क्लिन्ने सार्वणि भगानि मे वशमानय स्त्रीं हर ब्लें ह्रीं आं भगमालिनित्याश्रीपादुकां
 पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं ईं ओं ह्रीं नित्यक्लिन्ने मदद्रवे स्वाहा ईं नित्यक्लिन्नानित्याश्रीपादुकां पूजयामि तर्पयामि
 नमः ॥
 ऐं ह्रीं श्रीं ईं ओं क्रौं क्रौं क्रौं क्रौं क्रौं क्रौं स्वाहा ईं भेरुण्डानित्याश्रीपादुकां पूजयामि तर्पयामि
 नमः ॥
 ऐं ह्रीं श्रीं उं ओं ह्रीं वह्निवासिन्यै नमः उं वह्निवासिनित्याश्रीपादुकां पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं ऊं ह्रीं क्लिन्ने ऐं कौं नित्यमदद्रवे ह्रीं ऊं महावज्रेश्वरीनित्याश्रीपादुकां पूजयामि तर्पयामि
 नमः ॥
 ऐं ह्रीं श्रीं त्रूं ह्रीं शिवदूत्यै नमः त्रूं शिवदूतीनित्याश्रीपादुकां पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं त्रूं ओं ह्रीं हूं खे च छे क्षः स्त्रीं हुम् क्षे ह्रीं फट् त्रूं त्वरितानित्याश्रीपादुकां पूजयामि
 तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं लूं ऐं क्लीं सौः लूं कुलसुन्दरीनित्याश्रीपादुकां पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं लूं ह स क ल र डैं ह स क ल र डीं ह स क ल र डौः लूं नित्यानित्याश्रीपादुकां
 पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं ऐं ह्रीं फेरें स्त्रीं क्रौं आं क्लीं ऐं ब्लूं नित्यमदद्रवे हूं हें ह्रीं एं नीलपताकानित्याश्रीपादुकां
 पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं ऐं भ म र य ओं ऐं विजयानित्याश्रीपादुकां पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं ओं स्त्रौं ओं सर्वमणालानित्याश्रीपादुकां पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं ओं नमो भगवति ज्वालामालिनि देवदेवि सर्वभूतसंहारकारिके जातवेदसि ज्वलन्ति
 ज्वल ज्वल प्रज्वल प्रज्वल हां ह्रीं हं र र र र र र ज्वालामालिनि हूं फट् स्वाहा ओं
 ज्वालामालिनीनित्याश्रीपादुकां पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं अं च्क्रौं अं चित्रानित्याश्रीपादुकां पूजयामि तर्पयामि नमः ॥
 ऐं ह्रीं श्रीं अः क ए ई ल ह्रीं ह स क ह ल ह्रीं स क ल ह्रीं अः ललितामहानित्याश्रीपादुकां
 पूजयामि तर्पयामि नमः ॥

aim hrīm śrīm am aim sa ka la hrīm nityaklinne madadrave sauḥ aṁ
 kāmēśvarīnityāśrīpādūkām pūjayāmi tarpayāmi namaḥ ॥
 aim hrīm śrīm ām aim bhagabhuge bhagini bhaghodari bhagamāle
 bhagāvahe bhagaguhye bhagayoni bhaganipātini sarvabhagavaśaṅkari
 bhagarūpe nityaklinne bhagasvarūpe sārvaṇi bhagāni me hyānaya
 varade rete surete bhagaklinne klīnnadrave kledaya drāvaya amoghe
 bhagavice kṣubha kṣobhaya sarvasatvān bhageśvari aim blūm jēn
 blūm bhem blūm mōm blūm hem blūm hem klinne sarvaṇi bhagāni me
 vaśamānaya strīm hara blem hrīm ām bhagamālininityāśrīpādūkām
 pūjayāmi tarpayāmi namaḥ ॥
 aim hrīm śrīm im om hrīm nityaklinne madadrave svāhā im
 nityaklinnānityāśrīpādūkām pūjayāmi tarpayāmi namaḥ ॥
 aim hrīm śrīm im om krom bhrom kraum jhraum chraum jraum svāhā
 im bheruṇḍānityāśrīpādūkām pūjayāmi tarpayāmi namaḥ ॥
 aim hrīm śrīm um om hrīm vahnivāsinyai namaḥ um
 vahnicaśinīnityāśrīpādūkām pūjayāmi tarpayāmi namaḥ ॥
 aim hrīm śrīm um hrīm klinne aim krom nityamadadrave hrīm um
 mahāvajreśvarīnityāśrīpādūkām pūjayāmi tarpayāmi namaḥ ॥



aiṁ hrīm śrīm ṛm hrīm śivadūtyai namaḥ ṛm śivadūtinityāśrīpādukām
 pūjayāmi tarpayāmi namaḥ ||
 aiṁ hrīm śrīm ṛm om hrīm huṁ khe ca che kṣaḥ strīm hum kṣeṁ hrīm
 phaṭ ṛm tvaritānityāśrīpādukām pūjayāmi tarpayāmi namaḥ ||
 aiṁ hrīm śrīm ṛm aiṁ klīm sauḥ ṛm kulasundarīnityāśrīpādukām
 pūjayāmi tarpayāmi namaḥ ||
 aiṁ hrīm śrīm ṛm ha sa ka la ra ḍaiṁ ha sa ka la ra ḍīm ha sa ka la ra
 ḍauḥ ṛm nityānityāśrīpādukām pūjayāmi tarpayāmi namaḥ ||
 aiṁ hrīm śrīm em hrīm phreṁ srūm krom āṁ klīm aiṁ blūm
 nityamadadrave huṁ hreṁ hrīm em nilapatakānityāśrīpādukām
 pūjayāmi tarpayāmi namaḥ ||
 aiṁ hrīm śrīm aiṁ bha ma ra ya aum em vijayānityāśrīpādukām
 pūjayāmi tarpayāmi namaḥ ||
 aiṁ hrīm śrīm om svaum om sarvamaṅgalānityāśrīpādukām pūjayāmi
 tarpayāmi namaḥ ||
 aiṁ hrīm śrīm aum om namo bhagavati jvālāmālini devadevi
 sarvabhūtasamhārakārike jātavedasi jvalanti jvala jvala prajvala
 hrām hrīm hrūm ra ra ra ra ra ra jvālāmālini hūm phaṭ svāhā aum
 jvālāmālininityāśrīpādukām pūjayāmi tarpayāmi namaḥ ||
 aiṁ hrīm śrīm am ckaum am citrānityāśrīpādukām pūjayāmi tarpayāmi
 namaḥ ||
 aiṁ hrīm śrīm aḥ ka e ī la hrīm ha sa ka ha la hrīm sa ka la hrīm aḥ
 lalitāmāhānityāśrīpādukām pūjayāmi tarpayāmi namaḥ ||⁵

A large section on the different gurus in the Śrī Vidyā tradition follows this section, and, as in the Gaṇapati section of *Nityotsava*, these are divided into currents (*augha*) of celestial, siddha and mortal gurus, both for the vidyā (mantra) that begins with Ka (Kādi) and for that which begins with Ha (Hādi).

The celestial gurus in the Kādi group are listed as Paraprakāśanandanātha, Paraśivānandanātha, Parāśaktyambā, Kauleśvarāmanandanātha, Śukladevyambā, Kuleśvarānandanātha, and Kāmeśvaryambā.

The siddha aughas are Bhogānandanātha, Klinnānandanātha, Samayānandanātha and Sahajānandanātha.

The mānava augha consists of Gagananandanātha, Viśvānandanātha, Vimalānandanātha, Madanānandanātha, Bhuvanānandanātha, Līlānandanātha, Svātmānandanātha and Priyānandanātha.

After giving the equivalents for the Hādi line, at the close of this lengthy section, mantras are given for other, unknown gurus.

The next section opens with the pūja of the attendants of the maṇḍalas of the Śrī Yantra, nine in number. This is followed by the sādha being enjoined to meditate on Kāmakaḷā, which consists of the three bindus and the ardha-matra. Brief instructions for homa, giving bali, pradakṣiṇā (circumambulation)⁶ follows, before a stotra or hymn to Tripurasundarī is to be recited.



Following this is Suvāsinī pūja⁷, with a mantra given for purification of the Śakti which reads *aiṃ hrīṃ śrīṃ aiṃ klīṃ sauh tripurāyai namaḥ imāṃ śaktiṃ pavitrī kuru mama śaktiṃ kuru svāhā*.

The Śakti should then be given various good things such as garments, flower, incense, light, unguents and powders, as well as food and pan. A lengthy section dealing with purification of wine and other substances used in the rite should follow.

Although mentioned briefly above, a lengthy section follows dealing with the right way to create a Śrī Yantra, and the number of maras and sandhis⁸ that result from drawing it correctly. Then follows a brief section of the different prastāra (layouts) of the Śrī Yantra and the pratiṣṭha (installation) of the Śrī Cakra, which imbues the device with life. It is said that a yantra made of gold lasts for life, one of silver 22 years, copper 12, and on bhūrja bark six years.

A lengthy section follows on the homas that may be performed, while the next section describes the mudrā or hand gestures used in the Śrī Vidyā cult.

The next section deals with the types of nyāsas used when worshipping Tripurasundarī. Instructions on how to perform japa (recitation of the vidyā) are given. Rules follow on how to recite various vidyās such as the Nityās, the Kāmakalā mantra, the Utkilana mantra, and a large number of other mantras relating to Tripurasundarī, to her aspects or to various elements of her worship, such as the rosary, are then described in full.

The fifteen Nityā mantras are given again, as well as special mantras for “miraculous” aspects of Tripurā such as Aśvārūḍhā, Bālā, Annapūrṇā, Svapnavārāhī and many others. Some of these aspects, together with the applications relating to them are described in the *Tantrarājatantra* and other places, and relate to magical powers that a sādḥaka can achieve through worship. A section then follows on optional rites that may be performed in various solar months, and which the *Tantrarājatantra* also details.

The rites of Śyāmā are detailed in chapter four. She is the dusky form of Tripurā, who is described elsewhere in Śrī Vidyā tantras as Tārā or Kurukullā, and who is the “mother” form, just as Vārāhī is the “father” form of the goddess.

The nyāsas and the other elements in tāntrik pūja are described, together with the yantra to be drawn, and the elements of her yantra which are to be worshipped.

In the central triangle Ratī, Prīti and Manobhava receive pūja, followed by the five arrows in the triangles of the pentangle. On the tips of



this star the five forms of Kāmā, receive worship. These are Kāmarāja, Manmatha, Kandarpa, Makaraketana and Manobhava.⁹ The eight devatās Brāhmī, etc. receive worship in the eight petalled lotus. On the tips or filaments of the lotus Lakṣmī, Sarasvatī, Rati, Prīti, Kīrti, Śānti, Puṣṭi, and Tuṣṭi are worshipped.

The 16 petalled lotus has 16 Śaktis or attendants named in the text as Vāmā, Jyeṣṭhā, Raudrī, Śānti, Śraddhā, Sarasvatī, Kriyāśakti, Lakṣmī, Sṛṣṭi, Mohinī, Pramathinī, Āśvāsini, Vici, Vidyunmālinī, Surānandā and Nāgabuddhikā. This is the fourth avaraṇa.

In the outer lotus of eight petals are the Bhairavas Asitāṅga, Ruru, Caṇḍa, Krodha, Unmatta, Kapāla, Bhīṣaṇa and Saṃhāra. Inside the four petals are Mātāṅgīśvarī, Siddhalakṣmī, Mahāmātāṅgī, and Mahāsiddhalakṣmī. This is the sixth avaraṇa.

Gaṇapati, Durgā, Baṭuka and Kṣetrapāla are to be worshipped in the square, followed by the protectors of the directions.

Then follows a description of the rules of recitation of the mantra of Mātāṅgī, followed by praise of that aspect of the goddess. Rules for an upāsaka (worshipper) of Śyāmā follow, including details of the puraścaraṇa and so forth required, as well as the types of homa, a description of the kūrma (tortoise) cakra, purification of the mālā or rosary, and a lengthy section on how to purify rudrākṣa mālās specifically. Optional homas and the dimensions of the fire pits to be used are detailed.

Chapter five of *Nityotsava* deals with the pūja rites of Daṇḍinī, in this context similar to the “father form” Vārāhī. As in previous chapters, the various nyāsas, upacāras and other ritual details relating to Daṇḍinī are described, together with the gurus of the parampara and the different avaranas of her yantra. The mantras of Vārāhī and a lengthy Vārāhī stotra are described.

The brief sixth chapter is called the Parāpaddhati, and describes the general form of worship or pūja for other devatās.

Chapter seven describes a number of practices, pūjas and mantras common to all, and makes quotations from Pāñcarātra texts, the *Tantrarājatantra* and other sources.

Various charts used to determine the time of initiation, such as the kulakula and the ṛṇi-dhani (gain loss) are described, as well as a number of mantras which are used to ensure that the root mantra, that is the mantra of the iṣṭadevatā or favourite form of divinity, is successful. These purifications relate to the birth, the life and other stages that a mantra is assumed to have.



5: Śrī Nathānavaratnamalikā

This tiny Sanskrit work, the rosary or garland of the nine gems of the Nāthas, is found in the 1953 Ganesh & Co version of Sir John Woodroffe's translation and text of the work on Śrī Vidyā *Kāmakāvilāsa*. Ascribed to one Maheśanātha, the text includes a commentary by the renowned Śrī Vidyā devotee Bhāskararārāya (Bhāsurānandanātha).

The briefness of the text belies its importance, as it deals with the number symbolism of nine and how this relates to the 21,600 breaths a human is supposed to take in a day, as well as the identity of these with the mātṛkāś, or letters of the Sanskrit alphabet, the Śrī Yantra, and time itself.

As the first śloka says, Haṃsaḥ is the gāyatrī mantra produced by breathing, and this is one with the unconscious recitation of the mantra so'haṃ, pervading all human beings.

Sir John Woodroffe says in a commentary to his translation of the *Ānandalahari* (*Wave of Bliss*), published in 1916: "Śiva can do nothing without Śakti which is of threefold aspect of Icchā (will), Jñāna (knowledge) and Kriyā (action). The author here speaks of the mantra Haṃsaḥ. Ham is the bīja of Śiva and Sah that of Śakti. Ham+Sah = Haṃsaḥ = Sah+Haṃ = So Haṃ = So'Haṃ = Sa+Ahaṃ, So Haṃ being Sah+Haṃ = Śakti+Śiva; if S and H be eliminated therefrom there remains Ong or om the Praṇava..."¹

The Navanāthas of the title of this work are, in the *Tantrarājatantra*, linked to the nine orifices of the human body, and to the nine maṇḍalas of the Śrī Yantra.

As a human being, in these schools, is considered as a microcosm, the in-breathing and the out-breathing symbolise the creation and the dissolution of the universe. The realisation of Ha+Sa, sun and moon, Śiva and Śakti, in-breathing and out-breathing is to become one with the universe itself.

But this, according to these schools, cannot be achieved without a yogic understanding of the other effects of the wheel of time, one, as the *Yoginīhṛdaya* states, with the maṇḍalas of the Śrī Cakra, the letters of the alphabet (sound/mantra), and the Śaktis or attendants of the goddess.

Some of these Śaktis, as the introduction to the *Mālinīvijayottaratantra*



says, have the function of preventing such a realisation, while others foster this. Further, according to various texts and commentaries of Kashmir Shaivism, ignorance and other defects also prevent the realisation of one's essential unity with Śiva-Śakti. The normal course of creation is pravṛtti, an expansion or flowing outward. The sādḥaka is to cultivate nivṛtti, *ulta sādhanā* - a reverse movement, or *kāya sādhanā* - cultivation of the body.

This may have little or much to do with ritual worship (pūjā), which if performed without an inner realisation of the principles it embodies is considered to be mummerly.

The different nyāsas of the Śrī Vidyā tradition are intended to bring to a sādḥaka the realisation of his or her essential unity with the mātṛkās, with the constellations (*rāśi*) planets (*graha*) which includes the sun and the moon) and the 27 asterisms (*nakṣatra*), and breath itself.

Practical ways to achieve this realisation are reputed to be the inner tradition of sādhanā taught in some schools, and which may include a number of different methods. Some of these may require an intense struggle because an individual, not realising that she or he is Śiva-Śakti, instead identifies with partial aspects or Śaktis.

The *Tantrarājantra* hints at some of these methods, such as the way the grahas or planets influence the breath and therefore prevent this realisation as they affect the musculature and other parts of the human bionergetic web. Freeing oneself from these misidentifications also frees up the natural flow of Prāṇaśakti, herself one with the supreme Devī, in the body.

A teacher who understands the movement of these currents (nāḍīs) and the relationship between the wheel of time (Kālacakra), divinity, and the body itself is said to be a requisite in these different tāntrik schools.



Kālīkula





6: Mahākālasaṃhita

The goddess Kālī has many forms. Kashmir Shaivism speaks of twelve Kālīs, while in other parts of India she is and was worshipped as Mahākālī, Dakṣiṇā Kālīkā, Śmaśanakālī, Bhādrakālī, Kāmākālī, and Guhyakālī, amongst many, many others.

The *Guhyakālīkā* section (*khaṇḍa*) of *Mahākālasaṃhita*, abstracted here, is a voluminous work, comprising many thousands of ślokaś (verses) and with the various rituals of Guhyakālīkā (Secret Kālīkā) as its focus. But the work also covers a number of other tāntrik topics in great detail, and along the way also includes subjects rarely referred to in other, perhaps more modern works.

The text in question consists of 14 rather long chapters, and the first volume also contains a large number of lengthy appendices covering mantras, associate mantras (*upamantras*), tāntrik gāyatrīs, six limbed nyāśas, other nyāśas, Ṣoḍhānyāśa, a bīja dictionary, and 24 illustrations of yantras. These are described in chapter five. The third volume also has appendices giving the 1,000 names, another bīja dictionary, vedik mantras, and a list of teachers and works relating to Guhyakālīkā.

The work follows the typical tāntrik form, with Mahākāla answering questions posed to him by his spouse.

Mahākāla opens the Guhyakālī section of the *Mahākālasaṃhita* by saying he will reveal the mantras, yantras, meditation forms (*dhyāna*) and rules of worship relating to Guhyakālī, which, he claims, were previously hidden. There are eighteen Guhyakālī mantras, he says.

Guhyakālī, Śiva says, has forms with 100, 60, 36, 30, 20, 10, five, three, two and one faces. Different mantras correspond to these different forms, which he then reveals, using the usual codes for the different letters of the Sanskrit alphabet employed in other tantras.

Mahākāla starts to talk about Guhyakālī when she is on her lion seat (*siṃhāsana*), and gives meditations for the guardians of the directions (*dikpāla*), and the five great corpses (*pañcapreta*), forms of Śiva, upon which she sits. These are Brahma, Viṣṇu, Rudra, Īśvara and Sadāśiva and are coloured yellow, dusky, red, purple and white. There is a sixth pīṭha, occupied by Bhairava. He is described as black in colour, with four arms, terrifying and the cause of fear. He has five faces, each with



three eyes. In his left hands he holds a skull staff (*khaṭvāṅga*) and scissors, and in his right a skull and the hour glass shaped ḍamaru.¹ He is adorned with a garland of skulls, and is fanged. Lying on an eight petalled lotus above Bhairava is a two-armed form of Śiva, clothed in tiger skin and holding a skull-staff and a trident. The four petals of the major directions represent dharmā (duty), jñānā (knowledge), vairāgya (dispassion) and aiśvarya (dominion).

The 10-faced form of Guhyakālī is then described. She has 27 eyes, with some faces having two, and others, three, eyes. Each of her faces represents a different female animal aspect of Guhyakālī and is of a different hue. For example, her upper face is called dvīpika (a leopard or possibly a panther), then comes keśari (a lion) which is white, pheru (jackal) which is black, then vānarā (monkey) which is red, ṛikṣa (a bear) which is purple, narā (a woman) which is of a cochineal colour, Gāruḍa who is tawny, makara (a crocodile) which is turmeric colour (yellow), gaja (elephant) which is of a golden colour, and haya (horse) which is of a dark or dusky (śyāma) colour.

The human face is on Guhyakālī's shoulders. To the left of that face is the crocodile, above that the horse and above that the bear. To the right of her face is the Gāruḍa, the elephant, and the monkey. On the top of her head is the monkey face, above that the lioness face, and above that the leopardess.

Guhyakālī's human face has great, fierce sharp fangs, she laughs very loudly, while streams of blood pour from her mouth. She has a rolling tongue and is adorned with garlands of skulls, with earrings also of skulls. The mother of the universe (*jagadambikā*) has 54 arms each of which holds a weapon. Her right hands hold a jewelled rosary, a skull, a shield, a noose, a śakti missile (spear), a skull-staff, a bhuṣuṇḍi weapon, a bow, a discus, a bell, a baby's corpse, a mongoose (?), a rock, a man's skeleton, a bamboo stave, a serpent, a plough, a fire hearth, a ḍamaru, an iron mace, a small spear (*bhindipāla*—it could mean a sling), a hammer, a spear, a barbed hook, a club studded with metal nails (*śataḡhnī*). Her right hands hold a jewelled rosary, scissors, make the gesture (*mudrā*) of threatening, a goad, a daṇḍa, a jewelled pot, a trident, five arrows and a bow.

In the same work there is a nyāsa specifically for the 10 faces of this form of the goddess. Here, the faces are related to the 1,000 petalled lotus, the mouth, the right eye, the left eye, the right nostril, the left nostril, the right cheek, the left cheek, the right ear and the left ear. Guhyakālī has three major forms, corresponding to creation, maintenance and destruction, a little like a very much darker form of



Tripurasundarī.

Chapter two, in 125 verses, starts to describe the different faces of Guhyakālī and relates them to other numbers in Hinduism. For example, the seven ṛṣi relate to the seventh face, the ninth face to the planets, the 10th face to the dikpāla, the 11th face to the Rudras, the 12th face to the sun, the 13th face to 13 vetālas (vampires), the siddhas are 16, the yakṣas are 18, the rakṣasas are 19. The weapons of Guhyakālī are described including the multitude of missiles she holds. She is also visualised with a number of arms holding different weapons, depending on the aspect. Mahākāla says that her secrets are not to be found in tantras such as the *Vāmakeśvara*. The 36 face form of Guhyākālī where she has 30 arms is described. Various mantras of Guhyakālī are described along with the seers that declared them.

In the third chapter is a whole series of mantras related to the number of syllables they contain, disguised in code form. These include a one syllable mantra which is phreṃ, two three syllable mantras, five separate five syllable mantras, two nine syllable mantras, and a string of separate 16 syllable mantras. There are also mantras of 36 syllables, 100 syllables, and others. This is a lengthy chapter of 1,294 verses, because the chapter also gives a 1,000 syllable mantra of Guhyākālī, and the mantra is revealed in code form, which takes a deal of time. For example, the Śivopāśyātākṣaramantra is explicated from verse 492 to verse 1194. A total of 33 vidyās are revealed in chapter three.

The blizzard of mantras doesn't end there. In chapter four are other lesser mantras including the nine syllable Śāmbhava mantra, the 15 syllable Śāmbhava mantra, a nine syllable mantra of Mahāturiyā, a 17 syllable mantra of Mahāturiyā a 21 syllable nirvāṇa mantra and a 33 syllable Nirvāṇa mantra. Chapter four contains 276 verses.

Chapter five of the *Guhyakālīkākhaṇḍa* describes 24 yantras of the Devī. The first consists of a bindu, a triangle, a hexagon, a pentagon, a circle, 16 petals, eight petals and four doors, adorned with tridents and skulls. This relates to Guhyakālī's one letter mantra, which as stated in the previous chapter is phreṃ. The chapter continues with a lengthy series of tāntrik gāyatrīs, followed by different nyāsas corresponding to the different forms.

The sixth chapter deals with details of pūjā, including the mantras for cleaning teeth, dhyāna of the guru, mantras for ash (*bhasma*), how to make the forehead mark, binding the hair, the pūjā mantra of the Devī, the rules of prāṇāyāma, and her different simpler nyāsas, followed by a short to medium length nyāsa known as virāṭnyāsa. For this nyāsa, Kālāgnīrūdra is the ṛṣi, anuṣṭubh is the metre to pronounce it with, the



devata is Nirvāṇamāṭṛkā, om̐ is the bīja, phreṃ is the śakti, and namaḥ is the kīlaka. Liberation is the application of the nyāsa. The mātṛkā are represented by 50 form of Narasiṃha and 50 forms of Kālī. This nyāsa is followed by others including heart nyāsa. The sixth chapter has 670 verses.

Chapter seven continues the subject of nyāsa, opening with vaktra or face nyāsa. The nyāsa commences with the brahmarandhra, the centre of the face, right eye, left eye, right nostril, left nostril, right cheek, left cheek, right ear, and left ear. This is followed by the astra nyāsa from verses 37 to 115 and by another alternative form of astra nyāsa from verses 121 to 133. The subject of Dūtī nyāsa starts at verse 138. There are 25 parts to this ritual. In verse 274, Ḍākinī nyāsa starts to be described. The chapter also includes Yoginī nyāsa. Kulatattva nyāsa starts at verse 353.

The nyāsas continue in chapter nine, starting with Bhāvanā nyāsa, and moving on to sṛṣṭi (creation), sthiti (maintenance) and saṃhāra nyāsa, followed by anākhyānyāsa. Nyāsa is also covered in chapter nine including Dhātu, Tattva, an abbreviated Ṣoḍhānyāsa. That's followed by the full six way nyāsa, a form of that called Mahāṣoḍhānyāsa, the Mahānirvāṇaṣoḍhā nyāsa and the Tīrthaśivalīṅganyāsa.

Chapter 10 moves from nyāsa to the pūjā of Guhyakālī. This includes the usual preparations, the salutations to the guru, the prāṇāyāma rules, placing of the yantra, and the other elements used in a tāntrik pūjā. But the text has a left hand twist. In verse 264, Mahākāla says that there is nothing greater than the perfume called anaṅga (sex) scent. This is followed by a discussion of svayambhū puṣpa, that is to say menstrual blood. This, it's said between verses 271 to 273, pleases Jagadambikā more than gold, pearl, rubies, incense, light, pūjā, praise, homa, japa, and tarpaṇa. Verse 279 says that after intercourse with another woman (parastrī), the emission turns into Ratipuṣpa (female menstrual blood).

The following verses outline the mantra associated with this offering. Offering the Ratipuṣpa gives the equivalent of all vidyās. Sir John Woodroffe has something interesting to say about this "other woman" (parastrī) in his commentary to the *Karpurādistotra*. He said male Kaulas in his time believed that the woman was within, shining as bright as 10,000,000,000 suns, moons and fires, so even intercourse with your wife was intercourse with "another woman". That's an interesting tāntrik spin to adultery.²

In the 10th chapter, beginning verse 847, it's said that Guhyakālī dwells within the centre of eight cremation grounds (śmaśāna). The names of these are Mahāghora, Kāladanḍa, Jvālākula, Caṇḍapāśa,



Kāpālīka, Dhūmākula, Bhīmāṅgāra, and Bhūtanātha. Her worship honours the Vetālas (vampires), eight tridents, vajras, jackals and corpses, Bhairavas, Ḍākinīs, Cāmuṇḍās, Kṣetrapālas, Gaṇapatīs and other denizens of the cremation ground.

This chapter also contains dhyānas and pūjā mantras of Bhairava, Bhairavī, Ḍākinīs, the names of the Śaktis, the Yoginīs, the names of Cāmuṇḍā, and details relating to the nine planets (*navagraha*).

Verse 1000 expounds on the doctrine according to the Kāpālīka school, verse 1016 deals with the Digambara doctrines, while verse 1076 describes the Bhairava pūjā with a lengthy dhyāna of this form of Śiva in verses 1078 to 1087. The different names of Bhairava are outlined from verse 1088 onwards. This lengthy chapter has 2,127 verses.

Chapter 11, which has 1,234 verses, opens with the suitable substances for bali (sacrifice). Verses seven to 11 give 20 receivers of offerings, balidevatā, while there follows a long list of others to receive sacrifice. Verses 121 to 123 describe the vīrapātra and the kulapātra, while the different lines of gurus start to be described in verse 131.³ Chapter 185 details the Śāntipātha, a hymn to Guhyakālī. It starts as follows: Kālī Kālī Mahākālī, Kālīkā, destroyer of evil, Devī giving dharma and mokṣa, I bow to you Guhyakālī. In battle give victory, in the home bestow wealth, Kālī, I bow to you, giver of success in dharma, kāma and artha. (185-186). This hymn ends with a Guhyakālī kavaca (armour).

The chapter gives details of the 16 ritual accessories (upacara). Details of worship in the evening and at night are given. Verse 437 is a hymn to prevent bad dreams, in which the goddess and arrays of her various fearsome forms are invoked to give sound sleep. The greatness of yoga, starts in verse 467. The method of yoga begins to be described in verse 477. Īśvara (the lord) in the form of the liṅga, is indivisible, still, invisible, the lord of all, stainless, pure, clear, all knowing, but also known as jīva. He is the destroyer of divisions. He eternally exists as the subtle liṅga in the body, he is creation and dissolution, and he is ātmā and paramātmā. He has no name and every name. The process of creation is described in verses starting at 487. From the ātmā came space (*ākāśa*), then air, fire and water. And from water came earth. The following verses speak of how a human body is created in a womb.

Verse 542 begins by discussing the nature of the body in both its physiological, and its psycho-spiritual sense. The physical body is formed by the “seeds” of father and mother combining, each giving different physiological characteristics. The verses then build on this by describing the physical organs that allow the different psychological elements to



perceive sense impressions such as eyes, nose, ears, skin and tongue. They receive impressions, while the “brain” which is the sixth sense has the function of marshalling them, or not. Within every human being’s body are conduits (pipes) of bionergy (prāṇa) that are called “rivers” or pulses. Everything works together. Each of us breathes in and breathes out, while we are still living, and the different elements of our psyche sift, judge and decide where the impressions are shunted, a bit like someone getting rail carriages or trucks in the right place, like piloting a tug or perhaps in these enlightened days where people fly on Garuda or Viman or Virgin Atlantic, air traffic control. That’s the idea, anyway.

However, these are just components of the other elements, or the 36 tattvas within a human being which correspond to the whole egg that is creation and is the entire body of Śiva and Śakti. Verse 627 moves on to the subject of the cakras in the body and the major nāḍis. Mahākāla says in verse 700 that yoga is of two kinds, haṭha and krāmika. A description of the limbs of yoga follows. Verse 770 describes the purification of the nāḍis and the extent of prāṇa. Details of prāṇāyāma follow. Verse 891 describe the location of marma in the body, while verse 901 begins a discussion of the five dhāraṇas which correspond to the five elements of earth, water, fire, air and aether. The letters of the alphabet corresponding to these are la, va, ra, ya and ha, respectively. Verse 966 starts a discussion of haṭhayoga.

A section starting at verse 1066 begins the subject of the kālacakra, or the wheel of time. This starts by describing the divisions of time from the smallest measure to the greatest.⁴

Chapter 12 gives the lunar days suitable for particular optional rites in both the waxing and waning phases. This section continues at some length describing a number of specific rites on lunar days in particular lunar months. Verse 89 describes the worship of Kāmadeva and his Śakti, Rati. Verse 110 describes specific days for worship of the nine planets, while verse 122 describes the eclipse and its suitability for various rituals. Verse 352 gives a string of 50 synonyms of the god Śiva. A list of synonyms for Śakti follows between verses 362 and 372. The subject of Kālīpañjara nyāsa starts on verse 373 and continues with details of pūjā. Verse 494 contains a dhyāna of Gaṇapati, while verse 506 describes worship of Sūrya, the sun with a dhyāna, worship of the attendants. The rules of Hṛṣīkeśa, a form of Kṛṣṇa, start at verse 516 and continue to verse 546. This is followed by the worship of Maheśa with pūjā rules and dhyāna. A lengthy section on different vessels to be used in pūjā then describes the pots to be used and the Kula substances.



The subject of the five jewel worship begins in verse 818 along with the accessories to be used for this type of pūjā.

In verse 1055, the rules for worshipping the eight cremation grounds starts, along with their names, how to bind the directions, and the guardians of their doors. This section is succeeded by the worship of the eight tridents, of dhambholi, which is Indra's thunderbolt, and then worship of the yantra. The 51 names of Nṛsiṃha are enumerated starting in verse 1191, followed by the 51 names of Bhairava, Vināyaka (Gaṇeśa), Kāma, Śakti and Ḍākinī. The rules relating to Sthitikālī, her pūjā and her mantra are outlined in verses 1313 and following verses, while the subject of Saṃhārakālī start in verse 1337. The worship of Anākhyākālī commence at verse 1360. The pūjā of Bhāsākālī starts at verse 1382.

Kālikā, it's said in verse 1425, has three parts corresponding to Brahma, Viṣṇu and Rudra. These parts also relate to heaven, earth and the underworld; to the three twilights; to the past, the present and the future; to parā, apara and parāpara; to nāda, bindu and śakti; to the letters a, u and m; to pūraka, kumbhaka and recaka; to Śāmbhava, Turīyā and Nirvāṇa, making 27 in all, composed of three lines. Elaborate descriptions of bindu pūjā, the different types of sacrifice, and the different vessels to be used are succeeded by the details of animal sacrifice. Mahākāla chants the Sudhādhārāstotra starting at verse 2340. The whole chapter has 2478 verses.

Chapter 13 starts by describing optional rites to achieve specific aims with details of times to do them, the rules of pūjā and the like. Verse 111 begins the details of Śāradā pūjā. In verse 152, the rules and the story relating to the asura Mahiṣāsura begin, describing his nature, and how he grew in strength due to a boon being bestowed on him. He was to be unconquerable by man or by god. Kālī, born from the forehead of Durgā, subdued the demon after a mammoth battle.

Verse 745 outlines details of a great bathing ritual, using nine vessels. Verse 1092, begins a discussion of the 64 yoginīs⁵ and names them as follows: (1) Brahmāṇī, (2) Caṇḍikā, (3) Raudrā, (4) Gaurī, (5) Indraṇī, (6) Kaumārī, (7) Bhairavī, (8) Durgā, (9) Nārasimhī, (10) Kālikā, (11) Cāmuṇḍā, (12) Śivadūti, (13) Vārāhī, (14) Kauśikī, (15) Māheśvarī, (16) Śāṅkarī, (17) Sarvamaṅgalā, (18) Karālīnī, (19) Muktakeśī, (20) Śivā, (21) Śākambharī, (22) Bhīmā, (23) Śāntā, (24) Bhrāmārī, (25) Rudrāṇī, (26) Caṇḍarūpiṇī, (27) Kṣamā, (28) Dhātrī, (29) Svadhā, (30) Svāhā, (31) Aparṇā, (32) Mahodarī, (33) Ghorarūpā, (34) Mahākālī, (35) Vidyujjihvā, (36) Kapālīnī, (37) Kṣemaṅkarī, (38) Mahāmāyā, (39) Meghamālā, (40) Balākinī, (41) Śuṣkodarī, (42) Caṇḍaghaṇṭā, (43) Mahāpretā, (44) Priyaṅkarī, (45) Kharatuṇḍī, (46) Rkṣakarṇī, (47)



Balapramathanī, (48) Manonmathā, (49) Sarvabhūtaḍamanā, (50) Umā, (51) Tārā, (53) Mahānidrā, (54) Vijayā, (55) Jayā, (56) Śailaputrī, (57) Maholkā, (58) Trīśūlinī, (59) Añjanaprabhā, (60) Kūṣmāṇḍī, (61) Viśvasantrāsā, (62) Kātyāyanī, (63) Kālarātrī, (64) Mahāgaurī.

That's followed by a description of Navadurgā pūjā, which includes worship of the nine Bhairavas named as Asitāṅga, Rurucāṇḍa, Krodha, Unmatta, Ānanda, Kapālī, Bhīṣaṇa, Saṃhari and Sarveṣa. The recitation of the Durgāsaptasatī text begins in verse 1174, together with the rules of homa, worship of the nine Kumārīs (maidens), a description of how to fashion a yantra, the dhyāna of the Kumārīs, their gāyatrīs and how they should be praised. These details are elaborated at great length.

Verse 1421 begins with the rules relating to the jackals and the sacrifice that has to be made to them. (Śivābali). Verses 1439 and following describe their greatness. A dhyāna of Cāmuṇḍā begins at verse 1506, followed by a hymn to the Devī.

Chapter 14, which has 1597 verses, starts by describing the pavitrāropaṇa or sacred cord, as well as the ḍamanāropaṇa (subduing cord) and gives the times they should be created and how they're installed.

In verse 205, there's a dhyāna of Kāmadeva, followed by a dhyāna of his two girlfriends, Prītī and Rati. Prītī is as dusky as a blue night lotus petal and is on Kāmadeva's right hand side, while Rati's limbs are the colour of molten liquid gold, and is on his left hand side. These descriptions are followed by the 16 upacāras to be used in their worship and the attendants of Kāmadeva are described, starting at verse 230. The 50 names of Kāma are listed. A hymn to Kāma starts at verse 308. His gāyatrī is revealed in verses 366 to 367.

In verse 514, the pavitrāropaṇa of Guhyakālī is described, followed by Bhuvaneśvarī, Annapūrṇā, Sarasvatī, Jayadurgā, Tripurasundarī, Siddhalakṣmī, Kubjikā, Ugratārā, Chinnamastā, Cāmuṇḍā, Śivadūtī, Kālasaṃkarṣiṇī, Caṇḍeśvarī, and others. The characteristics of a nyāsa called Sāmarasya are described from verse 608, followed by Viśvarūpa nyāsa from verse 641, and Nāḍī cakra nyāsa from verse 739. The mantras to be used for the preceding devatā pavitrā and ropaṇa ceremonies occupy hundreds of verses in the chapter. Some of these mantras are very lengthy.

The first appendix in the third volume of the published work gives the 1,000 names of Dakṣiṇakālī. These all start with the letter K.



7: Kālītantra

This is a short tantra, in twelve chapters, which outlines many of the tāntrik themes associated with this aspect of the goddess. The edition used is one published by Kalyan Mandir Prakashan.

Chapter one opens on the peak of the mountain Kailāsa, with Pārvatī questioning Parameśvara, the Supreme Lord. Pārvatī describes Mahādeva as the cause of creation, maintenance and dissolution. She says she wants to hear about the nature of Kālīkā, who she describes as the giver of the four aims to mankind.

Bhairava answers that she is the Mahāmāyā, the supreme lady of all knowledge, the great queen and the bestower of poesy. He then describes her mantra in code form, from which is drawn the mantra *krīm krīm krīm hūm hūm hrīm hrīm hrīm daksīṇe kālīke krīm krīm krīm hūm hūm hrīm hrīm svāhā*. Bhairava says: “Here there need be no consideration of [the mantra] being siddha and so forth, nor of considerations relating to enemies or friends, nor of much effort, nor of the afflictions born of the body. Whichever person uses this oral doctrine becomes liberated whilst living.” Bhairava is the seer of the mantra, uṣṇik is the metre, the devatā is Kālīkā. Hrīm is the seed and om is the linchpin.

Limb and hand nyāsa is then described. After doing these, a sādḥaka should then perform nyāsa of the letters of the alphabet. This should be followed by diffusion nyāsa.

Bhairava then describes the dhyāna or meditation image of Kālīkā, wedded to a description of the cremation ground where she dwells. “One should worship in the cremation ground where is the aeon tree (*kalpataru*). At its base is a jewelled pīṭha, adorned with various gems, decorated with jewels and attended by various saints and gods. There too are many jackals, flesh, bones, and gladdening scents. In the four directions are four cremation pyres adorned with corpses and human skulls and bones.

“Icchā, Jñāna, Kriyā, Kāminī, Kāmadāyinī, Ratī, Ratipriyā, Nandā and Manonmanī are in the centre. Hsauḥ Sadāśiva, the great corpse, is there, with [the Devī?] seated on his heart in the padma asana. There one should meditate on the desired devatā. Now I will describe her



meditation, by thinking of which one attains Śiva-hood.

“With a gaping mouth, terrifying face and dishevelled hair, four-armed, the Dakṣiṇā Kālikā, adorned with a celestial necklace of human skulls, holding a freshly severed head, a cleaver in her left upper lotus hand; giving the mudra dispelling fear and granting boons with her lower left hand, resembling a great thundercloud, dusky and naked as space, with blood on her throat and streams of blood from her mouth, having two young corpses of children as her earrings, with a terrifying gaping mouth with fangs, firm swelling breasts full of milk, with parts of corpses her waist-girdle and anklets, having a laughing face, with two streams of blood trickling from her mouth, a beautiful face, the Mahāraudrī making a terrifying noise, dwelling in the cremation ground, as bright as a dawn sun, with three eyes, with large, prominent teeth like pearls (?), seated on the heart of Mahādeva in his form as a corpse, engaged in reverse sexual intercourse with Mahākālā, in each of the four directions there being terrifying, roaring jackals, she having a sweetly smiling face full of happiness and showing her inner bliss. So one should always meditate on the yoginī Kālikā with her cakra. Thus one should meditate on Kali, to achieve all that is desired.”

Bhairava goes on to describe the Kālī yantra. After first worshipping Kālikā in this figure, a sādḥaka should then worship the 15 Kālī nityās in the 15 corners of the fivefold downward pointing triangle. These are Kālī, Kapālinī, Kullā, Kurukullā, Virodhinī, Cittā, Ugrā, Ugraprabhā, Dīptā, Nīlā, Ghanā, Balākā, Mātrā, Mudrā and Mitā. Bhairava says that these are all dusky, holding swords and adorned with garlands of skulls, with their left hand making the threatening mudra, smiling sweetly.

After this, the eight mothers or Mātṛkās, should be worshipped in the eight petals, their names being Brāhmī, Nārāyaṇī, Māheśvarī, Cāmuṇḍā, Kaumārī, Āparājītā, Vārāhī and Nārasimhī. A devotee is to give unguents, scent, incense and flame to each three times. After this, the guru line, the six limbs and the protectors of the directions (dikpāla)¹ should receive worship. After performing these actions, the Kālikā mantra should be recited 1,008 times, giving the fruit of this japa, or recitation, to the goddess.

In the very brief chapter two, which has only six verses, Bhairava begins to describe a type of homa, or fire sacrifice, which he says is the giver of all success and in which context appears to perform the function of the preparatory rites (puraścaraṇa) that needs to be performed to perfect a mantra. This is to be performed at midnight, in the cremation ground, with the sacrificer performing animal sacrifice and reciting the mantra one lakh² times. The text says that without the correct prepara-



tory acts, the mantra is without power.

The daily rite has been described in the first chapter and now in chapter three Bhairava describes the optional rites for obtaining particular fruits. This is also a very brief chapter. The rites are to be performed in the cremation ground, using black flowers. Meat and blood are to be offered. Mahākālā is to be honoured. The blood, flesh, hair and bones of male mammals can be sacrificed which are ram, buffalo, man, mouse and cat. One who does so becomes a poet, and liberated whilst still alive.

Chapter four describes ritual intercourse. Naked, with dishevelled hair, a sādha is to recite the mantra 108 times. Latā sādhanā liberates. Women are devatā, women are vital breath, and women are jewels. Engaged in reverse sexual intercourse with a woman, while reciting the mantra, forms the essence of the Mahācīna rite, at night. It is to be performed on a corpse, in a cremation ground, at the dead of night.

Chapter five gives the rules of becoming siddha in a mantra. It starts with Bhairava giving a mantra which he says is like the aeon tree. A mantra is given in code form which decoded reads *namaḥ āṃ āṃ krom krom phaṭ svāhā kālī kālīke hūṃ*. A mantra similar to the mantra described in verse one drops the *svāhā* at the end, and puts *om* at the beginning, giving a 21-syllable vidyā of Kālī.

The sixth chapter describes vīra sādhanā which, says Bhairava, quickly bestows results. After placing himself at a cross roads, the wise man should meditate on light in the brahmarandhra. After giving bali, he is to recite the mantra using a rosary made of human bone, with a king's tooth as the meru. At the root of a bilva tree, he should recite the mantra, offering various scents. He is then to worship Bhadrakālī, Nīlā, Nīlapatākā, Lalajihvā and Karālikā, sacrificing animals and placing lights on their severed heads in the four directions, doing so on a great eighth or a ninth lunar night, pronouncing various mantras.

Chapter seven describes puraścaraṇa in the cremation ground. This is to be performed on a Tuesday or a Saturday, on a corpse, and during auspicious times such as an eclipse. Other auspicious times to perform the preparatory acts are described, similar to those described in the *Devīrahasya*. In the eighth chapter, the rules of the Kulācāra path are described. Women are to be respected and never blamed or reviled. When meditating on devī, while one is engaged in sexual intercourse, with the woman as being in the viparīta posture, and reciting a mantra 1,008 or 108 times, a person gains the desired fruit. The chapter goes on to describe the rosary made of the great conch, that is to say human skull. The normal rules are suspended in svecchācāra, the path of doing



one's will.³

In chapter nine, Bhairava describes the results which come from the vidyā. By worshipping Aniruddhasarasvatī, a sādha becomes a lord of speech, a poet and a pandit. It liberates from all misfortunes. It gives knowledge of the absolute and is performed by a Kaula with a Kaula śakti in the cremation ground. It brings wealth to the household, and worshipping the devī is equivalent to having all the sacred bathing spots within one's own body. A person becomes equal to Dattātreyā and other gods. It destroys enemies. There is nothing better than Kula knowledge, and worshipping Kālī is better than all.

Chapter 10 concerns itself with other powerful vidyās. The goddesses mentioned include Kālī, Durgā and Tārā. By using the Mahācīnakrama, Tārā, Durgā and Kālī quickly give fruit. Śrīvidyā gives fruit when worshipped using the Gandharvakrama. Chinnamastā can also be worshipped using the Mahācīnakrama. Bhairava describes the "heart" mantra of Kālīkā. This is krīm. He goes on to give the rules of subjugation, attraction, killing, driving away, and causing peace and nourishment. Flowers should be red for attraction, yellow for paralysis, and black for death. A dhyāna is given for Kālī where she holds a red elephant goad and a trident, and is seated with Mahākāla. Mantras and other meditation images are given for the other of the six acts. Different substances are described for the homas that need to be done to achieve these results.

Chapter 11 describes the results of general sādha, which alleviates every possible kind of misfortune, whether disease, poverty, falls from grace, the result of malefic planets, and the like. A person who performs Kulācāra without worshipping Kālīkā does not go to heaven or get liberated. A method destroying enemies is described, in which she has two hands, one holding scissors and the other a skull. The last, 12th chapter, describes vīra sādha once more. Cīnācāra was declared by Śiva. The chapter closes with a description of nyāsa. The methods should be obtained from a guru.



8: Kaṅkālamālinītantra

The word *kaṅkālamālinī* means garlanded in bones, or skeletons, a constant theme in texts related to the goddess Kālī. The *Kaṅkālamālinītantra* is a relatively short work of only five paṭalas (chapters). Like many tantras, each is of uneven length. Chapter five is probably longer than the previous four chapters put together. In the colophon at the end of each chapter, the tantra is ascribed to the dakṣiṇāmṇāya, or southern tāntrik current.

The version we've used for this abstract doesn't number the verses - there is another version of the text available online at the Muktabodha web site¹, transliterated from a Bengali version published in Calcutta at the end of the 19th century. There are a few differences. According to the Muktabodha version, chapter one has 39 verses, chapter two 92 verses, chapter three 34 verses, chapter four 80 verses, while chapter five has 291 verses.

The first chapter opens with Bhairavī asking Bhairava to tell her about the letters of the alphabet. He says that the letters A to Kṣa form the absolute as sound (*śabdabrahma*), and then proceeds to enumerate the female śaktis associated with these letters. Bhairava says that the letters A to Kṣa consist of Śiva and Śakti, and without knowledge of their true meaning, it is not possible to be successful in sādhanā. The letters are made up of the three guṇas. These are related to 50 forms of the Devī. This chapter then discusses the major bīja or seed mantras, including om, śrīm (Lakṣmī bīja), krīm, klīm, hrīm, huṃ, hūṃ, hrauṃ, aiṃ, krauṃ, svāhā, drīm and dūṃ, prīm, ṭhaṃ ṭhaṃ and sphrīm.

In chapter two, Bhairavī addresses Bhairava as Nīlakaṇṭha (the blue throated) Mahādeva and asks him to explain to her the meaning of yoni mudrā and the three tattvas. He says that yoni mudrā is very secret and should not be revealed. It is the very form of the absolute, representing the caitanya or consciousness of mantra and bestows liberation. By grace of the yoni mudrā, Bhairava says he was able to conquer death. Semen, blood and their conjunction are the temple of Manmatha (the god of love). The yoni bīja mantra should be recited 108 times and the yoni itself is the true form of the supreme absolute. The yoni should be encircled with three threads, which are the iḍā, the piṅgalā and the



suṣumnā. The yoni of Devī is the primordial (Ādyā) form of Prakṛti (nature). It is Kuṇḍalinī and Mahākuṇḍalinī, says Śiva.

Bhairava then speaks of the nāḍīs or channels of energy in the body. There are 3.5 koṭi nāḍīs², but the three nāḍīs mentioned above are the chief, and represent the moon, the sun and fire. Bhairava then goes on to describe the six well known cakras through which runs the thread of the suṣumnā or central nāḍī in the spine. Details are given of the ḍākinīs, the gods and goddesses, and the bijas of each of these cakras, with very similar details to those published by Sir John Woodroffe in *The Serpent Power*. Above the ājñā cakra, says Bhairava, is a lotus of 1,000 petals, which is the place of the seventeenth kalā.

Kuṇḍalinī Śakti is made of mantra. Dwelling in the mūlādhāra cakra she rises through the citriṇī to the brahmarandhra or 1,000 petal lotus, and is the rosary of letters, says Bhairava.

There then follows a yoni kavaca which is of some interest. Īśvara says that by holding it and reading it, it causes all śaktis to give boons.

The ṛṣi of the kavaca is Sadāśiva, the metre for it to be pronounced in is gāyatrī, the devatā is the eternal yoni, while it gives the four aims of mankind. The mantra runs:

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah mama śiro
rakṣantu svāhā.

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah Oṃ māṃ
Oṃ ākūṭāam mama rakṣantu svāhā maṃ māṃ

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah hṛdayādi
dakṣa bahum rakṣantu

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah hṛdayādi
vāma bahum rakṣantu

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah dakṣa
pādam rakṣantu mama

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah vāma pādam
rakṣantu mama sadā svāhā svāhā

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah hṛdādiṣu
nāsāṃ rakṣantu svāhā

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah upasthaṃ
rakṣantu mama sadā svāhā

Oṃ maṃ māṃ mīṃ mīṃ muṃ mūṃ meṃ maiṃ moṃ mauṃ mah idam hi
yoni kavacam rahasyam paramādbhutam

The kavaca should be recited in the mūlādhāra, before the eternal yoni. It gives equality with the sun and the moon, and through the grace of Devī causes success in the yoni mudrā. The text says it should be recited with one's own woman or with another woman, following which there should be intercourse. This is an example of tāntrik code. The "other woman", according to tāntrik insiders, is one's wife or woman, while one's own woman here refers to the Devī within.



The kavaca, continues Īśvara, should be written on bhūrja leaf (birch) and written with svayambhū flowers (menstrual blood), and semen, and with other scents such as gorocana. It should be placed inside a gold ball and worn on the body. Reciting the kavaca 108 times gives success in whatever is desired. The chapter closes with the mantra *namo yonyai namo yonyai kuṇḍalinyai namo namaḥ*.

Chapter three returns to comparatively more sedate matters, including guru pūjā, the guru mantra and a guru gītā (song).

Īśvara says the two syllables of the word guru represent that which is without qualities and the supreme absolute, respectively. This mantra, he says, is the mahāmantra, and should be concealed.

He follows by giving a dhyāna of the guru, situated in the 1,000 petal lotus. He is seated in the vīrasana, with his two hands showing the mudrās dispelling fear and giving boons. On his left thigh sits his śakti, whose face shows compassion. She wears red clothes and jewels.

The guru and his śakti should be worshipped with mental offerings (upacāra). After reciting the mantra of the śakti, the kavaca of the guru should then be read. This kavaca differs from that given in the *Māṭṛkābhedaṇṭra*.³ Wearing the kavaca on different parts of the body washes away demerit in the same way as the Ganges river washes it away. The chapter closes with a brief song (gītā) extolling the virtues of the guru.

Chapter four centres around the worship of Mahākālī. Pārvatī asks Śiva to give the Kālī mantra, and describe her pūjā.

Īśvara (Śiva) says that the mantra of Mahākālī bestows every type of success. All the gods and ṛṣis achieved what they did through her worship. It gives both liberation and enjoyment and bestows liberation through enjoyment, when heard from the mouth of the guru.

Śiva gives the mantras of Mahākālī and says her one syllable mantra is the gives siddhi in the kali age. He then gives a three syllable mantra of Dakṣiṇā Kālīkā, followed by other three syllable mantras producing different results.

Conventional rules in the worship of Mahākālī are suspended, says Śiva. There is no rule as to time, as to the woman who is the śakti, or to defects of the mantra. Similarly, one need not pay attention to bodily defects. The sādhanā may be done during the day or at night, and the recitation (japa) of the mantra may be done anywhere.

By pleasure one gains liberation, Śiva says. He says: “This is true, true, true and again true, I say.”

Pūjā is of three types, he says: daily, every so often, and according to desire. Here he says he will speak of the daily pūjā of Mahākālī. Bhairava



is the ṛṣi, uṣṇik is the metre, and the devatā is Mahākālī, who gives the four aims of mankind.

Without five fold purification, any pūjā undertaken is black magic. Those five purifications are of the ātma, bath, the materials, the mantra and the devatā. Following the placing of the materials, one should bow to the gurus on the left and to Gaṇapati on the right, and should then perform bhūtaśuddhi, the purification of the elements. This is a meditation in which the different elements within a sādha are purified.

Different nyāsas are then performed, and the text follows with a meditation image of Mahākālī.

One should meditate on Ādyā Mahākālī as being in a celestial spot, on the central peak of the Himalaya range, under a jewelled pavilion which is the great pīṭha, her lotus feet served by Narada and the best of saints, worshipped by Bhairava. She is the colour of sapphire, with two large high breasts, wears variegated colour clothes, and has four arms and three eyes.

The text then follows with a description of her inner meditation, where she has limbs the colour of thunderclouds, dishevelled clothing, three eyes and is seated on Śiva's corpse. She is ornamented with a chain of skulls. In her left upper hand she holds a man's severed head, and with the lower hand holds a cleaver. She has dishevelled hair.

Śiva then gives a further dhyāna of Mahākālī, where she has a fierce, fanged mouth, is completely naked, and has three eyes. She sits in *virāsana*⁴ on Mahākāla and makes a terrifying noise, wears a garland of skulls and has streams of blood pouring over her full breasts. She sways backwards and forwards, as if intoxicated. In her left hands she holds a cleaver and a severed head, and in her right shows the mudrās giving boons and dispelling fear. She has a terrifying face and her tongue rolls wildly. She has earrings made up of a bird's wing and an arrow. She is served by terrifying, roaring jackals in the cremation ground and by Bhairavas making fearful laughing noises, and who dance over skeletons, while bellowing out their victory cries.

Mahākāla and Kālī should be worshipped in the centre of the yantra. The text then follows with a description of Kālī's fifteen attendants, the Kālīnityās. They are all described as dusky, wearing rosaries of skulls (*muṇḍamālā*) and carry swords in their right hands while they point their fingers in the shape of the tarjanī gesture with their left. They all smile purely. In six angles of the yantra are Kālī, Kapālinī, Kullā, Kurukullā, Virodhinī and Vipracittā. Ugrā, Ugraprabhā and Dīptā are in the next triangle, followed by Nīlā, Ghanā and Balākā. In the last triangle are Mātrā, Mudrā and Nityā, according to the text.⁵ The last in the



series is usually Mitā, according to most other tantras.

In the eight petalled lotus are worshipped Brāhmī, Nārāyaṇī, Maheśvarī, Cāmuṇḍā, Kaumārī, Āparājitā, Vārāhī and Nārasimhī. Sādhakas should offer all of these goddesses sacrifice, scent, and the other commonly used ritual substances.

This leads up to the left-hand worship with the pañcamakāra. Śiva says that whoever does kula pūjā without wine or flesh loses the merit of 1,000 good incarnations. “Without wine, there is no mantra, there is no mantra except with wine,” Śiva says. After performing the rite of the five makāras, one should bow again to Mahākālī before doing the dismissal and cleansing rites.

Chapter five, the longest chapter in both versions we’ve seen, first concerns itself with puraścaraṇa, the rites to be performed by an initiated tāntrika to make a mantra successful. These are often elaborate rules, stretching over several days, which a sādhaḥa has to undertake. But this tantra seems to suspend these rules.

Pārvatī is told by Īśvara that in this dark age, folk are short lived and unable to perform rites in the way they were able to do in previous times. He says that for this worship there is no bad time, no special day or night, no need to do the pūjā on “great nights”, such as the eighth or 14th of a dark fortnight, nor is there a necessity for worship at the twilights (sandhyā).

There are no rules about directions, places, recitation of mantra, time to do the worship. “Here, svecchācāra (doing the rite according to will) is the rule for the mahāmantra in sādhanā,” Īśvara says.

Performing worship in the Kali Yuga in this fashion brings siddhi in six months, according to the text. Śiva says: “Devī, in the Kālī Yuga, there are no tīrthas (bathing spots), no vows to undertake, no homa, no bath, and no twilight worship (sandhyā).” Those rites belong to the previous eras of the Satya, Dvāpara and Tretā Yugas, he says.

However, puraścaraṇa is still necessary, he adds, and proceeds to give the rite suitable for tāntriks during the Kali Yuga. There then follows a lengthy rite which includes the giving of substances including ghee, milk, and sugar, and the recitation of many mantras, the performance of many nyāsas. The importance of the rudrākṣa rosary is stressed at great length. The sādhaḥa should smear himself with ash, and put three lines on his forehead as well as a tilak or dot.

There are three dhyānas relating to the three guṇas of satva, rajas and tamas, who are pictured as goddesses.

Rules are given about the use of the gāyatrī mantra, which is the unpronounced mantra consisting of the letters Ha and Sa. Despite a



previous injunction saying times and the like are irrelevant, a large section details times to perform various rites and yogas in different parts of the lunar month, and in the solar day. Towards the end of chapter five, there is a lengthy discourse on the devīs of the bodily dhatūs, such as Ḍākinī, Rākinī and so forth, along with their bīja mantras and their various meditation images. These are situated in the different cakras. As well as residing in the six cakras, each has her string of different letters of the alphabet.

Bhairavī asks Bhūtanātha to describe the bīja mantras of the Ḍākinī series. He opens by saying she has 16 letters in her mantra which are aṃ, āṃ, iṃ, īṃ, uṃ, ūṃ, ṛṃ, ṛīṃ, ḷṃ, etc. A description of the other members of the Ḍākinī family follows. Ḍākinī, Rākinī, Lākinī, Kākinī, Śākinī and Hākinī are the devatās presiding over the letters of the alphabet. Dhyānas of these ladies follow.



9: Niruttaratantra

This is a relatively brief work of 15 chapters, belonging to the Kālī class of tantras and written in a simple Sanskrit. The word Niruttara means “having no better”. The edition we consulted for this abstract is unnumbered.

Chapter one deals with the three bhāvas or temperaments of a tāntrik and describes how the different āmnāyas, a term which here refers to the five directions (north, south, west and east, as well as upper) relate to the classifications into divya (divine), vīra (heroic) and paśu (herdlike).

Verse 16 gives some definitions: “A divya is one in whom devatā predominates, while a vīra is strong-minded (uddhata). The acts of a paśu relate to the Eastern Amnaya it is said.” Uddhata, which is translated here as strong-minded, is actually a technical term of the tāntriks—it means a person has a nature where the rajas or active guṇa predominates. The dictionary definition is “raised”, or perhaps struck like a stringed instrument, or perhaps “elevated”.

The best ‘directions’, according to this work, appear to be the northern and the upper, both of which have the characteristics of vīra and divya bhāvas. Vaidika worship is for the day while kula acts are performed at night. A vīra should not worship during the day, while a paśu should not worship at night-time.

The cremation ground is declared to have two meanings. One is the place “where corpses sleep”, while the other is in the form of the yoni. But the worship must be dual.¹

Chapter two begins a description of Dakṣiṇā Kālī, her mantra, her preparatory acts (puraścaraṇa) and the results it gives. Śrī Śiva says: “One should know that the vagina (bhaga) is Bhagavatī, she is Dakṣiṇā and the lady of the three guṇas (Triguṇeśvarī). This vagina-form is all, that which moves and that which does not move.”

At the centre of the yoni, which also here means a downward pointing triangle, is the Hakārdha kalā which is the subtle form of the Devī. The yoni is Dakṣiṇā Kālī and she is the essence of Brahma, Viṣṇu and Śiva. When semen is in the yoni of the Devī, she becomes Mahākālī, the form of light, and gives birth to the universe. Śiva and Śakti are of two kinds, with qualities and without qualities. Without qualities they are a



mass of light, the supreme absolute, eternal. In reverse intercourse, Kālī is both with qualities and without qualities. When she takes the form of the new moon, she is without qualities and is known as Aniruddhā Sarasvatī. When associated with Viṣṇu, she takes the form of Mahālakṣmī, and is Māyā herself. In her form as Dakṣiṇā Kālī, she is the real form of all vidyās (goddesses) who give siddhi (success). Because Śiva and Śakti are one, they must be worshipped together.

Śiva then outlines the chief mantras of Dakṣiṇā Kālīkā and starts to describe her dhyāna (meditation form). A devotee should worship Kālī, using vīra bhāva, as formidable, with rising swelling breasts full of milk, the colour of a thundercloud, dusky, roaring terribly, and having four arms. She carries a newly severed head, and a sword in her upper left and lower left hands. In her right, she shows the mudrās dispelling fears and granting boons. Around her bloody throat, is a necklace made of 50 skulls which are the letters of the alphabet.

Two streams of blood trickle from her mouth. Around her are terrifying jackals which roar in the four directions. Her girdle is made of hands of corpses and she laughs. She is naked, with dishevelled hair, and bears a crescent moon as her diadem. She is seated on the corpse form of Mahādeva, where she has intercourse with Mahākāla in the reverse position. Her eyes roll with liquor, her smiling face is like a lotus and she is the very terrifying Mahāraudrī who gives all bliss.

The chapter then describes vīra sādhanā at night in the cremation ground. A sādhanaka should first worship mentally and then may do the outer form of pūjā. He should also worship Mahākāla. He is of a smoky colour, with matted locks, three eyes, united with Śakti, naked, of terrifying form, his effulgence equal to a sapphire unguent. He is both with qualities and without qualities.

Then a sādhanaka should worship the 15 Kālī Nityās in the five triangles and in the eight petals of the Kālīyantra should worship Brāhmī, Nārāyaṇī, Kaumārī, Māheśvarī, Aparājitā, Cāmuṇḍā, Vārāhī and Nārāhasiṃhikā, from the east first. In the four doors of the yantra are Asitāṅga and the other Bhairavas who are Ruru, Caṇḍa, Krodha, Bhīṣaṇa, Unmatta, Kapālī and Saṃhāraka. They are to be worshipped in pairs, from the east in order.

In the 10 directions, a sādhanaka should worship the dikpālas (lords of the directions). After this worship, the practitioner should meditate on her in her form as Kullukā, using a mantra with five syllables, meditated on as being situated in the different parts of the body. Śiva says Kullukā is Tārā as Mahānīlasarasvatī.² Following this, one should recite the mantra 108 times, worship Mahākāla again with Lalitā and recite the



armour (kavaca) and the hymn (stava).

Chapter three speaks of the kavaca (armour) of Dakṣiṇā Kālī. This is brief and starts: “Siddhakālī, protect my head, Dakṣiṇā protect my forehead! Kālī protect my mouth always, Kapālī, protect my eyes. Kullā shield my cheeks always and Kurukullikā protect my mouth. Virodhinī protect the adhara (?) and Vipracittikā the lips. Ugrā, protect my ears always and Ugraprabhā my nostrils. Dīptā shield my throat and Nīlā be protective of my lower throat. Ghanā protect my chest and Mātrā always protect my diaphragm. Mudrā always protect the navel and Mitā shield my liṅgam always.”

The kavaca goes on to use the 22 letters of the Kālī mantra to protect other parts of the body.³ The kavaca, says the text, protects a person from the bhūtas, the pretas, the piśācas, kūṣmāṇḍas, rākṣasas and planets. Śiva then gives a hymn to Kālī called the Kālīkā stotra. This is essentially an extended meditation, similar to the above.

The main subject matter of chapter four concerns puraścaraṇa, the preparatory acts to be performed before a sādḥaka becomes competent to recite a mantra. Śiva first gives a set of āsanās or postures and then says there are 72,000 nāḍīs in the body. The chief nāḍīs for prāṇā (bioenergy or vital breath) are 10 and of these the most important are the iḍā, the piṅgalā and the suṣumnā nāḍīs. Within the last is the citriṇī nāḍī. The three nāḍīs are the moon, sun and fire devatās while suṣumnā is of the nature of sun and moon conjoined.

Śiva then describes the 10 vāyus, which are in sets of two. When a yogi unites that which is above and that which is below, he unites sun and moon, realises om̐ and is one with haṃsa. Haṃsa, the tantra explains, relates to the breath. The letter Ha is exhalation and the letter Sa inhalation. A living being (jīva) recites this supreme mantra known as the ajapā mantra (that which is not recited) 21,600 times day and night.

The ajapā mantra is called the gāyatrī of yogis and gives liberation. This, says the tantra, is the secret preparatory act before a mantra can become siddha. There follows a meditation on Kālī where she is conceived of as light extending from the feet to the top of the head. A yogi or yoginī should offer fruit, flower, scent, clothes, gems mentally to Kālī again and again. This, explains Śiva, is the preparatory act of the northern āmnāya of Kālī Kula.

Śiva then allocates different forms of the Devī to the different directions and describes the puraścaraṇas. A paśu, established in the southern āmnāya, should use the 22 syllable mantra and recite it two lakhs (200,000), half in the day and half at night. Every tenth time, the worshipper must give sacrifice.



Vīra puraścaraṇa is different. The sādḥaka and his śakti should be naked in the cremation ground. The śakti should have Kāmakāla written on her forehead and in the centre of that should be the Devī mantra. The mantra should be recited 100,000 times and every tenth recitation should consist of an oblation of alcohol into fire. If a sādḥaka does not have a śakti, he can worship her mentally.

Without doing preparatory acts, there is no entitlement to worship. Pūja done without the preparatory acts makes black magic out of a person's recitation and sacrifice. One is also to give gifts to the guru and to his śakti and his relatives. Success in mantra cannot be achieved without great devotion.

Chapter five speaks of the Rajanī ("the coloured or dark female"), who here seems to mean the śakti of a sādḥaka. She should be free of shame, free of the opposites (dvandva), devoted to Śiva, pure (satva-gatā) and by her own will (svecchaya) takes the viparīta posture in intercourse.

A sādḥaka may also meditate on her mentally, as a mass of light in the brow. In this supreme form she sheds nectar. She should also be meditated upon as gāyatrī in the form of exhalation and inhalation. This, says Śiva, is the Brahma Gāyatrī of yogis.⁴

To obtain success, a yogi must reject greed, lust and envy. If a yogi does pūjā prompted by these, he goes to the Raurava hell and becomes miserable. He is to reject the idea of difference and then achieves liberation. No-one should worship Kālī if hungry or thirsty. "After eating and drinking, one should worship the auspicious Kālīkā."

Unless one is a vīra or a divya, one should not worship Kālīkā. That brings sorrow "at every step" and a person goes to Naraka hell. One should not worship Kālīkā if lazy, as that will bring an individual to the level of a paśu (beast). The Kālīkā darśana is the latā darśana, that is the revealed doctrine into which sexual intercourse, likened to the twining of a vine, enters. It should be performed in an empty place, in a cremation ground, at a river-bank, on a mountain. There, one should worship Śakti. Without a guru, one should not perform ritual intercourse, which leads to hell, destruction and poverty. In vīra sādhanā of Kālīkā one should use meat, wine, flesh, fish and maithuna (the five ms). The text describes forms of the Devī who are worshipped in this fashion.

Chapter six speaks of the siddhis which ensues from worship of the Rajanī, the chief of which is liberation whilst living. Śiva says that this knowledge, which destroys saṃsāra, should never be revealed. He then describes vīra sādhanā. The union of female and male is the supreme essence and is the worship of Kālīkā. It gives siddhi and is hard to



obtain even for the gods.

In chapter seven, Śrī Devī asks about abhiṣeka. Śiva says there are two types, that which is done in the vaidika way and also knowledge (jñāna) abhiṣeka, which is hidden in all the tantras. He says a tāntrik should do Kula abhiṣeka, which creates peace, all that is good, dispels ailments, gives wealth, destroys great sins and the like. It gives the fruit of all bathing places (tīrtha).

It is to be obtained from the guru. Śiva says that the devatās are not satisfied unless there is bliss coming from the worship of Kālī and the five ms. Without Kulācara, it is impossible to be successful in the Kālī mantra. Without this type of abhiṣeka, all pūjā turns into black magic and an individual goes to Naraka Hell or worse.

One must bow to the true guru, to deva and Devī, do guru pūjā and then perform the abhiṣeka at the root of a bilva tree, at the junction of three paths, in the ancestral ground, in a deserted place and in other favoured Kaula spots.

Chapter eight opens with Śiva talking of arghya and the establishment of a pot to do the puraścaraṇa. He gives the mantras associated with the worship. The chapter speaks of the mahāpūjā, or great worship, and goes on to list at great length the different devatās of the tradition connected with the abhiṣeka. This worship gives success to a sādḥaka. At the end of the chapter, the Śrīguru speaks, saying that kulācāra should be carefully hidden. A śakti should be worshipped by body and by mind.

In chapter nine, Devī asks how a person becomes successful in the mantras. Śiva describes the initiation of a Kula Śakti. After drawing a Kāmakāla yantra, the sādḥaka should whisper the root mantra in her left ear. The initiated śakti sits on the left of the sādḥaka, in a cremation ground, wearing red clothes, smeared with various scents and adorned with different jewels. The mantra should be drawn on her forehead. By worshipping this śakti in the Kula rite, devīs from everywhere are attracted to the cakra. This rite produces nirvāṇa for gods and for men. Intercourse with an initiated śakti brings success, provided the participants are initiated by the guru, otherwise the sādḥaka is cast into the Naraka underworld.

In chapter 10, the Devī says she still is unsure about the different Śaktis and asks Śiva to explain further. Śiva says he will speak specifically about the Kula sādhanā. A person should not do Kula sādhanā without an initiated vīra Śakti.

He speaks of five cakras where these śaktis may be worshipped, which are the Rājacakra, the Mahācakra, the Devacakra, the Vīracakra



and the Paśucakra. Brahmācāris and Gṛhasthas (householders) can worship in these five cakras. He speaks of various substances used in the cakras including svayaṃbhū, kuṇḍa, gola and udbhava flowers⁶, which are Kaula tāntrik code-terms for menstrual blood, and also gives days of the waxing and waning moon which bring success in the particular rites.

The goddess asks who are the five maidens worshipped in the rite. Śiva explains they must be initiated women. Without worship of svayaṃbhū, gola, kuṇḍa and udbhava flowers, the rites are useless and bring harm to sādhakas. A sādha is to worship his own śakti again and again and should drink the left overs (*ucchiṣṭa*).

Śiva gives details of the ritual accessories (*upacāras*) employed in these rites as well as the best times for creating them. The best times are the eighth and fourteenth days of the waning moon on a Tuesday or on the fourth and seventh days of the waxing moon on a Thursday. 64,000 forms of the Devī dwell in the different cakras. The Vīracakra should take place on an eighth or fourteenth day of the dark fortnight in the ancestral grounds, that is the cremation ground.

Devī asks Śiva about sādhanā of the yoni in chapter 11. First, Śiva describes the characteristics of the sādha, then moves on to the sādhi. The male should be free from duality, ego-less, generous, fearless, pure, devoted to his gurudeva, peaceful and devoid of shame and greed. He should wear red clothes and red gems.

The sādhi (female worshipper) should have similar qualities and when having intercourse should, by her own will (*svecchaya*) assume the inverse sexual position (*viparīta*). She should be initiated in the tradition. The mantra should be recited 108 times and the Devī worshipped internally. The Kulacakra should be drawn using vajra flowers and the preparatory act completed by reciting the mantra 108 times. The mantra hrīm should be drawn on the forehead of the Śakti. Śiva says that without pūjā of Kāmākhyā, it is impossible to be successful in the mantra. More details of the sādhanā are given in chapter twelve. Kulapūjā performed in front of a paśu causes the participants to go to hell. At the end of chapter 12, Śiva describes a paśu. There are two types, an initiated paśu and an uninitiated paśu, who is described as a mahāpaśu. The kula path is to be obtained from an initiated guru.

In chapter 13, the Devī asks Śiva about the vidyās (female mantras) giving siddhi (success). Śiva relates the different goddesses to the types of Śakti. Śyāmā vidyā is related to the nāpitāṅgā (hairdresser); Tārā to the Cāṇḍālī; Śrī Vidyā to the Brāhmāṇī; Cchinnamastā the Kāpālī. This chapter also gives results from worshipping Devī for a given period of time. The eighth and 14th days of the waning moon are the best times



to perform this sādhanā. Doing kaula pūjā according to the Mahācīna rule and worshipping Kāmākhyā and the Rajanī while seated on a corpse in a cremation ground gives sovereignty.

The quite lengthy chapter 14 opens with Devī asking Śiva about the veśyās. This word, literally, means whore but is applied in this tantra to initiated Śaktis and to Devīs. Śiva enumerates seven, the Guptaveśyā, the Mahāveśyā, the Kulaveśyā, the Mahodayā, the Rājaveśyā, the Devaveśyā and the Brahmaveśyā.

The Guptaveśyā is without shame, with her eyes rolling with lust. The Mahodayā, by her own will, takes the viparīta position. The Kulaveśyā is the spouse of the kaula. The Mahāveśyā is a digambarī by her own will, that is, she goes naked. Then follows a eulogy of the viparīta position. When a veśyā, of her own will, assumes this position, she becomes Kālī. If mantra is recited when in intercourse with the Śakti, she is Kālī and gives mantra-siddhi and nirvāṇa. The cremation ground (*śmaśāna*) is where Sadāśiva dwells. The eighth and 14th days in either the waxing or waning fortnights are the ideal times to perform sādhanā. The yoni is mother and Kālikā, while the liṅgam is father and Mahākāla. When semen is emitted during the rite, a sādhanaka becomes like Mahākāla while the sādhanikā becomes like Dakṣiṇā Kālikā. Only through the Kaula rite does a human being become enlightened.

The different types of veśyā are related to different cities and places while a series of Devīs are described as being kula devatā including Kālī, Tārā, Sarasvatī, Bhairavī, Rādhā, Chinnamastakā, Sundarī, Mahiṣamardinī, Bhuvanā, Bālā, Bagalāmukhī, Dhūmāvatī, Mātāṅgī, Annapūrṇā, Tripuṭā, and Tvaritā. A eulogy of kulapūjā says that without it, it is not possible to become liberated, or siddha in the worship of numerous forms of Devī. The Śakti mantra gives accomplishment, and no other. A long list of women suitable to be a śakti is given which extends the usual list of eight found in other tantras. The list includes yoginīs, a “cooker of dogs”, a queen, a cowgirl, a flower girl, a washer girl, and others.

Chapter 15 deals with the five substances, known as the five “ms”, and used in kaula rites. These are madya (wine), māṃsa (flesh), mīna (fish), mudrā (bean) and maithuna (sexual intercourse)⁷. They should be purified. The sādhanaka, at night, sits with his Śakti to his left, doing the various types of nyāsa first. The chapter goes on to describe the rules of pūjā and gives various mantras to purify the different substances used. Towards the end, Śiva enumerates the ten Mahāvidyās and the other Siddhavidyās. These are given as Kālī, Tārā, Cchinnā, Mātāṅgī, Bhuvaneśvarī, Annapūrṇā, Nityā, Durgā, Mahiṣamardinī, Tvaritā,



Tripurāpuṭā, Bhairavī, Bagalā, Dhūmāvatī, Kamalā, Sarasvatī, Jayadurgā, and Tripurasundarī. For these 18 mahāvidyās, there is no need for purification, nor of considering day, tithi, nakṣatra, yoga or karaṇa.





10: Guptasādhana Tantra

This tantra is quoted as a source in the *Māṭrkābhedanānta*, which may possibly date from the 13th century c.e. The edition used for this abstract is No. 311 in the Chowkhamba Haridas Sanskrit series, 1995. The work is unabashedly of a Kaula slant, briefly exposed in twelve short paṭalas (chapters). According to Teun Goudriaan's *Hindu Tantric Literature in Sanskrit*, the work is mostly found in Bengali recensions. The clue here is that the letter "v" is often replaced by the letter "b" in Bengali tantras in the text we're abstracting.

This is a slim work but concisely sums up the nature of Kaula tantra. Precisely, no date can be assigned to it. Goudriaan says in the same work that the *Māṭrkābhedanānta* is probably not as old as some scholars may suggest. A tāntrik might say that as this is a conversation between Śiva and Śakti, it hardly matters when it was composed because, as we see in the *Guhyakālī* chapter, Śakti and Śiva are yesterday, today and tomorrow. The *Guptasādhana Tantra* is certainly not boring, it races along.

The first chapter, which only has 15 verses, opens on the pleasant peak of Kailāsa mountain where Śiva and Śakti dally. Here, Devī first says that she has heard of the greatness of the path of the Kulas, but she now wants to hear more, she insists, in her rather nice way. Śiva says that as he is her slave, and out of love for her, he will tell her.

Kulācara, he says, is great knowledge and should be concealed, particularly from those of the paśu (herd like) disposition, in the same way that Devī would hide her sexual organs from others. Kulācara, he says, is the essence of the vedas, the purāṇas and other śāstras, and is very difficult to obtain. Even if he had tens upon tens of millions of mouths, he would be unable to describe the magnificence of the path of Kula.

Śakti, he says, is the root of the entire universe, pervading all, and she is the cause of knowledge arising in a sādḥaka. Knowing Śakti brings happiness in this world and causes a sādḥaka to dissolve in the body of Śakti in the next. Next, Śiva says that the Kulaśakti should be worshipped with the five makāras, and describes suitable śaktis for this worship as a dancer (Nāṭī), a Kapālinī, a whore (Veśya), a washing girl



(Rajakī), a hairdresser (Nāpitāṅganā), a Brāhmāṇī, a Śūdrakanyā, a Bhopala maiden and a flower-girl. These are the nine tāntrik Kulaśaktis, according to this text.

In chapter two, which has 22 verses, Pārvatī says she wants to know about sādhanā, and breaks into a eulogy of the guru. She says the guru is Brahma, Viṣṇu and Rudra and is the refuge. Guru is sacred bathing places (tīrtha), guru is tapas, guru is fire, guru is the sun and consists of the whole universe. She asks by which mantra and in which ways the guru should be served and worshipped. She asks what his meditation image is.

Śiva says that women, because of their emotional nature, should not have such secrets revealed to them. Nevertheless, out of love for her, he will tell her of the meditation image and the nature of the guru. It should not be revealed to paśus (the herd), he warns.

He says that just as Kula represents Śakti, so Akula represents Śiva. A person who is dissolved in Śakti is called a Kulīna. This is a reference to the idea that Śiva is the witness, inert, a corpse, and it is Śakti, Kula, who creates, maintains and destroys the universe. The guru is the kula circle, and one should bow to the guru seated in the centre of a great lotus which has the colour of an autumnal moon. He has a face like the full moon, and wears celestial clothes, and is scented with heavenly perfumes. He is united with the greatly alluring Surakṣaśakti, who is on his left, and the hands show the mudrās giving boons and dispelling fear. He is marked with every auspicious sign, and is situated in the great 1,000 petal lotus on the top of the head.

Śrī Pārvatī then asks to hear more. She wants to know about the meditation image of the guru's śakti. Śiva replies that she is like the red lotus, wearing beautiful red clothes, she has a slender waist, and is adorned with red jewels and a red diadem. She resembles the brightness of the autumn moon, wears beautiful shining earrings, and sits on the left of her own lord (nātha). She shows the signs giving boons and dispelling fear and holds a lotus in one of her hands.

In chapter three, Pārvatī asks Īśvara, whom she addresses as the giver of liberation, the lord of breath and Mahādeva, about preparatory acts (puraścaraṇa) sādhakas must undertake. As in the *Kaṇkālāmālinītantra*, Śiva says that the way to accomplish sādhanā of the great mantra is through one's own will, here described as *sveṣṭācāra*. The usual defects and rules applying to whether worship is during the day or night do not apply. At morning, and at midday, the sādhaḥ should recite the mantra and, having performed pūjā, should once more recite the mantra at the evening twilight.



In the evening, the sādḥaka is to offer food and other offerings according to his will. After doing so, the best of sādḥakas should also recite the mantra at the dead of night. Together with his own śakti, he should recite the mantra. Joined with his śakti, the mantra gives siddhi, and not otherwise, Śiva says. There is no siddhi without a Kulaśakti, even in thousands of millions of years. After worshipping the kūmārī, a sādḥaka should give her offerings of food and the like and recite the mantra 108 times. After doing so, one should give a gift (*dakṣiṇā*) to the guru, such as gold and clothes.¹ Unless the guru is satisfied, success in the mantra cannot be obtained. Success means that one becomes like Bhairava or Śiva himself.

Chapter four deals with the śakti and her characteristics. Śaṃkara says that she may be one's own śakti or another's. She should be youthful and intelligent, and should be free of shame (*lajjā*) and disgust. After using the five elements according to the rule, the sādḥaka should recite the mantra, placing it 100 times on the head, 100 times on the forehead, 100 times where the hair is parted in the centre (*sindūramaṇḍala* or *simanta*), 100 times on the mouth, 100 times on the throat, 100 times in the region of the heart, 100 times for each of her breasts, 100 times for the navel, and 100 times at the yoni.

After doing so, the sādḥaka should think of himself as one with Śiva, and using the Śiva mantra should worship his own liṅgam. Chewing tāmḇūla (paan), and with bliss or excitement in his heart, he should place his liṅgam in the yoni of śakti. He should offer his ātma, together with dharma and adharma, and everything else in his nature, just like a sacrificer offers to fire, in the suṣumṇā nāḍī using a mantra ending with svāhā. Then, while still joined with his śakti, he should utter the mantra 100 or 1,000 times. The "full sacrifice" should then be offered using the prakāśā'ākāśa mantra, again ending with svāhā. The semen which flows should then be offered to the Devī. It may be noted here that this whole process, though couched in explicitly sexual terms, can also refer to the bliss when Kuṇḍalinī rises through the suṣumṇā nāḍī and the cakras. Whoever worships according to the previous method, says Śiva, becomes free from illness, wealthy, and equal to the god of love Kāma himself. His enemies are all destroyed, and he becomes successful on earth, gaining all dominion, and equal to Śiva himself.

After all this excitement, in chapter five Pārvatī wants to know about preparatory acts, and how many times the mantra given to the disciple by the guru should be recited in the months after initiation. Śiva says that during the first month, the mantra should be recited 600,000 times, in month two 1,200,000 times, and in the third month 1,600,000 times.



In months four and five, the number is 3,000,000 times for each. In month six, the mantra has to be recited 3,600,000 times, and in the seventh month, 4,200,000 times. In the eighth month, japa is 4,400,000 times, and in month nine 4,500,000 (or could be 5,400,000) times. Month ten needs recitation 6,000,000 times, while month 11 the number creeps up to 6,500,000 times. By the time the last month of the year is reached, the mantra has to be recited 10,000,000 times.²

Śiva says that only by reciting the mantra this many times, does it become successful. As well as worshipping the śakti in the manner described in chapter four, a sādhaḥa must also worship the Kūmarīs, or virgins, feeding them and so forth. The *Kulacūdāmaṇītantra* goes into some detail about this process.³

In chapter six, the goddess says she wants to know about the Dakṣiṇā form of Kālīkā, who she describes as the giver of siddhi, and very hard to get knowledge of in the three worlds. Śiva says he will reveal this information, which, he says is also spoken of in the *Kālītantra* and in yāmala.

He says that knowing the essence of Dakṣiṇā Kālī liberates an individual from the ocean of being, and says that Bhairava is the ṛṣi who revealed the mantra, and it should be pronounced in the uṣṇik metre. He gives the linchpin (*kīlaka*), śakti and other details and says that the application of the mantra is the four ends or aims of all human beings, dharma, artha, kāma and mokṣa. He tells the Devī that he has already given the complete mantra in the *Kālītantra*.

Devī then responds by asking about different elements in pūjā including meditation, the place of worship, the different seats called alīḍha and pratyālīḍha, the cremation ground, and the nights when she should be worshipped.⁴ He answers that a candidate should be competent or entitled to worship Kālīkā, and should do the daily pūjā dedicated to his or her guru, or the guru's son or the guru's śakti. Without this, the fruit of a sādhaḥa's pūjā is taken by the rākṣasas and the yakṣas. The guru and his or her family are to be offered the fruit of the pūjā and satisfied in every way. The alīḍha and pratyālīḍha postures are the form of Kālī as the destroyer and deluder of the universe, the form of Kālī as fire itself, and so situated in the cremation ground.

By performing these according to the injunctions of the guru, one obtains the four aims of mankind. One should do the pūjā, by implication in the cremation ground, at night at a time which appears to be in the second ghaṭikā (24 minutes) after midnight. On a great night of Kālī, one should perform pūjā at midnight, using the five bhāvas, here meaning the five makāras, as part of vīra sādhanā. Worshipping at different



times, and in the different *velās*, gives different results. Those of the divine and heroic dispositions (*bhāvas*), should worship using the five *tattvas*, at midnight, to achieve the highest results and become free from time.

Chapter seven opens with something of a tiff between Śiva and Śakti. The goddess wants to know about the *tattva*, and entreats Śiva, if he has love for her, to reveal these details. Śiva replies that she herself is the supreme *tattva*, while he is a scatterbrain, and got it from her. Devī entreats him to speak, and he says that he has spoken of these matters in many *tantras* of old. He asks her why she keeps asking again and again. After another short exchange, Śiva launches into the matter in hand.

He reveals a five syllable purifying mantra which he says is hidden in all the *tantras* and which refers to the five elements of the hidden ritual. He then describes how this affects the different worshippers. Brahmins, he says, dissolve into the supreme *tattva*, just as water flows into water; *kṣatriyas* achieve oneness (*sahayoga*); *vaiśyas* gain equality with the Devī, *sūdras* dwell eternally in the Devī's heaven; while others achieve equality with the (supreme) *tattva*. More details, he says, may be found in the *Nilātantra*, and in other places such as *yāmalas*.

Chapter eight describes a *cakra* which may be used to decide whether a given mantra will produce success. The then follows a description of the bases used for *pūjā*. These may be *yantras*, gems, images, or a Śiva *liṅgam*. Unlike some other *tantras*, this work recommends that the *pūjā* using the *liṅgam* should be performed only when the *liṅgam* is made of a permanent substance. The *Toḍalatantra* recommends that Śiva *liṅgams* should be made of clay. This chapter only has 22 verses.

The whole of chapter nine, which has 65 verses, is devoted to the worship of Dhanadā Lakṣmī. It includes her mantra, *yantra*, *pūjā*, *kavaca*, and other ritual details. Dhanadā bestows wealth to a devotee. Verses 30 to 40 consist of her *stotra* (hymn). Her armour (*kavaca*) is given in verses 44 to 55. The *Dhanadātantra*, separately published by Prachya Prakashan, Varanasi, 1985, is ascribed to the *Rudrayāmalatantra* and gives more details of Dhanadā. She is one of the *yakṣiṇis*, a female attendant to Kubera, the god of wealth, and daily worship of Dhanadā means she showers gold on the devotee.⁵

The 46 verses of chapter 10 deal with the worship of the goddess known as Mātāṅgī and contains her hymn, her *kavaca* and her mantra. She bestows the four aims of mankind.

The brief chapter 11 covers the garland of letters, the 50 letters of the alphabet from 'a' to 'kṣa', which make up the body of the goddess. It



also deals with the physical rosary (akṣamāla) and describes the different substances from which it may be fashioned. The bījā mantra om̐ is the form of the absolute, but women and śūdras are not allowed to recite it, the text claims. The best rosary is made of human skull bone, and is also described as the great conch rosary. Inner recitation of the mantra is more powerful than external japa.

The mantra known as gāyatrī is described in chapter 12. The fifteen verses describe the gāyatrī as the greatest of all mantras. having this tantra in one's house protects from all misfortunes, and brings liberation.



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27 HINDU TANTRAS

Nāthakula





11: Siddhasiddhāntapaddhati

This Sanskrit text, attributed to Nātha siddha Gorakṣanātha, is divided into six chapters called upadeśas (instructions). The Sanskrit edition used for this abstract is *Siddha Siddhanta Paddhati & Other Works of the Nath Yogis*, Mallik, 1953. It is also very much worth consulting the English introduction, by Gopinath Kaviraj, to the *Siddha Siddhanta Sangraha of Balabhadra*, Government Sanskrit College, Benares 1925. That edition has seven chapters - the last contains miscellaneous material, according to Kaviraj. The contents of the first six chapters are similar to the *Siddhasiddhāntapaddhati*.

The sections in this work are 1) origin of piṇḍa, 2) discussion of piṇḍa, 3) knowledge relating to piṇḍa, 4) foundation of piṇḍa. 5) unity of piṇḍa with the supreme reality (parampada), and 6) the nature of the avadhūta.

The parampada is also known as anama, or the nameless. The piṇḍa itself is Śakti. Piṇḍa means, literally, a ball or an egg. This egg is the cosmic egg or macrocosm. and also the microcosmic egg, or the human being. It has six forms, called in this text parā (supreme), ānādi (without origin), ādi (origin), mahāsākāra (great body), prakṛti (Natural Body) and Garbha (Womb-born Body),

Each of these six aspects of piṇḍa has itself five factors, these being subdivided into five other divisions. So each of the six aspects of piṇḍa has 25 qualities.

The five divisions partake of the nature of space, air, water, fire and earth - the five elements or Bhūtas. This work primarily belongs to the Kanphat or Gorakhnathi tradition, and having many contacts with the Adinath tradition, should be compared with *Kaulajñānanirṇaya* (Prachya Prakashan, 1986).

Chapter one says the first of the six piṇḍas is parā, or the supreme. This is identified with śakti, whose 25 divisions are described. These are 1) nijā or indwelling śakti, with the five qualities eternity, stainlessness, no sound, no light, no emanation. 2) Parā śakti with the five qualities of non-dependency, immeasurability, no divisions, endlessness, unmanifestness. 3) Aparā or manifestation śakti, with the five qualities of quivering, emanation, abundance, distinction, vibration. 4) Sukṣmā or



subtle śakti, with the five qualities of wholeness, all extensiveness, immovability, firmness, and changelessness. 5) Kuṇḍalinī śakti with her five qualities of fullness, reflectiveness, mightiness, power and openness.

Ānādi piṇḍa includes 1) Parampara or uninterrupted line, with five qualities of spotlessness, without comparison, beyond all, without form, never appearing. 2) Param padam or supreme part with five qualities of no parts, very highest, without movement, numberless, supreme. 3) Śūnya or void with the five qualities of playfulness, fullness, agitatedness, unsteadiness, fickleness 4) Nirañjana or the stainless, with the five qualities of truthfulness, spontaneity (sahaja), perfect assimilation (samarasa), attentiveness and omnipresence 5) Paramātma or supreme being with five qualities of imperishability, inability to be divided, inability to be cut, inability to be burnt, inability to be destroyed.

Ādi piṇḍa consists of 1) Paramānanda or supreme bliss with five qualities of vibration, happiness, power, quietude, eternal bliss. 2) Prabodha or manifestation with five qualities of arising, growth, shining forth, expansion, light. 3) Cidudaya or arising of consciousness with five qualities of good meditation, discrimination, doing, knowing, independence. 4) Citprakāśa or light of consciousness, with the five qualities of being undisturbed by things, completeness, being unaffected by thought, equipoise, and relaxedness. 5) Sohambhāva or the mood of thinking “that I am” with five qualities of immortality, entireness, resting in one’s own ātma, cosmic meditation and equality with all.

Mahāsākāra piṇḍa consists of 1) Mahākāśa or great space, with the five qualities space, intactness, untouchability, consisting of the colour blue, relating to sound. 2) Mahāvāyu or great air, the five qualities being moving about, trembling, touch, drying, consisting of the colour purple. 3) Mahāteja or great fire relating to burning, cooking, heat, sight, and the colour red. 4) Mahāsālila or great water with the five qualities of flowing, moistness, liquidity, taste, and the colour white. 5) Mahāpṛthivī or great earth, with the five qualities of grossness, different bodies, firmness, smell, yellow.

Prakṛti piṇḍa includes 1) Earth with the five qualities of bone, flesh, skin, veins and hair. 2) Water with the five qualities of saliva, sweat, semen, blood, urine. 3) Fire with the five qualities of hunger, thirst, dream, languor, idleness. 4) Air with the five qualities of running, swimming, stretching, bending, disappointment. 5) Earth with the five qualities of disease, hatred, fear, shame and delusion.

The work then proceeds to give five-fold qualities of many other things which seem to pertain to the garbha (womb) piṇḍa. They are



enumerated below.

The antaḥkaraṇa is the inner complex carried from birth to rebirth. 1) The five qualities of manas (mind) are resolution, wavering, folly, stupidity, mentality. 2) The five qualities of buddhi (reason) are discrimination, dispassion, peace, contentment and patience. 3) The five qualities of ahaṁkāra or ego are wishing to have contact, the feeling “this is mine”, my happiness, my sorrow, this is mine. 4) The five qualities of Citta or observation are pondering, constancy, memory, reflection, and making one’s own. 5) The five qualities of Caitanya or full awareness are reflectiveness, skill, steadiness, thoughtfulness, and indifference.

The five Kulas are 1) Sattva, with five qualities being compassion, duty, mercy, devotion and faith. 2) Rajas with the five qualities of giving, enjoyment, eroticism, possession, and having wealth. 3) Tamas with the five qualities of argumentativeness, grief, quarrelsomeness, bondage and fraud. 4) Kāla or time has the five qualities of divisions, periods, movement, measure, and lack of substance. 5) The jīva or embodied being has the five qualities of wake, dream, deep sleep, the fourth, and that beyond the fourth.

The five śāktis of manifestation (vyakti) are 1) Icchā, with her five qualities of divine madness, desire, longing, reflection, and achieving what is desired. 2) Kriyā, with the five making love, effort, action, steadiness, and adherence to one’s own Kula-cluster. 3) Māyā with her five qualities of arrogance, envy, deceit, acting, and playfulness. 4) Prakṛti with her five qualities of hope, thirst, eagerness, wishing, duplicity. 5) Vāk or Devī as speech with the five qualities supremacy, paśyantī, madhyamā, vaikharī and mātṛkā.

The five guṇas of personal experience are 1) Karma, the five qualities being good, evil, fame, dishonour, and looking to the results of action. 2) Kāma or sexuality with the five qualities of intercourse, liking, playfulness, desire and lust. 3) Moon with 16 kalās or parts, and a 17th called nivr̥tti. 4) Sun, with 12 kālas and a 13th called shining by its own light. 5) Fire with 10 kālas, the 11th being light.

The channels of bioenergy (nāḍī) are enumerated in the text as iḍā, piṅgalā - both of which are related to the nostrils; suṣumnā, which is the central channel, sarasvatī, which is on the tongue; pūṣā and alambuṣā related to the eyes; gāndhārī relating to the hands and the ears; kuhū, which goes to the anus; śaṁkhinī, said to be the liṅgam aperture. The brahmarandhra is related through the central path to all of the 10 nāḍīs.

The 10 vital breaths or vāyus are related to different functions in the body. The most important vital breath is prāṇa, said to reside in the heart and consisting of expiration and inspiration, relating to the letters



Ha and Sa (haṃsa).

The rest of the first chapter describes how, by the combination of red blood and white semen, birth occurs, and enumerates the different stages in the development of an embryo. It is stated that an excess of semen gives males, blood females, and an equal amount gives rise to neuter, hermaphrodite, or homosexual. The chapter closes with the proportions of the different ayurvedic bases in the body, and states that vāta, pitta and sleśma - the three base bodily elements, give rise to the 10 dhātus. There are 83 verses in the first chapter.

Chapter two deals with the position of the cakras in the body. The fundamental cakra is the place of Kāmarūpa, it is of a wine-colour, giving the fruit of all sexuality. Śakti is said to reside here. The second cakra is called the Svādiṣṭhāna, in its centre is a liṅgam the colour of pink coral, like a young shoot. There is Oḍyāna pīṭha, giving the power of all attraction.

Thirdly is the navel cakra, with five petals, and in its centre is Kuṇḍalinī śakti coiled up. She is said to resemble 10 million dawn suns, and gives all siddhi. The fourth cakra is the heart centre, with eight petals. In it is a liṅgam. It is the seat of haṃsa, the place where all the senses come to reside.

The fifth is the throat cakra, the junction point of iḍā and piṅgalā. Iḍā is the moon nāḍī on the right, and piṅgalā the sun nāḍī on the left. In the centre is suṣumnā. One should meditate there on spontaneous sound, which is nāda. Above this is the tālu cakra. Amṛta (nectar) is said to flow from here. It is near the uvula. It is called rajādanta, and is said to be the place where the śaṃkhinī nāḍī comes to the 10th door or aperture. One is to meditate there on the void.

Above this is the brow cakra, said to be the eye of knowledge. One obtains siddhi of the circle of the Mātṛkās by meditating here. It is like the source of light. The eighth cakra is said to be the brahmarandhra or nirvāṇa cakra. It is the colour of a column of smoke (purple). Jālandhara is situated there. If one meditates on this centre it gives liberation.

Above this is another cakra called the ākāśa or space cakra. It has 16 petals, and in its centre is an upper yoni. The three kūṭas or peaks are above this. Over this one should meditate on the supreme void, which is said to be the place of Pūrṇagiri pīṭha. It gives all desired siddhi.

The text now mentions 16 places where meditation may be accomplished. On the tip of the big toe of the right foot one should meditate on a steady light. The second base is situated in the root cakra, and a flaming fire should be visualised there. Thirdly is the anus, where the apāna vital breath resides. The fourth is in the penis, where the brahma



granthis (knots) are said to come together. Fifth is the Oḍyāna base. Sixthly is the navel centre, in which is om̐, where all sound dissolves. The seventh is the heart cakra, where prāṇa resides.

The eighth is at the throat centre, the place where iḍā and piṅgalā come together. The ninth base is the ghaṇṭika, at the root of the tongue, whence arises the nectar. The 10th is behind this, identified with the tālu cakra. The 11th base is at the tip of the tongue. Meditating here one conquers all disease. The 12th centre is the third eye, where one should meditate on the lunar circle.

Next and 13th is the spot at the root of the nose. Meditating here, one becomes very concentrated of mind. The 14th base is behind the root of the nose. The 15th is on the forehead, and is said to be the centre of light. At the 16th, above the brahmarandhra, is the space cakra (ākāśacakra), and here reside the two lotus feet of Śrīguru. There are also three lakṣyas, indicative places, which are places to meditate. These are identified with moon, sun and fire at head, heart and genitals.

There are five aethers (ākāśa - spaces) which pervade the body, and each has the characteristic of voidness. It is stated here that only by meditating on the nine cakras, the 16 bases, the three lakṣyas and the five spaces does one become a yogi. In passing, it should be noted that the Kashmir Shaivite *Netrat Tantra* follows the above scheme very closely. The chapter closes with a description of the well known eight limbs of yoga. They are yama, niyama, āsana, prāṇāyāma, pratyāhāra, dhāraṇam dhyāna and samādhi. The text gives a description of what it takes these eight limbs of yoga to mean. There are 38 verses in chapter two.

Chapter three discusses the identity of macrocosm and microcosm. The tortoise supporting the cosmos is below the feet, on the soles of the feet is the Pātāla underworld. Talātala is in the region of the front of the feet, Mahātala is on the heels. Rasātala is at the ankles. Sūtala is associated with the legs.

Vitala is in the region of the knees, and Atala is at the root of the body. Above this resides the great fire at the end of time, which is Śiva Kālāgnirudra.

The three worlds are then described. Bhūrloka is in the genitals and the presiding deity is Indra. At the tip of the penis and at the penis aperture is Maharloka. Svarloka is associated with the womb. In the heart is Rudraloka. The chest region is Īśvaraloka. The throat region is Sadāśivaloka. In the centre of the throat, in the neck, is Śrī Kaṇṭha Loka. At the tongue root is Bhairava Loka - the heaven of Bhairava. In the 10th aperture is Śivaloka. Above this 10th aperture is Siddha Loka, where dwell eternally the Siddha Nāthas.



In the forehead is the heaven without origin. The lord there is Anādi, or the originless one. At the peak of the head is Kula Loka, the lord there being Kuleśvara. In the brahmarandhra is the lord of the supreme absolute. In the trikūṭa is Śakti Loka, and Supreme Śakti (Parāśakti) rules here.

It's said that the seven underworlds and the heavens all reside in the human body. In the nine apertures are the nine divisions (khaṇḍhas) of India. The seven islands are identified with the seven bodily substances. The spine is Mount Meru, and Mount Kailāsa is the aperture at the top of the head. Other mountain ranges exist where there are bumps on the body. The Vindhya range is on the right ear, and on the left Mount Mainaka. Śrī Pārvatā is on the forehead. The 64 yoginīs dwell in the joints of the hands and fingers along with the smaller mountain ranges.

The great rivers Gangā, Yamuna, Candrabhāgā, Sarasvatī, Narmadā &c. are identified with the veins. Other lesser rivers and streams are associated with the veins and subtle channels of energy throughout the body. Also in the body are the 27 sidereal constellations (nakṣatras), the 12 sidereal constellations (rāśis), the nine planets, and the 15 lunar days.

Dwelling in the pores and hairs of the body are the 33 millions of gods and goddesses. Numberless saints are associated with the armpit hair. The pīṭhas and lesser pīṭhas (upapīṭhas) reside in the facial hair. Associated with all the joints of the body and the other places mentioned are the ghosts (bhūtas), the pretas, the piśācas, the rākṣasas, the daityas, and the dānavas.

The gandharvas, kinnaras, gaṇas, apsaras and yakṣas also dwell in the body. Speech is equivalent to the rays of light outspreading in the cosmos. The khecharī śaktis, and Ḍākinī &c. dwell in the body. Wind is equivalent to breath, and if tears fall it is equivalent to the rain.

All the sacred bathing places are in the (108) marmas of the body. The lights of consciousness are the Siddha Nāthas. The sun and the moon are the two eyes. The sentiments reside in the hairs of the legs. Insects and other creeping things are in the urine and waste products.

When a person is happy, she or he is in heaven. When sad, it is hell. Free from these distinctions, one is liberated whether asleep or awake. Parameśvara (Śiva) dwells completely without distinctions in this cosmos, emanating it and shining forth by his own light. There are 14 verses in this chapter.

Chapter four discusses Śakti, who is the support or basis for the piṇḍa previously mentioned. Kula is manifested Śakti, whilst Akula is non-dual, without any distinctions whatsoever. The union of Kula and Akula is called sāmarasya or perfect assimilation. Parampada may be



likened to Supreme Śiva, whilst Kula is Śiva in His immanent form. Both Kula and Akula are inseparable. Various extracts are given from tantras. These are from *Lalitā Svachanda*, *Pratyabhijñā* and *Vāmakeśvaratantra*. The last extract is to the effect that Śiva and Śakti are one. Other extracts from other tantras are quoted to further explain the theory behind the practice and to explain what has previously been mentioned. There are 30 verses in the chapter.

The supremacy of the guru is dealt with in chapter five, and the attainment of the equilibrium of the piṇḍa, which results in the achievement of sāmarasya or perfect assimilation. Only through the grace of the guru may this be achieved and not through thought or endless discussions. One should obtain it orally and not from a multitude of texts. Only then is one liberated. Parampada is obtained only through the favour of the true guru.

One who has achieved this sāmarasya alone is a Sveccha Yogi, able to do whatever is willed, free from sickness and death. The results of practice for a period of years are described. In the ninth year one achieves a body which is like diamond (vajra). In the 12th year one becomes equal to Śiva, is worshipped in the three worlds, and a siddha like Śrī Bhairava. Success is not achieved by recitation of mantra, penances, meditations, sacrifices, pilgrimages, or worship of Devas, but only through the guru's grace. Verse 54 says that there is no rule, no caste, nothing to accept and nothing to reject, no divisions, nothing to do or not to be done.

A couplet is given in verse 63, said to have been spoken by Śiva: "There is nothing greater than guru. There is nothing greater than guru. There is nothing greater than guru. The guru is Śiva. The guru is Śiva. The Guru is Śiva. The guru is Śiva."

If one is not instructed by the guru but attempts the great work alone then one is a liar as all is achieved through his grace. Such a person is empty of all knowledge. There are 81 verses in the fifth chapter.

Chapter six, the longest section of all at 117 verses, deals with the characteristics of an avadhūta - one who has achieved the highest state of all. Such a person is a siddha yogi, free from everything, with a complete understanding of the piṇḍa. Only an avadhūta may initiate a disciple into the path of Nātha yoga. The Nātha school is the best of all other systems, and therefore the avadhūta is the best of all gurus. Systems and paths mentioned include Sankhya, Vaishnava, Vedik, Saura, Buddhist, Jaina, and many others.

This path is so superior that it should be carefully hidden. The lotus feet of the guru should be sought if one wishes to achieve success, and



to be free from fear and sorrow.





12: Yogaviṣaya

The following short work of only 33 verses is here translated in English for, as far as I'm aware, the first time. It is a work of the Nātha school, attributed to Mīnanāthā (who may or may not be Matsyendranātha), the legendary founder of the Nātha line. Whether he actually wrote it is another matter for scholars to quibble about.

The works of Bagchi and Kalyani Mallik were to reveal more of the wide influence of the Nātha traditions, and their impact on the occultism and yoga of India and Nepal. This short work was published in Sanskrit in Mallik's *Siddha Siddhanta Paddhati & other Works of the Nātha Yogis* (Poona Oriental Book House, 1953) - a work which has an excellent English introduction.

I bow to the guru's feet, to the guru's son and his other relatives, and to his chief śakti and others in order. [1]

I bow to that guru who resembles the highest reality; roaming about he wanders the world, whilst internally he remains still, having acquired perfect knowledge. [2]

They succeed in this who are born of a good Kula family, with qualities of good behaviour, constant in devotion to the supreme being Ādinātha! [3]

It is said by Akula Ādinātha, dwelling in the fullness of bliss, that the pupil devoted to his guru is a wise man. [4]

By grace, I, Mīnanāth, became aware of the supreme reality. Mīnanāth then spoke all this to a true pupil. [5]

When there is no distinction between guru and pupil, then guru and pupil become one in accomplishment. [6]

I, Mīnanāth, the son of Umā and Śaṅkara, the lord of saints, proclaim the supreme reality, the unfolding of Kulākula. [7]

The six auspicious Kaula cakras are the ādhāra, the Svādiṣṭhāna, the Maṇipūra, the Anāhata, the Viśuddhi, and the Ājñā. [8]

The ādhāra is near the anus, the Svādiṣṭhāna is near the genitals, the Maṇipūra is in the navel, and in the heart is the Anāhata. [9]

The Viśuddhi is in the region of the throat, and the Ājñā cakra is in the brow. Having pierced the cakras, the highest stainless Cakra is attained. [10]



The idā travels on the left, and the piṅgalā travels on the right. In the centre of the idā and the piṅgalā is the suṣumnā, which is of the nature of bliss. [11]

In the base (cakra) are four petals, in the genital six, in the navel 10, in the heart 12, at the root of the palate (tālu) 16, and in the forehead two petals. In the disc in the centre of the brow (are the letters) ḍa, pha, ka, ṭha together. In the area of the throat are the vowels. Haṃ Kṣaṃ, I bow to that being of letters joined with the tattvas which are in all the lotuses! [12]

Footnote These total 50, correspond to the fifty letters of the alphabet. If you divide the 21600 breaths in a day and night, this yields 4,320.

Prāṇa, upāna, samāna, udāna and vyāna together with the (five) powers of action (karmendriya) constitute the aggregate of Kriyā śakti. [13]

Nāga, kūrma, kṛkara, devadatta and dhanañjaya and the five means of knowing (jñānendriya) constitute the aggregate of Buddhi śakti. [14]

In the centre is the fire śakti. In the navel cakra the sun is situated. Having accomplished bandhamūdrā, all comes to be in the beautiful eye in the brow. [15]

The letter “a” is in the region of fire, and “u” is in the heart. “m” is in the centre of the brow, and this is the mantra one should be aware of. [16]

The knot of Brahma is in the lowest place, the Viṣṇu knot is in the heart, and the Rudra knot is in the centre of the brow - these three liberate one. [17]

The letter “a” is Brahma, “u” is Viṣṇu, “m” is Śiva, it is said. Clearly (this om) is the lord of supreme peace, the ultimate one. [18]

Having done ‘contraction of the throat’ one should squeeze the nectar which is in the 16 above. [19]

The trikūṭa, trihaṭṭha, golhāṭa, śikhara, triśikha, vajra, om-kara, urdhvanakham and bhruvormukham (are above). [20]

One should contract the sun, using the five nāḍis or unite with the trihaṭṭha. In both cases one attains the sphere of the moon. [21]

Praṇavā, Gudanālā, Nalinī, Sarpiṇī, Vañkanālī, Kṣayā, Śaurī and Kuṇḍalī are the eight coils (of Kuṇḍalinī). [22]

One should agitate Kuṇḍalinī, piercing (the cakras), and taking the vital breath to the sphere of the moon. This causes the entwining of the vajras, and closes the nine doors. [23]

Such a one become powerful, pleasing in aspect, free from the guṇas, holy. When the nāda sound reaches the place of Brahma, Śaṃkhinī



showers nectar. [24]

One should light the lamp of knowledge, which delivers one from the sphere of the six cakras. Bathing one's body in the nectar, one should do worship of divinity. [25]

The devoted should bathe the lord, of the form of consciousness, with nectar of the moon, should give mental flowers, and should worship supreme Śiva. [26]

The deluded self, which excludes one from happiness, becomes a body of knowledge, whole, a form which is all-extending and stainless. [27]

Haṃsa haṃsa is the mantra upon which depends the bodies of living creates. It is meditated on as the collective form of vital breath in the knots. [28]

21,600 times daily the word haṃsa is being pronounced - in this way one constantly meditates 'So'aham'. [29]

In the front part is the churning liṅgam, the back being Śaṃkhinī. In the brow centre is the liṅgam of light, the very self of Śiva, red and white. [30]

The Vajra Daṇḍa is placed in the centre of all points of the compass. This supreme place is both cool and hot, filled with Meda (fat) and Majja (marrow). [31]

Nectar flows from the place of the absolute, and moistens the three worlds. [32]

It is said by Mīnanath that through this one is freed from all diseases and karma, and the 18 (kinds of ailment) caused by excess of vāta and pitta. [33]



13: Akulavīrat Tantra

This text was included in a collection of works relating to the Matsyendranātha lineage of the Nātha Sampradaya, and edited by PC Bagchi, collected in one book entitled *Kaulajñananirṇaya of the School of Matsyendranāth* and published in the 1930s.

Bagchi says in his English introduction that he consulted two versions called *Akulavīra*, which, he thought, seemed to be part of a larger work. Be that as it may, the colophon to the text attributes it to Macchendrapāda, that is Matsyendranāth, who, it adds, obtained the grace of the Yoginīs at the place called Kāmarūpi (Kāmarūpa).

Bagchi notes that the Sanskrit of these Nātha documents is often peppered with mistakes, vernacular terms and the like, which he thinks is a deliberate attempt by the gurus of the lines to throw off the mantle of Brahmin hegemony. The Nātha Sampradaya did not, and still does not, have race, gender or caste exclusions.

The *Akulavīra* opens with the following salutation: “Hail to the lotus feet of Śrī Macchanda. I bow to Śrī Mīnanātha, full of the bliss of sahaja, liberated from the stain of Māyā, supreme, diffused through the universe, in whom all the adharas are deep and still, born from his own self.

“Now I will declare the supremely marvellous Akulavīra, the ultimate secret of secrets, creating the multitude of siddhas in their real states. [1]

“By grace of the worlds, this was spoken by Siddha Nātha. One who desires it should conceal it carefully, according to the rule. [2]

“Just as those beings sunk in the ocean of saṃsāra take refuge with the great and as all rivers flow into the oceans, [3] So in the Akula Vira all dharmas are dissolved.”

This text takes what we think is a very radical but entirely typical Nātha stance, saying that the Akulavīra, elsewhere described as the parampadam (the supreme part) and the sahaṇānandam (spontaneous bliss), alone gives liberation. It is identical with the guru. Akula, as Bagchi points out, is Śiva, the witness, while Kula, the woman, is Śakti, the cluster of energies. She is the womb, and therefore everything that comes to be.



Fools, deluded by Mahāmāyā, and deluded by the net of different śāstras, follow Buddhism, Somasiddhānta, Nyāya, mīmāṃsa, pañcasrota (five streams), and vāmā and dakṣiṇā siddhāntas, itihāsas (tradition, history), purāṇa, bhūtatattva and Gāruḍa, and the Śiva āgamas, with the false idea that these will bring liberation, the text says. But they have false notions and are enmeshed in useless discussions which do not liberate them from saṃsāra. That liberation can only be found in the Akulavīra. (verses 5-10).

Nor, says this text, can liberation be achieved by “piercing the cakras” (*cakrabheda*), nor by concentrating on nāḍīs such as the iḍā, piṅgalā or the suṣumnā, nor by concentrating on so-called cakras whether in the navel, the throat, the heart, the head, or the top of the skull, this text says. Prāṇāyāma (the path of breath) does not bring liberation either, nor thinking of the granthis (the so-called three knots), the bindu, or the centre in the forehead. Rasāyana (alchemy) does not bring realisation of Akulavīra either.

In the remarkable verse 56, it is said that the path of the Kaula is of two types - the artificial (*kṛtakā*) and the spontaneous (*sahajā*). The real or sahaja is that in which samarasa resides.

Akulavīra cannot be defined by texts or schools of philosophy. It is all knowing, stainless, everywhere, and has all good qualities, facing in every direction. Once having seen this supreme form, the mind becomes calm.

Pūjā, going to tīrthas (religious bathing spots), making oblations, smelling scents and the entire paraphernalia of the tantra, does not allow for the realisation of Akulavīra. Any bad paṇḍit who reckons that such or other things will bring realisation merely serves to delude already confused people.

As ghee is latent in milk, as fire is ready to burst forth in wood, just as scent is inherent in flowers, oil in the sesame plant, the shadow of a tree in the tree, as bliss in wine, or as effulgence in a flame, so the Akulavīra subsists in the world.

Akulavīra is neither dharma nor adharma, it is free of both maintenance and dissolution, it is neither bound nor that which binds. The Akulavīra is very deep and marvellous, being both above the piṇḍa and devoid of piṇḍa. It is of the essence of samarasa.

Yajña (fire sacrifice), self imposed restraints, japa (recitation of mantras), ārcana (worship), homa and sādhanā, mantra, pūjā, bathing, vows are nothing whatever to do with Akulavīra, which is without support, the peaceful, free of actions, all knowing, complete, free of both “is” and “is not”, free of dualism and monism, and situated in



one's own body.

When the feeling of samarasa exists, "he is Śiva, he is clearly the Deva, and he is the moon, the sun and Śaṃkara. He is Viśākha (Skanda), he is Mayūrakṣa (Indra), and similarly he is Buddha. His self is Devī, his self is the Deva, he is the pupil and he is the guru. He is the act of meditation, he is that meditated upon, he is the guru, the lord of all." (Verses 129-130).



14: Kulānandatantra

Like the *Akulavīratāntra*, this text is also ascribed to Matsyendranātha, described in the colophon as Matsyendra Pāda. This tantra was also published in Bagchi's original *Kaulajñananirṇaya of the School of Matsyendranāth*, but omitted from the edition published by Prachya Prakashan in 1986. Bagchi found the text in the Darbar Library, No.135 and says it is transcribed in Newari script.

This text is, however, briefer than the *Akulavīra* at only 60 verses, with a few lacunae and gaps marked with asterisks ***. This work follows a more familiar tāntrik pattern, with information about the cakras, the knots (*granthis*), and piercing the cakras. Opening with the salutation *om namo bhairavāya*, the first four verses describe a familiar scene on Kailāsa mountain, where Devadeva, the world guru, is questioned by Umā Devī. However, she wants to know about practices and methods relating to the destruction of old age and death, of samarasa, and of techniques and results of the siddhas, many of which are described in the *Kaulajñananirṇayaḥ*.

In verses seven to 16, Bhairava describes the place of the supreme where a sādḥaka should meditate, as well as the heart lotus and the granthis, or knots. Devī asks him about piercing (bheda) these, as he has not spoken of them before.

In reply, Bhairava (vv 18-23), begins by describing the Brahmasthāna (place of the Absolute) lotus, which he says has 64 petals, and follows with descriptions of other lotuses including the brow lotus between the two eyes, which appears, although the reading is unclear, to conquer time, as well as giving the ability to see and hear things going on at a distance.

In verse 24, Devī asks about removing wrinkles and decay. Bhairava says (vv 25-34) that while this knowledge is hard to get even for the gods, he will speak of it. A 32 petal lotus exists in the head, and there one should meditate on nectar, made up of the 16 kalās of the moon, which one should cause to fall to the heart, and then towards the navel cakras. Meditating on the nectar as black in colour, it removes wrinkles and the like within the space of a month, he declares. Another method, he says, involves meditating on the place of 64 petals (described above),



the place which is the abode of all the gods. Meditating here destroys the effect of poison, fever and disease. Another method, says Bhairava, seems to be a meditation on junction places, which appear to be situated in the head, the place of Urdhvāśakti, as bright as millions upon millions of fires.

The goddess asks, in verse 35, about methods called dhūnanam and kampanam, practices which are often referred to in the *Kaulajñānanirṇayaḥ*. Bhairava replies at some length on these and other topics (vv 36-54). These siddhis seem to be achieved by meditating on the Mahāvahā nāḍī. There is a lacuna in verse 37 which refers to the heart cakra and the tīvracakra. Meditating here bestows dhūnanam and kampanam siddhis. In verse 38, Bhairava speaks of the state of flying (*khecara*). Śakti has the appearance of a coiled serpent. When she reaches the head, it produces khecara siddha. Bhairava then describes a process involving five syllables, which a sādha is to meditate on concentratedly. Another meditation on the vāyus is described.

The state of samarasa is described towards the close of this brief text. Here one is to meditate on Devī as abhāva, free of all distinctions. The methods outlined in the tantra, he concludes not only give the ability to see and hear at a distance, but allows yogis to enter others' bodies (parakāyapraveśa).



15: Jñāna Kārikā

The *Jñāna Kārikā*, like the *Akulavīratāntra* and the *Kulānandatantra*, is another text ascribed to Gorakhnātha's guru Matsyendranātha, and published in the original version of Bagchi's *Kaulajñananirṇaya of the School of Matsyendranāth*. The verse numbering in the original Bagchi version was out of kilter and this has been corrected. Jñāna means knowledge, while kārikā means a set of verses explaining philosophical doctrines.

Divided into three brief chapters dealing with liberation, dharma and adharma, and the way of acting, or the path, it is of considerable interest to the whole Nātha tradition. The third chapter gives the inner meaning of a host of terms associated with tantra - some of which continue to mislead because the often bizarre and uncanny terms are taken at face value.

In chapter one, which has 18 verses and some gaps or lacunae, liberation, that is knowledge or jñāna, is described in terms more of what it is not, than what it is. For example, it is devoid of the "25" [tattvas], it is all peaceful, free of all attachment, free of mantra and tantra or distinctions of other types, free of the dualities, without Kulas (śaktis). People wander in saṃsāra deluded by the stain of Māyā, says Matsyendranātha. But mental attachments, devas and devīs, and so forth are nothing to do with liberation. The state of liberation is devoid of divisions, attachments, tattvas, different spheres of activity and any other mental state.

Chapter two talks of this jñāna further, which, the text starts by saying, is free of the sun and the moon, and the five elements. It pervades all these, just as ghee is present in latent form in milk. It is also free of the three guṇas, of manas and the other mental conditions, and is devoid of both thinking and non-thinking, the highest of the high, and is free from the elements, the sense impressions (indriya), buddhi, āhaṃkāra or manas. Compared to this motionless, timeless state, concepts such as dhāraṇa, dhyāna, the sun, moon and fire, as well as the elements, Brahma and the other devas resemble false imaginings.

The tāntrik is often enjoined to do his or her pūjā at a place where is a single Śiva liṅgam, a cremation ground, the junction of two rivers, a



barren place, at the root of a tree, at a crossroads, next to a great ocean, or at the junction of three paths. She or he is to be naked, with dishevelled hair, intoxicated by liquor.

Chapter three of *Jñāna Kārikā* gives an internal explanation of these symbols. The liṅgam, according to this text, is an internal one, and not one made from stone, silver or gold.

Siddha Matsyendranātha is further made to say that the cremation ground is the union of inspiration and expiration. The prāṇā or vital breath moves through the body, and is the basis of the bioenergetic web. The movement of prāṇā above is the Ganges, while that below is the Yamuna. The junction of the two rivers is the union of inspiration and expiration.

The text, referring to desolate places for sādhanā, says that the true essence of prāṇā is voidness. The tree is the human body, and the root of the tree is therefore the central point of the upper and lower streams, each of which branches out into other nāḍīs or conduits of bioenergy. The crossroads means the central point of orientation, beyond the four elements, represented by the śaktis Jayā, Vijayā, Ajitā and Āparājitā. These four elements are within the body.

When a sādḥaka is told to go to the edge of a great ocean, this text says the meaning of this is the bindu, or point into which all the lesser nāḍīs flow. This ocean has a coast or boundary which separates sun from moon.

The three paths are the three guṇas of sattvas, rajas and tamas. The sādḥaka is to be naked, this being the symbolism of a simple and free soul. Dishevelled hair shows freedom from dharma and adharma. Intoxication with wine means being full of the bliss of the nectar of yoga. There are 36 verses in the third chapter.



Tārākula





16: Br̥hannīla Tantra

The tantra opens with a request from Devī to Mahākāla Bhairava to reveal the *Nīla Tantra*. Bhairava states that this tantra is the secret of all secrets and revealing it will cause lack of success. Having it in one's home is like having Lakṣmī, the goddess of wealth, live there. It protects against all misfortunes and its specific virtue is that through it a person can become a miracle worker. It is the king of all tantras and is the core of the quintessence.

Bhairava summarises its contents, which include daily worship (pūjā), the king of mantras, the rules of pūjā and preparation of its mantra, optional and occasional rites, the secrets of magical restraint, the rules of Kūmārī pūjā, hymns, meditations, how to become eloquent, rites of sacrifice (homa), the attainment of poesy, the secret sādhanā, the secret mantra, alchemy, preparation of miraculous ashes (bhasma) and everything related to the six magical acts (ṣaṭkarma).

Firstly, Bhairava deals with the Devī Tārīṇī, who, he says, is a siddha vidyā, causing Māyā and englamouring. Her mantra is *om hrīm strīm hūm phaṭ*. This vidyā is said to be the heart of Nīlasarasvatī. Its application is the attainment of poesy. It is to be pronounced facing north and meditated on as being like a lotus fibre extending from the base of the spine to the 1,000 petal lotus, like ten million fires, suns and moons.

Next the rules of bathing in the morning are described. Again, a sādhaḥa should face north, visualising the guru in the 1,000 petal lotus. Offering must be given to the rising sun. Then the gāyatrī or twilight mantra of Tārīṇī should be pronounced, which is given as *tārāyai vidmahe mahogrāyai dhīmahi tanno devī pracodayāt*.

Chapter two, which has 156 verses, covers the daily pūjā of Nīlasarasvatī. It should be done in isolated places including cremation grounds, hills and forests. A sādhaḥa should first meditate on the aeon or wish-fulfilling tree (kalpadruma) at the root of which is the jewel seat or maṇipīṭha. In the centre of this is the Devī. Her yantra is described. In the centre of the yantra is Tārīṇī herself. She is seated in the pratyālīḍhā posture and a sādhaḥa is to visualise his identity with her. She is terrific in aspect, adorned with a garland of human heads, with a long belly, truly terrifying, in the first stage of youth, with a beautiful face, has four



arms, a tongue which lolls from her mouth. At the end of the chapter is a hymn to her called the Tārāṣṭaka.

The third chapter, of 56 verses, describes initiation and the characteristics of guru and disciple, as well as the right times for performing dikṣā (initiation). The disciple has to resort to a Kaula guru. Various months for initiation and the fruit it gives are described. The guru's wife and children are to be honoured, and various gifts given to him.

Chapter four contains a description of puraścaraṇa, the method of preparing a mantra so that it becomes successful. Tārā's rosary is made of human bone and must be purified and made carefully.

Optional rites are the topic of chapter five, as well as the pīṭhas or sacred spots. Kāmarūpa, where the yoni of the goddess fell after being sliced into fifty parts, is the most important.

The sixth chapter consists of 398 verses. It covers Kūmārī pūja, the worship of a maiden. This is preceded by an offering to jackals, implying that the rite takes place in the cremation ground (*śmaśāna*). The mantra for worshipping the jackals is *krīm śrīm śive sarvarūpadhare āgaccha āgaccha mama baliṃ grahna grahna svāhā*. As in the *Kulacūdāmaṇī Tantra*, there is reference to the eight kula trees, which must also receive their share of worship. A day is the same as a year.

The text prescribes which days of the moon are suitable for the optional rites. Wine must be used when worshipping Kālīkā but has to be purified first, because Śukra placed it under a curse. Verse 328 begins by describing the path of one worshipping a Śakti - it is fivefold and includes meat, flesh, fish, intercourse and a woman. (madhu, māṃsa, matsya, maithuna and mahilā). The pūjā should be performed at night, at a crossroads, or in a cremation ground. The śakti is to be worshipped with vermilion, with flowers, and with scents such as sandalwood.

Chapter seven, which has 293 verses, continues to cover the ṣaṭkarma, or six magical acts, and also deals with worship of the kūmārīs. A most interesting section, starting at verse 81, deals with Mahācinākrama, which is, essentially left hand tantra. Bhairava here says this is a great secret and must be concealed. The rule here is that of svecchācāra, the path of acting according to one's own will. In this, there is no need for external worship. All can be performed mentally. There are no rules as to the time the pūjā should be performed, no rules about the place, no need for preparation.

Bhairava says that for bathing, meditation, purification, recitation of mantra, resolution and so forth, any time is good. Here there is never any inauspicious time. There is no distinction between worship in day or night or in twilight or days of the moon. One need not do purification



beforehand, and there are no rules relating to robes, seat, place, temple, impurity of bone wine and so forth. Mentally one need do nothing.

The conjunction of yoni and liṅgam is the essence of the rite. During intercourse, the partners should mentally recite the Tārā mantra. It should be performed in the cremation ground. Bhairava says that by meditating on the devī as a young woman, and performing yoni pūjā, practice brings success.

Chapter eight, which is 250 verses long, describes the yantra of Tārā. In the centre she and Mahākālā are in sexual union. The yantra should be engraved on copper, smeared with kuṇḍagola and svayaṃbhū flowers (menstrual blood) and scents including camphor. The practitioner meditates in the heart on Tārīṇī and then draws her, by vital breath, using a flower, into the centre of the yantra.

She is then considered to be present in the yantra and various offerings (upacāras) are dedicated to her and to her attendants in the different parts.

In verse 56, Bhairava describes the eight women suitable to be a sādḥaka's śakti. They are Naṭī, Kāpālīnī, Veśyā, Rajakī, Brāhmaṇī, Śūdrakanyā, Strī and Kṣatriyī. Verse 90 says women are divine, women are vital breath, and women are jewels.

In verse 102, Bhairava describes the goddesses suitable for worship in the Kali Yuga. The foremost is Tārīṇī, then Kālī, Aniruddhasarasvatī, and Śmaśānakālīkā. Verse 146 begins to describe 10 ways to make a mantra live.

Heroic worship is the subject of the 30 verses of chapter nine. Bhairava says this is the ultimate sādhanā. The sādḥaka is to make a small square area (vedi) surrounded by a circle. He should sit on red material. After doing mātṛkā nyāsa, he should worship with the 16 ritual accessories. He is to offer various type of milky substances, fruit and candies. Having given these to the Śakti, together with food, and buffalo meat, he should worship for a period of seven days, using a rudrākṣa rosary. He should recite the vidyā of Devī together with the letters of the alphabet. The vidyā is to be recited depending on the number of letters in the vidyā. For example, a one syllable mantra should be recited 10,000 times, a two letter mantra 8,000 times. After reciting the mantra, bali is to be given.

Verse 22 begins to describe sādhanā which is performed seated on a corpse. This is to be performed in a deserted place, at the root of a bilva tree, on the banks of a river or at a crossroads. If sādhanā is performed on the corpse of a caṇḍāla, it brings speedy success. Worship in the cremation ground brings all success. A vīra is a hero, so he shouldn't



get scared when faced with death.

Chapter 10 also has 30 verses, and continues the subject of heroic worship (vīrasādhana). On a Tuesday, at night, the sādḥaka is to take a human skull, worshipping it with the five products of the cow, and preparing it by smearing it with sandal paste and other substances such as turmeric and rocana. One should place the skull on silver (?) and purify it. Then the sādḥaka is to recite the mantra 1,000 times, and do pūjā to Parameśvarī. This brings success after three days. Latā sādhanā begins to be described in verse seven. As in the wonderful statuary of Khajuraho, a woman, compared to a vine, entwines herself around her man. This rite is to be performed on a Saturday, and involves the worship of Kāmadeva, reciting the mantra 108 times. Verse 11 says a sādḥaka should worship Ugrā at the root of a tree to obtain success. At morning, a woman should be given bali and performed on a new moon night it is the giver of success. Performing the rite on a corpse gives additional fruits.

Chapter 11 has 99 verses and begins by describing the Tārā mantras in code form. The chief of these is *oṃ hrīṃ strīṃ hūṃ phaḥ*. Ugratārā's 17 letter mantra is *oṃ padme mahāpadme padmāvatī māye svāhā*. The Nīlasarasvatī mantra is *aiṃ hrīṃ śrīṃ hsaum shauh vada vada vāgvādini klīṃ klīṃ klīṃ nīlasarasvatī aiṃ aiṃ aiṃ kāhi kāhi kararīṃ svāhā*. In verse 95, Bhairava describes a five lettered mantra which bestows all knowledge on a man. It should be recited 10,000 times to bring success. Worshipping this for six months turns a man into a mahārāja.

Chapter 12 has 98 verses and primarily deals with the origin of Tārīṇī or Nīlasarasvatī. The gods were in their marvellous heaven, Goloka, a four square palace studded with rubies, pearls and other alluring gems. The idyll was spoilt by a gang of demons who approached the top gods to look after them and restore them to their former position. But they were unable to help, so they approached Mahākālī, and praised her fulsomely to get them out of bother. Brahma, himself, in verse 20 asked her to lend a hand. So Mahākālī created Tārīṇī to destroy the demons and bring the gods back to their former position. The gods worshipped her so well that she, out of her own body created goddesses to kick out the bad boys. According to verse 80 onwards, these are Kālī, Mahādevī, Mahāvidyā, Śoḍaśī, Bhuvaneśānī, Bhairavī, Cchinnamastakā, Dhūmāvatī, Bagalā, Mātāṅgī, and Kamalā.

In verse 87, it's said that at night, in the first watch, on a Saturday, a sādḥaka should prepare a vedi that is fourteen hands wide. A yantra should be made using vermilion on a copper plate, and there the sādḥaka should place a pot. Using the mantras previously described, the Devī is



to be worshipped. Then the sādḥaka should write on bhūrja leaf the name of the object to be accomplished. Then he should worship the goddess after meditating on her, performing homa and other rites. After five days, the sādḥaka obtains success.

Chapter 13 deals with the worship of Mahākālī. Bhairava says he will speak of the supreme mantra of Mahākālī, which bestows all poesy. She is the primordial one, Prakṛti, the beautiful woman, the primordial knower, with kalās, the fourth, the ultimate mother, the boon giver, the desirable one, the lady of heroes, and the giver of success to sādḥakas.

Kālī is the true form of time, whose great mantra of all mantras is the ocean of mantra, and alone gives all success to a sādḥaka who wants it. She destroys anxiety, gives boons, is seated on a corpse, and gives all desires.

Purification of mind and determination as to defects or enmity in a mantra are unnecessary and in sādhanā with this great mantra, there are no restrictions as to time, nor day, lunar mansion or obstacles caused by lunar mansions and so forth..

Her all-poesy bestowing mantra consists of two hrīṃs and two hūṃs, followed by three krīṃs and dakṣiṇe kālīke, then pronouncing the previous bija mantras in reverse order, putting in front of it om̐ and svāhā last. This is the mantra of 23 syllables, called the king of mantras and it causes a person to become like Śiva.

Bhairava is the ṛṣi of the mantra, uṣṇik is the metre, Mahākālī is the devī and hrīṃ is the seed. Hūṃ is the śakti. Reciting it gives siddhi, its practice gives the power of attraction, and it causes the herd like paśu to become heroic, a vīra.

Next comes a dhyāna in verse 16. She should be worshipped as very beautiful, with limbs the colour of thunderclouds, naked and sitting on the corpse of Śiva. She has three eyes and earrings made of the bones of two young handsome boys, and is garlanded with skulls and flowers. In her lower left and upper right hands she holds a man's head and a sword, her other two hands bestowing boons and banishing fear. Her hair is greatly dishevelled.

Her gāyatrī, which gives all knowledge when recited is *kālikāyai vidmahe śmaśānavāsīnyai dhīmahi tanno ghore pracodayāt*. Reciting it 20 times gives all prosperity. It needs to be recited 20,000 times to achieve success in its preparation, doing homa of one tenth, oblation of a tenth part, and abhiṣeka of a tenth part of that.

In verse 21, Bhairava says that the vīra sādhanā may be performed in a house, or elsewhere. The sādḥaka should construct a small platform strewn with bunches of plantain leaves and place on this a pot smeared



with vermillion. In the pot place mango shoots and wine made of khādira blossoms, as well as asvattha and badarī leaves. The pot should also contain pearl, gold, silver, coral and crystal.

A mātṛikā yantra should be placed under the pot, which should then be placed on a cloth, facing the northern direction. After worshipping with various substances, one should offer food, unguent, mutton and other attractive sorts of food.

The śakti is young and beautiful, adorned with various jewels. After combing her hair, a man should give her tāmbūla (paan) and draw two hrīṃs on her breasts, the bījā aiṃ on or near her mouth, and two klīṃs on either side of her yoni. After placing the liṅga into her yoni, the mantra should be recited 1,000 times

The secret should never be revealed as it gives all siddhi. The magnificence of the mantra is such that even if Śiva had 10,000 million mouths and 10,000 million tongues, he still could not describe it. It is the most secret thing in the three worlds, very hard to obtain, and gives the fruit of all desires.

Chapter 14 talks of Kāmākhyā and Tripurā. Verse two consists of a cryptic line which is similar to one which appears in the *Vāmakeśvarīmatam*, IV, 45-46: *kāmasthaṃ kāmamadhyasthaṃ kāmodarapuṭīkṛtam, kāmēna sādhayetkāmaṃ kāmam kāmēṣu nīkṣipet, kāmēna kāmītaṃ kṛtvā kāmasthah kṣobeyjjagat*. The verse in this work reads *kāmasthaṃ kāmamadhyasthaṃ kāmodarapuṭīkṛtam, kāmēna kāmāyet kāmī kāmam kāmēna kāmāyet*. The following verses describe pūjā of Kāmākhyā. The 64 yoginīs are to be worshipped. Their names are given in verses 39 to 46.

The mantra of Tripurā is given in verse 54 as *aiṃ klīṃ sauh*. Tripurā, it's said, is Kāmākhyā, the Kāmarūpiṇī. She is worshipped in a triangle and is herself triple.

Chapter 15, which has 164 verses, describes mountains, streams and springs sacred to the worship of various devīs and devas. According to the English introduction by Madhusudhan Kaul in the 1941 edition, the mountains include Darpaṇa, Vāyukūṭa, Aśvakūṭa, Bhasmakūṭa, Maṇikūṭa, Sukānta, Rakṣakūṭa, Pāṇḍunātha, Brahmakūṭa, Nīlakūṭa and Kajjalācala. Chapter 16 outlines the specific festivals of Tārā and the things to be done during the twelve solar months, and in the 27 lunar asterisms, as well as the kinds of offerings which please the goddess. The 16th chapter has 73 verses.

In chapter 17, which has 148 verses, there are more details of the worship of Kālī. Her favourite time is on the fourteenth day of the dark moon in the month of Kartik, when she should be worshipped at night.



The dhyāna (meditation image) of Kālī is described with details of the types of pits in which to perform homa, starting in chapter 25. This chapter also gives the pūjā details of Sandhyā, the twilight Devī. There are three twilights in a day, according to the text. Sandhyā has two arms, wears yellow clothes, is of a red colour, has a narrow waist, has three eyes and in her right hand holds a book, while in her left hand she holds a sheaf of sutras relating to grammar.

In chapter 18, Devī asks Bhairava to reveal the 1,000 names of Nīlasarasvatī and Tārā. This, says Bhairava, is a good question and over the next 206 verses he reveals them. They are given in groups of consonants with which the names start.

Chapter 19 reveals the armour (kavaca) and the secret mantra of Tārā. A person who writes down the kavaca and carries it around with him becomes like Śiva himself. Verse 27 starts to describe the secret mantra (guptamantra). This appears to be the bija hrīm. The secret way of reciting this is recite it in the region of a woman's yoni, meditating on Tārīṇī. She should be meditated on as being in the centre of the yoni. If this is recited 108 times for five days, a person becomes like the god of wealth, Kubera. Inserting the liṅgam into the yoni, the emission should be offered to the goddess. Using the left hand, a sādḥaka should make forehead mark using it.

In chapter 20, Devī asks Bhairava to tell her the 100 names of Tārā. And so he does.

Chapter 21 is an interesting chapter of only 40 verses which deals with alchemy (rasāyana) which can make a man as rich as Kubera. Copper and lead can be turned into gold. Adepts can create a powerful, magical ash which creates miracles. The chapter also describes the divya (celestial), vīra (heroic) and paśu (beast-like) characteristics of tāntrik practitioners.

Chapter 22, in 172 verses, describes the 1,000 names of Kālī. Mahākālā Bhairava is the ṛṣi, anuṣṭubh is the metre, Śrīkālī is the devatā, krīm is the bija, hūṃ is the śakti, while hrīm is the kīlaka. The application is reciting the names is dharma, artha, kāma and mokṣa. Anyone who makes a distinction between Mahākālī and Nīlasarasvatī goes to hell.

Chapter 23, in 28 verses, gives the 100 names of Kālī. After the names, Bhairava says that whoever reads them at morning time for certain gains a treasure. "Here in this world, he is happy and afterwards attains union with Devī." Reciting the names means a sādḥaka cannot be subjugated by any denizen of the three worlds. By reciting them, a person achieves the four aims of mankind.

The final chapter of 55 verses describes the worship of Annadāyā



(Annapūrṇā) and gives her 100 names. A sādḥaka reciting them at dawn is free of poverty and illness.





17: Tārārahasya

Tārārahasya - the Secret of Tārā - by Brahmānandagiri, is a compilation of various texts related to Tārā, the second Mahāvidyā.

The *Tārārahasya* is a guide to pūjā and sādhanā of Tārā and includes information on her different aspects such as Nīlasarasvatī, Ugrā, Ekajaṭā and the other cluster of Śaktis concerned with this Devī, who often is figured in the list of Mahāvidyās, or great goddesses, as second only to Kālī. There is some interesting material on inner worship of the different Devīs. A comparatively brief work, the tantra consists of four paṭalas or chapters.

In chapter one, the author, little of whom is known, first compiles a little hymn to Tārā and then refers to the following works as his sources: *Tārāsāra* (Essence of Tārā), *Tārānigama*, *Mahānīla*, *Mahācīna*, *Nīlatantra*, *Tārākalpa*, *Śaktikalpa*, *Śaktisāra*, *Rudrayāmala*, *Nīlasārasvata*, *Liṅgatantra*, *Yonitantra*, *Ṣoḍhātantra*, *Mahāmata*, *Kulasarva*, and the *Urdhvamnaya* - which may here be a general term for tantras emanating from the upper of the five faces of Śiva. Brahmānandagiri also says he has referred to various other śāstras to produce this *Tārārahasya*. Few of the works he refers to seem to be in existence, in printed form at least.

The work describes the morning acts, which begin with the worship of the guru (verse 28). The follower of the path of Tārā is to visualise his guru, together with his śakti, at the brahmarandhra at the top of his skull, the guru taking the śukra or semen form, while the guru's śakti is red.

The *Tārānigama* is quoted to the effect that at morning time one should visualise one's peaceful guru, on the head, as seated on a white lotus, having two eyes, and two arms, the hands making the gestures (mudrā) of bestowing boons and dispelling fears. This guru, says the quoted work, is the form of the supreme Brahman, adorned with various jewels, and seated in the svastika āsana, giving all knowledge, and the very essence of the bliss of knowledge himself.

According to the *Tārāsāra* in the *Rudrādhyāya*, quoted in the text (verse 43) one should meditate on the yoni covered with svayaṃbhū flowers and the liṅga, doing one 100 koṭi recitation of the mantra.

There can be no siddhi in this vidyā, that is Tārā, unless there is



recitation of the mantra in the morning.

The author then begins to speak of the t  trik g  yatr  s of T  r  , and of the daily and other rites and meditations which should be performed. These follow the general t  trik pattern.

T  r  's g  yatr   is *om hr  m t  rayai vidmahe mahom  yai dh  mah   tanno dev   prachoday  t*. The rules for sandhy   or twilight worship are then outlined. The text gives meditation images (dhy  na) for the three twilights. The g  yatr   for Ugrat  r   g  yatr   is then revealed as *om ugrat  re vidmahe   ma  nav  s  ni dh  mah   tannast  re pracoday  t*.

There then follows a section on the sandhy   worship of N  lasarasvat   who is situated on a blue lotus, in the middle of the cremation ground, as dark as a thundercloud, and adorned with masses of jewels. The text gives her g  yatr   as *om n  lasarasvat   dh  mah   s  rad  yai vidmahe tannah   ve pracoday  t*.

A section, the fifth in this chapter, and called the *Bijako  sa* then follows, which gives the code words used in various tantras quoted by Brahman  ndagiri which allow s  dhakas to unravel the b  ja and other mantras quoted.

The sixth section describes mantras of T  r   and attendant Dev  s, including the pa  cara  mi or five-rayed mantra *om hr  m str  m h  m pha  *. The Ekaja  t     akti Siddhi mantra is revealed, as well as the K  m  khy   g  yatr  . K  m  khy  , the text says, is worshipped in all the     tras and bestows both pleasure and liberation. The g  yatr   is *om k  m  khy  yai vidmahe kulakaul  nyai dh  mah   tannah   y  me pracoday  t*.

There then follows a description of Ugrat  r  's g  yatr  , as well as a g  yatr   of Mah  k  lapriy   Dev   (beloved of Mah  k  la). N  lasarasvat   g  yatr   is also revealed.

A section follows on Kulluk   (Padm  vat  ) mantra which reads *om padma mah  padme padm  vat   hr  m hr  m sv  h  *. Then follow a series of instructions on the pura  cara  na, or preparatory rites, which need to be followed after initiation (d  k    ) in order to make the mantra perfect. For all T  r   goddesses, blue lotuses and bilva leaves must be used. The mantras have to be recited many lakhs of times for success.

The first section in chapter two is devoted to details of initiation into the T  r   mantras. If, by great good fortune, a s  dhaka obtains the T  r   vidy  , it bestows Icch   siddhi, liberation and the eight renowned siddhis. The mantra should not be revealed. It is to be obtained from a true guru with all the good qualities. Those addicted to gain or lust should not be given the mantra.

Places of initiation include the root of a bilva tree, a cremation ground, a mountain, a forest, a riverbank, a guru's house, a great p    ha,



a siddhi pīṭha, and a place where there is a single liṅgam. Obtaining dīkṣā on the edge of the Ganges gives a koṭi koṭi qualities. Initiation proceeds over a period of days.

Then follows a section, starting at verse 81, which describes ritual worship of the Śiva liṅgam, which is succeeded by a section on inner worship. There is no fruit from pūjā unless inner worship is also performed.

The first of these relates to Ekajaṭā, and describes the inner bath. The text says the sādḥaka should meditate in the heart on a jewelled island in the centre of a nectar ocean, which is covered in pārijāta trees (*Erythrina indica*), and in the centre of which is a begemmed temple. One should meditate there on a cremation ground and think of the wish-fulfilling kalpadruma tree, in the centre of which is a ruby pīṭha, studded with other jewels, and in the four directions are corpses and skulls. Then one should meditate in the brahmarandhra on Mahādeva Śiva, the world guru, who has, on his left, Devī Tārā, the form of the syllable om̐. From this bindu shower waters which descend to the heart via the suṣumnā nāḍī. This is the inner act of bathing.

Then in one's own heart one should meditate on Śiva, adorned with jewels, naked, with a great body, in a desirous mood, with erect penis, with Śakti, the true form of amṛta and bliss. She resembles molten gold, is adorned with various jewels, and bedecked with pārijāta flowers. One should perform this meditation at the three sandhyās (twilights). The mother, Kāmeśvarī is the Devī, the father, Kāmeśvara, is Śiva, the text says. Meditating on both one becomes lord of the eight siddhis. This is the inner sandhyā.

There follows a meditation on Śiva-Śakti, who are as bright as millions of fires, suns and moons. A person should meditate on this image to achieve success. This is the inner act of meditation.

Worship Tārīṇī with 10 masses of flowers called kindness, patience or calmness, sense-restraint, knowledge, goodness, non-harmfulness, keeping to the path, independence, adhering to the best (*uttama*) and bliss (*ānanda*). One should give the five mākaras to Tārā. Then you will be successful, and not from recitation of the mantra but from kula worship. This is the inner worship, says the text.

The next section says that one should recite the rosary of letters in the different cakras within the human body, ending with visualising letters in the 1,000 petal lotus. Then one should internally pronounce the mātṛkās starting from the letter “a” and going to the letter “ha”, each with the nāda and bindu, reciting them both in a straight and in a reverse direction 108 times. One should then repeat the letters of the eight letter



groups a, ka, ca, ta, ṭa, pa, ya, śa together with the nāda and bindu.

The next, brief, section in this chapter, starting at verse 121, deals with the inner worship of Ugratārā. One is to meditate on her in one's own heart on a lotus of sixteen petals, and recite her mantra for each of these, mentally offering her liquid. The text appears to say that one should first worship her in the yoni cakra, then leading her by the path of suṣumnā through the navel cakra to the heart cakra again. Once more a sādḥaka is to recite the rosary of letters 108 times.

Then follows the inner worship of Nīlasarasvatī. The text gives her dhyāna, upon which one should meditate in one's own heart as being as lustrous as the autumnal moon, seated in the pratyālīḍha āsana, wearing tiger skins, with a laughing mouth, very terrifying, and in the reverse sexual posture with Śiva. She will make you a poet. In your heart lotus meditate that she and Śiva are intoxicated with liquor, kissing one another again and again. They are eating flesh and drinking the nectar produced from the yoni and the liṅgam. Then one should worship Nīlasarasvatī with the leftovers and recite the garland of letters internally over and over.

Verse 136 describes Ekajaṭā's yantra. Her mantra is inscribed in a yantra which is a triangle, a hexagon, two circles, eight petals, and an enclosure or bhūpura. The mantra hūṃ, the so-called kūrca bīja, is in the centre of the yantra. In the east is hrīm, in the south strīm, in the west ṭam and in the north phah. This yantra is for worship. A description of Ugratārā's yantra follows, and then of Nīlasarasvatī.

In verses 149 onwards, it's said the yantras may be inscribed on copper, bone, wood from the cremation ground, gold, silver or iron. Yantras need certain purifications before they may be used, and also need to be installed with life. In these rites there are no distinctions between brahmins, kṣatriyas, vaiśyas, śūdras, or women - all are competent to perform these pūjas.

Verse 168 starts to give details of the different rosaries which may be used in the worship of Tārā and the other goddesses, as well as the purifications that need to be performed. The best rosary is that made of human bone for the worship of Kālī and Tārā. A section devoted to homa closes this chapter.

Chapter three opens with a description of the left-hand rules of Tārā which seem to abandon many of the elaborate rules required for other deities.

According to the work, which quotes from the *Tārānigama*, considerations about days of the week, or the cakras used to establish gain or loss are not required in the worship of Tārā.



Further, Tārā, Mahānīlā and the other deities in this cluster require the mahācīna way of worship to be satisfied. A person who worships Tārā without these rites goes to hell. If a brahmin does the worship without the five tattvas, he becomes a śūdra, while if a śūdra does worship of Tārā with the five tattvas, he becomes a brahmin. This is Kaula worship, requiring Kaula initiation.

The next section in this chapter, starting with verse 23, describes purification of the five tattvas. This includes mantras to remove the curses placed on wine by Śukra, Brahma and Kṛṣṇa, and obviously flies in the face of Hindu orthodoxy. Then follows a meditation on Amṛtānanda Devī, followed by a meditation on Bhairava as the lord of bliss and of wine.

She resembles a koṭi (10,000,000) of brilliant suns and a koṭi of cooling moons, she wears red clothes, is adorned with all ornaments and red jewels.

He, the Sudhādeva, a form of Bhairava, is situated in the centre of the ocean of nectar, is beloved by Bhairavī, and has five faces, with three eyes in each. He is seated on a bull, has a blue throat, and is adorned with every type of jewel. He has eighteen arms which hold weapons and attributes including a club, a plough, a mace, a sword, a trident, a noose, and a staff, as well as having hands displaying various mudrās. Then follows a tāntrik gāyatrī which runs *om ānandeśvarāya vidmahe sudhādevyai dhīmahi tanno ardhanārīśvarah pracodayāt*

This gāyatrī refers to the union of Śiva and Śakti in a conjunct form, Ardhanārīśvara, where one half of the body is male, and the other is female. The section is followed by a rite where the wine vessel is purified, and the goddess of wine invoked.

The third section of this chapter deals with Śakti sādhanā, which is preceded by the purification of the meat used in the rite, then fish. Then follows a mantra devoted to the Śakti in her guise as Kāmākhyā, which also equates the śakti with Kālīkā, Tārā and Tripurāsundarī.

Following a lengthy description of rites, the author comes on to the subject of nyāsa, which involves placing bija mantras and other visualisations on different parts of the body. These include here mātṛkā nyāsa, yoni nyāsa, ṛṣi nyāsa, pīṭhaśakti nyāsa, tattva nyāsa, bija nyāsa, hand nyāsa, and six limb nyāsa.

These are precursors to the Mahācīnācara pūjā, which is itself lengthy, ending with Tārā pūjā, and the necessary rites to clear the place of working. So much for the suspension of ritual, then. Verse 177 starts describing how to recite the mantra. Verse 185 describes the Kāmatārāpūjā. A dhyāna describes the Tārīṇī as laughing terribly, wearing a tiger skin,



adorned with jewels, Ugratārā is seated on a corpse, in reverse sexual intercourse, wearing red clothes and a garland of skulls, laughing terribly, garlanded with serpents, with a gold diadem. In her right hands she holds scissors and an axe, and in her left hands she holds a blue lotus and below that a cup of liquor. Her one braid of hair is twined by a great serpent.

The last, rather brief chapter of 64 verses, deals with the performance of rites included in the term *triṣoḍha*. The first of these, called the secret one, involves placing the vowels of the letters of the Sanskrit alphabet before and after the individual letters of the Tārā mantra. These rites also include details about the relationship of the Śakti as Kulakuṇḍalinī with Tārā.



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27 HINDU TANTRAS

Other Tantras





19: Br̥hat Tantrasāra

The edition used for this abstract was published by Prachya Prakashan (PP), Varanasi, in 1985.

This is a chunky work in the digest class, and divided into five paricchēdas (divisions) but also including a series of stotras (hymns) and kavacas (armours). The title means “The great essence of Tantra” and contains a wealth of information on the tradition, including yantras, dhyāna (meditation images), stotras (hymns), kavacas (armours) and other ritualistic details.

In the first paricchēda, the author starts with a salutation, then launches straight into the characteristics of a guru, and the greatness of the guru. He does so by quoting various sources and tantras, some of which now appear to be lost. This pattern is followed throughout the whole work.

Following this, the compiler quotes works showing blameworthy and good types of guru, the characteristics of good and bad disciples and rules relating to initiation. Then follow prescriptions relating to mantras, which include using various diagrams such as the rāṣi (12 sidereal zodiac constellations) cakra, the nakṣatra cakra (27 sidereal constellations) and other diagrams such as the A-Ka-Tha and A-Ka-Ḍa-Ma, and the ṛṇidhni (gain and loss) cakra.

A section deals with the best time for initiation, which draws widely on astrological rules. Then follows a section relating to the nature of rosaries. This goes into some detail as to the type of materials to be used, and which are best. Then follow rules relating to āsana (seat). A section on the preparatory actions (puraścaraṇa) which must be followed once a disciple is initiated follows. Unless these actions are performed, a mantra does not bestow success and is lifeless.

A section follows which relates the types of fruit which can be expected from reciting a mantra, as well as the way japa (recitation) should be performed. A section then deals with the kūrma (tortoise) yantra, which is used to determine the direction in which japa is performed, followed by the 10 purifications of mantras to remove any defects they may have.

There follows a large number of verses drawn from different tantras related to various types of initiation (dikṣā).



Pariccheda two starts with rules relating to ordinary pūjā, that is worship carried out on a daily basis. Topics covered include the twilight rules, the way to bathe, the different gāyatrīs of the different devatās, and a whole set of different nyāsas. Nyāsa is “placing” of mantras on different parts of the body, including visualisation of said mantras. Nyāsas mentioned include mātṛkā nyāsa, hand and limb nyāsa, inner mātṛkā nyāsa, outer mātṛkā nyāsa, pīṭha nyāsa, ṛṣi nyāsa, and others.

This chapter then begins to discuss the various mantras of different devatās - Annapūrṇā, Tripuṭā, Tvaritā, Nityā, Vajraprastārīnī, Durgā, Mahiṣamardini, Jayadurgā, Śulinī, Vāgīśvarī start off a lengthy sequence.

The mantras of Pārijātasarasvatī, Gaṇeśa, Mahāgaṇeśa, Heramba, Haridrāgaṇeśa, Lakṣmī, Mahālakṣmī, Sūrya, the Ajapā mantra (unrecited), Viṣṇu, Rāma, Kṛṣṇa, a 13-lettered Kṛṣṇa mantra, Bālagopāla, Vāsudeva, Lakṣmī-Nārāyaṇa, Dadhivāmana, Hayagrīva, Nṛsimha, Harihara, Varāha, Śiva, Mr̥tyuñjaya, Kṣetrapāla, Baṭuka Bhairava, then follow.

Following this are the mantras of Bhairavī, Tripurabhairavī, Sampatpradā Bhairavī, Kauleśa Bhairavī, Sakalasiddhidā Bhairavī, Bhayavidhvamsinī Bhairavī, Caitanya Bhairavī, Kāmeśvarī Bhairavī, Ṣaṭkūṭā Bhairavī, Nityā Bhairavī, Rudrabhairavī, Bhuvaneśvarī Bhairavī, Tripurā Bālā, Navakūṭā Bālā, Annapūrṇā Bhairavī, Śrī Vidyā, Ṣoḍaśī, Pañcamī, Pracandacandikā, Śyāmā, Guhyakālī, Bhadrakālī, Tārā, Candograsūlapāñī, Mātāṅgī, Ucchiṣṭacandālīnī, Dhūmāvatī, Ucchiṣṭa Gaṇeśa, Dhanadā, Śmaśānakālī and Bagalāmukhī. Many more details including those of pūjā, meditation images (dhyāna) and yantras are given in this large section, which draws upon many different tantras and yāmalas for the details.

The pattern of division two continues in the third chapter, which kicks off by describing the mantra, pūjā, dhyāna and other details of Kaṇḍapīṣācī. Other devatās mentioned in this section include Mañjughoṣa. There’s a section quoted from the *Kakkuṭeśvaratantra*. Other extracts come from the *Bhairavatantra*.

The section called *Tārīṇī Kalpa*, extracted from the *Tārīṇī Tantra*, is next. giving her mantra, tantra, nyāsa and dhyāna. She is described as black, long bellied, terrifying, adorned with snakes as her earrings, with a red mouth and rolling tongue, wearing red clothes, and with large rising breasts. She sits on a corpse, has four arms, long hair, drinking blood out of a cup she holds in one of her hands. She is long limbed, with a protruding tongue, her eyes being the form of the sun, the moon and fire. She is the Devī destroying enemies, the greatly terrifying giver of boons, wearing a tiger skin.

The next section of this chapter is called the *Sārasvata Kalpa*, fol-



lowed by the *Kātyāyanī Kalpa*, succeeded by a section on Durgā. This is followed by the Viśālākṣī mantra, attributed here to the *Ādiyāmala*. Next is the Gaurī mantra in verse 39, then Brahmaśrī, Rājamukhī, Indra, Gāruḍa, Hanuman, and vṛścika (scorpion) and other mantras to destroy poisons.

The mantra to remove scorpion poison is *sa ca om sa va ha sphuh om hili mili cili hasphuh om hili hili cili hasphuh । brahmaṇe phuh viṣṇave phuh indrāya phuh sarvebhyo devebhyo sphuh*. This is followed by mantras to stop mice poisoning grain, and a mantra to destroy spider poison which reads *om hrām hrīm hūm om svāhā garuḍa hūm phaḥ*.

Mantras for Śmaśānabhairavī, Mahākālī, Jvālāmālīnī, Cīṭī, Trayambaka, and Amṛtasañjivānī follow. Attached to this last Devī is a selection of applications for attraction, subjugation, causing enmity, driving away - complete with mantras and dhyānas.

A section on yoginīs starts after verse 52, attributed to the *Bhūtaḍāmara Tantra*. These yoginīs include Kāmeśvarī, Ratisundarī, Padminī, Naṭinī, Madhumatī, and others, and include the pūjas and dhyānas needed for their worship.

A number of other sources are quoted including *Kaulāvalī*, *Yoginītantra*, *Vāmakeśvaratantra* and others. A section describes what is to be done and not done with the yantras, and how to purify them.

Pariccheda four largely deals with details of pūjā, homa, āsana and the like. Like the other sections, it compiles the details from a variety of agamas and tantras, some of which are missing in action, apart from quotations in compilations like this.

The chapter describes defects of mantras, and how they can be fixed or pacified, and goes on to describe the characteristics of kuṇḍas or hearths in which to perform homa. Homa can be performed for optional purposes, that is to achieve certain aims. The measurements of the hearths and other details are described. Homas and mantras for specific devatās, including Gaṇeśa and others are given in great detail. The next section describes the six magical acts, describing the tithis, or stations of the moon, that are suitable for these purposes.

The next chapter in this edition is not called a pariccheda, but instead contains a large number of stotras or hymns and kavacas or armours dedicated to different devatās.

First, Bhuvaneśvarī's stotra and kavaca are given said to be from the *Vārāhītantra*, followed by Annapūrṇā, and Tripuṭā. Then comes the 100 names of Durgā, and her kavaca. The kavaca is ascribed to the *Kubjikātantra*. This is followed by the Mahiṣamardinī stotra and kavaca, the Lakṣmī stotra and kavaca, the Sarasvatī stotra, the Gaṇeśa stotra and



the Haridraṅgeśa kavaca - attributed to the *Viśvasāraṇtra*.

Then follows the Sūrya kavaca - attributed to the *Brahmayāmala*, the Viṣṇu stava, the Rāma stotra, the Rāmaṣṭaśatakam (108 names of Rāma) stotra from the *Padmapurāṇa*, the Rāma kavaca, a ṛṣṇa stotra, a opāla stotra from the *Gautamīyaṇtra*, a Kṛṣṇa kavaca from the *Sanatkumāraṇtra*, a Nṛsiṃha kavaca, the Śiva stotra, a Śiva kavaca ascribed to the *Bhairavaṇtra*, a Baṭuka Bhairava stotra and dhyāna ascribed to the *Viśvasāraṇtra*, a Bhairavī stotra, a Bhairavī kavaca ascribed to the *Rudrayāmala*, a Śrī Vidyā stotra, a Kiṅkiṇī (small bells devī) stotra, a Śrī Vidyā kavaca said to be from the *Siddhayāmala*, a Mahātripurasundarī kavaca, the Prācaṇḍacaṇḍikā stotra, the Prācaṇḍacaṇḍikā kavaca, a Śyāmā stotra and kavaca, a Tārā stotra from the *Nilāṇtra*, a Tārā kavaca and then the Trailokyamohana Tārā kavaca, said to be from the *Tārā Kalpa*. That's followed by a Bagalāmukhī stotra ascribed to the *Rudrayāmala* and a Mātāṅgī kavaca. The colophon to this "chapter" says it's part of the fourth pariccheda.

Pariccheda five starts by talking about the upacāras, or ritual accessories, used in pūjā of the different devatās. The 64 upacāras are first described, then the 18, then the 16, then the 10, then the five. There follows a section on the greatness of the rudrākṣa rosary, drawn from the *Padmapurāṇa*. Different purifications are then described in great detail, followed by the characteristics of mudrās (hand gestures). There follows a section related to yantras and how they can be worn. These yantras include those for Bhuvaneśvarī, for Tvaritā, Navadurgā, Lakṣmī, Tripurā Bhairavī, Tripurā, Gaṇeśa, and a host of other devatās. A section describes the substances to be used to draw yantras. Much of the following relates to different pūjas for many of the devatās already mentioned in the previous chapters.

Verse 62 starts to describe vetāla siddhi, drawn from a section of the *Kulacūdāmaṇīṇtra*. A vetāla is a vampire. This is followed by a description of animal sacrifice, the acts to be performed in the morning and the necessary purifications to be performed.

Then follows a section on the purification of a Śakti, quoting from many different tantras. A section describes vīra sādhanā, the five makāras - objects in the sādhanā which begin with the letter M, and Kūmārī pūjā.

An appendix to the Prachya Prakashan edition of *Bṛhat Tantrasara* describes the Gaṅga mantra, the Kārtikeya mantra and the Ṣaṣṭī mantra, dhyāna and pūjā, as well as containing the Gaṅga kavaca, the Kārtikeya kavaca, the Ṣaṣṭī stotra, the Viṣaharīmanasā stotra, the Svāhā stotra, the Dakṣiṇā stotra, the Balarāma stotra, the Mahākālī stotra, the Nāyikā kavaca and stotra, the Guru kavaca, the Yoṣid Guru meditation, the Strī



Guru (female guru) kavaca ascribed to the *Brahmayāmala*, a Guru stotra, a Hanuman stotra, a Mātāṅgī stotra, a Dhūmāvatī stotra, and other ritual information such as where to place the pot, how to purify a kavaca, and a section on the Svaraśaktis, corresponding to the vowels of the Sanskrit alphabet.





Yoginī Tantra

The *Yoginītantra* is a large work which, it's said, is held in high regard by practitioners of the "left hand" doctrines of vāmācāra. In a total of 28 chapters divided into two parts, it outlines many topics familiar to the kaula and vāmā traditions.

Goudriaan, in his survey of the different tantras, describes the *Yoginītantra* as one of the more "readable" of the tantras, and while it's certainly not soap opera, each chapter in the first part, the *Pūrvakhaṇḍa*, is roughly of the same length, with plenty of gossip going on between Śiva and Śakti, and with other divine beings butting in from time to time to put in their pennyworth. In the second part, the *Uttarakhaṇḍa*, the last few chapters are considerably longer.

From chapter 10 onwards, until the beginning of the *Uttarakhaṇḍa* the work takes on a different nature, with many chapters concentrating on local seats of the goddesses, although a consistent theme is the focus on Kālī and on Kāmākhya, the devī worshipped at Kāmarūpa. The *Uttarakhaṇḍa* starts with the salutation, om namaḥ kāmākhyaiai. I've chosen to make a detailed abstract of the first nine chapters of the *Yoginītantra*, and to briefly summarise the remainder. The chapters from 10 to the end of the work give a mass of detail about sacred sites throughout India, while keeping the focus on worship of Kāmākhya and Kālī.

There are some curious elements within the *Yoginītantra*, some quite different from other tantras dealing with kaula themes. Perhaps wearing a golden box on your head, containing a kavaca within it which can subjugate the world, was high fashion for tāntriks when this work was revealed. Or did the tāntrik and the śaktis wear hats or elaborate turbans to hide or show off their kavacas? On this we have nothing to go on. Having a king's tooth as an element in your rosary (mālā) must also have been difficult to achieve.

The first chapter of this tantra opens with a familiar tāntrik scene on Mount Kailāsa where Śiva is asked questions by Pārvatī. She says she has heard exposition of tantras before on Śrī Śaila mountain, in Vārāṇasi, in Kāmarūpa and in Nepāla. Now she wants to hear more from Śiva, the world guru. In answer, Śiva says he will declare the great *Yoginītantra*,



the giver of both wealth and liberation. It is to be concealed and is unknown to all the devatās, to the asuras, to the yakṣas and others but he will declare it out of love for his mountain-girl, Pārvatī.

He starts by eulogising the goddess as the cosmic mother (Viśvamātā), dark as a thunderstorm, wearing a garland and waistband of skulls, with dishevelled hair, completely naked. She has a rolling tongue, makes a terrifying roar, has three reddened eyes, and has a wide open mouth. She wears a moon digit on her forehead, has the corpses of two boys as her earrings, and is adorned with various gems, which are of the brightness of the sun and the moon. Laughing loudly, she has two streams of blood pouring from her mouth, while her throat is red with blood. In her four arms she holds cleaver, head, and makes mudrās dispelling fears and granting boons. She, the supreme Nityā, is seated in reverse (viparīta) intercourse with Mahākāla upon the corpse of Śiva. The whole scene is set in the cremation ground.

After this detailed dhyāna of Kālī, Śiva begins to outline the tantra, declaring that he is Pārvatī's slave.

The guru is described as the root of all śāstra, the root of this world, the very self of the supreme absolute and the essence of Śiva. The guru can save a disciple where even gods and goddesses cannot intercede. The guru's family and his wife are to be considered as identical with the guru. There follows a dhyāna of guru in the palace of wish-fulfilling gems on Mount Kailāsa starting in verse 38, surrounded by hosts of Bhairavas. The palace is surrounded by the seven oceans.

The guru is one with Mahākāla Ādinātha and knows all mantras, whether they be Śākta, Śaiva, Saura (Sūrya, the sun), Vaiṣṇava or Gaṇapatya. The greatness of the guru is hymned in all of the śāstras, or revealed texts.

In the second chapter, which has 56 verses, Devī asks Śiva to speak of Kālī and Tārīṇī. Śiva says that Kālīkā is the greatest of the great vidyās, supreme and giving nirvāṇa and liberation to people. Her disciples are Brahma, Viṣṇu and himself. If a sādḥaka recites the Kālī mantra, he becomes her son. Kālī, Tārā and Chinnā are the mahāvidyās. One successful in Kālī becomes similarly successful in the others. Śiva begins to speak of initiation. He says that the rosary to be used in the pūjā should be made of human skull bone for long-lasting success. A male or female aspirant may also use crystal or ruby rosaries. A full rosary should have 108 beads. The meru, or bead to mark the beginning and the end of the mālā, should be made of a king's tooth which must be hard to obtain unless you are the king's dentist, or know the courtiers very well indeed.



Śiva proceeds to outline the number of times the mantra should be recited holding the rosary and the way the fingers should count. He speaks of the nature of other rosaries including pearl, tulsī (basil) when worshipping Viṣṇu, ivory for Gaṇeśa, and rudrākṣa or red sandalwood for Tripurā. Dhattura growing in a cremation ground is used for Dhūmāvatī. He then describes ritual accessories to be used in the pūjā and the times in bright and dark fortnights of the moon which are favourable and unfavourable as well as other restraints due to time as well as suitable places for the rite.

Rites to Kālī should be performed in the middle of the night, while rites to Viṣṇu, to Sūrya and their light shining like are to be performed in the day, and during the bright fortnight of the moon. However, worshippers of Sūrya, the sun god, gradually morphed into worshippers of Śani (Saturn), the “son of the sun” and there’s a bit of a mystery there. Rites relating to liberation, pleasure and the like are best in the dark fortnight, while auspicious rites are best in the bright fortnight. This chapter has 74 verses.

Devī asks in the third chapter how catastrophes, including war and fever, can be warded off. In reply, in verse five, Śiva recites a kavaca or armour which can be used to protect against malefic influence. It is not to be revealed lightly. He then speaks of a way to subjugate the world (*jagadvaśya*). Sage Nārada also asked Śiva to speak of this of old.

Śiva says that when she is imagined as a naked Devī, Kālī is the deludress of the world. He then, in verses 15 to 19, gives the kavaca which bewilders the three worlds. Kālabhairava is the ṛṣi of the mantra, anuṣṭubh is the metre, Śmaśānakālī is the devatā. After giving the armour, Śiva describes how to make it. It should be written on bhūrja (birch) bark and worn round the person. It should be inscribed on the eighth day of the bright fortnight and placed inside a golden box.

Wearing it on different parts of the body gives different results. On the head, it destroys disease. On the right shoulder, it gives whatever is desired. Viṣṇu now chimes into the conversation and, says Nārada, achieved the desires he wanted by employing this kavaca.

The Devī wants to know of a method that will make a sādḥaka become a king, be beautiful, be knowledgeable and also be famous. Īśvara is happy to oblige.

He says, in verse 29, that this method has already been described in the *Phetkārīṇītantra* and in the *Nilatantra*. After preliminaries including worshipping the guru, a sādḥaka should face towards the north and worship Tārīṇī. A hexangle should be inscribed and in the centre of that is to be placed the Tārā bīja, along with the object to be achieved.



Outside the hexagon are eight petals which are also inscribed with bīja mantras. After performing the ceremony, the sādhanika is to feed brahmins and kumārīs (maidens). This chapter has 66 verses.

Devī asks about the ṣaṭkarmas, six magical acts, in chapter four. Śiva says these are pacifying, subduing, causing enmity, driving away, uprooting (*uccāṭana*) and causing death. He says there are six Śaktis appropriate to these acts. For death dealing, the rite is to be performed in a cremation ground, seated upon a corpse. Saturday, the day of Śani (Saturn) is the best day to deal death. In verse 28, Īśvara starts to outline the characteristics of the different goddesses invoked for the different acts. Brief descriptions are given of the Padminī girl (peace giving), the Śaṅkhinī (subjugation), and for paralysing and driving away, the Nāgavallabhā (beloved of the serpent race). In causing death and enmity, Dākinī is the girl for you.

In verse 38, Īśvara begins to describe the one syllable mantra of Kālikā, the three syllable mantra of Tārā, and the 11 syllable mantra of Vajravairocanī. In verses 45-46 he describes a death dealing mantra which runs *hrīm huṃ huṃ amukaṃ mārāya svāhā hūṃ hūṃ amukaṃ mārāya mārāya*. Adding svāhā at the end gives an enemy destroying mantra which is to be performed on a Tuesday on the eighth day of the moon. Verses 47-48 describe how a doll is to be made resembling the enemy, made at night, and which is to have the letters of the death dealing mantra inscribed on different parts of the body. Then the goddess should be meditated on as of a black colour, bearing a garland of skulls, completely naked, the Devī who destroys enemies. A mantra follows in verse 51 to 54 which invites this goddess to drink the blood and eat the flesh of the unfortunate wight who is the target of this rite. Other gruesome rites follow until the end of this chapter is reached at verse 74.

In chapter five, Śiva describes a great sādhanā in the cremation ground, involving the fifteen Kālī Nityās. This sādhanā can also be performed in a desert, by the side of a river, on a mountain, at a crossroads, at the root of a bilva (*Aegle Marmelos*) tree, at a place where there is a single liṅgam, at a place where there are no people as well as in the cremation ground. There's a eulogy of the bilva (the Bel tree) and a description of the marvels that ensue from worshipping there.

In verse 51, Śiva begins a description of the skull sādhanā (muṇḍa sādhanā). Three skulls are needed for this purpose - a man's, a buffalo, and a tomcat's. However, three human male skulls will do at a pinch, or five male skulls. The mantra is to be pronounced numberless times. A



square is to be prepared with mantras of various goddesses situated in the different directions.

In the sixth chapter, Devī asks about the different classes of sādḥaka. Śiva says they are divided into the divya (divine), vīra (heroic) and paśu (herdlike) categories. The meditation for the divya should be concealed, Śiva is happy to speak about vīra meditation. He says a vīra should meditate on the three bindus as being in the form of a 16 year old girl. The first bindu is as bright as 10,000,000 dawn suns, extending from the head to the breasts. The second extends from the breasts to the hips and the third from the yoni to the feet. This is the Kāmakāla form, the very essence of Brahma, Viṣṇu and Śiva, it says in verse 12.

The vīra and the divya may employ the five substances of wine, meat, fish, bean and intercourse when they worship. According to Śiva, the ṛṣis, the vasus and the daityas all became great through this pūjā. The greatness of the kula dharma is hymned. Verse 38 to 39 speak of the characteristics of the śakti depending on the varṇa of the worshipper.

Śiva speaks of this worship for the four Hindu divisions (varṇas) and also for the avadhūta, beyond this set of four. He says that great nectar flows from Kuṇḍalinī when it has risen to the top of the head. This is the great wine. She is the supreme Śakti within the body.

Devī asks Śiva in chapter seven to tell her about the goddess Svapnāvatī (she who moves in dream). He gives the mantra in verse five. This runs *om hrīm svapurāvāhikālī svapne kathayāmukasyāmukaṃ dehi krīm svāhā*. Another mantra is given in verses six to seven.

Śiva says: “This Svapnāvatī Vidyā is very hard to obtain in the three worlds. It is the cause of great miracles, declared by Mahākāla.” It should be recited 108 times, and then Svapnāvatī will appear when a sādḥaka is dreaming. A sādḥaka who masters the mantra sees everything in his dreams that he resolves to see.

Īśvara then speaks of the Mṛtasañjīvanī vidyā in verse 10. She appears to give the power of bringing back the dead to life. He describes other vidyās, including Madhumatī, starting with verse 15. She is described as the cause of all delight. He then describes the trailokyākārṣiṇī (three world attraction) vidyā. It is to be recited 108 times, and attracts whatever a sādḥaka desires in the three worlds. Maidens will cross oceans, mountain ranges and perhaps even traverse space to get to a sādḥaka who recites this. Devī asks Śiva to give the vidyā of Padmāvatī, the cause of all subjugation. He does so. Again, this mantra is to be recited 108 times.

In verse 30, Īśvara describes a rite to rout enemies which is to be performed on a new moon day on a Tuesday. It renders an enemy,



whether he is arguing in a lawsuit or is otherwise disputatious, speechless and very foolish, when the mantra is recited 108 times. The enemy is struck dumb, just as the sight of the god Garuḍa causes a snake to freeze. A rite involving a 26 syllable mantra of subjugation begins with verse 32, which invokes Sundarī Bhairavī. If a forehead mark made from til oil and sandal is worn after reciting this mantra 108 times, the whole world is subjugated. Another subduing rite is spoken of which, this tantra claims, turns kings into a sādḥaka's subjects.

In verse 45, Devī asks again about Svapnāvatī. Īśvara gives another mantra of the goddess. If a sādḥaka recites this 1,000 times, he awakens in the dream state and can learn anything he wishes. The mantras should be concealed and given only to the devoted, and the pure, otherwise hosts of Ḍākinīs eat him up.

The eighth chapter, which has 72 verses, starts by speaking of the macrocosm (Brahmāṇḍa). In verse 22, Śiva speaks of the Yoginīs. These assisted the goddess in destroying the host of demons. The Yoginīs look terrifying, with millions of blazing eyes, a multitude of arms, and 50 lakhs of faces. The daitya Ghora then recites a hymn to Devī, celebrating her victory over the demons. Śiva chips in, praising her greatness in battle. Towards the end of the paṭala, starting verse 64, Śiva gives a meditation image of Śakti as Kālī. She is black in colour, very terrifying, seated on Mahākāla. She wears a garland of skulls, has dishevelled hair, and smiles sweetly. She has a rolling, lolling tongue, three eyes, and is smeared in blood. She is surrounded on all sides by millions upon millions of Yoginīs.

Śiva starts chapter nine, which has 75 verses, by speaking of the Devī as the Brahmāṇḍa, the macrocosm. In this guise, she has an immense form, with millions upon millions of arms and heads. She is the sum of everything, containing every single published text, including vedas and all of the rest. As such she is of the brilliance of millions upon millions of suns and moons and fires, consisting of all knowledge, all paths, all dharma, all bliss, all śāstra, all veda and all worlds, in short, everything. Then follows a meditation on Śakti as being present in the different parts of the body. Kālī herself politely asks some questions, starting in verse 66. Īśvara says she can go ahead. Kālī starts talking about the demon Maḥiṣa and how she made him a corpse.

Chapter 10 has 63 verses and starts with Īśvara asking numerous questions on how Kālī arose from Śakti. Kālī starts to answer some of these questions in verse 16 onwards. She is eternal, the form of truth, consciousness and bliss. She is Brahma, she is Viṣṇu and she is Śiva. She creates, maintains and destroys the whole universe. Īśvara says Kālī



is of the nature of *Ichhā*, *Jñāna* and *Kriyā śaktis*. She is the whole macrocosm (*brahmāṇḍa*) and all its parts. In verses 48 onwards, *Īśvara* says that *Kālī* and *Mahākālā* are of the form of the void, and equal to each other. They are both formless and equal to all forms.

In chapter 11, of 69 verses, *Śiva* describes places sacred to *Kālī*. The cremation ground is chief, but in verses 14 onwards, he says that *Vārāṇasī* is a great region where *Kālī* is paramount. In *Kāmarūpa*, the *mahāpūjā* bestows all *siddhi*, and in *Nepāla* too. Various great rivers are described and bathing places in the different directions where worship brings fruit. *Kāmarūpa*, in present day Assam, is where the *yoni* of the goddess fell when her body was cut into 50 parts, and she is worshipped there to this day as *Kāmākhyā*.

Chapter 12, which has 74 verses, has the goddess seeking to understand the importance of *Kāmākhyā*. In verse nine, *Viṣṇu* begins to describe the magnificence of *Kāmākhyā*. It was there the three great gods achieved their apotheosis. In verse 17, the demon *Naraka* introduces *Vasiṣṭha*, who sings of the greatness of *Kāmākhyā*. *Īśvara* describes *Kāmākhyā* as the supreme *vidyā*, the source of all light, light herself. He says to her that her place is the most important of all places. *Kāmākhyā* starts speaking in verse 31 and describes her worship. There's a *dhyāna* of *Kāmākhyā* towards the end of the chapter. She is laughing, is naked, has a rolling tongue and wears a garland of skulls, and is seated on a mountain peak, her red eyes intoxicated by wine.

Chapter 13, of 61 verses, starts with *Īśvara* saying that he goes to the place called *Koca* and *Yonigarta*. Chapter 14 has 81 verses, chapter 15 has 67 verses, chapter 16 has 59 verses, chapter 17 has 55 verses, chapter 18 has 54 verses, and chapter 19 has 81 verses. The last verse said the first part of the *Yoginītantra*, the *Pūrvakhaṇḍa*, should be as hidden as a *yoni* is hidden from others.

The first chapter of the second part of the *Yoginītantra* starts with *Kālī* saying that now she has learned of the *Uḍḍīyāna pīṭha*, she wants to hear more of *Kāmarūpa*, which is the special place of *Kāmākhyā*. This chapter has 60 verses. Chapter two has 68 verses. Chapter three continues a discussion on *Kāmarūpa* and 77 verses. Chapter four continues a discussion on sacred sites, and has 138 verses. Chapter five has 352 verses, while chapter six has 186 verses. There are 242 verses in chapter seven, while chapter eight has 123 verses. The last chapter, nine in the second part of this tantra has 267 verses.



20: Kāmadhenu Tantra

This text, of 24 brief chapters, deals at length with the mātṛkās or letters of the alphabet, considered in the tāntrik tradition to represent the goddess as sound. Chapter 22 and most of chapter 23, are missing from this edition.

The word *Kāmadhenu* means the wish-fulfilling cow, a cow of plenty which belonged to Vasiṣṭha, and here is adjectivally applied to the Devī in her form as Sarasvatī, who rules speech, eloquence, words, music and all letters of the alphabet. She is represented as the śakti or consort of Brahma, one of the trinity (*trimurti*) in Hinduism.

This particular tantra cannot really be understood without a little knowledge of the Sanskrit alphabet. It contains 15 vowels and 35 consonants, including letters of the alphabet which do not have English equivalents. The letters of the alphabet, according to the *Tantrarājantra*, are one with time and with space, arrayed in a maṇḍala imbued with the bioenergy of prāṇā, the union of Śiva and Śakti, and one with both the macrocosm and the microcosm. The letters, mātṛkā, also each represent a śakti or energy which has its place in the microcosm, that is to say in an individual human being.

The vowels are a, ā, ī, ū, ṛ, ṝ, ḷ, ḹ, e, ai, o, au, ṁ and h. The seven groups which make up the consonants are 1) ka, kha, ga, gha, ṇ 2) ca, cha, ja, jha ṇ 3) ṭ, ṭh, ḍ, ḍha, ṇ 4) ta, tha, da, dha, na 5) pa, pha, ba, bha, ma 6) ya, ra, la, va, ś and 7) ṣa, sa, ha and ḷa. To this last group is sometimes added the conjunct kṣa.

The tantra is cast in a typical question and answer fashion between Pārvatī (Śakti) and Mahādeva (Śiva). Chapter one starts with Pārvatī asking about the 50 letters of the Sanskrit alphabet and their relationship with the tattvas. Śiva says that by knowing this doctrine, a sādḥaka can become liberated whilst still alive (*jīvanmukta*). The devī, he says, has different vidyās, or female mantras, so that in her form as the Mātṛkādevī, she consists of all of the others.

The letters “a” to “kṣa”, together with the visarga and bindu represent her triple form, the body of the absolute. From the letters come Brahma, Viṣṇu and Śiva.

Śiva starts dhyāna on the letters of the alphabet in which they are as



effulgent as the autumn moon, consisting of five angles which also represent the five devas. She, as the very self of the bindu tattva, is both with qualities and without qualities. This bindu is represented by the vowel a.

In chapter two, Mahādeva proceeds to describe the other vowels of the alphabet. The letter ā is the self of Brahma, Viṣṇu, and Rudra, conch-coloured, and consists of the five (main) breaths or prāṇās. The letter ā is Paramakuṇḍalī (supreme Kuṇḍalinī).

The letter i is supremely blissful, like a sweet smelling flower, consisting of Hari, Brahma and Rudra. It is the guru, it is Sadāśiva, and also Parabrahma. It is Kuṇḍalī.

The letter ī is again described as composed of Brahma, Viṣṇu and Śiva and being fourfold knowledge as well as supreme Kuṇḍalinī. It consists of the five devas. The letter u is described as effulgent as the yellow campaka flower, and giver of the four aims of mankind, that is dharma, artha, kāma and mokṣa. It also includes the five prāṇās.

The letter ū is called the supreme bīja, very hard to obtain. It is as white as the kunda flower (jasmine), consists of the three guṇas and is called the bestower of happiness, and also includes the five prāṇās.

The letter ṛ is described also as being of an effulgent yellow colour, is made of the three śaktis and consists of fourfold knowledge.

The next letter described is ṝ. This is also of a yellow hue, and has a practically identical description to the last letter.

The letter ṝ is called the Paradevatā, where Brahma resides constantly. It is made up of the five prāṇās, the three guṇas, and is also of a yellow, lightning-like colour.

The next letter, Ṝ, is effulgent as the full moon, has the self of the three guṇas, and also represents the four aims of human existence.

Letter e is called the supreme, celestial self of Brahma, Viṣṇu and Śiva, and is of the colour of a bandhūka flower (*Pentapetes phoenicia*), the very self of supreme Kuṇḍalinī. There are 12 verses in the second chapter in this edition.

Chapter three continues in the same way. The letter ai is called Mahākuṇḍalinī, and is effulgent as 10 million moons, comprising in itself the three bindus and the five prāṇās.

The letter o is of the appearance of red lightning, and is made of the three guṇas, and like the rest represents the five prāṇās and is supreme Kuṇḍalinī.

Also red is the letter au, which is said to bestow the four aims of existence and conjoined with Īśvara, as well as being the five main vital breaths in a human.



The letter *aṃ* is yellow in colour, consists of all knowledge, has within it the three bindus and the three śaktis, the five prāṇās and is supreme Kuṇḍalinī. The letter *ah*, says Śiva, is red in colour, consists of all knowledge, includes the five devas and the five breaths, and ātmā and the other tattvas.

The chapter starts to describe the triangle which makes up the letter “ka”, which is the form of desire (kāma) and the Kāminī, she who bestows liberation and the mother of all the gods. This ka is situated in the upper corner and is the Brahmaśakti. At the left of the triangle is Jyeṣṭha, the Viṣṇuśakti, and on the right of the triangle is the bindu, the Raudrī, the self of dissolution. Icchā is Brahmaśakti, Jñānaśakti is Viṣṇuśakti, and Kriyāśakti is Śiva. This triangle is the yoni maṇḍala, the Kāminī herself.

Chapters four to six describe the consonants. Ka is as bright as Kuṇḍalinī and is the essence of the four aims of mankind. The letter kha is as brilliant as a snow white conch. Ga is pure and the essence of the Śakti. The letter gha is the self of the four triangles, and is like a red sun. It has the characteristics of both no qualities as well as the three guṇas. The letter ṇa is consists of all qualities. The letter ca is the giver of the four aims of mankind and five vital breaths. Letter cha is effulgent as yellow lightning. The letter ja is the hue of the autumn moon. The letter jha the form of liberation, and of the appearance of red light. The letter ṇa is also of the appearance of a red lighting flash. Letter ṭa is as effulgent as 10 million lightning flashes. The text describes all the rest of the letters in a similar way, so the three chapters describing the consonants are more of a prolonged meditation on them representing the Devī and Kuṇḍalinī than descriptions.

That’s confirmed in chapter seven, where Śiva says he will describe the japa of the mātṛkās this being the ultimate mantra. The text starts to describe the letters of the alphabet, each of which is preceded and followed by *oṃ* - so *oṃ aṃ oṃ*, *oṃ āṃ oṃ*, *oṃ iṃ oṃ*, *oṃ īṃ oṃ* and so forth to the last consonant, *kṣa*. He then gives a dhyāna of the Mātṛkā Devī. She is effulgent as 10 million moons, seated on a white lotus with her three eyes moving playfully to and fro. The white shining Devī has various faces corresponding to the sacred texts and she is adorned with white gems and white clothes.

The chapter goes on to say that a person ends up in hell and all pūjā is useless without the eight letter groups a-ka-ca-ṭa-ta-pa-ya-śa. By worshipping the letters with the bindu and visualising them as effulgent as the sun, doing this a 100,000 times, a mantrin becomes successful in giving the letters of the alphabet life. It is clear from this that the vowel



letters are related to the moon, and the consonants to the sun.

Chapter eight speaks of the greatness of Mātrkā as the 50 letters. In her are all macrocosms and vidyās and she exists as both the Devī with qualities (guṇas) and without qualities (nirguṇa). She is the self of all Viṣṇu mantra, Śiva mantra, Gaṇeśa mantra, Saura mantra, Śakti mantra. The fifty letters, as fifty young maidens, are the self of all purāṇas, of the vedas, and of smṛti. In this form, this she is the self of Brahma, Viṣṇu, Rudra, Īśvara and Sadāśiva. She is also the very self of Kuṇḍalinī.

Meditating on the goddess as the form of all the letters of the alphabet brings success. Parakuṇḍalī, identical with the letters of the alphabet, is both with qualities and without qualities. A person who recites mantra, performs nyāsa and worships knowing this is Śiva, Brahma and Puruṣottamah, becomes the self of Bhairava, and Sūrya. Performing japa and pūjā without knowing this through the word of the guru is useless, and makes a person a paśu, or beast like. So the truth of this should be obtained from a guru.

The very brief ninth chapter describes the chief nāḍīs in the human body, with suṣumnā in the centre, wound around by the idā and piṅgalā nāḍīs. The vital breath (prāṇa) flows through these. By reciting the fifty letters of the alphabet with the out and in breaths, 12 times at the three twilights (sandhyā), one does jīva nyāsa and becomes the equal of Śiva.

Chapter 10 describes how the mātṛkās are related to the body. The letter a is on the forehead, the letter ā is on the mouth, the letter i is on the right eye, the letter ī is on the left eye, the letter u is on the right ear, the letter ū is on the left ear, the letter ṛ is on the right nostril, and the letter ṝ on the left nostril. The letter ḷ is on the right cheek, while the letter ḹ is on the left cheek. The letter e is on the upper lip, the letter ai on the lower lip, the letter o is on the upper teeth, while the letter au is on the lower teeth. The letter am̐ is on the head, while the letter ah is the face itself.

The five letters of the ka group are on the right arm, while the five letters of the ca group are on the left arm. On the right foot are the letters of the ṭa group, while the letters of the ta group is on the left foot. The letter pa is on the right of the body, while pha is on the left of the body. The letter ba is on the back, while the letter bha is on the navel. The letter ma is on the belly, while the letter ya is on the heart. The letter ra is on the right shoulder, while the letter la is on the left shoulder.

This chapter continues by describing a correlation between the letters of the alphabet and the tattvas, then correlating different letters with the five elements of space, air, fire, earth and water. The letters are then



related to 50 forms of Devī.

Chapter 11 is the Kullukā and Setu chapter, while chapter 12 deals with Māṭṛkā dhyāna as well as bīja dhyāna. The devī has three forms related for fire, to the sun, and to the moon, and the text gives three meditations related to the body at the genitals, in the heart and in the head.

The subject of bīja dhyāna is continued in chapter 13 as well as the effects of pronouncing each of the mātṛkās separately.

Chapter 14 deals of dhyānas of the letter ka using different colours and scents. When red, the bīja bestow kingship, when white and used with white sandal it gives liberation, with rocana it subjugates, with aguru or kuṅkuma it causes delusion, and with black it causes destruction and death. Placing the letter ka on the forehead using rocana is called the “people deluding” tilak.

Chapter 15 describes the merits of visualising the desired for devatā in the heart lotus of 12 petals and visualising a bīja in each petal along with the vidyā of the desired devatā, which causes unity with the deity.

In chapter 16, there’s a description of a rite to be performed on a Saturday (sacred to Śani or Saturn) or Tuesday (sacred to Maṅgala or Mars). This involves a detailed pūjā using the full set of ritual accessories, and a number of detailed nyāsas. Copper plates for each letter of the alphabet are to be inscribed with each of the Māṭṛkās, and anointed with various sweet smelling substances.

In chapter 17, it’s said that the letter ka is the root of all the varṇas, and so a person should worship this letter with every effort. Chapter 18 continues to praise the grayness of the letter ka, described as the Kāminī Devī. Various prayogas for obtaining success are prescribed. Chapter 19 continues this topic and says that success in worshipping ka and Kāminī causes one to realise the essence of the Kāmadhenu. Kāminī continues to be eulogised in chapter 20, which describes her as the form of light, while she should be meditated upon in the 1,000 petal lotus - this subject is continued in chapter twenty one.

There’s a break in the tantra with only a fragment of chapter 23 remaining, and chapter 23 is completely missing in this edition.

The last chapter 24, closes with a dhyāna of Devī as having two arms, golden, with fair limbs, wearing yellow clothes, adorned with various bright jewels, newly adolescent, as bright as the moon, with long fingers and shining nails, the colour of kadamba, chewing paan, with a sindūra forehead mark.



21: Śāktānandatarāṅgiṇī

This compilation - waves of bliss for śaktas, devotees of Śakti, is ascribed to Brahmāndandagiri, with the edition used for this abstract being volume two of the Yogatantra Granthamala, published by Sampurnanand Sanskrit University, Varanasi, 1987.

The text is made up of eighteen chapters, called here ullasās, “lights” or “splendours”, which range far and wide across many tāntrik themes. It is notable for referring to other tantras, some of which aren’t available now.

The first chapter, which has 123 verses, deals of the body including the characteristics of the five elements, the vital breaths in the body, the place of the nāḍīs or conduits of prāṇā, where the planets are in the body, and the process of birth. After Kāma’s arrows strike, the yoni and the liṅgam come together, giving great bliss to a couple and causing the creating of an embryo (budbuda) on the fifth day. The text says this embryo gradually takes on different characteristics of the five elements from the parents, with the different nāḍīs coming into being.

In verse 51 onwards, Īśvara says the sun rules over the nāda cakra, while the moon rules the bindu cakra, Mars is in the eyes, the son of the Moon, Mercury (Budha) is in the heart, Jupiter (Guru) is in the stomach, while Venus (Śukra) is in the semen. Saturn (Manda) is in the navel, while Rāhu (northern node of the moon) is in the mouth. Ketu (southern node of the moon), is in the feet. In the ninth month, a baby is born.

The embryo is formed by the conjunction of blood from the mother and semen from the father. If blood predominates, a female is born, if semen predominates a male is born, and if the balance of these two factors is equal, the baby is of neuter gender (v63). Birth is of six types: as a deva, a human, a beast, a bird, an insect, and a plant (v70). Plants, and all that moves including birds, beasts and men, live and die in the ocean of unhappiness called saṃsāra and are subject to cause and effect (karma) which is both auspicious and inauspicious. A person goes to heaven or to hell according to the acts she or he commit. A person is born and re-born.

Chapter two, of 183 verses, deals with initiation, the nature of the guru, the suitability of a female partner, and closes with the greatness of



the guru. The text quotes from a number of works including the *Kulārṇavatantra*, the *Rudrayāmala*, the *Kriyāsāra*, the *Gurudīkṣātantra*, the *Gāndharvatantra*, the *Matsyasūkta*, and a number of other texts. In verse 100 and onwards it is said that the guru is greater than any of the gods, and so should be worshipped at the three twilights as the cause of all. One should worship one's own guru and not others. In verse 172 and on, an extract attributed to the *Rudrayāmala*, says that a disciple should worship the guru, his wife, and his sons with scent, flowers, light, food. The guru is clearly Hara (Śiva) and his wife is the beloved of Hara (Śakti). The son of the guru is Gaṇeśa. The guru's wife is clearly the true form of Devī. A disciple (*śiṣya*) seeing the guru sees the equivalent of 10,000,000 suns and moons.

The third chapter, which has 58 ślokas, opens by saying that without upāsana (worship), men gain no results. It then deals with the nature of Mahāmāyā, who is both with qualities and without qualities. Without forms, the absolute (Parabrahma) is still and unmoving.

In verse 14, quoting from the *Yāmala*, it is said that meditation (dhyāna) is of two types - the subtle consists of mantra while the gross consists of thinking of a physical image. Verses 24 to 28 give a meditation on the lion seat in the centre of the heart lotus, which is red, and upon which sits Mahādeva, with Mahādevī seated upon him in love play. A sādḥaka should meditate on the self of devī being identical with his own self.

Verses 40-41 describe the female excellences (vidyās) as being Kālī, Nīlā, Mahādurgā, Tvaritā, Cchinnamastakā, Vāgvādinī, Annapūrnā, Pratyāṅgirā, Kāmākhyā, Vāsinī, Bālā, Mātāṅgī, and Śailavāsinī. In verse 45 the various avatars of Viṣṇu are said to be Matsya, Kūrma, Varāha, Nṛsiṃha, Vāmana, Rāma, Buddha and Kalkī. Verse 50 says the three forms of Durgā, Viṣṇu and Śiva should not be taken as separate forms by the wise, because their nature is oneness. The chapter closes with a quote from the *Rudrayāmala* which says that while it's said that where there is pleasure (bhoga) there is no liberation (mokṣa) and where there is liberation there is no pleasure, the path of Śiva gives both liberation and pleasure.

In chapter four, there's a description of the acts to be performed in the morning including meditation on the Kuṇḍalinī and the six cakras, meditation in the 1,000 petal lotus, cleaning of teeth, bathing, wearing clothes and tilaka, and the characteristics of the Gāyatrī mantra. Verses 14-22 onwards gives a hymn of praise to guru from the *Kubjikātantra*. He is praised as the great giver of mantra, the form of Śiva, the light of the knowledge of the absolute, the ferrier across the ocean of saṃsara.



Verses 24 onwards describe the six cakras. On the left of the spine is iḍā, the form of the moon, Śakti; on the right is piṅgala, the male form, like the sun. In the centre of the spine extending from the root of the body to the brahmarandhra is suṣumnā nāḍī, consisting of all effulgence, and of the nature of fire.

Within the suṣumnā is the citrā nāḍī. In the middle of citrā is the brahmanāḍī. Strung along the central nāḍī are six lotuses, the first at the base of the spine, resembling a lotus with four petals. In the petal of the red lotus is the Kāmākhyā, the yoni, which is of the nature of Icchā, Jñāna and Kriyā. Kuṇḍalī, of the appearance of a lightning flash, lies coiled like a slumbering snake, three and a half times here. When roused, she proceeds from this place up the spine to the top of the head, the brahmarandhra, which is Śiva's city, and resembles 1,000 petals. In verse 71 and following, it's said that Kuṇḍalī constantly makes the sound of the hūṃ mantra, and is within the body as the hāmsa mantra. Having cut through the different granthis (junctures) on her route upwards she is led through the suṣumna nāḍī to unite with Sadāśiva in the 1,000 petalled lotus. Other details of the six cakras follow. The remainder of the chapter, to verse 208, describes the morning acts a sādḥaka should undertake.

Chapter five relates to recitation of mantra (japa), the characteristics of the seat upon which to do meditation, and pūjā during the day and the night. This chapter has 43 verses.

In chapter six, of 68 verses, there are quotations from texts about inner worship (antaryāga) and outer worship (bahyapūjā) and also information relating to bhūtaśuddhi. This last is the cleansing of the bhūtas or elements in the body.

Chapter seven, which has 189 verses, talks about daily pūjā, how to cleanse and purify the place of worship, more on bhūtaśuddhi, as well as information about mātṛkā nyāsa, which is related to prāṇāyāma. There's more information about other nyāsas such as six-limbed and hand and limb nyāsa, with the chapter closing with āvaraṇa pūjā. Verse 75 starts to describe the mātṛkā ṣaḍaṅga nyāsa, said to be from the *Jñānārṇavatāntra*.

The 80 verses of chapter eight discuss the various mālās (rosaries) to be used in pūjā, including the characteristics of rudrākṣa mālās, how to place them, and the correct way to use them when pronouncing mantras. They can be made of different substances including crystal, pearl, conch, etc. The rosary is of two kinds, one inner and one outer. The inner rosary is strung along the spine in the form of the letters of the alphabet.

Chapter nine deals with the rules of reciting mantras, the essence of



mantra, the real meaning of mantras, and the consciousness inherent in mantras. Verse 32 and the following four verses, said to be from the *Uttaratantra*, relates the 22 letters of the Śyāmā mantra to the body - krīm is on the top of the skull, krīm is on the forehead and krīm is on the three eyes; hūm is on the nostrils, and on the mouth; drīm is on the ears and the throat, while da is on the chin, kṣi is on the teeth, and ṇe is on the two lips. The letter kā is on the breasts, li is on the chest, ke is on the arms; krīm is on the belly, krīm is on the navel, while krīm is on the buttocks. The syllable hūm is on the yoni while hūm is on the thighs; drīm is on the knees and on the ankles while svā is on the two feet and on the nails. Verses 87-95 discuss the characteristics of the nine jewels, while verse 96 begins a discussion of the meaning of mantra, said to be the body of devatā. There's a discussion about the yoni mudrā from verses 112-129.

In chapter 10, in 65 verses, there is a string of code words given in association with numerous aspects of the Devī - the commentary gives their meaning. This chapter refers to these as setus - bridges or boundaries, and refers to tantras that appear to be lost, such as *Mahāsetumāha Yāmala*, and others. Sundarī, Bhairavī, Tārā, Śyāmā, Bhuvaneśī, Annādayā (Annāpūrṇā), Mahiṣamardinī, Viṣṇu, Kṛṣṇa, Rāma, Śiva, and others are described. A mantra for kavaca (magical armour) is described, followed by Kullukā mantras for many devatās. These are syllables which should precede the main mantra of a devatā.

Chapter 11 gives a number of mantras for purifying the mouth for many of the devatās described in the previous chapter. It gives the rules relating to light, and concludes with the yoni mantra, quoting from a yāmala. This, it says, is the great Kāmakāla mantra, made famous by Mahākāla himself. There are 56 verses in this chapter.

In the 153 verses of chapter 12, there's a description of puraścaraṇa, the preliminary acts that must be undertaken for a mantra to become fruitful, as well as a description of the types of food to be eaten and to be avoided. Kṣetrapāla must be worshipped. The correct resolution must be adopted. The liquids used for oblation (tarpaṇa) start to be described from verse 74 onwards. The chapter also gives the rules of homa. The number of times mantras must be recited are related. Verse 102 starts a passage from the *Muṇḍamālā*, describing practice at night time using the five substances.

In verses 123-125 is a description of puraścaraṇa performed during an eclipse, attributed to the 12th chapter of the *Śrībījārṇavatāntra*, and relating to Kāmākhyā. It says there's no need to consult a pañcāṅga during an eclipse. Verse 126 begins to describe the food offerings to be

made during a lunar eclipse, while in verse 129 it says that only Śakti mantras are to be recited during this period. A number of verses from other tantras including the *Sanatkumāra Tantra* and the *Guptadīkṣā Tantra* back up the efficacy of doing purāścaraṇa during a lunar eclipse.

Chapter 13 deals with the construction, purification and creation of yantras. The devatā cannot be worshipped without yantra. The different materials it may be made of, such as gold, silver or copper, crystal etc. are enumerated. The compilation quotes from the *Urvhāmṇāyatantra* saying that just as mantras need to be purified, so too do yantras. Yantras need to be bathed, to be anointed with the five gavyas, sacred substances from the cow. Methods for installing life in yantras and the sacrifices to be made are discussed. Verse 57 begins a description of the bali (sacrifices) to be made. In verse 84 begins a description of the light to be placed on the head of the beast slaughtered. There are 96 verses in this chapter.

In chapter 14, there's a description of the offerings (upacāra) to be made in worship, including the different scents, flowers, foods and lights. There's also a description of circumambulation (pradakṣiṇa) and how to do praṇāma, or bowing. There are 153 verses in this chapter.

Chapter 15 opens with a quotation from the *Kulacūḍāmaṇī Tantra* and immediately goes on to discuss the kula trees. These according to verses five to six are 12 in number, including the āśoka, the keśāra, the bilva, the rudrākṣa, and others. A number of different sources then mentioned give different lists. Then the great pīṭhas of Śakti are described - the text quotes lists from the *Gāndharvatantra* and the *Yoginīhṛdayatantra*.

Verse 79 begins a section about the sacrifices to be made to jackals (śivābali), with the compilation quoting different authorities. Mantras to be used when feeding jackals are described. A mantra in verse 85 reads *oṃ grhya devi! mahābhāge śive! kālāgnirūpiṇi śubhāsubhaphalaṃ vyaktaṃ brūhi grhya baliṃ tava*. There are 111 verses in chapter 15.

In chapter 16, which has 104 verses, the various results to be expected from reciting mantras and the like are mentioned, as well as the various faults that can mess everything up. Prescriptions to avoid some of these pitfalls are given.

The 17th chapter, in 48 verses, describes the pavilions (maṇḍapas) and kuṇḍas (fire hearths) to be used in worship. These can be of different shapes and dimensions, which are also described in the text in great detail. The last chapter, 18, in 117 verses, dilates further on homa using such kuṇḍas and the rites, including various nyāsas, that need to be performed. A dhyāna of fire is given in verses 53-56.



22: Devīrahasyatāntra

The *Devīrahasya* was first published in the Kashmir Series of Texts and Studies in 1941 - a straight reprint was published by Chaukhamba Sanskrit Pratishthan in 1993. It ascribes itself to the *Rudrayāmala*, but the original editor, M.S. Kaul, says in a brief English introduction that because of references inside the text, it's clear that the compilation was created by a Kashmiri writer, a long time after Muslims and Europeans made their way into India.

The work is divided into two halves, and the edition also includes the *Uddhāraśāstra*, a dictionary of tāntrik mantras and code, which draws on 47 other tāntrik sources.

The first half has 25 chapters, while the second half has 35 chapters containing the *pañcāṅgas* or manuals of a whole series of different *devatā*. An appendix also contains more *pañcāṅgas* of different *devatās*. A *pañcāṅga*, as its name implies, has five parts, or limbs, covering the ritual details a *sādhaka* needs to know. Those five parts, typically, consist of a chapter outlining the mantra, yantra, dhyāna and prayoga (application) of a *devatā*; the pūjā or worship of the *devatā*; the kavaca or armour of the *devatā*; the 1,000 names of the *devatā*; and the stotra or hymn of praise of the *devatā*.

There is little philosophy here. Practically the entire contents of the work deals with mantra, yantra, pūjā and sādhanā of the different gods and goddesses discussed, and it contains a large number of the ritual manuals, or *pañcāṅgas*.

Rahasya means 'secret', and the work does cover most of the topics a *sādhaka* would need to know. These include *puraścaraṇa*, which is the preparatory work before recitation of mantra (*japa*) can start. This is very arduous, involving the recitation of mantra and a ritual which spans many hours. The *Devīrahasya*, however, introduces some short-cuts for the Kaula initiate.

Chapter one opens with two salutations, *oṃ namaḥ śrīgaṇeśāya namaḥ* and *namastripurasundaryai*. Bhairava starts by saying he will reveal the very marvellous secret (rahasya) spoken of in all tantras and yāmalas. Devī, hailing him as the lord of Kaulikas, asks him to reveal the secret to her. The rest of the chapter, which has 88 verses, deals with the

characteristics of guru and pupil, with the planetary positions and times of initiation, and with the attendant disqualifications on both pupils and gurus. It also deals with the sequence of initiation, the purification of the disciple, and the initiation of śaktis.

The different mantras of a number of forms of devatā are revealed in chapter two. The forms of Devī mentioned in verses 2-6 are Tripurā, Tryakṣarī, Bālā (an aspect of Tripurasundarī as a young girl), Tripurabhairavī, Kālikā, Bhadrakālī, Mātāṅgī, Bhuvaneśvarī, Ugratārā. Chinnaśīrṣā, Sumukhī, Sarasvatī, Annapūrṇā, Mahālakṣmī, Śārikā, Śāradā, Indrakṣī, Bagalā, Turyā, Rājñī, Jvālāmukhī, Bhīḍā, Kālarātri, Bhavānī, Vajrayoginī, Vārāhī, Siddhalakṣmī, Kulavāgīśvarī, Padmāvatī, Kubjikā, Gaurī, Śrīkhecārī, Nīlasarasvatī, and Parāśakti.

Bhairava says he will also reveal Śaiva mantras of Mṛtyuñjaya, Amṛteśa, Vaṭuka, Maheśvara, Śiva, Sadāśiva, Rudra, Mahādeva, Karālaka, Vikarāla, Nīlakaṇṭha, Paśupati, Mṛḍa, Pinākī, Giriśa, Bhīma, Gaṇeśa, Kumāra, Krodhana, Iśa, Kapālī, Krūrabhairava, Saṃhāra, Īśvara, Bharga, Ruru, Kālāgni, Aghora, Mahākāla, and Kāmeśvara.

In verses 11 he says he will reveal the Vaiṣṇava mantras of Lakṣmīnārāyaṇa, Rādhākṛṣṇa, Viṣṇu-Nṛsiṃha, Varāha, Jāmadagni, Sītārāma, Janārdana, Viśvaksena, and Vāsudeva.

Bhairava says in verse 14 that these high mantras of Śakti, Śiva and Viṣṇu should be recited by the best of sādhakas. They should be concealed from others. The Devī mantras are then given in code form, but a commentary to these verses gives the meaning of the codes.

The eight syllable mantra of Bālā is *aiṃ klīm sauh bālāyai namaḥ*. The 15 syllable mantra of Bālā is *ka e ī la hrīm ha sa ka ha la hrīm sa ka la hrīm*. The 16 syllable mantra of Bālā is *śrīm hrīm klīm aiṃ sauh oṃ hrīm śrīm ka e ī la hrīm ha sa ka ha la hrīm sa ka la hrīm sauh aiṃ klīm hrīm śrīm*. The 22 syllable queen of vidyas of Kālī is *krīm krīm krīm hūṃ hūṃ hrīm hrīm dakṣiṇe kālīke krīm krīm krīm hūṃ hūṃ hrīm hrīm svāhā*.

Bhadrakālī's great mantra is *krīm krīm krīm hūṃ hūṃ hrīm hrīm bhaim bhadrakālī bhaim hrīm hrīm hūṃ hūṃ hūṃ hūṃ krīm krīm krīm svāhā*. The mantra of Rājamātāṅgī is *oṃ hrīm rājamātāṅgīni mama sarvārthasiddhiṃ dehi dehi phaṭ svāhā*. The vidya of Bhuvaneśvavari is *hrīm bhuvaneśvayai namaḥ*. The mantra of Ugratārā is *oṃ hrīm strīm hūṃ phaṭ*. Chinnmastā's 12 lettered mantra is revealed as *śrīm hrīm hrīm aiṃ vajravairocanīye hrīm hrīm phaṭ svāhā*. The mantra of Sumukhī is revealed as *oṃ klīm ucchiṣṭaṇḍālīni sumukhīdevī mahāpīśācīni hrīm ṭhah ṭhah ṭhah svāhā*. Sarasvatī's mantra is revealed to be *oṃ hrīm aiṃ hrīm oṃ sarasvatyai namaḥ*.



The mantra of Annapūrṇā uncoded, is *om hrīm śrīm klīm namo bhagavati māheśvarī annapūrṇe svāhā*. The great mantra of Mahālakṣmī is described as *om hrīm śrīm klīm aiṃ sauh mahālakṣmī prasida prasida śrīm ṭhah ṭhah ṭhah svāhā*. Śārikā's mantra is *om hrīm śrīm hūṃ phrām āṃ sām śārikāyai namaḥ*. The mantra of Śāradā is, decoded, *om hrīm klīm sah namo bhagavatyai śāradāyai hrīm svāhā*. The mantra of Indrākṣī is *om śrīm hrīm aiṃ sauh klīm indrākṣī vajrahaste phaṭ svāhā*.

Bagalāmukhī's mantra is given as *om hlīm bagalāmukhī sarvaduṣṭānām vācam mukhaṃ padaṃ stambhaya jīhvām kīlaya kīlaya hrīm uṃ svāhā*. The mantra of Mahāturi is *om truṃ traum troṃ mahāturyai namaḥ*. The mantra of Mahārājñi is revealed to be *om hrīm śrīm rām klīm sauh bhagavatyai rājñyai hrīm svāhā*. The mantra of Jvālāmukhī is *om hrīm śrīm jvālāmukhī mama sarvaśatrūn bhakṣaya bhakṣaya phaṭ svāhā*.

Next is Bhīḍā, whose mantra is revealed to be *om hrīm śrīm hsrām aiṃ klīm sauh Bhīḍābhagavati haṃsarūpi svāhā*. The mantra of Kālarātri is *om aiṃ hrīm klīm śrīm kālarātri sarvaṃ vaśyaṃ kuru kuru vīryaṃ dehi gaṇeśvaryai namaḥ*. The mantra of Bhavānī is revealed as *om śrīm śrīm om om hrīm śrīm śrīm hūṃ phaṭ*. The mantra of Vajrayoginī is *om hrīm vajrayoginīyai svāhā*. The mantra of Dhūmravārāhī is *aiṃ glauā laṃ aiṃ namo bhagavati vārtāli vārtāli vārāhī devate varāhamukhi aiṃ glauṃ ṭhah ṭhah phaṭ svāhā*. The mantra of Siddhalakṣmī is *om śrīm śrīm hrīm hsauh aiṃ klīm sauh siddhalakṣmyai namaḥ*.

The mantra of Kulavāgīśvarī is *om klīm hram śrīm hūṃ jham jhaṣahaste kulavāgīśvarī aiṃ ṭhah jham ṭhah strīm ṭhah svāhā*. The mantra of Padmāvatī is *om hrīm śrīm klīm bluṃ padmāvatī mama varam dehi dehi phaṭ svāhā*. The mantra of Kubjikā is revealed as *om śrīm prīm kubjike devi hrīm ṭhah svāhā*. The mantra of Gaurī is *om śrīm hrīm glauṃ gaṃ gaurī gīm svāhā*. Nilasarasvatī's mantra is *om hrām aiṃ hūṃ nilasarasvatī phaṭ svāhā*. The mantra of Parāśakti is *om śrīm hrīm klīm sauh hsauh parāśaktyai aiṃ svāhā*. There is a total of 71 verses in this chapter.

Chapter three gives the different Śaiva mantras such as: Mrtyuñjaya (Śiva as conqueror of death), Amṛteśa (lord of nectar), Vaṭukabhairava (Śiva in His aspect as a terrifying boy), Maheśvara, Śiva, Sadāśiva, Rudra, Mahādeva, Karāla (formidable one), Vikarāla, Nīlakaṇṭha, Sarva, Paśupati (lord of beasts), Mṛḍa, Pinākī, Giriśa, Bhīma, Mahāgaṇapati, Kumāra, Krodhana, Iśa, Kapālī, Krūrabhairava (cruel Bhairava), Saṃhārabhairava (dissolution Bhairava), Īśvara, Bharga, Rurubhairava, Kālāgnibhairava, Sadyojata (instantly arising), Aghora, Mahākāla and Kāmeśvara. There are 32 verses in this chapter. Chapter four gives the different mantras of Viṣṇu as outlined in the first chapter. There are



only 13 verses in this chapter.

Chapters five to seven describe various processes that must be applied to the different mantras given in chapters two to four, which prepare them for use by a sādḥaka. Not only can you not use a mantra from a book, but you have to perform a series of measures before it is ready to be recited. The different utkilana (laying open) of the mantras for Śakti, for Śiva and Viṣṇu are given in chapter five. These are mantras which themselves open the mantras up to use. Chapter six gives the formulae to vitalise these mantras, called sañjīvana. As if that wasn't enough, some mantras have curses attached to them, so in chapter seven there are strings of formulae, used with each of the different mantras, to remove these effects.

In chapter eight, Bhairava describes the sādhanā to recite mantras (japa). If, by the grace of guru, a man is given a mantra, he becomes eloquent, wealthy, victorious, someone who enjoys life, and a king. After, he comes to resemble Bhairava himself. He should choose a propitious astrological time, and having bowed to the two feet of his guru, he should prepare a triangle using sindura powder, and there should worship the guru, offering scent, pleasant clothes, incense and the like. He should satisfy the guru by offering gifts and kula nectar. On a Sunday, having bowed to the guru, he should recite the mantra 108 times, after doing nyāsa, and offering homa and oblation. In verse 15, Devī asks Bhairava to speak more fully about japa. Bhairava says the way to recite the mantra is of two kinds - with qualities and without qualities. With qualities, the mantra should be recited with the 50 mātṛkās. There are 30 verses in this chapter. Chapter nine, in 57 verses, deals with saṃpuṭa, 'putting together' of the mantras described in chapters two to four.

Chapter 10, in 36 verses, deals with puraścaraṇa, the performance of acts by which a given mantra may be made efficacious. A mantra only brings success by using this process. It is performed by reciting a mantra 400,000, 200,000 or 100,000 times. It should be performed under a fig tree, in the wilderness, in the cremation ground, in a desert, or at a crossroads.

The process should be started at midnight or midday. Puraścaraṇa should be done under auspicious astrological configurations after having first worshipped one's own guru. A yantra is described which should be used in its application. Bījā mantras are placed in the cardinal and middle directions. The yantra consists of a bindu, a hexagon, a circle, eight petals, another circle, and an earth square. Various deities are worshipped in the different parts of this yantra, and in the centre Śiva,



along with the desired Devī, receives worship. The sādḥaka has to fill four pots at the cardinal points. Gaṇeśa, Bhāratī, Durgā and Kṣetrapāla are worshipped in the pots. After, the recitation begins. A sādḥaka is to make offerings at every 10th recitation.

But at the end of this chapter, alternative methods of doing this preparatory act are described for the Kaula. These are through sexual intercourse with an initiated śakti, by reciting the mantra during the birth of a child of the in-group, performing the puraścaraṇa on a dead body in a cremation ground, reciting it during the time the sun takes to rise and set, or performing it in the course of a solar or lunar eclipse. The mantra is to be recited a lakh times, giving oblation at every 10th recitation. Chapter 11 continues the topic of the previous chapter, and describes the homa which should be done. There are 42 verses in this chapter.

Chapter 12 describes in code form the unfolding of the different yantras of the devatās described in chapters 2,3 and 4. While there are 33 million forms of Devī, Bhairava says he will describe the chief yantras. Bālā's yantra consists of a bindu, a triangle, eight angles, eight petals, three circles and a bhūpura, or earth city. Tripurabhairavī's yantra consists of bindu, triangle, eight angles, 10 spokes, a circle, eight petals, 16 petals, three circles and a bhūpura. Mātāṅgī has a yantra with a bindu, a triangle, eight angles, a circle, eight petals, three circles and a bhūpura, Tara's yantra has a bindu, a triangle, eight angles, a circle, eight petals, 16 petals, three circles and a bhūpura. Chinnā's yantra consists of a bindu, a triangle, enclosed by an upward pointing triangle, a circle, eight petals, and a bhūpura. Kubjikā's yantra consists of a bindu, a triangle, eight angles, a circle, eight petals, a circle and a bhūpura, while Khēcari's yantra consists of a bindu, triangle, circle, eight petals, a circle and a square.

In verse 72, Bhairava describes a yantra for the worship of Śiva, while verse 74 describes a yantra for Viṣṇu. In verse 78, the best yantra for worshipping Lakṣmī-Nārāyaṇa. This consists of a bindu, a triangle, eight lines, a circle, eight petals, 16 petals, a circle and a bhūpura.

Chapter 13, in 36 verses, describes how an amulet (kavaca) may be made of the yantra of one's own favourite deity, which is bound into a ball, and carried upon the person. This amulet is said to give miraculous results. The yantra should be drawn upon birch (bhūrja) bark using eight different kinds of scent. These are described as svayaṃbhū, kuṇḍagola, rocana, aguru (aloe), camphor, musk, honey, and sandal. The first two are well-known in the tantras as arising from various Kula women at menstruation time. Various methods of purification are given in the text,



and it is said that the 1,000 names of the particular devatā should be written around the yantra. The ball containing the kavaca can be worn on the shoulder or on the head, and is said to give boons.

Chapter 14, which has only 19 verses, deals with the saints or munis who first ‘perceived’ the mantras, and of the metres and other elements which need to be known about a mantra. Each mantra has a ṛṣi (seer, a muni, a saint), a metre, a devatā, a bīja (seed), a śakti (energy), a kīlaka, and the binding of the directions (digbandhana). This last tells a sādhanaka how to protect the 10 directions of the cardinal and intermediate points, and above as well as below, to protect the fruit of the japa. Bhairava tells Devī that unless these elements are known to a sādhanaka, chanting a mantra (japa) is useless and the fruit of the japa is eaten up by the rākṣasas, the bhūtas, and the pretas.

The sādhanā of the cremation ground is described in chapters 15 and 16. These chapters contain only 13 verses and 36 verses respectively but there is an extensive commentary provided to chapter 16. In chapter 15 it is said that eight forms of Bhairava related to the days of the week, and so the planets, are associated with these forms of Śiva, and wander in the eight directions. These Bhairavas are called Mahā Ugra, Citrāṅgada, Caṇḍa, Bhāsava, Lolākṣa, Bhūteśa, Karāla, and Bhīma. These forms are called the Bhairavas ruling over the directions, and each is associated with a gang of ghosts and with one of the particular cremation grounds.

Chapter 16 continues the topic. In verses 7-9, the different Bhairavas are identified with the directions and the days/planets. Mahogra is in the east, and is associated with the sun; Citrāṅgada moves in the north, with the moon; Caṇḍa is in the north east, with Mars; Bhāsava is in the north west, with Mercury; Lolākṣa is in the south east, with Jupiter; Bhūteśa is in the south with Venus; Karāla in the south west, with Saturn; and Bhīma, again associated with the sun, is in the west. Verse 12 moves on to discuss the Śmaśānakālikā pūjā.

The text says that Mahākālabhairava is the seer of the mantra, uṣṇik is the metre, Śmaśānakālikā is the devatā, hrīm is the bīja, hūm is the śakti and Krīm is the kīlaka. The application of the mantra is in the attainment of the four aims of mankind. The commentary describes the ritual in some detail.

Purification of the rosary formed from human skulls is discussed in the very brief 13th chapter of 16 verses. The sādhanaka has to recite a mantra 108 times, and smear the rosary with ashes from the cremation ground. He has to sit inside a yantra ringed with skulls, and use as a vessel the skull of a man. Chapter 18 is also brief, consisting of only 14 verses. In this chapter rosary and yantra purification is dealt with. The



few verses are supplemented by a commentary which gives the mantras and rituals to be used in the purification of the rosary.

The origin of wine is the subject of chapter 19, of 35 verses. A dhyāna is given of the goddess of wine. She is in the midst of the milk ocean. She, Surādevī, is gaked, resembling the great fire at the night of time, her face full of bliss, with 18 arms, nine of which bear pots, while the other nine hold drinking vessels. Her three eyes are red, she is garlanded with various flowers, and she has dishevelled hair. She is adorned with various gems and rings made of pearls and other gems. She has prominent breasts, and is seated on a lion throne, and is the giver of supreme bliss (paramānandadāyini). Nine vessels which form the receptacles in which wine is kept are discussed. The presiding devatās of these are Sadāśiva, Īśvara, Rudra, Viṣṇu, Parameṣṭi, Indra, Guru (Jupiter), Śukra (Venus) and the sun and the moon taken together. Each drinking vessel contains a wine of a different type.

Chapter 20 continues the subject of wine and contains a hymn to the wine vessels. Verse 23 contains the verse *pītvā pītvā punah pītvā yāvat patati bhūtale | punarutthāya vai pītvā punarjanma na vidyate ||* This verse suggests that a sādḥaka has to keep drinking until he falls down and then having got up and drunk again, will get liberated from being born again. However, the following verses say that the wine to be drunk is that on the path of suṣumna, in the centre of the spine. The last verse says that it is only a paśu who understands any of this to mean drinking alcohol and getting several sheets to the wind.

The Śāntistotra starts the 45 verses of chapter 21. This hymn removes the various curses attached to wine. Verse 20 begins a hymn in praise of the vīra, the heroic sādḥaka. Chapter 22, in 156 verses, continues the topic of wine, and discusses how the same may be purified. Verse 51 starts to describe the kalās of the moon. In the moon maṇḍala, the 16 kalās are to be honoured. These are given in the text as amṛtā, mānadā, tuṣṭi, puṣṭi, prīti, rati, śrī, hrī, svadhā, rātri, jyotsnā, haimavatī, chāyā, and pūrṇimā and in the cast of the last āmāvasyā for the new moon, not adding up to 16. Verse 61 begins the gāyātrī mantra of Ānandabhairava and his śakti Surādevī. This is given as *ānandeśvarāya vidmahe śrīsurādevyai dhīmahi tanno ardhanārīśvara pracodayāt* (Let us think of the lord of bliss, let us contemplate the auspicious Surādevī, may that half-Śiva and half-Śakti direct us). This is the Ardhanārīśvara form of Śiva and Śakti, where half of the body is male, and the other half is female. After reciting this mantra 10 times, the wise man should worship haṃsah.

The dhyāna of Śrī Tiraskaraṇī Devī starts to be described in verse 45



together with her prayogas (applications) etc. She has the useful ability to confer invisibility on a sādḥaka. She is as bright as a blue lotus, has dark blue coloured hair, wears indigo clothes, has indigo coloured eyes, is adorned with blue flowers, and with indigo gems, with blue limbs, adorned with garlands of sapphires, seated on a blue feathered seat, and holding a blue coloured khaḍga. Reciting her mantra causes a sādḥaka to be invisible to others' five senses. Details of Kuṇḍalinī as haṃsaḥ starts in verse 88. She is as bright as tens of millions of suns, moons, and fires.

Chapter 23 deals with the purification of nine śaktis in 64 verses. In verse nine, Bhairava says a Kuleśvara should look at a young woman and bow to her as being born from the Kula. He should meditate mentally on her, and recite a mantra when he sees her. One should never strike, deride, or show deceitfulness or coldness to women, because, as it says in verse 12, women are devīs, women are life, and women are jewels. When one has inverted sex with a woman, she becomes the kāmadhenu - the cow of plenty.

The nine śaktis are named in verses 14-15 as Naṭinī (actress), Kāpālīkī (bearing skulls), Veśāyā (whore), Rajakī (washer-woman), Nāpitaṅganā (barber's wife), Brāhmaṇī, Śūdrakanyā (śūdra's daughter), Gopālakanyakā (cowherd's daughter) and Mālākarakanyā (daughter of a garland maker). The devatā of this rite to follow is called Parāmbikā, the metre is triṣṭup, aiṃ is the bīja, hsauḥ is the śakti and klīm is the peg (kīlaka). The best time for the rite is at midnight, specifically on a great night, and the circle should include the nine maidens and eight, nine or 11 Kaulikas. The pūjā sequence is given, and it is stated that the girl should be placed on the left of the sādḥaka in a Śrī Cakra. She has to have dishevelled hair, be free from shame, and adorned with jewels.

The mantra to purify a śakti is declared - after this the sādḥaka is to perform mātṛkā nyāsa and kāmabāṇā (five arrows) nyāsa. These five arrows are to be placed on the forehead, the face, on the shoulders, on the heart and on the yoni. The five sugarcane arrows of Kāmeśvara, are called the all agitating, the arrow causing all to flow, the all-attracting arrow, the all deluding arrow and the all subjugating arrow. The arrow mudrā is to be shown five times.

The various mantras of each of these nine Kūmārīs are given, from verse 39 onwards. For example, Naṭinī's mantra is decoded as *oṃ sah aiṃ klīm sauh naṭinī mahāsiddhiṃ mama dehi dehi svāhā*. After reciting the nine different mantras, the Kaula should whisper the root mantra into the śakti's right ear. Then follows sexual intercourse in the cakra, during which a number of mantras are recited, with the devī receiving



oblation with semen. The devīs and the Kaulas should bow to each other.

Chapter 24, in 69 verses, outlines the various materials of which a rosary (mālā) may be made, as also the way knots and so on are to be tied and how a rosary is to be purified. A rosary, begins Bhairava in verse three, is the body of time represented by 108 beads, made up of the 12 forms of the sun, and divided into nine parts. A 109th knot represents Rudra, and is called the meru.

Various substances including a rosary made of human skulls is described, as well as rosaries made from various trees, tulsi (basil), crystal, rudrākṣa, jewels, gold, and rosaries made from lotus seeds, coral and human teeth. The last, and the first, are to receive specific kinds of purification.

Mantras for specific rosaries begin to be described in verse 34. Different materials belong to different āmnāya. Before purifying the specific mālā, a sādḥaka is to perform a ritual after purifying his own body. In verse 42, it's said the ṛṣi (seer) of the mantra to purify a rosary is Kālāgnirudra, the metre is anuṣṭubh, and the devī is Śmaśānabhairavī, who dwells in the garland of human skulls and is well known as being Kālarātrī.

Verses 40 to 65 describe the mantras of 10 kinds of rosaries - conch, pearl, rodhra (*Symplocos Racemosa*), crystal, rudrākṣa, tulasi, ruby, gold, lotus seeds, skull, and teeth. Two verses give mantras applicable to all of the rosaries.

The purification of yantras and the various materials from which they are made are discussed in detail in chapter 25, which has 42 verses. Yantras are spoken of as eightfold as being made from gold, silver, copper, crystal, birch (bhūrja), bone, hide and Viṣṇu-stone. As in the previous chapter, a ritual is performed before the specific substances used receive their own specific mantras. In verse 15 it's said the substances can be purified with different scents including kuṇḍa, gola or udbhava, with eight scents, or with the rasa (essence) of a man.

The specific mantras for purifying these eight materials are given, starting in verse 17, for gold, silver, copper, crystal, tree bark, bone, hide and Viṣṇu-stone. Rites performed at night are discussed at the end of the chapter. Various different night watches are suitable to specific forms of the Devī. Menses, semen, wine, meat, fish and intercourse are all to be purified using the root mantra. A man is to drink wine, worship woman (Vāmā) and remember Bhairavī-Bhairava. After bowing to the guru, the vidyā is to be recited - this is Kaula doctrine.

The results of so doing, according to verses 39 onwards, are that



whether in catastrophe, in times of great woe, in times of great bewilderment, in times of famine, in great battles or wars, in great wastelands, in times of great ignorance, when on a difficult path, in despair, and in bad occasions, one should remember the great mother, Parāmbikā. Then one's speech is like Sarasvatī's, Lakṣmī always dwells in one's home, and the Mother bestows wealth.

Chapters 26-30 comprise the Gaṇapati Pañcāṅga, the five limbs of Gaṇeśa, the elephant headed god. Bhairava says he will describe the different forms of Kaula practice relating to a different set of devatās. He starts by saying he will first describe the worship of Gaṇeśa.

These limbs are (i) mantra, yantra, dhyāna and the six karmas or magical acts (ii) the worship of Mahāgaṇapati (iii) the kavaca or armour of Mahāgaṇapati (iv) The 1,000 names of Mahāgaṇapati and (v) the Mahāgaṇapati stotra or hymn. In verse 28, Bhairava says he will describe the details relating to the Lord of Obstacles, commencing with his mantra, yantra and the rest. The mantra of Gaṇeśa is given in code form in verse 30 of chapter 26. A commentary decodes it as *oṃ śrīṃ hrīṃ klīṃ glaum gaṃ gaṇapataye varavarada sarvajñanaṃ me vāsamānaya svāhā*.

The preparatory acts before using this mantra are to be performed under a fig tree, at a crossroads, in a deserted house, or in a cremation ground (*pretālaya*). The yantra is described in verse 34 of chapter 26 as made up of a bindu, a triangle, 10 lines, a circle, eight petals, 16 lines, a circle, and having four doors. The dhyāna of Gaṇeśa is given in verse 36. He resembles the light of the rising sun, has three eyes, wears a flaming crown, and with his four hands holds a plate full of sweetmeats, a vessel, and a rosary made of lotuses. He is ornamented with serpents. Verses 38 of chapter 26 begins a description of the attendants in the yantra.

Chapter 27 contains a description of the pūjā of Gaṇeśa, while chapter 28 details the armour of Gaṇeśa in 22 verses. Chapter 29 contains the 1,000 names of Gaṇeśa, while chapter 30 contains the hymn in 21 verses.

Chapters 31-35 describe the Sūrya pañcāṅga or the five limbs of the sun, while chapters 36-40 describe the five limbs of Lakṣmī-Nārāyaṇa.

Chapters 41-45 give the Mṛtyuñjaya pañcāṅga, while chapters 46-50 comprise Pañcāṅga of Durgā. Chapter 51, in 51 verses, deals with the rahasya or secret of Durgā. Chapter 52, which only has eight verses, describes the mantra sādhanā of the Durgārahasya, deals with enlivening of the mantra, and with its putting together.

Chapter 53 discusses Nīlakaṇṭha, or the blue-throated manifestation



of Śiva, when he drunk the poison produced by the churning of the milk ocean. It gives his mantra, dhyāna, and the seer in only 18 verses.

Chapter 54 deals of initiation (*dikṣa*), and its time, and also discusses with guru initiation. Bhairava says that it should be performed on an auspicious day, in a good nakṣatra, at the time of a saṅkrānta, on a day in navarātri, on Śivarātri, or in one's own birth constellation. The best places to perform initiation are on the bank of a river, or perhaps in a temple. The chapter only has 27 verses.

In chapter 55, there's more about the preparatory acts (*puraścaraṇa*) and deals with the same done for the disciple by the Guru. A mantra can never become successful without performance of these acts. It describes, in addition, the best times and places for doing the same.

The next chapter, 56, discusses Pañcaratneśvarī, or the devī of the five jewels, together with the mantra unfolding of Durgā, Śāradā, Śārī(kā), Sumukhī and Bagalāmukhī. There are 18 verses in this chapter.

Homa done at night in the cremation ground forms the substance of chapter 57, while chapter 58 deals with the characteristics of cakra pūjā, the nature of those sādhakas entitled to it, the placing of the pot (*kumbha*) and the giving of bali or animal sacrifice. In verses 2-3 it's said that the best number of sādhakas for the cakra is 11, but otherwise nine, five or three sādhakas may participate. Cakras should not contain less than three sādhakas.

The days to hold the cakra are at the full moon or new moon saṅkrānti, or on the 14th or the eighth tithis. A ninth tithi on a Saturday or a Tuesday, sacred to Saturn and Mars, are also fortunate. The cakra may be held at a good bathing sort (*tīrtha*), in a Śiva temple, in another temple, in a deserted place, and on a peak or at a river bank. The sādhamaka should worship the Bhairavas in the directions, and then perform nyāsa and cleansing of the bhūtas. Vipras (brahmins), kṣatriyas, vaiśyas and śūdras can all participate in the cakra. The five substances should all be purified, the Yoginīs, Kṣetrapāla, and the Nāyikā should be worshipped, while in the cakra the root mantra is to be recited and the kavaca read, along with the 1,000 names and the hymn. At the end, the nine maidens are to be worshipped.

Chapter 59 discusses the different paths, such as Dakṣiṇācāra, Vāmācāra, and Kulācara. In Kulācara, the āsana is made of wool, and the rosary to be used is rudrākṣa. In Vāmācāra, the rosary is made of a man's teeth, the vessel is made of a man's skull, and the āsana is a lion's skin. The substances to be used are the five mākaras, such as maithuna, wine and meat. This chapter has 20 verses.

The characteristics of the guru are dealt with in chapter 60. Bhairava



describes a yantra which consists of a bindu, eight petals, a circle, eight petals, and an enclosure, he gives the forms which inhabit the different parts. Asitāṅga, Ruru, Caṇḍa, Krodheśa, Unmattabhairava, Kapālī, Bhīṣaṇa, and Saṃhara are in the eight petals. Paramānandanātha, Prakāśānandanātha, Bhogānandanātha, Samayānandanātha, Bhuvanānandanātha, Sumanānandanātha, Gaganānandanātha and Viśvānandanātha, the eight Kula gurus are in the eight petals. Madanānandanātha, Lilānandanātha, Maheśvarānandanātha are to be worshipped in the triangle. In the centre is the guru, who should be worshipped with devotion. The remainder of the verses up to 26 praise the guru. Bhairava closes the *Devīrahasya* by describing is as the king of tantras, which should be not be lightly revealed as it holds the essence of all.

The appendices following these 60 chapters make up around one third of the printed text of the *Devīrahasya*. The main appendix gives (i) The pañcāṅga of Jvālāmukhī (ii) The pañcāṅga of Śārikā (iii) The pañcāṅga of Mahārājñī (iv) The pañcāṅga of Bālā (v) *Uddhārakośa*, a compilation which deals with the mantras and dhyānas of a host of tāntrik deities, and also contains a compendium of the letters of the Sanskrit alphabet and their tāntrika meaning. There are seven chapters, called kalphas, in the *Uddhārakośa*.



23: Rudrayāmala Uttaratantra

The *Rudrayāmala* is used as a source by many other āgamas but the original appears to be lost. Strictly speaking, a yāmala is a different class of text, and supposed to pre-date the tantras. However, most manuscripts of the yāmalas seem to be lost, except as quotations in later works.

This analysis of the contents is of a tantra given the same name.

Although its provenance is unknown, it nevertheless contains a great deal of interesting information and focuses in great detail on the identity of the goddess with Kuṇḍalinī. You could say it is a *Kuṇḍalinītantra* as it contains dhyānas and other elements such as the 1,000 names of Kuṇḍalinī, or the worship of the Devī as the “serpent power”. It is divided into 66 chapters (*paṭalas*) of different lengths and written in a simple manner, according to scholars. It may be simply written, but it is lengthy.

The text takes the form of Śiva asking questions and Śakti answering, making this nigama rather than āgama form. Another example of this style is found in the *Kulacūdāmaṇītantra*. In his form as Bhairava, Śiva opens by saying he has heard many tantras including the *Śrīyāmala*, the *Viṣṇuyāmala*, the *Śaktiyāmala* and the *Brahmayāmala*. Now he wants to hear of the Uttara Khaṇḍa (last section) of the *Śrī Rudrayāmala*. In 245 verses,

Bhairavī starts to tell Bhairava the topics she will cover in the tantra. These include Kūmārī-Lalitā sādhanā; Yoginī, Khecharī, Yakṣiṇī and Kanyā sādhanās; the vidyās of Unmattabhairavī and Kālī as well as their sādhanās. She says she will speak of the sādhanā of the five arrows, Pratyāṅgirā, Dhūmrā, and a host of other topics of interest to a śākta such as the garland of skulls sādhanā, Guhyakālī, Kubjikā sādhanā, Bhadrakālī, Haṃsī, Vaiṣṇavī, and many others.

After listing all these topics, Bhairavī starts to describe in verse 111, the well-known three bhāvas, or types of sādhanā called divya (divine), vīra (heroic) and paśu (beastlike). She says in verses 133-135 that the paśu bhāva is concerned with knowledge (jñāna), the vīra with action (kriyā), while the divya bhāva has the sight of devatā - the gods and goddesses.



Chapter two, which has 161 verses, opens with a description of the characteristics of Kulācara. Bhairavī describes the pūjā to be done when rising, including internal pūjā related to the cakras. A sādḥaka must meditate on the guru with his śakti at the centre above the head. Other meditations follow, related to the other familiar six cakras in the body. The guru should be regarded in the same light as one's father, and one's mother (verse 65). He, or she - because a guru may be either in the tāntrik tradition - is the devatā and is the refuge. After this lengthy section, in verse 125, Bhairava asks about the rules relating to initiation (dikṣā). He wants to know about various cakras employed at initiation time including Kulākula, A-Ka-Da-Ma, the rāśi (12 constellations) cakras, the kūrma (tortoise) cakra and others including the ṛṇidhani (loss and gain), Tārā cakra and others. These are specific letter diagrams used to choose the correct mantra. Initiation is so important that this and the following three chapters are devoted to the subject.

Bhairavī starts to answer these many questions in chapter three in 140 verses, and gives a host of rules about initiation into the cult of Śakti, including their shapes and the mantras associated with them. She dilates particularly on the Śiva and Viṣṇu yantras. In verse 83, she starts to discuss the Śiva cakra, and in 112 the Viṣṇu cakra.

The subject is continued in chapter four. Bhairavī now speaks of the Brahma cakra at length. In verses 21-24 she outlines the rāśi cakra, giving the letters of the Sanskrit alphabet which correspond to the 12 sidereal constellations. In the remainder of this chapter she speaks of the ṛṇidhani (loss-gain) cakra and then begins to talk about defects some mantras may have in verse 108. She starts to discuss the Rāma cakra in verse 121. She starts to talk about the sūkṣma (subtle) cakra in verse 165. Chapter four has 186 verses.

Bhairavī discusses in chapter five, in 44 verses, how defects in mantras can be removed and how mantras can be purified. In verse 25, Bhairavī says that if a great mantra is gained in sleep, it can bestow siddhi. After a candidate is initiated, she says the types of dreams will determine whether initiation is successful.

Bhairava asks about more information concerning the bhāvas in chapter six, which has 102 verses. Devī describes the paśu bhāva, opening by hailing Śiva as Paśunātha, Vīranātha and Divyanātha. In verse 12, Bhairavī starts to describe the suṣumnā sādḥana, performed in the morning. After meditating on the guru, the sādḥaka is to meditate on Mahākūṇḍalinī, who is the self of both inhalation and exhalation, that is to say, breath. This Kulamohinī is as bright as millions of suns and moons and gives supreme knowledge when brought to the 1,000 petalled lotus. She is the



form of time and everything else, existing as the yoginī Khecharī in the form of the vital breath. The sādḥaka should worship her as showering the body with nectar.

Then, in verse 26, Bhairavī starts chanting a hymn to Kuṇḍalinī, said to bestow siddhi. This is called the Kuṇḍalikomala stava, which is intended to please her in aspect as Kuṇḍalinī Devī. Whoever recites it in the morning becomes a yogi, and a lord of poesy. At the close of this chapter, Bhairavī talks of the bhāvas again and begins to describe the characteristics of the Kūmārīs (maidens) and how worship varies depending on which class the sādḥaka holds.

Chapter seven, which has 93 verses, starts with a description of Kūmārī pūjā. If performed, it is said to remove poverty and illness. The place of pūjā is either a mahāpiṭha or a Devī temple. The text lists the different maidens as Naṭī (actress), Kāpālikī, Rajakī, Nāpitakanyā, Gopālakanyā, Brāhmāṇī, Vaiśyakanyā, Śudrakanyā and Caṇḍalakanyā. The girls should be given sweets and other pleasant things and treated as forms of the goddess incarnate. The mantras of the Kūmārīs are given by Ānandabhairavī.

The topic is continued in the 65 verses of chapter eight, which deals with recitation of mantra (japa) and sacrifice (homa) to the Kūmārīs. The hymn to the Kūmārīs starts in verse 14, followed by details of the oblations in verse 40.

Chapter nine, in 43 verses, gives the Kūmārī kavaca (armour) which follows the usual form of these charms, for example: Mahāraudrī and Āparājītā, protect my throat! The recitation of the armour is said to bring siddhi quickly. It may be written on bhūrja (birch) bark, and borne on the body, when it will give the practitioner the desired results. The text gives times for doing this including on a Saturday or a Tuesday on the ninth, eighth, fourteenth days of a waning moon or on a full moon day. Saturday is the spooky day of Saturn, while Tuesday is the annoying day of Mars - the most horrid planets of the week.

The subject of the Kūmārīs is concluded in chapter 10. Some might have thought it has gone on enough, but Ānandabhairava asks the goddess to tell him about the 1,008 names of the Kūmārīs, which Ānandabhairavī proceeds to do. The seer of the names is the son of Bhairava, Batuka, anuṣṭubh is the metre, Kumāra is the devatā and the application is success in all mantras. The names follow the order of the 36 consonants of the Sanskrit alphabet. Various results are described depending on the number of days the names are recited. There are 180 verses in this chapter.

Bhairavī opens chapter 11 by talking, once more, about the three



bhāvas. There are 76 verses in this chapter. She describes the different characteristics of divyas, vīras and paśus. The best type of sādḥaka is a divya, who obtains the highest siddhi. Both the divya and the vīra practise using the five tattvas. At the close of this chapter, in verse 72, the Devī lists a series of cakras she will discuss.

In chapter 12, 13 and 14, Bhairavī describes the kāma cakra, the rāśi cakra, the ājñā cakra and the nakṣatra cakra. These include the placing of the letters according to positions of the 12 constellations and the 27 nakṣatras or lunar mansions. Different letters of the alphabet are placed in the different compartments and the chapters describe the different results obtained by worshipping in these yantras.

In chapter 15, Ānandabhairava asks the goddess to tell him about the nature of the Brahmastotra, the Brahmavidyā and the macrocosm. (Brahmaśarīra). This chapter is related to the description of the ājñā cakra. She says that this is like the vital air in the body of Śakti. One should meditate on the Brahmananda in the heart to become a true knower.

Śakti is Kuṇḍalinī Devī, the true form of the mother of the world. The vital breaths of Śakti pervade the macrocosm, including constellations, nakṣatras, and lunar days. Practising according to the rules she describes gives the state of khecara in one month, a diamond body in two, &c. Eventually a sādḥaka becomes one with supreme Śiva by a knowledge of the vital airs.

Śiva asks who is a Vaiṣṇava (follower of Viṣṇu), who is a dharmika (a doer of that which is right) and who is a yogi. The goddess says a Vaiṣṇava is stationed in the ājñā cakra. One who does a sacrifice is a yājñika, that is to say a sacrificer, and is stationed in Brahma consciousness. A dharmika has realised his oneness with Brahman and is a rejector (tyāgi) of both good (dharma) and bad (adharma). One who knows the Brahman is an avadhūta and a yogi, can do as she or he wills and is not restricted by times or any other conditions. He or she is unaffected by results or lack of results.

The avadhūta knows the parampada (supreme). Because the avadhūta has realised the supreme nectar of Kuṇḍalinī in the ājñā cakra, she or he is praised by Rudra and all the gods. These tāntrik precepts show an aversion to the orthodox expression of the Hindu terms as usually applied.

Chapter 16 continues the discussion of ājñā cakra. This is a brief section of only 44 verses (ślokas), continuing the praise of a person who has reached this stage. Chapter 17 describes the characteristics of the *Atharvaveda*, to which some tāntrik schools ascribe their vedik creden-



tials, and, later on, apparently recommends the adoption of Buddhistic practises (Mahācīnācāra) to achieve enlightenment.

The goddess first says the *Atharvaveda* is the essence of all and focuses on the path of Śakti. She describes the Sama Veda as being of the nature of the tamas guṇa, while the others partake of sattvas and rajas guṇa. Brahma, Viṣṇu and Hara are of the nature of rajas, sattvas and tamas while Kuṇḍalī, associated with the *Atharvaveda*, is the supreme devatā. The text proceeds with a eulogy of the goddess, describing her as the form of knowledge, the supreme aether, and she who gives grace and success on earth. She is Kāmarūpa in the Mūlādhāra cakra and is always united with Śiva-Kāmeśvarī in the 1,000 petal lotus. Bhairava then wants to know about the different vital breaths in the body. Ānandabhairavī speaks about this topic at great length. In verses 51-53, she describes the pīṭha Kāmarūpa as being in the Mūlādhāra, Jālandhara in the heart cakra, Pūrṇagiri is in the throat, Vārāṇasī is in the forehead and Jvalantī is in the (three) eyes. Other locations of the great pīṭhas are given.

The goddess says, starting verse 55, that the cakras have four, six, 10, 12, 16 and two petals respectively. The Brahmarandhra, at the top of the head, is known as (mount) Kailāsa and is the 1,000 petalled lotus and the great lotus (mahāpadma). Millions of nāḍīs, or conduits of the vital breath, pervade the body. When they are merged together (laya) it brings steadiness of mind, using techniques of breath called *kumbhaka* and other methods, again described in quite a lot of indicative detail.

A very remarkable tale starts in verse 108 which speaks volumes about Hinduism and Buddhism, and about class and lack of classes in both lines. It speaks of the ṛṣi (seer) Vaśiṣṭha, describing him as being engaged for a very long period of time in pursuing sādhanā, restraining himself and practising austerities (tapasa). Despite 1,000 years of this, he had not achieved his goal. He had a vision of Sarasvatī in which he was told to go to the land of Buddha, to Mahācīna, a non-vedik place, where he would achieve what he wanted.

Going to the region of the river Brahmaputra, he discovered hosts of men and women apparently engaged in non-Vedik practises, swilling wine, eating flesh and engaging in sexual intercourse. All were naked, their eyes reddened with liquor. Yet all were enlightened. Going to Buddha, Vaśiṣṭha asked how this could be. Buddha is made to reply: “Vaśiṣṭha, listen! I will speak of the highest path of Kula by knowing which a man takes the form of Rudra immediately!” He then starts to speak of the practice of Mahācīnācāra in verse 135. By this method, all the Hindu gods became enlightened.



In chapter 18, Ānandabhairavī starts to speak of the Kāma cakra, which she says is in the centre of the ājñā cakra, surrounded by millions of nāḍis. Chapter 19 is concerned with the “piercing” of the six cakras in the body. Devī speaks of the Praśna Cakra which, she says in verse 2, is the Kāmarūpa, bestows everything, and is consciousness itself. In verse 18 it’s said this cakra is eternal, above the ājñā cakra - whoever meditates on it becomes a knower of time (kāla), and of the characteristics of the tattvas. Time dissolves everything in the three worlds, both that which is static and that which moves. The universe rests on time, therefore it is prudent to conquer time. The rest of the chapter relates different letter groups to the different constellations. Meditating on these give different results. There are 49 verses in chapter 19.

Chapter 20 labels itself as describing other cakras within the ājñā cakra. In verse 12 it says the vahni bījā, hrīm, is within a triangle, surrounded by a hexagon. The chapter describes other mātṛkās and mantras within this space. Chapter 21 describes the magnificence of the vīrabhāva. By cutting through the different cakras and attaining the 1,000 petal lotus, a yogi takes the supreme path and realises the knowledge of the absolute. This chapter of 113 verses goes on to describe the characteristics of the other cakras.

Chapter 22 continues the topic of the six cakras including their colours, the devatās to be found there, and the number of petals each has. In verse 41, Ānandabhairavī discusses obstacles to sādhana, including lust, cruelty, greed, etc. In verse 91 she discusses the haṃsa mantra. This, it’s said, is the great knowledge yogis possess - the letter haṃ is male and solar, while saḥ is prakṛiti and the moon, correlated with the breath. This mantra is situated in the svādhiṣṭhāna cakra and is pronounced 21,600 times during the course of 24 hours (verse 101). It has the characteristics of the syllable oṃ. Reciting the great haṃsa mantra can liberate a man from the six cakras.

In chapter 23, beginning in verse 5, there’s a description of how to control the vital breaths. Practising this for a period of time bestows siddhi. Verse 26 begins a discussion of a number of postures (āsana) which help facilitate yoga. This discussion continues at length until the chapter ends at verse 113. Chapter 24, of 143 verses, continues a discussion on āsanās and in verse 47 a description begins of the narāsana. Verse 58 begins describing the corpse sādhana. This is to be performed on a Saturday or a Tuesday, and the corpse may be procured from a battle ground. Practising it, in a deserted place or in a temple, this sādhana liberates a man from being plunged in the ocean of saṃsāra. Devī says in verse 104 it should only be practised at night, never during



the day. Verse 118 begins to describe the siddhi that comes from this practice, while verse 124 starts to relate the way to recite the mantra.

Verse 35 in chapter 25 starts to describe Brahma sādhanā. Prāṇāyāma is of two kinds, says Ānandabhairavī, nirgarbha and sagarbha. The latter consists of recitation and dhyāna, while the former is without attributes. The former includes breath techniques such as pūraka and kumbhaka and recaka. In verse 45, she speaks of the subtle tīrthas (bathing places) which correspond to the nāḍīs within the human frame. Verse 82 begins to describe the rules of reciting mantras.

In chapter 26, the Devī returns to the subject of piercing the six cakras. A yogi has to reject lust and cruelty, and perform recitation of the mantras and meditation (dhyāna). She describes how the vital breath pervades 12 fingerbreadths outside the body. Mahākunḍalinī is to be meditated on as of the nature of Brahma, Viṣṇu and Śiva. Verse 62 describes a dhyāna of the Kāminī, to be meditated on in the root lotus, while verse 74 describes subtle bathing. Bathing is of three kinds - immersion in water, bathing the body and knowing mantra. The last is the best kind of bathing in the pure water of the heart lotus. Verse 71 begins a discussion on twilight worship of the Kaulas. Śiva and Śakti are to be meditated on as sun and moon, united in intercourse in the heart lotus. Verse 79 talks of oblation of the Kaulas, while verse 109 starts to discuss mental pūjā, and starting in verse 118 mental homa. In verse 129, a discussion starts about internal pūjā of the five makāras. Wine is Śakti, flesh is Śiva and their unity is within.

A sādhanā is to meditate on the oneness of Śiva and Śakti in the same way as day and night are one. The bliss arising from the union of Śiva and Śakti is knowledge of the absolute. There are three liṅgas at the junction points of the six cakras. The sacred bathing places are strung along the six lotuses.

Chapter 27 opens with a discussion on prāṇāyāma. There are 30 lunar days (tithis) divided into the waning and the waxing fortnights. In the bright fortnight, the ṛdā predominates, and in the dark fortnight the other main nāḍī. The central channel pervades in both fortnights. The text describes the predominance of the two nāḍīs on different lunar days. Verse 31 describes the dhāraṇas (meditation places) in the body. These are the big toe, the ankle, the knee, the thigh, the liṅga, the navel, the heart, the throat, the lambikā (uvula), the nose, the centre of the brow, the top of the skull, and the dvādaśānta. Verses 37-39 describe dhyāna and verse 40 starts a discussion about samādhi. In chapter 28, there's a discussion of the characteristics of being siddhi in mantra, followed in verses 22 onwards about the characteristics of Bhairavī and



starts in verse 32 to describe the nature of the Bhairavī cakra. In verse 69, the Kandavāsini (“she who dwells in the root”) stotra is described.

Chapter 29 continues to discuss the six cakras, and at verse nine yoga relating to the cakras is spoken of in 50 verses. Chapter 30 begins to describe the Mūlapadma, or root lotus. In verse 14 the text says Ḍākinī is there, and a person should recite the Brahma mantra. A description of Ḍākinī is outlined in the first verses of chapter 31. Verse eight starts the Bhedinī stotra, while there’s a Yoginī stotra that starts at verse 37. Chapter 32 has a dhyāna of Kandavāsini and there’s a stotra to the same devī starting at verse 21. A kavaca of Kandavāsini is given in chapter 33, verse six. This lengthy armour and the results it bestows continue until the end of the chapter at verse 65. A sādḥaka who recites it becomes the son of Kuṇḍalī. Chapter 34 describes the yoga of the five vowels, while in verse 26 a description of the Vijayāsevana mantra starts.

In chapter 35, there’s a description of the type of breathing to attain realisation. Chapter 36 is dedicated to the 1,000 names of Kuṇḍalinī. All her names start with the letter ‘ka’. There are 206 verses in the chapter. In chapter 37, Ānandabhairava says he wants to hear about the Svādhiṣṭhāna cakra and its characteristics. Ānandabhairavī replies giving details about this second cakra, which, she says, is coloured like the autumn moon. Kṛṣṇa is located there, she says, a matter that’s elaborated in chapter 38, in which his mantra is outlined, along with the mantra of the Viṣṇu incarnation known as Narasiṃha. That’s followed by an inner mantra of Kṛṣṇa, and in verse 26 the meditation image of Kṛṣṇa is described, in which he is described as dwelling in the Svādhiṣṭhāna cakra, being of a dusky colour, with four arms which hold conch, cakra, sceptre, and lotus, surrounded by millions of maidens. He wears garlands of muñja (*Saccharam Sara*) berries, wears yellow clothes, and sits in a six petal lotus. The pūjā of Kṛṣṇa follows in verse 33. Chapter 39 contains a hymn to Kṛṣṇa. Chapter 40 continues the description of the Svādhiṣṭhāna cakra, wherein dwells Rākinī, and which has the symbol of a crocodile (makāra). The subject continues in chapter 41, and the Rākinī stotra is given in verses 18 onwards, followed in chapter 42 by Rākinī sādḥana. In verse 16 onwards to verse 124 of this chapter, the 1,000 names of Kṛṣṇa-Rākinī are given.

In chapter 43, the Devī dilates on the secret of yoga. She tells Mahākāla that a man should meditate on her in the brow centre as being of the nature of Brahma, Viṣṇu and Śiva corresponding to the three guṇas sattvas, rajas and tamas. Chapter 43 has 40 verses. In chapter 44, verse 20, she describes the secret of the six cakras. Chapter 45 begins



the description of the third cakra, the Maṇipūra. As in the previous chapters, the presiding devī of this cakra is given, in this case Lākinī, and her hymn or stotra is given in verses 25 onwards. Chapter 46 continues the topic and in verse 29 Devī says that a yogi is a Kaula and a Kaula is a yoga. Verse 35 starts to describe the sādhana of the Maṇipūra cakra. This is continued in chapter 47, which in verse seven begins the stotra to Rudrāṇī. This chapter has 59 verses.

Chapter 48 describes the pūjā of Rudra and Rudrāṇī with verse 39 beginning the 51 names of Rudra, followed in verses 55 et seq with the names of Rudrāṇī. There's a ṛṣi nyāsa in verse 108 et seq, followed in verse 126 with Śrī Kaṇṭha nyāsa and other nyāsas including the five forms of Śiva nyāsa, and Kalā nyāsa in verses 141 et seq. In verse 277 begins a nyāsa of the five mantras, while the characteristics of Mṛtyuñjaya, Śiva as the conqueror of death, start in verse 236. The pīṭha nyāsa begins at verse 239. There's a meditation image of Mṛtyuñjaya in verse 263, followed immediately by his pūjā. This topic continues in chapter 49, with a stotra to the god. In chapter 50 there's a stotra dedicated to Lākinī. Chapter 51, in verse 27, contains a description of five kinds of wine, followed immediately by mantras to purify the wine. This is followed, in verse 47, by a description of how to purify vijaya (hemp) which has its own set of mantras.

In chapter 52, there's a stotra to Lākinī-Mṛtyuñjaya, followed by a stotra dedicated to wine. Chapter 53 continues the discussion on the Maṇipūra cakra in 23 verses, while in chapter 54, verse 52 there's a discussion on how to "cleanse" the nāḍis. This involves reciting a number of mantras. The remainder of this 73 verse chapter discusses rules for bathing and praise of the twilights. Chapter 55 continues the subject of the purification of wine. In chapter 56, Ānandabhairavī says she will talk about haṭha yoga. This chapter contains a dhyāna of Lākinī.

Chapter 57 opens by moving to the heart lotus, with a meditation starting in verse 19. Chapter 58, verse six, discusses Kākinī worship, with the eight siddhis being the subject of chapter 59. This chapter also gives the mantra of Kākinī, and her meditation image or dhyāna is given in verse 27. Chapter 60 opens with a stotra to Kākinī and in verse 30 the characteristics of the throat cakra begin to be discussed. There's a dhyāna of the throat lotus in verse 43.

Chapter 61 has a description of the yoginī of this cakra, Śākinī, in verse three, with her mantra described in verses seven et seq. Pūjā of Śākinī is the subject of chapter 62, and another dhyāna is given in verses 32-37. The next verses discuss bhūtaśuddhi and prāṇapratiṣṭhā, while in verse 109 the subject of circumambulation and bowing to the



devī is discussed. Chapter 63 contains a stava to Īśvara, while chapter 64 lists the 1,000 names of Kākinī. There's another hymn to this yoginī in chapter 65, while the last chapter, 66, contains her kavaca.





24: Mālinīvijayottaratantra

This is an abstract of the *Mālinīvijayottaratantra* which was published, along with the Sanskrit text as No. XXXVII in its Kashmir Series of Text and Studies, in 1922. The text in Sanskrit is available online at the Muktabodha site.

The work is said to form the basis of Abhinavagupta's *Tantrāloka*, and thereby forms part of the body of so-called Kashmir Shaivism. Madusudan Kaul published an English introduction to the text. It is out of copyright and printed at the end of this book as an appendix.

Readers might be forgiven for getting the impression that the work Kaul describes in his English introduction is very philosophical, and that's not to say this tantra doesn't have that depth, but a study of the text and of the principles associated with the text reveals that's not all there is to this work. This, like other texts of its type, deals with inner work and this particular text concentrates on the tattvas.

The first and second chapters describe the origin of the tantra and the nature of manifestation, and are summarised very well by Kaul in his introduction.

Adhikāra (chapter) three discusses the unfolding of the mantra, and names the eight Mātṛkā devis as Māheśī, Brāhmāṇī, Kaumārī, Vaiṣṇavī, Aindri, Yāmyā, Cāmuṇḍā and Yogīśī. They preside over the eight letter groups. This chapter goes on to describe their dhyānas, or meditation images, as well as the mantras or vidyās associated with each.

The fifth adhikāra describes the different worlds, the different heavens, and the different underworlds, full as they are of different inhabitants including spirits, demons, gandharvas and gods. The Rudras are above these. The sixth adhikāra, which in the colophon is described as dealing with the body, describes the five elements and their position. In adhikāra six, the mudrās, referred to in Kaul's text below, are discussed.

Chapter eight deals with ordinary worship at great length, while the ninth chapter concerns itself with initiation and the drawing of the circle or maṇḍala for this rite. The 10th chapter continues this theme by discussing abhiṣeka, while chapter 11 deals with initiation (dīkṣā) proper.

The 12th chapter starts to discuss the dhāraṇās associated with the five tanmātras, or objects of the sense impressions, while the 13th chap-



ter is described as bringing victory over the elements. It contains detailed meditation images of the elements, and various siddhis are said to occur from these practices. For example: “Now I declare the meditation on Vāruṇī (water), by which one who accomplishes this yoga becomes the ruler of water (*jala*) [1].” Meditating on the circle of water allows a yogi to become wetness himself after only seven days. Further practice brings greater siddhis. This is followed by fire, which is visualised as a triangle, air, and the other two elements. Detailed instructions are given for different dhyānas and their results. Air is to be meditated on as a black circle, marked with six bindus.

Chapter 14 deals with techniques relating to the tanmātras themselves, that is to say the impressions of smell, taste, sight, touch and hearing. The chapter opens by describing the smell impression. Verse 11 describes taste, while verse 18 starts to describe sight. The touch tanmātra starts to be described in verse 28, while hearing is described starting in verse 34. Six months meditation on this tanmātra allows a yogi to hear things others are discussing at a great distance.

The subject is extended in the 47 verses of the 15th chapter. Chapter 16, in 68 verses, discusses other dhāraṇās related to the tattvas, while in the 17th chapter, the different type of breathing and the movement of the vital air through the body is discussed. Chapter 18 discusses the outer liṅgam, such as that made of clay and the like, and the inner liṅgam which exists within the body and brings real liberation. The 19th chapter deals with the Kulacakra in 101 verses, while chapter 20 talks of the nature of mantras, and the next two adhikaras each discuss yogic techniques relating to the moon and the sun respectively. Chapter 21 has 36 verses, while chapter 22 has 34 verses. The methods spoken of include visualising yantras on the disk of the moon and of the sun. The last chapter, 23, describes times to perform rites which bring miraculous results, and meditations on the mātṛikā letters. It has 43 verses.



25: Netratantra

The edition used for this abstract was published as volume 46 of the Kashmir Sanskrit Series, in 1926.

The *Netratantra* is attributed to the school of Kashmir Shaivism and is usually printed with a commentary by Kṣemarāja, a disciple of Abhinavagupta. The work, divided into 22 *adhikāras* of uneven length, centres around the form of Śiva known as Mṛtyujit, also described as Amṛteśa, and his cluster of śaktis. A translation of chapter one, which has 47 verses, follows.

Hail to the ordainer of destiny, the being who manifests three ways in the three worlds, the possessor of Śakti who creates, maintains and destroys in the cosmos, the being whose nature is amṛta, Śiva, the supreme essence of Brahma, Viṣṇu and Īśa. [1-2]

Seated on Kailāsa Peak is the god of gods, Maheśvara, Hara, the altar of dalliance, with his hosts and his spouse Pārvatī. Having seen the happy god, and with the desire of benefiting living beings, suddenly Pārvatī left his side, and grasping his feet, questioned the contented Parameśvara in a very devoted way. [3-4]

Śrīdevī said: Lord god of gods, Lokanātha, lord of the cosmos, you have accomplished a great miracle, a cause of astonishment. You are god of all that exists, but my supreme master. This secret, hard to distinguish and difficult to accomplish, is unknown to Kārtikeya, to me, to the gods or to the gaṇas. It is certainly unknown to lords of yoga, to the Mātṛkās, to the ṛṣis and to the yogis. Lord of creation, speak now of this, if you are kindly disposed towards me! O Lord, I entreat you by your obligation to speak fully. [5-8]

Thus having heard the words of Devī, the one with the smiling face spoke: Ask anything you wish, O one with beautiful hips. The secret is in your heart. I will certainly speak fully. You please me, O pure one! [9-10]

Devī said: Bhagavan, lord god of gods, cause of various miracles, beautiful one of miraculous appearance, I wish to hear of that not already revealed. Handsome lord, I want to hear about the cause of the utmost bliss, to be related to me by you.

The all-seeing eye is made of water, Deva. How, then, may it be-



come fiery and wrathful, flaming and burning up time? Saturn was reduced to ashes by the power of this eye. Deva, how is such wrath produced, that fire which desires to burn time? It consumes all creation, destroying Brahma and all that is permanent.

In a similar way, Parameśvara, Kāma was burned up by its play. What is this cruel, fiery eye, O Nātha, which is always invisible yet is the cause of great miracles? How does fire come to be within this eye? Who does it see? How may an eye be made of fire? Why is it invisible? O cosmic lord, how comes it that this eye, the essence of immortality, augmenting the whole cosmos, has given birth to the cosmos?

Deva, these graceful nectar-like eyes are the cause of my bliss and behind the process of creation. How may this fire known as the fire of time come to create? Bhagavan, I want you to answer all this. [11-20]

Shri Bhagavan said: I am moved by the great eagerness of your questions. Listen, dearest, I will speak of all relating to the fire and ultimate nectar which is within my eye and of its yoga.

Its real nature is without origin, pure, pervading all and omnipresent. It is within all living creatures and present in the hearts of all things, attained by yoga, difficult to accomplish, hard to attain for all beings.

It is like my own semen, self-knowledge, my supreme part. It is the essence of all semen, the strongest of the strong. Certainly, and without any doubt, it is the quintessence of all ojas, eternity itself.

From me came she known as supreme Icchā Śakti, one with Śakti, born from my own nature. Just as fire and heat and the sun and its rays are inseparable, so also Śakti herself, the cause of creation, is inseparable from the cosmos. [21-26]

Within her is that which is both manifest and unmanifest. She is all-knowing, with all qualities, manifested as Icchā, Jñāna and Kriyā and so forth, and in her, knowledge, the six qualities and everything else are situated. All light dwells in her.

She is the essence of Mahākriyā, the unified mother of action. She both creates and destroys and is the very self of Aṇimā and the rest of the eight siddhis. Thus, these three Śaktis of mine are called Icchā, Jñāna and Kriyā, it is said. In me dwell the three playful abodes of sun, moon and fire. In the play of my magnificent three eyes is the substance of these three. I create, sustain and destroy the universe. [27-30]

I am the dwelling place of the three bodies and of creation, maintenance and dissolution. My effulgent and life-giving semen pervades all. With my forms of Icchā, Jñāna and Kriyā, I am the ultimate eye nectar.

This semen is the supreme realm, the highest form of nectar, supreme bliss, the quintessence, complete knowledge, pure, the core of the



three eyes. This is called the *Mṛtyujit* (conqueror of death) and gives success to all. He is the giver of success, the supreme divinity, liberating from all sorrows, the god destroying all ailments, removing all delusions, Śiva, the alleviator of poverty, eternal, conqueror of death, permeating all, infallible, without stain, peaceful, all-giving, all-liberating. [31-36]

His brightness is equal to 1,000 million suns and 1,000 million fires, liberating from the 16 kalās, effulgence itself, unassailable by gods or demons. With my fiery eye I burn everything in an instant and I may also create and maintain. There is nothing greater than this certain semen-like thing seen everywhere, the essence of vajra, taking one to the state of Rudra, like a renowned sword which is death to all enemies and stops all elementals, weapons and arms.

This one semen becomes multifold, diffusing itself limitlessly with many variations. The magnificence of this great *Pāsupata* is that it is like Viṣṇu's discus or Brahma's staff and is the very essence of all weapons. Appearing in various forms, this weapon spreads in many ways. My semen creates the different gods themselves. [37-43]

I, the lord of yoga, through my own Śakti, manifested the entire cosmos. She is the supreme protectress from fears and anxieties, allaying fear, destroying enemies and the supreme giver of liberation, most certainly. O Beautiful One, even great poetry could not describe the greatness of this!

This great thing, the giver of grace, the most excellent boon giver, causes manifestation, maintenance and the great intensity of Rudra. It should be regarded as immeasurable, knowledge itself, the great power of mantra, the protector of all the elements. Very hidden, you should always conceal it. Devī, it has now been revealed to you. What else do you wish to ask? [44-48]

Chapter two, which has 33 verses, discusses the three śaktis *Ichā*, *Jñāna* and *Kriyā*. In verses 13-16, Bhairava says the doctrine he speaks of liberates from afflictions from a host of beings and afflictions. Verses 17-18 say that on a level surface, smeared with scents, a *sādhaka* should create an eight petal lotus, adorned with the *mātrikā* letters. Verse 21 says that the letters a, ī and ṃ are the root of nectar, the supreme Śakti, the combination of light and sound, where Śiva is. This is nectar, equal to the effulgence of the full moon, the supreme refuge, that which creates, maintains and destroys. Verse 28 starts to describe limb *nyāsa* with the other letters of the *Mṛtyujit* mantra.

Chapter three, which has 82 verses, is concerned with the *pūjā* (yajana) of *Mṛtyujit*. The *astra* mantra should be used to purify the elements. The



gods, the ancestors and the seers are to be honoured. After binding the directions with the mantra *hūṃ phaṭ*, a *sādhaka* should take his seat, bowing to the *Ādhāraśakti*, and then perform *prāṇāyāma*. He is to meditate on everything but *vijñāna* as void, becoming one with bliss, in a state of *samarasa*. He should sprinkle himself with nectar from the moon.

Then, says the text in verse 17, he is to meditate on himself as effulgent as the *deva*, who is as bright as millions of moons, like pearls, as bright as crystal, resembling cow milk, or the purest snow. His limbs are marked with white sandal, with camphor, white flour, or ash. Like blossoming lunar nectar, he is situated in the centre of the moon *maṇḍala*, with one face and three eyes, seated on a white lotus in the bound lotus position, with four arms holding a rosary, bestowing boons, and dispelling fear, his forehead bathed in nectar from the full moon. In one of his left hands he holds a pot which is the cause of the growth of the cosmos. A *sādhaka* is then to remember the mantra and worship *Śiva* with all white ritual accessories.

Six forms surround him in the heart lotus - *Saumya*, *Raudra*, *Bhīma*, *Vikṛta*, *Sadāśiva*, and *Vīraṇāyaka*. A *sādhaka* is to offer mental flowers in the heart lotus before worshipping externally. Verses 29-30 say external worship may be performed in one's own house, in the temple of a *devatā*, at a river confluence, on the top of a mountain, and in an otherwise beautiful spot, such as by a lotus cluster. Then a figure with four doors is to be drawn, adorned in the centre with a full moon, and in the middle of that an eight petal lotus with various filaments adorned with gold.

The *deva* is to be invoked there with white ritual accessories, with white cloth, with various kinds of food, with incense and refreshing liquors. Here may be performed optional or occasional *homas*. Various rules for the measurements and substances to be used in such *homas* are described.

Chapter four begins to describe initiation (*dīkṣā*), which it is said is the giver of enjoyment and liberation. The 50 letters of the alphabet are related to the *tattvas*. This brief chapter of only nine verses is followed in chapter five with the rules of *abhiṣeka*. in only 10 verses.

Chapter six describes *Mṛtyujit* or *Amṛteśa*, who, it is said exists in the breaths of all living people. By worshipping him, people plunged in the ocean of unhappiness can traverse that ocean. There are three aspects to *Amṛteśa*, says the text in verse six, the gross, the subtle and the supreme. The gross aspect includes worship, *homa*, recitation of mantra, meditation, *mudra*, *yantras*, and power such as deluding. His



subtle aspect is related to cakras, to yoga, to nāḍis and to kalās. His supreme aspect is the liberation giver, the supreme self of all beings. When worshipped in his gross form with various ritual accessories, he bestows peace and dispels death. The remainder of the chapter deals with various rituals that are all-protecting, or rejuvenate the body. There are 50 verses in chapter six.

In chapter seven, which has 53 verses, the subtle meditation on Amṛteśa begins. In this form he consists of six cakras, 16 ādhāras, three lakśyas, five aethers (vyoma), 12 knots (*granthi*) and three śaktis. There are three abodes. The body is made up of a host of nāḍis, of which 10 are the chief. By meditating on this, one creates a celestial body (*divyadeha*) which liberates from all disease. The content here is somewhat mirrored in the *Siddhasiddhantapaddhati*. The commentary says that the three śaktis are Icchā, etc., while the three dhāmas or abodes are the moon, the sun, and fire. The following verses say that by meditation on these in one's own body, pouring nectar, then one becomes healthy and immortal. One should lead Kuṇḍalā through the middle path of suṣumnā, very slowly, and piercing the knots, taking her through the body.

In verse 27 the five aethers are described, followed by a description of the six cakras described as the birth place, the nāḍicakra, the navel known as Māyā, the heart or yogicakra, the tālu, the bindu or the light cakra, and the nāda (sound) place known as śānta (peaceful). The cakras are to be pierced by the trident of knowledge. Verse 30 begins a description of the Janmādhāra, which is also known as the root (*kanda*). This centre is also known as the Mūlādhāra, where the first of the five vyomas resides.

Amṛteśa is seated in an ocean of nectar, facing all directions, the self of Icchā, Jñāna and Kriyā, the self of nectar, the conqueror of both death and time. In verse 52, Bhairava says he has revealed how to cheat time.

Chapter eight gives the supreme meditation on Mṛtyuñjaya. He cannot be seen by the five senses, cannot be perceived by the mind and can be achieved only by dispassion. He is known only by a yogi. Śiva is non-dual, supreme, the form of consciousness. Time cannot bind him, he is free of all forms yet is all forms. A person who realises this is swiftly freed from the bonds of the terrible saṃsāra. He is free from the three tattvas, free from all senses, but at the same time is united with Śakti.

Verse 33 says that wherever Icchā is, so also is Jñāna and Kriyā. She is the self of consciousness, the supreme cause of all, together with Śiva. Verses 40-44 say that there is no difference between Śiva and



what is outside, but that the supreme is not above, and not below, not in front and not behind, not in the body, and not outside the body, both dependent and non-dependent, and while not the object of the senses is also the object of the senses. Having rejected all these opposites, a yogi is liberated and dwells in samādhi. Towards the end of the chapter, he says he has spoken of the three methods of meditation. By meditating in the ways he has spoken of, a yogi becomes a conqueror of time.

Chapter nine begins to discuss the different tāntrik divisions known as vāma, dakṣiṇa, siddhānta, Saura, Vaiṣṇava, and vedika. Amṛteśa, says Bhairava in the text, is pure, like crystal, and extends everywhere, giving the fruit of all agamas (sacred texts). He is eternal, residing in his own nature, and he has neither shape nor caste, all-extending and the giver of the fruit of all siddhi. He gives the fruit of all agamas. Whether he is in the form of Śiva, Sadāśiva, Bhairava or Tumburu, he is the lord and bears the moon, the sun and fire. He goes everywhere and takes multiple forms. In particular he has five forms as Sadyo[jata], Vāma, Aghora, Puruṣa and Īśana.

A dhyāna of Sadāśiva starts in verse 19. He is like the brightness of a full moon, or like a mound of snow, with five faces, wide eyes, 10 arms and three eyes, bearing a snake as his sacrificial thread, wearing tiger skin clothes, sitting in the bound lotus position and seated on a white lotus. In his 10 arms he holds trident, lotus, arrow, akṣa rosary, and a pot (right hands), and cleaver, mirror, bow, citron and jewelled pot are in his left. The other forms are in the different directions. This chapter has 27 verses.

In chapter 10, the characteristics of Bhairava and his retinue are described. A translation is provided below.

Bhagavan said: Now I speak of the characteristics of the Bhairava Agama, resembling a mass of fragments of collyrium, like the fire at the end of an aeon. [1]

Five faced, seated on a corpse, with ten arms, the dispeller of anxiety, resembling a host of night flowers, the final peal of thunder, making a terrifying roar. [2]

Having a gaping fanged mouth, and fearsome brows and eyes, enthroned on a lion-seat, adorned with vicious fangs, wearing a rosary of skulls, large in body, wearing a garment of elephant-hide, with the moon as a diadem, carrying skull-bowl and a skull-staff, bearing a cleaver and a goad, with hands granting boons and dispelling fears. [3-5]

A great hero, holding a vajra and a battle-axe. After worshipping Bhairava, one should meditate on she who is on his lap. [6]



[She is] similar to the fire causing dissolution, effulgent, like red lac and vermillion, with dishevelled hair and a mighty body, dreadful and truly terrific. [7]

With a great belly and with five faces, each of which is adorned with three eyes, having horrible talons, the protectress of the fortress, adorned with a rosary of skulls. [8]

A Devī with arms like Bhairava who carries Bhairava's weapons, thus is declared Icchā Śakti, who of her own free will goes lovingly on Bhairava's lap. [9]

Thus should one meditate on the renowned Aghoreśī having the above form. Spoken of in all tantras, but never made plain, my essence is by no means clear and is hard to attain. In ailments, punishment, evils and so on, in various setbacks, in protection, for desires, in pacifying and in nourishing, for cows and for brahmins one should worship (Bhairava Yamala). Resembling a himakunda flower, like the pearly effulgence of the Moon [10-12], resembling 10,000,000 moons, like the clearest crystal.

(Cit Bhairava) is like the fire at the end of the aeon, red as the China rose, equivalent to 10,000,000 Suns. One should meditate on him as red or blackish in hue. Effulgent as a red lotus or like yellow orpiment [14], being of the nature of Will (Icchā), the deva bestowing the fruit of Icchāsiddha.

One should meditate on (these forms) placed in the centre of a lotus and should worship, according to the ritual injunction [16] with food, flower, incense and distilled liquor abundantly. The Devi resembling cow's milk, effulgent as a necklace of pearls [17] like beautiful pure crystal, white as snow, pure as camphor, with four arms and one face adorned with three eyes. [18] The Devi wearing white garments, ornamented with white pearls, seated on a deer with a vajra in her hand, very powerful, [is] the (Siddha Devi). [19]

The Devi carrying a noose and a goad, ringing a bell, is placed in the east of the god of gods. [20] A man who meditates on her as one with himself is successful quickly. (Raktā Devī) resembles 10,000,000 suns, is as effulgent as flaming fire, like a heap of vermillion, the form of lightning, inspiring fear, with three eyes and a terrifying face, with a large belly and a great body, pot-bellied, with pendulous breasts. [22]

Seated on a corpse, very powerful, wearing a rosary of skulls with a tiger skin around her hips, wearing the hide of an elephant. Naked, adorned with a garland of skulls, like great firebrands they shine and they glow. [24]

With four arms and one face, holding a cleaver, a shield a skull and



a skull-staff, placed in the south. One should meditate thus.

Dark red, the great light, skeletal with a deformed face, is Suśuškā, the protectress of the fortress. With one face and four arms, three eyes and a terrifying mouth, adorned with a necklace of teeth, a mighty-bodied one with dishevelled hair, adorned with a garland of skulls. [26-27]

With limbs the tendons of which are like knotted cords, carrying a cleaver and a shield, her mouth full of meat and entrails, holding a pot in her hand. One should meditate in this way in the west of the god of gods, seated on a crocodile, with the throat of a buffalo, the shoulders of an elephant, horse's ears and the face of a ram, with diamond-hard talons like weapons, legs like a beast of prey and a crocodile, with the back of a tortoise and the tail of a fish - this is the renowned Kumbhā. [28-31]

Dusky like a blue lotus, resembling the autumnal moon and with three eyes and one face, dressed in dark clothes the colour of sapphire, adorned with sapphires, seated on the back of a lion, holding a bow and an arrow in preparedness, and carrying a dart in her hand, a great Devī. Meditated thus, she (Utpalahastā) is the giver of the desired fruit. [33]

So in the four directions are situated the devīs of Bhairava, O Mother of Hosts! [34] In the intermediate points are placed the dūtīs, the south east being first and the north east last. Kālī, Karālī, Mahākālī and Bhadrakālī are the renowned devīs placed there. The devīs have two arms and sit on a lotus, carrying a knife and a severed head. The attendants of the door are Krodhana, Vṛntaka, Karṣaṇa and Gajānana [37], with two arms, of deformed appearance, and holding a cleaver and a shield. In the matter of pacifying acts, they are all-white, or in other acts according to their forms. [38]

Now I declare the characteristics of the Rājarakṣā. By the yoga of enveloping in a mantra, one should write the name in the centre. [39]

Above this, one should worship the lord of nectar, who is Bhairava, dear one. Similarly, the devīs should be worshipped in the petals of the lotus. [40]

Afterwards, one should worship the dūtīs and the servants using the root mantra. On the outside of the lotus one should draw a very white moon maṇḍala. On the outside of this is a rectangle, marked with the vajra symbol. Having drawn it using rocana, kuṅkuma or white milk, one should worship, in pacifying acts, using all-white ritual accessories, giving suitable food, and animal sacrifice of vicious beasts of prey. [43]

The wise man should do homa using white sandal, mixed with camphor and ash, unhusked rice, sesame oil together with white sugar, ghee



and milk. Great peace comes swiftly by worshipping the Mṛtyu[ñjaya].
[45]

Chapter 11, devoted to the utara (north) tantra, starts with a dhyāna of Tumburu, who is of the colour of dazzling white snow. He has a half moon on his forehead, is the colour of dazzling white snow, is entwined with a serpent as his sacrificial thread, has 10 arms, five faces and three eyes. Around his loins is a tiger skin, while he wears elephant skin, is adorned with all sorts of jewels, is seated on a bull, and is very strong. He carries an axe, a shield, a chisel, a skull, noose, a goad, a cakra, a rosary and shows the signs of bestowing boons and dispelling fear. His messengers (*dūtīs*) are Jambhānī, Mohanī, Subhagā and Durbhagā. His servitors are Krodhana, Vṛntaka, Gajakaṛṇa and Mahābala.

Outside are white, red, yellow and black devīs. Seated on a corpse with three eyes and four arms, the white form, who appears to be Jayā, holds a chisel, a skull, a stick, and an akṣa rosary. Vijayā is red, has four faces with three eyes in each, and four arms, which hold arrow, bow, axe, and shield, seated on an owl. Ajitā is yellow, has four faces and four arms, holding a dart, a bell, a shield and a trident and seated on a horse. Aparājītā resembles a fragment of a sapphire, has four faces each of which has three eyes, and holds a noose, a goad, a jewelled vessel and a club, and is seated on a celestial seat, and wearing gold clothes and ornaments.

In the intermediate points are *dūtīs* with one face, three eyes, and two arms, one of which holds a skull, and the other scissors. Slaves outside hold axe and shield, and have narrow and crooked glances, and have as their vehicles fish, tortoise, crocodile and frog. On one side of Tumburu is red Gāyatrī and on the other side white Sāvitrī. Each has one face, is seated in the bound lotus, with eyes full of desire. Bhairava describes the maṇḍala in which these attendants should be worshipped, and completes the 33 verse chapter by describing the ritual accessories and the results the pūjā bestows.

Chapter 12 concerns the Kulāmnāya, and outlines the maṇḍala of Bhairava, his different śaktis and the worship conducted there. Bhairava has seven śaktis named Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Māhendrī and Cāmuṇḍā. This chapter only has 15 verses.

More meditation images are contained in chapter 13, of 50 verses, which also contains a rare dhyāna of Brahma. This teaching is open to all, be they female, male and of whatever caste and hue. Brahma is described as having four arms, handsome, red in colour, effulgent, seated on hamsa (a swan, but here meaning the mantra). He holds a staff, a rosary of akṣas, a jewelled water pot and the four vedas.



In chapter 14, the role of this mantra and *icchā*, *jñāna* and *kriyā śaktis* are discussed, and the supremacy of the mantra. There are only 11 verses in the chapter. Chapter 15 describes how to make an amulet using *Amṛteśa's* mantra. Reciting the mantra for seven days and bearing the amulet on the head has miraculous results. *Rakṣas* are put to flight and killed, in battles the bad are destroyed, *bhūtas* are frightened off. In the last, 29, it's said that the *Anuttara* rule should not be given to those initiated in other traditions, but only to one's own pupil.

There are 116 verses in chapter 16, which ranges far and wide over a number of different traditions. The chapter starts with a series of questions from *Devī*, who seems unusually agitated over different traditions, showing a level of technicality about Hinduism that would put the most pedantic modern scholar to shame. She asks about *Vāma*, *Dakṣiṇa* and *Siddhānta*, about *Vaiṣṇava* traditions, the Buddhistic traditions, the different *saṃpradāyas*, and more. They all claim to accomplish different things. What does *Śiva* think about these knotty problems? Which is best?

In verse 13, *Śiva* congratulates her on her good questions. Basically, he says, people live a short life and then die. There are people addicted to bad paths, paths of blame, and paths of cruelty. There are atheists, and people who show no devotion to gods and gurus. While the religious may go to bathing places and undertake vows and other austerities, they never become successful and fail to be liberated. But those who know *Mṛtyujit* gain the desired for liberation and success. He says that a *sādhaka* who does not know the guru, the *tattva* or the mantra is not successful. This path is the path of *Śivaśakti*, and is the best, and gives all fruit. The essence of the path is the union of *Śivaśakti*, which is the yoga of *icchā*, *jñāna* and *kriyā* (verse 69).

In verse 78, he says that *Unmanā* is the supreme *Śakti*, the form of knowledge, and the *avadhūtikā*. The yoga *Śakti* is *jñānaśakti*, who is sung of in every scripture. *Śiva* is the *Ādiguru*, succeeded by countless *Rudras* in an uninterrupted succession. Those who lack *Śakti* do not gain success, even if they perform tens of millions of sacrifices, recitation of mantra, or tens of thousands of *homas*. Towards the end of this chapter, *Śiva* describes a yantra which lets a man obtain the object sought after, and which consists of creating different sets of petals, inscribed with letters of the alphabet. The *cakra* should be inscribed on *bhūrja* leaf, and be wrapped in white thread. It gives liberation from disease and sorrows, and a man becomes a conqueror of death.

Chapter 17 has 31 verses and describes different *siddhis* obtained from the use of the *Rājarakṣa*. Chapter 18 is much longer, with 121



verses. It opens with the Devī asking Śiva, who she describes as her refuge, to describe details of the mantra and worship hidden and not already revealed. She asks him to describe the *pratyaṅgirā prayoga*, which destroys the hosts of the wicked. In verse five, Śiva begins his reply. He says that techniques to make mantras *siddha* include lighting (*dīpana*), awakening (*bodhana*), striking (*tāḍana*), sprinkling (*abhiṣecana*), purifying (*vimalīkaraṇa*), kindling (*indhana*), oblation (*saṃtarpaṇa*), and increasing (*āpyāya*). Kṣemarāja, in his commentary, explains that these involve using various *bīja* mantras such as *oṃ*, *namah*, *phaṭ* etc.

Śiva describes mantras as being of four types, *siddha*, *sādhya*, *susiddha* and *ari* (hostile). Using mantras without being aware of their characteristics causes various ill effects. Verse 28 begins to describe a *maṇḍala* and ritual at great length, in the centre of which Devī should be worshipped.

A *dhyāna* of Amṛteśvarī, who dwells in the centre of this yantra, begins in verse 63. She is described as being of the purest crystal brightness, as effulgent as white snow or the moon, as brilliant as the disk of the full moon, resembling the effulgence of cow's milk, as bright as pearls, adorned with white clothes, her limbs marked with white sandal paste, camphor, and white flour, wearing a pure necklace, adorned with flaming gems, with strings of white necklaces, and adorned with white lotuses, with dazzling white teeth, her brow adorned with dazzling pearls, wearing a pure white diadem, with one face, and three eyes, seated in the bound lotus position, wearing a yoga cloth, holding in her four hands a conch, a lotus, and displaying the mudras bestowing boons and dispelling fear. After meditating on her in such a fashion, a *sādhaka* is to use similar methods as when Amṛteśa is worshipped. Another, alternative meditation image starts in verse 74. Here, Amṛteśvarī has eight arms, and is seated on a white lotus, and wears ivory ornaments.

Chapter 19 is long, with 226 verses. It starts with the Devī asking Śiva how to dispel the *Chāyā*, who create deception. Their forms are innumerable in the shape of *bhūtas*, *yakṣas*, *piśācās*, *rakṣas*, and other forms. Śiva said that in former times he granted them boons which made them all powerful. They are all part of his retinue. At certain times, such as during sexual intercourse, they flock around and attempt to “seize” people. They may be dispelled by worshipping the seven mothers, given in verse 56 as Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmuṇḍā. They are the chieftainesses of all the mothers, and are to be worshipped with white, red, yellow and black flowers, with milk and with flesh.



Vināyaka (Gaṇeśa) is to be worshipped according to rule in other tantras to dispel the 100s of millions of hosts which may cause obstacles. If one is afflicted by bhūtas, grahas and other terrifying creatures, one should worship Bhūteśvara, that is to say Śiva, who had dominion over them all. Gaṇeśa means “lord of hosts” and is Śiva’s son - but really a form of Maheśvara himself. Kubera, the lord of wealth, will look after the innumerable yakṣas, over which he has dominion. In verse 72, Bhairava describes bali (animal sacrifice) which should be performed in a forest, sacrificing buffaloes and goats. Bali may also be performed on a river bank, in a cremation ground, at morning, midday or evening.

In verse 143, Śiva begins to explain that there are certain inborn blemishes (mala) caused by kārma, māyā and āṇava. Paśus, that is to say us beasts, are bound to saṃsara, “everything moving together”, by the āṇava and the other defects. In verse 157, the text says that Śiva and Śakti are the cause of the universe, giving rise to the forms of Icchā, Jñāna and Kriyā. From these emanate the Aghorā, the Ghorā and the Ghoraghoratarā class of śaktis, respectively.

The three innate defects previously mentioned give rise to different effects, spurred on by the revolution of the five senses. They cause feelings such as attachment and aversion to arise. A human being, born of the elements, and affected by vātā, pitta and kapha-śleṣma, experiences various effects according to the proportions of the three “humours”. Hundreds upon hundreds of shadowy beings are attracted by semen and blood, including planets and rakṣas, and again at birth time they flock around the birth. They are far from being fairy godmothers, but the shadowy beings that cluster around blood can apparently be dispelled at the time of birth by mantras, and by the missiles of Devī, which appear to be shaped like adamantite vajras.

Chapter 20, which has 75 verses, starts with the goddess asking about Yoginīs, and about Śākinī. Śiva tells the Devī he will tell her a great secret. The chapter outlines the nature of the gross and subtle bodies. Chapter 21 discusses the nature of mantra. Icchā, Jñāna and Kriyā śaktis accomplish everything. Śiva and Śakti are one. Kriyā is the causal form, Jñāna is supreme knowledge. Kriyā is renowned as Mātṛkā. Kriyā creates, Jñāna maintains.

The last chapter, 22, which has 75 verses, concludes with the great merit of the Amṛteśa mantra. Oṃ is the vital breath in all beings. Juṃ is the essence of nectar, while Sah is supreme Śiva. The letters a, u and ṃ, with the “half moon” (ardhacandra) form the higher elements above the head, relating to the passage of Kuṇḍalī. The different kalās are de-



scribed.





26: Merutantra

The *Merutantra* is a large work of 35 chapters. Each of its chapters is called a prakāśa or “illumination”, and it falls into the digest category but with some curiosities all of its own. There are several recensions of this work with different lengths, according to Goudriaan and Gupta’s *Hindu Tantric and Śākta Literature*. That work classifies it as a Kaula tantra. The edition on which this abstract is based was published in 1993 by Khemaraj Shrikrishnadas Prakashan, in Bombay.

The work is famous for mentioning London in a prediction, but according to Goudriaan and Gupta, that doesn’t necessarily mean the whole compilation is recent. “There will be born at London, English folk whose mantra for worship is in the Phiringa (foreign) language, who will be undefeated in battle and Lords of the World” - chapter 23.

In fact, the whole digest appears to be a heroic attempt to unite the whole corpus of Hinduism under a tāntrik banner. The work includes vedik, Śākta, Vaiṣṇava, Śaivite, Saura and Gaṇapatya elements in an all-inclusive way. Other digests also attempt this – more famous works in this class being the *Prapañcasāra* and the *Śāradātilaka*.

Chapter one opens with a preamble saying that Śiva revealed the tantra as a way of rescuing the gods from the demon Jalandhara. The first chapter has 108 verses. The second chapter, which has 146 verses, describes the path of tantra, and preliminary purifications to be accomplished. Chapter three, which has 599 verses, describes the left (*vāma*) and right (*dakṣiṇa*) paths of tantra, and the rules of initiation, the creation of the Sarvatobhadra cakra, the Vāruṇa maṇḍala, worship of devatā, and the rules of full consecration (pūrṇābhiṣeka).

Chapter four has 120 verses, and deals with the characteristics of mantras. There’s a meditation on the paradise island and a description of the padma maṇḍala as well as a discussion on tāntrika homa, and how to place the fire. In chapter five, the things to be done daily are discussed, including the rules of bathing, tāntrik saṃdhya or twilight worship, the Śiva gāyatrī, the rules on how to place the substances used in pūjā, how to install life in a yantra (prāṇapratiṣṭha), inner mātṛkā nyāsa and then the rules of pūjā. There are 913 verses in this chapter.

Chapter six, which has 588 verses, deals with puraścaraṇa, the pre-



paratory actions which must be taken to power up a mantra a sādḥaka has received. It then describes the places to perform recitation of a mantra. Chapter seven, which only has 199 verses, starts by describing ways to protect the work, whether performed in a temple, at the guru's dwelling, in a cremation ground or at a crossroads. Chapter eight has the Devī asking about the meaning of mudra in the vāma and dakṣiṇa traditions. In 160 verses, Śiva describes a battery of gestures in the worship.

Chapter nine opens with a description of a Śiva liṅgam made of clay. The liṅgam may be sited on the peak of a mountain, near a river, by a cowshed, near a tulsī (basil) plant, or below a vaṭa (banyan) tree. The mantra to place it is *hrīm prthivyaḥ namah*. The mantras for different forms of Śiva are then given, and he should be worshipped with five ritual accessories. The rest of the chapter, which has 202 verses, gives optional worship, a hymn to Śiva, and a description of how to worship the liṅga.

In chapter 10, the goddess asks about the different āmnāyas (traditions). In verse 54, Śiva starts to speak of vāmamārga. In the kaula and vāma paths, both enjoyment and liberation are experienced. Śiva speaks of the five elements that enter these path, which are wine, flesh, woman, grain and fish. The rules of worship, the mantras used and the preparations to be made for the worship, as well as the diagrams to be drawn are described in this lengthy chapter of 932 verses. Cakra pūjā and the rules of animal sacrifice are described. In all the traditions, the guru is paramount. The sacred altars (pīṭhas) of the six āmnāyas as well as the lesser altars (upapīṭhas) are described.

Chapter 11 contains details of various vedik subjects, presented in a tāntrik fashion. It deals with the Gāyatrī mantra, providing a nyāsa to be accomplished. A yantra of Gāyatrī is described. Verse 16 gives the mantra of Mṛtyuñjaya in the form *tryambakaṃ yajāmahe sugandhimpūṣṭirdhanam...* A nyāsa is prescribed. The sādḥana of a triple form of Śakti is described, while later in the chapter Viṣṇu pūjā is described. There are 773 verses in this chapter.

In chapter 12, the *Śatarudriyastotra* is described in a tāntrik setting, followed by the *Devīsūkta* and closing with the *Viṣṇuṇāpatyoḥsūkta*. There are 773 verses in this chapter. Chapter 13, which has 342 verses, deals with the planets – nine in the Hindu tradition, giving the mantras of Bhāskara (the sun), Candā (the moon), Bhauma (Mars), Budha (Mercury), Bṛhaspati (Jupiter), Śukra (Venus), Śani (Saturn), Rāhu (north node of moon) and Ketu (south node of moon). Chapter 14 describes the great mantra of Pratyāṅgirā and the method of worship. It contains 210



verses. In chapter 15, Śiva describes mantras suitable for the vedik forms of devatā he's already mentioned. There are 391 verses in this chapter.

Chapter 16 begins to describe the mantra of Vighnarāja (Gaṇeśa), relating different versions corresponding to the different āmnāyas which are six in number – upper, east, south, west, north and lower. A nyāsa is described, followed by a meditation image. He wears red clothes, is red in colour, and is smeared in red ointment. He is to be worshipped with red flowers. His yantra is described. In verse 55, is described the conjoint form of Lakṣmīgaṇapati, said to belong to the southern āmnāya. Haridrāgaṇapati is described in verse 156 and following. The chapter has 173 verses.

Īśvara says, in chapter 17 that he will begin to describe the form of Gaṇeśa in the upper āmnāya, who is Mahāgaṇapati. After giving the mantra and the nyāsa, he describes pūjā and the way to perform oblation to Gaṇeśa. The mantras and dhyāna of Kāmadeva follow. His bīja mantra is klīm. He is surrounded in his yantra by various śaktis such as Ākarṣiṇī, Drāviṇī, Hlādinī, Klinnā and Kledinī. All his śaktis in the different parts of his yantra hold a lotus and are beautifully adorned.

The mantra and dhyāna of Vāgvādinī, Nityaklinnā, Bhuvaneśvarī and Vakratuṇḍa are described in chapter 18, which has 837 verses.

Chapter 19 opens with Śiva saying he will describe the Gaṇeśa of the eastern āmnāya, although the colophon at the end of the 796 verse chapter says the contents refer to the western āmnāya. An elaborate series of rituals, nyāsas and mantras follow. Sīmāvināyaka is described, followed by Kūṣmāṇḍavināyaka's method of worship. This chapter also contains the rituals associated with Modakapriyagaṇeśa, Citrakanyā, and Sthūladantāvināyaka. The chapter ends with the sādhanā of Rājamātangī.

In chapter 20, Śiva says he will describe the givers of siddhi in the northern āmnāya. He starts by describing a nine letter mantra of Gaṇeśa. A rite is described to rid yourself of enemies, involving wood of the nimba tree, and the wing of a crow. In verse 19, the mantra of Ucchiṣṭa Gaṇeśa is described. There are 192 verses in this chapter. Chapter 21 opens with the Devī asking Śiva about how to worship the sun, Bhāskara or Sūrya. The rites, dhyānas and mantras are given, along with the substances to be used. This chapter has only 128 verses.

Chapter 22 follows this up, in 201 verses, by describing the bīja mantras of Candra (moon), Bhauma (Mars), Budha (Mercury), Guru (Jupiter), Śukra (Venus), Śanaiścara (Saturn), Rāhu and Ketu. That's followed by sādhanas to Sūrya, Candra, Bhauma, and Budha. The mothers of the planets are revealed. She associated with the sun is called



Piṅgalā, the moon mother is called Maṅgalā, the Mars mother is called Bhrāmārī, the Mercury mother is called Bhadrīkā, the Jupiter mother is called Dhānyā, the Venus mother is called Siddhā, the Saturn mother is called Ulkā, the Rāhu mother is called Saṅkaṭā, and the Ketu mother is called Vikāṭā. The yantras, mantras and other ritual details are provided.

In chapter 23, Śiva first describes the Brahmasakti. She should be meditated on as having four faces, being on a lotus, seated on a swan, holding a rosary, bestowing boons, dispelling fears, and holding a jewelled pot. Her yantra and sādhanā are then described. Next is described the Cintāmaṇisarasvatī sādhanā, followed by Jñānasarasvatī. The sādhanas of Vāmāghaṭasarasvatī, Antarikṣarasvatī, Mahāsarasvatī, Trikūṭasarasvatī follow. Then there's a description of Viṣṇuvāgīśvarī, Vāgīśvarī, and Padmāvatī. Other mantras and sādhanas in this chapter include Bālā, Annapūrṇā, Gaurī, Vajreśvarī, Tvaritā, Kaumārī, Vaiṣṇavī, Trailokyavijayā, Svapnavārāhī, Bagalāmukhī, Cchinnamastā, Tārā, Mahātārā, Dhūmāvatī, Pratyāṅgirā, Cāmuṇḍā, and Śatacaṇḍī. A 27 lettered mantra of Lakṣmī followed by the characters of Jyeṣṭhālakṣmī and Siddhalakṣmī are revealed towards the end of this lengthy 1,404 verse chapter.

Male forms make their appearance in chapter 24, of 237 verses, with Śiva starting by describing the Indra mantra, the Vahni mantra, the Yama mantra, the Citragupta mantra, and the Nairṛīta mantra. That's followed by mantras for Āsurī, Varuṇa, Maṇikarṇī, Gaṅgā, Revā (Nerbudda river), Mahākṛtyā, and Brahmaṇa. In chapter 25, the rules of lights for the different devatā are described, the subjects being Gaṇeśa, Bagalā, Baṭuka, Śiva, and Viṣṇu. This is a comparatively brief chapter of only 98 verses.

Chapter 26, which has 1,338 verses, deals with the different avatāra (incarnations) of Viṣṇu, outlining the worship, dhyāna, mantras and sādhanas of Matsya, Kūrma, Varāha, Nārasimha, Vāmana, Paraśurāma, Rāma, Kṛṣṇa, Bauddha, and Kalki. The last, Kalki, which according to Hinduism has yet to appear, is seated on a blue-black horse, dressed in white clothes, wears the kaustubha gem, which was produced at the churning of the ocean, and puts paid to the host of barbarians (*mleccha*), his eyes full of anger.

The contents of chapter 27 further dilates on Vaiṣṇava themes. The chapter describes the mantras of Keśava, Nārāyaṇa, Govinda, Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Dhara, Hṛīṣikeśa, Dāmodara, Saṃkarṣaṇa, Vāsudeva, Pradyumna, Aniruddha, Puruṣottama, Adhokṣaja, Nṛsiṃha, Janārdana, Upendra, Hari, and Kṛṣṇa. Chapter 28 discusses Hayagrīva, gives more information on Viṣṇu, and ends by relating the Garuḍa mantra. Chapter 29 discusses the various "weapons" of Viṣṇu,



including the sudarśana cakra, the conch, the khaḍga, the bow, the club, the mace, the noose, the umbrella, the fan, the flagstaff, the banner, the trident, the shield and the staff. In chapter 30's 153 verses we find reference to Viṣṇuśakti, Gopālasundarī, and Ekajāṭā – who is here beloved of Kṛṣṇa. The chapter closes with the Kṛṣṇaśakti mantra.

Devī opens chapter 31 by saying she has now heard the mantras of Gaṇeśa, the Saura, the Vaiṣṇava and her own. She wants to hear of her own husband's mantras, the Śaiva mantras. He starts by explaining a six letter mantra, and follows this with Dakṣiṇāmūrti, Śarabha, Aghora, Pāsupatu, Nīlakaṇṭha, Mṛtasaṃjīvanī, and a 10-letter Rudra mantra. Chapter 32 covers the Baṭukamantra, sādhana in which ashes is used, full consecration, various forms of Bhairava, the Kṣetrapāla mantra, the Viṣaharavahni mantra, the Caṇḍa mantra, the Kārtikeya mantra. The text then turns to a brief mantra of Śyāmā, the five fold Kāmeśvarī mantra, and ends this chapter by discussing the Maṇikārnika mantra.

Chapter 33 turns to the subject of yantras, dealing with a number used for magical purposes – those include the Heramba yantra, yantras for paralysing (stambhana), for attraction (ākaraṣaṇa), subjugation (vaśya), driving away (uccāṭana), causing enmity (vidveṣaṇa), and death dealing (māraṇa). Sādhana of the mātṛkā yantra, is followed by a description of the Tripurabhairavī yantra, the Pañcabāṇeśvarī yantra, the Rājamātaṅgī yantra, the Bhuvaneśvarī yantra, the Lakṣmī yantra and the Tvaritā yantra. Other yantras described are those of Bagalā, Vārāhī, Svapnavārāhī, Kurukullā, Pṛthivī, Vāmana, Rāmacandra, Kṛṣṇa-Gopala, Hanūman, Dakṣiṇāmūrti, Mṛtyuñjaya, and Baṭukabhairava.

Hanuman mantras are the subject of chapter 34, which lists a mālāmantra, that is to say a long chain of mantras, a mantra of the five headed form of Hanuman, and a mantra said to cure problems with the spleen and so forth.

Chapter 35, the last chapter in the edition consulted, at 216 verses, is most unusual, and gives mantras related to Kārtavīrya-Arjuna, followed by his yantra, according to the right hand path. Sādhana relating to the left hand path follows, along with the gāyatrī to be chanted.



27: Uḍḍāmareśvaratantra

While practically every tantra we've seen has its share of magic, spells, and applications devoted to a specific end (*prayogas*), the *Uḍḍāmareśvaratantra*, which has 15 chapters, and belongs to a class of works which is almost wholly devoted to sorcery. There are many such works which you can buy today – not surprising that if you see no way out of your desperate predicament, and you have no recourse to free health care, or you're out in a desert wasteland and without food, kine or water, you turn to magic.

We've seen quite a few of these grimoires up over the years – the *Aghorītantra* has a picture of a skull and crossbones on its front cover, and a puppet, representing the “target”, hanging by its left leg from a cord; the *Yantracintāmaṇi* has a whole series of prescriptions including mantras and yantras, to achieve your ends, including, right at the end as an afterthought, liberation (*mokṣa*); the *Ullūtantra* (Owl Tantra) promises wealth and fulfilment of your narcissistic desires beyond the dreams of the fortress of avarice.

The *Dāmaratantra* has a peculiar mix of herbal folk remedies and magical methods to get what a would-be sādḥaka wants or needs – the two obviously differing.

The editor of the KSS version of this work, Pandit Jagad Dhar Zadoo, points in his English introduction to the fact that this work contains passages from another “magical” tantra, the *Uḍḍīśatantra* and also says the *Uḍḍāmareśvaratantra* is an extract from the *Virabhadra*. The colophon to the chapters claims this attribution.

The whole bunch and bundle of these tantras, a bit like a modern lottery, promises that for little amount of time and effort, and procurement of things like crow's wings which might be hard to get hold of unless you are clever enough to put salt on its tail, will bring you endless bounties.

High magic or low magic? The pursuit of the four aims of dharma, artha, kāma, and mokṣa is legitimate in Hinduism. Added to that is the vast diversity of practices and cultures colliding throughout India. This particular work is interesting because it includes a fair bit of information on topics that are usually only touched on in later works, such as the



yakṣinīs, the dākinī, the piśācas and a devī of herbs, Auṣadhī.

The first chapter, which has 71 verses, opens with Gaurī asking Śaṅkara, who she addresses as the lord of the world, Lokanātha to speak of the various methods of magic including subjugation (*vaśikaraṇa*), driving away, (*uccāṭana*), deluding (*mohana*), paralysing (*stambhana*), peace-making (*śāntika*), nourishing (*pauṣṭika*), destroying eyesight, hearing, knowledge, causing ruin, and drying up. Śiva says in verse eight that by herbs and by reciting mantras, enemies are ruined. A sādḥaka should bow to Uḍḍiśa, to Rudra, to Kapardina and to Virūpākṣa. He says these methods were revealed in the *Uḍḍiśa* scriptures.

In verses 26-28, he says that by creating a figure made of nimba wood, and written with the enemy's name, and casting it into a cremation fire on the eighth or 14th tithi of a waning moon, reciting a mantra 108 times, the bhūtas seize an enemy swiftly. The mantra is *oṃ namo bhagavate sarvabhūtādhipataye virūpākṣāya nityaṃ krūrūya daṃṣṭriṇe vikarāline grahayakṣabhūtavetālane saha śaṅkara manuṣyaṃ dahadaha vacapaca gr̥hṇa gr̥hṇa gr̥hṇāpaya gr̥hṇāpaya huṃ phaṭ svāhā*. A mantra to promote health is given in verse 30. In verse 42 begins a spell to destroy a person's house. The skull of a man filled with ashes from the cremation ground is to be placed at the door of an enemy, and a mantra chanted for seven nights.

A death dealing method is given in chapter 48, followed by spells to drive away enemies. Verse 61 describes the creation of a powder made of the blood of a black snake, a cock, a tortoise, and a peacock, mixed up with rocana, kumkum and flowers. It is to be prepared and crushed together in the Aśleṣā asterism and mixed with the victim's food, while chanting a mantra. Other spells in this chapter include destroying the servants of an enemy.

Chapter two, which has 67 verses, starts by describing a method by which water may be prepared, which involves creating a liquid on inauspicious days and chanting a mantra which reads *oṃ namo bhagavate uḍḍāmareśvarāya jalaṃ stambhaya stambhaya huṃ phaṭ svāhā*. That's followed by methods for causing a person to be struck by skin disease, the uprooting of villages, making someone bald, causing someone to go mad, causing blindness, causing leprosy, subduing a person, and poisoning a person. An ointment (aṅjana) is described which gives a person success. It is to be made on a dark eighth night, after worshipping Śiva.

In chapter three, the first verse says that by using the wing of a crow, coupled with the skin of a snake and ashes from the cremation ground, enemies may be driven away. The rest of this brief 11 verse chapter gives descriptions for pacifying piśācas, grahās, and brahmarākṣas. Chapter



four is even shorter, and describes the Kaṅkāli mantra with methods for shutting the mouth of someone, subduing them, and bestowing poesy. Two mantras are given – the first invokes Vāgīśvarī. The second reads *om om om im im im aiṃ aiṃ aiṃ namaḥ svāhā*. Reciting this 10,000 times makes a person a poet.

Chapter five is concerned with bringing a woman under subjugation. It is mercifully brief, with only 16 verses. It describes two methods for “drying up” a yoni using dubious substances like a dog’s urine. Other spells include the preparation of an ointment which is apparently smeared on the penis, and other ways to bring a woman under one’s control. Chapter six is also brief, and opens with a description of how to make a magical pill, which involves the flesh and hair of black goats, black cats and crows, made on the eighth or 14th day of the waning moon, or on a Tuesday or a Saturday or in the Aśleṣā or Ārdrā nakṣatras. Alternatively, a forehead mark may be made.

In verse two, the tantra moves towards a description of the tattvas of earth, water, fire, air and aether (ākāśa), which make up the three worlds of both the moveable and the immovable. It then describes the letters of the alphabet related to these five elements, saying the letters a, ā, i, ī, u, ū, ṛ, ṝ, ḷ and ḹ are the letters of earth; e, ai, o, au, aṃ and aḥ are the letters of water; ka, kha, ga, gha, ṇa, ca, cha, ja, jha and ñ are the letters of fire; ṭa, ṭha, ḍa, ḍha, ṇa, ta, tha, da, dha, na, pa, pha, ba, bha and ma are the letters of air; and ya, ra, la, va, śa, ṣa, sa ha are the letters of aether. These letters are related to the type of magical acts that should be performed.

Chapter seven starts with a description of the goddess as Auṣadhī, the goddess of herbs, the secret of which should be concealed and by which even devatās are subjugated. She is one with Cāṇḍālī, the accomplice of all objects, and worshipped by hosts of gods and antigods. She has four divisions. On a Saturday evening, having done twilight worship, one should worship her using the five ritual accessories, giving fruit and rice, and recite a mantra. Then, while the sun rises, using the mantra *om hrīṃ raktacāmuṇḍe hūṃ phaṭ svāhā*, and during the nakṣatras of Puṣya or Hasta, one should worship Auṣadhī with red lotuses, with sandal, with kumkum paste and the products of the cow, in a circle inside a square, with the moon and the rest of the planets, starting with the moon in the eastern direction, in order, using the mantra *om drāṃ drīṃ drūṃ draiṃ drauṃ draḥ saḥ svāhā*. By performing this rite, the herbs become charged with life.

Chapter eight shows why worship of Auṣadhī is important, because it prescribes a series of medicines all with the intent to help a woman

become pregnant. The chapter starts off by saying a woman should drink cow milk sanctified with the padma bija (śrīṃ). The mantra is to be recited on a Sunday, and consumed on a Monday, in the period after her menses. By a solitary tree, near a river, the woman should bathe, and the mantra should be recited, with the couple having intercourse while immersed in the river. A second method prescribes using 17 māṣas of “śvetajīra” mixed with water, accompanied by a ritual at night. A third method involves the woman drinking another compound at night while reciting a mantra. A recipe towards the end of the chapter specifies creating a mixture which consists of five māṣas (one māṣa = around 17 grains troy) of triphala (myrobalans), one māṣa of nimba, two māṣas of kadamba, three māṣas of nīpa (either Nauclea Cadamba or Ixora Bandhuca), four māṣas of tirāitā (?), five māṣas of karañja (pongamia glabra), six māṣas of bhṛṅgarāja, and seven māṣas of mayūrasikha (Celostia Cristata). This is all to be crushed into a powder and administered with a mixture of ghee at night, after the woman has taken the ritual bath after menses.

The subject of herbs continues in chapter nine, which is very lengthy compared to the other chapters in this work. A passage starts by prescribing a rite to be performed on a Saturday, during a lunar eclipse, after binding the directions and having dishevelled hair together with one’s śakti. A mixture of one’s own semen and blood will subjugate a woman using the mantra *oṃ namo bhagavati tripure trailokyamohini aiṃ drāṃ śrīṃ klīṃ saum amukanāmnīṃ śīghraṃ me vaśamānaya svāhā*. A forehead mark called Kāma’s Arrows is then described which appears to be a mixture of menstrual blood (strīpuṣpa), gorocana, kāśmīra kumkum, white sandal, red sandal, musk, camphor and the scent from an elephant’s temples when in rut (hastimada). When a forehead mark is made using the mantra *oṃ aiṃ hrīṃ śrīṃ klīṃ hūṃ phaṭ svāhā*, a woman becomes agitated. The text, in verse five, goes on to describe another forehead mark, which it said was declared by Vātsyāyana.

Verse 11 begins to describe an ointment which will cause delusion in others, while verse 16 begins a description of a powder (cūrṇa), said to have the same effect. The powder must be prepared at a specific astrological time. Another forehead mark begins to be described in verse 21 which involves recitation of particular mantras many times. A mantra is described which in one month will attract a “mahāstrī”, and recited for another month will attract a “nāgakanyā” and after three months a “devakanyā”, or goddess.

Verse 26 describes a mantra to rid a person of fever, while the chapter, after verse 27, has a passage which describes a mantra to



subdue a Dākinī. This runs *akṣaḥ kṣāṃ kṣaukājasinau devatā tattvadhūlinī ghonāsālinī bhamantri bandhuṣanādaivatam laghukaṇṭakena purumabhisāsano devatām mahābhairava maṇḍalamacala om cchaḥ cchaḥ cchaḥ dākinīmanabandhu namaḥ । om namo bhagavate vajrāya caṇḍeśvarāya im im phaṭ svāhā*. The text describes this mantra as the subduer of all bhūtas and dākinīs.

A short battery of other mantras leads up to a lengthy passage called the yakṣiṇī mantra sādhana. The text says Surasundarī, Mahohārīṇī, Kanakāvatī, Ratikarī, Kāmeśvarī, Naṭī, Anurāgiṇī and Padminī are the eight yakṣiṇīs related to desire (kāma). The sādhanas of each of these follow.

Then follows a section called the 36 yakṣiṇīs, which appears to be drawn wholesale from another work, with the numbering scheme starting at verse one. The text names these as Vicitrā, Vibhramā, Haṃsī, Bhīṣaṇī, Janaraṅginī, Viśālā, Madanā, Ghaṇṭā, Kālalarṇī, Mahābhayā, Mahendrī, Śaṃkhinī, Cāndrī, Śmaśānā, Vaṭayakṣiṇī, Mekhalā, Vikalā, Lakṣmī, Mālinī, Śatapatrikā, Sulocanā, Suśobhā, Kapālinī, Viśālinī, Naṭī, Kāmeśvarī, Svarṇarekhā, Surasundarī, Mahoharā, Pramodā, Anurāgiṇī, Nakhakeśikā, Bhāminī, Padminī, Svarṇavatī and Ratipriyā. The text says these 36 yakṣiṇīs, giving siddhi and kāma were spoken of in a tantra called the *Karaṅkiṇīmata* by Mahādeva. The mantras and how to worship each of these yakṣiṇīs then follows up to verse 65, in the interpolated text, at which point chapter nine in the *Uḍḍāmareśvaratantra* finishes.

After this heady medicine of the yakṣiṇīs, chapter 10, which only has 10 verses, begins to describe the Ceṭakas. The word means “slave” – these are the servants of Kubera, who is the lord of wealth, and who is also prince of the yakṣas, and so too the yakṣiṇīs.

The chapter starts with a description of the Kāmapisāca mantra, which the text says is to be performed in the cremation ground, at night. The mantra is *om aiṃ skīṃ klīṃ klīṃ saḥavallari klīṃ kāmapisāca klīṃ hrīṃ kāmapisāca amukīṃ kāmīṇīṃ kāmayāmyahaṃ tām kāmēna grāhaya grāhaya swapne mama rūpe nakhairvidārāya nakhairvidārāya drāvaya drāvaya astreṇa bandhaya bandhaya śrīṃ phaṭ svāhā*. A series of other applications follow. In verse two, it’s said that one should recite a mantra making an image of the target, while seated on a woollen cloth. A mantra should be recited four lakh times at the coast of the ocean to attract the target.

In chapter 11, which only has 13 verses, a mantra is described to bind the directions (digbandhana). It runs *vajrakrodhāya mahādantāya daśaśiṣo bandha bandha hūṃ phaṭ svāhā*. This is immediately followed



by a rite called *yonisaṃkoca*, that is to say tightening the *yoni*. It involved smearing the *yoni* with a mixture of herbs. In verse six the text says that smearing the penis with a mixture of herbs as prescribed, helps grow the length of a penis and causes a woman to love a man. A prescription to prevent semen is described in verse seven. In verse eight, begins a description of a *cakra* made of *kumkum* and inscribed either on *bhūrja* leaf, or on the clothes, or on the eye, which has 12 petals, each inscribed with the mantra *hrīm*, and with the name of the target in the middle, which will cause a person to be intoxicated with desire and attracted to the *sādhaka*. An eye ointment, which when worn, subdues all, is described in verse 13.

Chapter 12 contains a series of mantras but starts, peremptorily, with a *Nṛsiṃha* mantra. This chapter appears to be an extract from another tantra however, because after that mantra *Pārvatī* asks *Śiva* a question, to which he replies by saying he has previously spoken of it in the *Uḍḍiśa*. In verse 20, a *Gaṇeśa* mantra – *oṃ glaum gaṇeśāya namaḥ* – makes its appearance. The text says that one is to worship with this at the three twilights. After a month of so doing, a *sādhaka* obtains a wealthy state.

Next comes a *Vāgīśvara* mantra, followed by a *Kāmeśvarī* mantra – *oṃ klīm*, and a mantra to attract a woman which is *oṃ drīm drīm drīm drīm svāhā*. A series of separate mantras to destroy misfortune, give *siddhi* and destroy fever follow. A mantra to allay scorpion bite reads *oṃ maṃ kiṇi svāhā*, followed by a mantra which is said to dispel all poisons, using a peacock's tail feather and chanting *oṃ huṃ huṃ haṃsaḥ haṃsaṃ sohaṃ sohaṃ svāhā*. Other mantras to paralyse all, and bring the desired fruit end the chapter.

A mantra to obtain food starts chapter 13, followed by another mantra to attract, which should be performed at night, in a forest, at the root of a tree, on a river bank, neat to an ocean or at a crossroads. The mantra is *oṃ haum bhagavate mahārudrāya uḍḍāmareśvarāya huṃ huṃ chaṃ chaṃ drīm drīm svāhā*. Considerably more ritual details are given related to this mantra, which involves reciting the mantra 1,000 times, using a pot containing the five gems, wrapped in white cloth, adorned with various fruits and gems. A number of mantras for curing illnesses, causing delusion and other acts follow in this section.

A string of magical mantras is contained in chapter 14, starting with subjugation and a mantra to destroy enemies. The third *prāyoga* is called *Kaṅkāliṃvaraḍa*, the recitation of which brings gold. The mantra is *klīm kālīkāli mahākālī kole kinyā svāhā*. The mantra should be recited at the twilights 1,000 times, while offering *homa*. An attraction mantra is



followed by the khaḍga bheda mantra, a mantra to bring folk back from the dead, a fever destroying mantra, a mantra to subdue people. A mantra is given for pādukā siddhi, vetāla siddhi, and for invisibility (adr̥śya). The śaṅkhinī vidyā is followed by the puṣpāñjali vedha (piercing), the hūṃkāra vedha, the ālaya vedha, and a death dealing ritual involving an iron trident. These brief instructions are followed by mantras bestowing subjugation, destroying poison, driving away, and obtaining poesy.

A mantra and ritual is given which is to be performed on a full or a new moon one thousand times at the three twilights. At night sacrifice is to be made on a fire, and afterwards a spirit will come and whisper the answer to what is required in the sādḥaka's ear. The mantra is *oṃ aiṃ hrīṃ śrīṃ klīṃ viśvarūpiṇi piśācīni bhūtabhaviṣyādikaṃ vada vada me karṇe kathaya kathaya huṃ phaṭ svāhā*. This invites a little fiendess to whisper secrets or sweet nothings into a sādḥaka's ears. More mantras for subjugation and the like follow, leading up to a mantra to make someone blind.

The last chapter starts with a description of a hexagonal yantra which makes use of the mantra *oṃ kurukulle svāhā*, which, as you can read elsewhere in this work, is a mantra of Kurukullā.

The syllable *oṃ* is in the centre, while the other syllables of the mantra are in the angles of the hexagon. It is to be written on birch leaf, and placed near the door of a house, to drive away snakes. A rite follows to induce the desire for sexual intercourse. Then follows a way to discover the identity of a thief. All these are very useful spells. But we do not believe that a mantra, without conscious intention on behalf of the sādḥaka, can do very much. And it must be a very weird person indeed who builds up intense visualisation skills over a period of many years just to catch a crook. Or perhaps that's what rogue sādḥakas do for a living.



Appendices

Below is Kaul's English introduction to the Kashmir Series of Texts and Studies edition, now out of copyright

Mālinīvijayottara Tantra

Foreword

The present volume of the Kashmir Series of Texts and Studies represents the Śaiva yoga as set forth in the Trika system of Kashmir. Its edition is based on the collation of the manuscripts described below:

(ka).—This manuscript belongs to the Manuscript Library of the late Rājarām Śāstri of Śrinagar. It is written out on country paper in bold and legible Śāradā character. In size it is just about foolscap. Leaves of the MS. number fifty with an average of 27 lines, to each page. Its importance lies in its being correct and its containing *variae lectiones* which proved greatly useful in the collation work. It is complete except a few omissions. New. No date; but seems to be three-fourths of a century old.

(kha).—This pertains to Paṇḍit Harabhaṭṭa Śāstri of this Department. The MS. is in the form of a tālapatra and is written on paper in legible Śāradā character. It consists of 25 leaves of foolscap size with 24 lines to each page. It is correct and complete but with small *lacunae* here and there. It is only twenty-five years old. The MS. was of much assistance as far as it threw light on many intricate points in the volume under notice.

(ga).—This MS. is in possession of Paṇḍit Maheśvara Rājānaka of this Department. It is copied on Kashmirian paper in Devanāgarī character. The handwriting is bold and legible. The MS. contains 70 leaves measuring 10" by 6". There are a few blanks in the MS. It is correct and older than either of the above two MSS. One of its distinctive features consists in its containing in the colophon the following three couplets which mention the name of the scribe and the date of completion of the transcript and which are not met with in either of the aforesaid MSS. The couplets run:

१ मालिनीविज्ञयं देव्यास्तन्त्रं रहसि यत् पुरा ।
परमेशेन संप्रोक्तं भक्तानुग्रहकाम्यया ॥



२ कार्तिकेयेन यच्चोक्तं श्रुत्वा संपदतोस्तयोः ।
मुनीनां भक्तियुक्तानां संसारार्णवतारणम् ॥
३ तदेतदुर्वनुज्ञातो गोविन्दाश्रमसंज्ञकाः ।
श्रीनोन्दपंडितसुतो बुधेऽलिखत वै बुधः ॥

Their rendering in English is as follows :—

1. The Tantram, to wit, Malinīvijaya, was, of yore, out of compassion for His devotees, said in secrecy by Parameśa to Devī.
2. This Tantram, a never-failing help in crossing the ocean of mundane existence, was related to the devoted munis by Kārttikeya after he had heard it from them, i.e., the Devī and Parameśa the topic of Whose dialogue it formed.
3. The same Tantram, under the charge of his religious preceptor, was transcribed on Wednesday by the learned Govindasrama, son of Śrī Nonda Paṇḍita.

The date of the MS. is recorded as Samvat 26 Vaivad Saptamyam Bhaume, i.e., on Tuesday, the 7th of the dark fortnight of Vaiśākha 26 anno Vikramī. This 26 must most probably be 1826 A.V. or 1769 A.D. as is corroborated by the older appearance of the paper used on the MS, in question. In addition to the assistance derived from the collation of the above MSS. much pains have been taken in adopting many a corrigendum in the variant readings of the text from their direct and indirect references in *Tantrāloka*, *Śrī Svachchandantram*, *Parātrīśikā*, *Śivasūtravimarśinī* and *Vijñānabhairava* (all of the Kashmir series). The major portion of the MS. owes its correction particularly to the *Tantrāloka* which is a detailed exposition of this and to the *Svacchanda* to which it is in many respects akin. For this the scholarly labour of my Sanskrit staff is really commendable.

In spite of my overcautiousness in making the present edition of the *Malinīvijayatantram* really useful for the Tantric public, many unavoidable blemishes have been lurking in the book for want of the better material available. I hope that my future researches, carried under the munificent patronage of the Kashmir Darbar in obtaining the desired material, will lead me to better ends in view.

Srinagar, Kashmir
31st January 1922
Madhusudan Kaul



Introduction

General. The supreme control over and the gradual unification with the 36 principles from Śiva to the gross earth form, *inter alia*, the principal argument of the Mālinītantram. The first recipient of this mystic lore is Parameśa who learns it from Aghora. The Tantram is in the form of an interlocation between the Devī and Parameśa, the sacred teachings whereof have been communicated to the Ṛshis by Kumāra the destroyer of Tāraka.

It seems from the opening verses that there was originally a Tantram called the Siddhayogiśvarītantram which consisted of nine crore verses and which interpreted the Śaivaistic teachings in the light of Bheda, Bhedābheda and Abheda. Its abnormal prolixity necessitated its being summarised in three crore verses, the chief topic dealt with therein being the path of yoga. The abstract thus formed went by the name of Mālinīvijaya. In course of time, another improved and still more summarised edition of 12,000 verses of the same was adopted. The tantram in the present form is supposed to be the briefest resume of the above as far as it is most convenient and helpful to the dull brain.

In my opinion supported by the text itself, the Mālinītantram is the latter part of the Siddhayogiśvarītantram of which the former part was probably represented by the Siddhāmatam (cf. sloka 13, M. V. T., 1st Adhikāra).

Authorship of the Tantram. The Tantram is affiliated to the Agama Śāstra and is, as such, of divine authorship. The origin of the sacred lore or Agama is very beautifully painted in the rich vocabulary of Tantrāloka. It describes in a masterly style the way how it was revealed to the sages:

“The Logos, or the All-Transcending Word (Parāvāk), germinally contains all the Śāstras or Āgamas in their super-sensuous form. This Logos materialises gradually into the physical form as syllables or vocables and, as such, forms the units of speech. In its preliminary materialisation as Paśyantī, the two aspects of consciousness are totally merged together and the words and their meanings are not at all separated. The objects of perception in this stage appear as of a piece with the subject. In the intervening stage of the Parā, words and their meanings are differentiated from each other in the mind before being voiced forth. In the last stage it becomes Vaikhārī because it expresses itself through the words uttered by different vocal organs.



“Thus the Parā, forms ultimately the source of all the Śāstras flowing out as spoken words from the five faces of the Supreme Being, which represent His fivefold Śakti - Cīta, Ānanda, Icchā, Jñāna and Kriyā. The five systems of revelation, which principally originate from Paramaśiva through His five powers, constitute the 92 schools of Tantras divisible into three classes and designated respectively Śiva, Rudra and Bhairava. First of these which maintains the doctrine of duality consists of five systems only. The second class contains eighteen systems and propounds the doctrine of duality-unity or Bhedābheda. The last, on the other hand, is unique in declaring the eternal truth in the light of Idealistic Monism and preaches its doctrine in 64 systems.”

The same line of thought is also perceptible in the primeval utterances of our ancient vedic seers. The reader is advised to consult the verses 29, 45 hymn 164, maṇḍala I, Ṛgveda.

१ अयं स शिंक्ते येन गौरभीवृता
मिमाति मायुं ध्वंसनावधिश्चिता ।
सा चित्तिभिर्नि हि चकार मर्त्यं
विद्युद्भवन्ती प्रति बध्निमोदत ॥
२ चत्वारि वाक् परिमिता पदानि
तानि विदुर्ब्राह्मणा ये मनीषिणः ।
गुहा त्रीणि निहिता नेगयन्ति
तुरीयं वाचो मनुष्या वदन्ति ॥

Tantra defined. Tantra being a generic term for a class of religious and magical works is designated as the mantraśāstra though it generally treats of (i) incantations, (ii) their philosophy, (iii) the principles, (iv) the worlds, (v) ceremony, (vi) initiation, (vii) worship, (viii) mental and bodily discipline, (ix) observances of a Tantric. Like the Veda it is, as the Tantrics hold, the breath of the Supreme Being or in other words the immutable and eternal knowledge.

The performance of the present day Vedic ceremonies by the Kashmiris, which run side by side with those of the Tantras and which are sometimes intermixed with the latter, leads to believe that the Tantras are either an imitation or a development of, or an improvement upon the Vedic ceremonies. The Tantric supplement is useful, in the opinion of the Tantrist, to quicken and ensure the fulfilment of desires in the Kali age.

Tantric worship. It does not essentially differ from that of the Vedas. It strongly maintains the Omniscience and the omnipotence of God.



The complete immersion of the duality in unity is the main lesson of the Tantras. The adorer becomes the adored himself. His body is the temple and his soul the idol in it. He is the high priest not of a god above; around, or below but of his own ever-wakeful self.

Tantric view of Moksha. Moksha, in the tantric sense of the word, is the unfoldment of powers brought about by the self-realization. It is not the giving up of the mortal coil and thus acquiring immunity from death. To a real Tantric, birth and death are phenomena of his own creation. He finds gratification as much in the one as in the other (cf. Bhairavastotra of Abhinava Gupta). He is the Bhairava whose name even strikes terror into the destructive agencies and at whose sweet will the world lives, moves and has its being. His sole article of faith is that death has significance only for those who are subject to mortality and not for those who have risen superior to its idea by their living belief in the deathlessness of the soul (cf. Tantrāloka p. 192, vol. I)

Realistic Optimism of the Tantras. A Tantric, like the one believing in the Vedas, by gradual marches on the spiritual path, comes to feel his close kinship with nature. To him both the animate and the inanimate are glowing with divinity. The divinely glorious presence puts an end to all his animal tendencies and inspires him to fulfil his noble mission. His self-centredness cheers him up and infuses him with the fresh energy that facilitates and quickens the dawn of his native glory without any detriment to the enjoyment of the sweet pleasures awaiting him in the world. To him the world is not an illusion, not a Māyā of the Vedantists, and therefore he tries to make himself and his surroundings happy to the best of his ability.

Potency of the Mantras. The main theme with which the Tantras are concerned is the power of Mantras. Mantras, as the Tantrists maintain, are certain scientifically arranged formulas which, if practised according to the Tantric precepts, bring about certain results conducive to the fulfilment of utterer's wishes. Each and every Mātṛkā (a, ā, etc.) is a living energy in itself and should in no way be mistaken for a mere Varṇa or letter. A living force is created by placing the letters in a certain systematic order by the Sādhaka.

The mantras are nothing but the harmoniously living forces strong enough, no doubt, to accomplish even the most difficult undertakings of the votaries of the Tantras. This is not all. The arrangement of



letters in a scientific procedure goes a great way to help the worshipper, provided no omissions of any sort of the part or parts in the Tantric ceremony are made, to fathom out the hidden secrets of nature, nay work wonders, and gradually free him from the meshes of the world and raise him high to the lofty plain of supreme consciousness styled Paramapada.

All-embracing nature of the Tantras. The great merit of the Tantra lies in its all comprehensive and all-embracing nature. The portals of Tantra are invitingly open to all irrespective of caste and creed. The repulsive and revolting creed of untouchability is unknown here. The sweet cup of nectar, which it holds in its outstretched palms, can be enjoyed by both the high and the low. No hard and fast rules, nor any strict observances like those of the Vaidikas, are to be followed by the devotees of Tantra. Shortlived and enervated as the men of iron age are, they, by following the short and smooth methods of Tantric self-culture, accomplish within a short span. of time what others achieve in ages after ages. This is why the Tantras are popular and have a large following.

Difficulties in the adoption of Tantric methods. But no rose is without a thorn. Good and evil run side by side. There is nothing which has unmixed good or unmixed evil in it. The rosy path of the Tantric is beset with thorns here and there. It is therefore the foremost duty of the Sādhaka to avoid the thorns and to adhere to the rosy path, lest he fall into the trap of the low spirits of nature, who, trying to cause mischief, put obstacles in his way and thereby retard his progress in the attainment of his desired object. It is only the potency of the mantras that brings about the subjugation of these supersensuous beings.

But, as ill luck would have it, a novice or a beginner in the Tantric ceremonies, oftener than not, associates with the low spirits and makes them minister to his unlawful ends. He discards the achievement of the high ideal which he ought to have followed strictly and unerringly. This sort of practice is resorted to by the black magicians whose fate is rendered miserable both here and hereafter. Practices of this type are, never and in no region, commendable on the part of the real Tantrics. The realisation of the Advaita Tattva is the chief aim, or the summum bonum, to be attained by the high-class Tantrics. It is to this end that they consecrate their lives and gain the highest status in spirituality.



Mālinī. In his commentary on the 17th verse of the Tantrāloka, volume I, p. 35, No. XXIX of our Series, Jayaratha says that the Mālinīvijayottara is so called because, due to the glory of Mālinī, it occupies a pre-eminent position among and is superior to all the other Schools of Śaivaistic Tantrism. Mālinī is also known by Mālā and so the Mālinī is the generic term for the series of letters or the alphabet.

The natural and phonetically scientific order of the Sanskrit alphabet goes by the name of Pūrvamālinī which is popularly known as Māṭṛkā or Siddhi. When, on the other hand, no attention is paid to the alphabetic origin and to its natural order and when therefore the vowels and consonants are taken promiscuously, the alphabet is called Uttaramālinī, chiefly denoting that order in which 'na' occupies the first position and 'pha' the last.

Mālinīvijayottara has reserved for itself the various modes of application of the Uttaramālinī for the mystic practices just as the Svachchanda does of the Pūrvamālinī. I believe that in the time of the Śrī Svachchanda either the order of the alphabet from 'na' to 'pha' was unknown or less appreciated and therefore less in vogue, or that the followers of the Svachchanda did not believe in the Mālinīmata. Of course Kshemarāja looks at the Svachchanda in the Trika perspective but there is no reference whatsoever to the Mālinī, i.e., the Uttaramālinī, in the text of Svachchanda.

The Sanskrit alphabet as given in the Uttaramālinī arrangement runs as below:

न ऋ ॠ लृ थ च ध ई ण उ ऊ व क
ख ग ङ्ग ख इ अ व भ य ड ढ ठ भ ज र ट
प छ ल आ स अः ह ष क्ष म श ञ त ए ऐ
ओ औ द फ ।

Mālinī is of the greatest utility in infusing the divine life into the body of practisers and all the Tantrists are enjoined to have recourse to it for the attainment of desired objects in all the cases in which particular details and instructions could not be punctiliously observed regarding nyasa. Different parts of the human body represent the different letters of the Mālinī. While giving the three kinds of mantra called para, apara and parapara, instances are furnished as to how a particular incantation can be made out from particular technical terms such as head, eyes, etc. (see p. 135, Tantrasāra of our Series).



Commentary. The text of the *Mālinīvijayatantra* is difficult to be understood owing to the numerous technicalities found in it. But the attempts of Abhinavagupta. have left no point unexplained and for this the Tantric public must feel specially thankful to him. The first verse of the Tantram he took up in his *Mālinīvijaya vārttika* and explained it so thoroughly that connotations of several terms are made clearly intelligible. The points, that could not find room in the *Vārttika* for want of space and owing to its limited scope as *Vārttika*, he discussed in the *Tantrāloka*.

The *Tantrāloka*, as the author himself declares, is a detailed exposition of the Tantram. The reader of the Tantra could get an opportunity of understanding the text more clearly if this Department were to get the MS. of Abhinava's *Pūrvapanchikā* on it. (See commentary on *Tantrāloka*; 16th Ahnika). Abhinava has a very high opinion of the Tantra and says in the *Tantrāloka* that the *Mālinīvijaya* is the essence of the Trika System which again represents the pith and marrow of the different teachings of the Lord enunciated in the different schools of Tantras.

Abstract

The great sages Nārada and others, feeling athirst under the holy inspiration of Śivaśakti for the right realisation of the Supreme Principle, repair to Kumāra and, after paying due homage, request him to initiate them in the mystic processes of yoga. Kumāra, thereupon takes commiseration on them and communicates the secret knowledge of the *Mālinīvijayatantra* as originally addressed by Śiva to Umā.

The whole range of the knowable is divided into two classes, the acceptable and the avoidable. The acceptables are: Śiva, Śakti, Vidyesa, Mantra, Mantreśvara and the Jivas. The impurity, actions, Māyā and the whole world, as her creation, form the category of the avoidables. The key to the success in both the spheres of matter and soul is supplied by the right discernment of the acceptable and the avoidable.

The supreme controller of the universe in the words of the *Mālinīvijaya* is all-doing, all-knowing, all-sustaining and infinite. On the emergence of desire at the creational stage, He evolves out of His own Self the octad of Vijñānakevalas. He assigns to them the functions of sustenance, destruction, preservation and benefaction. For their sphere of action He manifests seven crores of mantras with their



respective ranges. All these mantras are the living psychical forces and they gratify the wishes of a Sādhaka by the well-merited bestowal of fruits.

The self comes into manifestation in the fourfold capacity as Śiva, Mantramaheśa, Mantreśa and Mantra. Śiva is the lord Himself. Vijñānakala is a degree less than Mantra owing to the defilement of mala. Pralayākala is wrapped up in the defilements of mala and karma. Mala stands for the imperfect knowledge and the tree of the world shoots up therefrom. Karma is the action in general. As virtuous, it leads to pleasure and, as otherwise, it yields pain. Sakala stands for the anus or jivas in general. Their field is offered by the totality of categories from kalā to earth.*

Rudras are one hundred and eighteen in number and are headed by Anguṣṭhamātra.

According to their merits they are appointed as Mantreśvaras. They take over charge of their departments and reward Brahma and others according to their deserts. The sages receive the sacred science of the knowable either as acceptable or as avoidable from Brahma, etc. and Manus, from the sages.

Of the seven crores of mantras one half of the portion has, at the option of Śiva, attained the deathless stage after favouring hosts of jivas.

Each principle from earth up to matter is susceptible of being viewed from fifteen different standpoints owing to the seven perceivers regarded either as Śakti or as Śaktimān and to the principle itself; those from Puruṣa to Kalā, from thirteen owing to the inapplicability of perceptivity to Sakala therein. The principle of māyā is viewed from eleven standpoints because of the further reduction of Pralayākala as perceiver. Similarly, other principles know each a further reduction of two standpoints up to the last principle of Śiva which has no diversity.

The spiritual teacher is defined as one who knows all the aforesaid principles in their true perspective. He occupies as lofty a position as Śiva and is, as such, the revealer of the potency of mantras. At his mere touch the people get purged of all sins.

The inspiration of Rudra Śakti is ever existent in him. The five



indicative marks of the Rudraśakti are: (1) firm devotion to Rudra, (2) the success of the mantra capable of yielding the desired object instantaneously, (3) the control over all creatures, (4) the bringing to completion of all undertakings, and (5) the poetic faculty. The inspiration of Rudraśakti is primarily divisible into three heads, Āṇava, Śakta and Śāmbhava, each of which is fiftyfold with reference to bhūta, tattva, ātman, mantreśa and Śakti and to their sub-divisions.

Āṇava is that inspiration of Rudraśakti which is attainable by utterance, conscious mental discipline (karaṇa), contemplation, incantation and the bodily centres.

Śakta is the name of that stage which is obtainable by the contemplation through the mind on the object of meditation accompanied by utterance.

Śāmbhava indicates the state which is produced by the deep and penetrative spiritual insight involving absolutely no mental concentration on any particular object.

All the above forms of inspiration are susceptible of being interpreted in the light of the fivefold state, waking, dreaming, dreamless, the fourth and beyond the fourth. The following table is given to help the reader in tracing the pentad of states in the chain of standpoints undergoing a gradual reduction by twos at each stage of perceivers:—

From earth to matter

1. *Svarupa-sakala stage*

- (a) Svarupa-sakala-sakti = waking state (jagrat)
- (b) Pralayakala = dreaming state (svapna)
- (c) Vijñanakala = dreamless state (sushupti)
- (d) Mantra, mantreśa, mantramahesa = 4th state
- (e) Śivaśakti = beyond the 4th state

From Purusha to kala

2. *Sakala stage*

- (a) Sakala = waking state
- (b), (c), (d), (e) As above

Principle of maya

3. *Pralayakala stage*

- (a) Pralayakala = waking state



- (b) Vijñanakalasakti = dreaming state
(c), (d), (e) As above

Mayordhva

4. *Vijñanakala stage*

- (a) Vijñanakala = waking state
(b) Mantra = dreaming state
(c) Mantresa = dreamless state
(d) Mantramahesa = the 4th state
(e) as above

Suddhavidya

5. *Mantra stage*

- (a) Mantra = waking
(b) Mantresa = dreaming
(c) Mantramahesa = dreamless
(d) Śakti = the 4th
(e) Śiva = beyond the 4th

Isvara

6. *Mantresa stage*

- (a) Mantresa = waking
(b) Mantramahesasakti = dreaming
(c) Mantramahesa = dreamless
(d), (e) As above

Sadasiva

7. *Mantramahesa stage*

- (a) Mantramahesa = waking
(b) Kriyasakti = dreaming
(c) Jñanasakti = dreamless
(d) Icchasakti = the 4th
(e) Śiva = beyond the 4th

Undifferentiated stage

Śiva stage

- (a) Kriya = (a) Waking
(b) Jñana = (b) Dreaming
(c) Icchā = (c) Dreamless
(d) Ananda = (d) The 4th
(e) Cit = (e) Beyond the 4th



The synonyms of the states are:

- (a) Jagrat = Pindastha = Sarvatobhadra.
- (b) Svapna = Padastha = Vyapti.
- (c) Sushupti = Rupastha = Mahavyapti.
- (d) Turya = Pracaya = Rupatita.
- (e) Turyatita = Mahapracaya.

The triple manifestation of the transcendental self as an average self, as energy and as Śiva, constitutes the triad of fundamentals forming the central theme of the Trika Philosophy. It covers the entire field of Tattvas of the Śaivism, the Atman overlapping as many as those beginning with earth and ending with the Vijñānakala; Vidyā or Śakti, those from Mantra to Mantreśvara and the rest constituting the state of Śiva.

The fourfold classification of the Tattvas from the evolutionistic standpoint is termed the earthly, the material, the mayic and the Śaktic. Among these the first is pervaded by Dhārikā Kalā. It has only one Tattwa, one letter, one world, one mantra represented by 'kṣa' and sixteen worlds. Āpyāyanī Kalā pervades the second. Twenty-three principles from water upwards and as many letters (ta and others) are assigned to it. Five words, five mantras and fifty-six worlds are included in it. The third is permeated by the Bodhinī Kalā. Seven principles, twenty-eight worlds, seven letters, two words and two mantras are found in it. The last is covered by Utpūyini and there are three principles, three letters, eighteen worlds, one word and one mantra in this class. The final principle is called Śiva, As such, it is under the Avakasādā kala and has sixteen vowels, one mantra and one word. The above four classes are respectively presided over by Brahma, Vishnu, Rudra and Īśvara.

In giving the genesis of the sanskrit alphabet from 'a' to 'kṣa' there occurs a description as to how the inseparable Śakti of the Lord, at the cosmic stage, evolves as cognition and activity when He feels the holy impulse of bringing into manifestation the world as we see it. The faculty that gives the determinate knowledge, 'this is thus and not otherwise', is known as jñānaśakti.

The kriyāśakti denotes that faculty where through the determination, 'let such and such thing come to light', is translated into action. As regards the universe of sound, Śakti appears as Pūrvamālinī represent-



ing the alphabet from 'a' to 'kṣa'. Aghora is said to be awakened into action by Parameśvara and at His desire he vitalises māyā and from her emanate various letters and these letters are the source of knowledge in general.

Although the Śakti of Śiva possesses infinite forms, she is chiefly known through her three aspects—(a) aparā or ghoratari, (b) parāparā or ghorā, and (c) parā or aghorā. The aparā keeps always surrounding the Rudra souls and pushes the Jivas on the downward march by attaching them to sense objects. Parāparā, like the former, hinders the progress of the jivas towards their goal of life and brings about their attachment to the mixed fruit of pain and pleasure. Lastly, parā occupies herself in conducting the creatures to the highest end of life, the attainment of Śiva stage. The Uttaramālinī in which also Śakti appears is referred to above.

The three respective mantras of the above triad are given in the phraseology of the different parts of the human organism.

The allotment of the six systems of the path (adhvan) is substantially the same in the Uttaramālinī as in the Pūrvamālinī. The former in this respect differs from the latter inasmuch as the order of the alphabet is different to and other than that given for the former. 'Pha' is assigned to the principle of earth. From 'da' to 'jha' the twenty-three letters are respectively allocated to the corresponding 23 principles beginning with water and ending with matter. The principles from puruṣa to māyā claim one each, the letters from 'cha' to 'a'; 'i' to 'gha' cover respectively, the principles Suddhavidyā, Īśvara and Sadāśiva. The principle of Śiva embraces the sixteen letters from 'ga' up to 'na'.

For understanding the application of the three mantras of parā, aparā and parāparā, as regards the different principles, the reader is advised to consult the passage given on page 24 of Mālinīvijaya.

The knowledge of the acceptable as also of the avoidable is indispensable for the attainment of yoga which, as such, is the unification, of the individual soul with the universal. Jñāna as well as yoga lead alike to the goal of life as referred to above. The former is threefold as being based on what is heard, on contemplation and on living realisation of the reality. The first deals with it as dwelt upon here and there in the sacred texts. The second involves a deeper study of those in their entirety with an eye to sifting the fundamentals. The



third marks the final stage of the seeker after truth and is possible only on the fixity of the previous stage.

Yogi also has to go through the four stages while on the path of Yoga. According to the degree of divine inspiration, he is called (1) Samprāpta, (2) Ghaṭamana, (3) Siddha and (4) Siddhatama.

Samprāpta is one who has received initiation through a line of teachers and is living upto it.

Ghaṭamana refers to him who again and again checks and restrains his mind from the outside influence and concentrates it on the truth.

By the continuity of efforts owing to the ever-increasing interest, he gets success in disciplining his mind into the concentration on that truth exclusively, and is called Siddhayoga.

When getting totally identified with the highest principle so as to lose his individuality to the utter disregard of the circumstances he is placed in, he becomes siddha. In this stage alone he is really justified to uplift the depressed humanity.

The Śaiva teacher is advised to purge his disciple of all the impurities peculiar to the different worlds numbering 118 which respectively cover the range of principles from Pṛthivī to Sadāśiva before he can lead him to find the reality in Śiva.

The purification of the soul is to be necessarily undergone not only in the above way but also in the body which microcosmically represents all the principles.

The Mālinīvijaya has a set of mudrās on the exercise of which it lays a great stress and enumerates them as follows:

(a) Triśula. (b) Padma. (c) Śakti. (d) Cakra. (e) Vajra. (f) Daṇḍa. (g) Daṃshtrā, (h) Mahāpreta. (i) Mahāmudrā. (j) Khagesvari. (k) Mahodayā. (l) Karālā. (m) Khaṭvāṅga. (n) Kapāla. (o) Hala. (p) Pāsa. (q) Ankusa. (r) Ghaṇṭā. (s) Trisikhamudgara. (t) Āvāha. (u) Sthāpanī (v) Rodhā. (w) Dravyadā. (x) Nati. (y) Amṛtā, and (z) Yogamudrā.

Their mantras are to be formed by prefixing the syllables 'om' and 'hrīm' and affixing the word 'namah' at the end.

A follower of the Mālinī School, if and when he desires to perform a



sacrifice, must have purificatory baths technically known as Bhasmasnāna, Jalasnāna, Agnisnāna, Vāyusnāna and Divyasnāna. Being thus purified he should enter the sacrificial altar and offer worship to the deities of the entrance. He should consider himself as akin to Śiva in the form of light and should electrify himself with the vital energy of consciousness consisting in 'I am He.' He should identify his body with the mātṛkā assigning each of the parts of his body to the corresponding letters of the alphabet according to the arrangement of the mātṛkānyāsa. In the saktanyāsa which he has to observe after this, he has to identify his body with the three vidyās alluded to above. Then he has to perform the mental sacrifice for the details of which the student is advised to consult the text p. 48 Mālinīvijayatantram.

As regards the physical worship the worshipper is to worship Gaṇeśa as three-eyed, as elephant-headed and as dwarfish in stature. The pūjā to Gaṇeśa being over, he has to contemplate Śiva as seated on the sixfold seat of Ananta, Dharma, Jñāna, Vairāgya, Aisvarya, and Karnikā and as bearing a sword, a shield, fierce to look at, of great jaws, terrible and with his eyebrows knit together and surrounded by the eight deities (mātṛkās).

Then he should begin the sacrifice. Two vessels, one big and one small formed of gold and full of perfumed water, should be placed with two canopies of white cloth over them. Indra and other deities of the quarters should be requested to watch the proceedings so as to ward off the malignant influences while the smaller vessel, is passed round and its water allowed to drop. Then he should prepare a kuṇḍa for the fire. The fire should necessarily be got either in a copper vessel or in an earthen pot and should receive the several ceremonies of birth, etc. He should perform homa by muttering the mulamantra one hundred times and the other attendant mantras ten times. The homa being over, he may rest and go to sleep.

If he sees a good dream he may express it to his disciples and if otherwise he should perform the homa.

The vows that a Tantric disciple has to observe are:- (A) that he should always offer worship (a) to his deity, (b) to the fire, (c) to the spiritual teacher and (d) to the goddesses; (B) that he should not eat without offering his food to them; (C) that he should refrain from using the property dedicated to the deity, the guru and Candi; (D) that



he should not even for a moment engage himself in idle and unavailing pursuits and lastly (E) that he should either be fixed in the practice of yoga or in that of the mantra.

When by the proper and satisfactory discharge of the duties prescribed for him, the disciple gives an unmistakable proof of his ardent admiration for the Śaivism and when consequently the Śaiva teacher also feels justified in initiating him in its mysteries by his own conviction in the depth and genuineness of the disciple's longing for the same, the latter should have the mystic diagrams drawn on the carefully selected piece of ground in conformity with the rules and regulations detailed in the *Mālinīvijayatantram*. In their centre he should invoke Bhairava and perform the pūjā to Him. Thereupon, he should approach Him with the following: 'At Thy dictate, O Lord, I have been installed in the position of a preceptor. The disciples are fully under the sanctifying influence of Śivaśakti. They, as such, deserve Thy favour. They have sought Thy help in securing it. Therefore, O Lord, I pray, be kind to me and let my body be enshrined by Thee so that I may be qualified to render them due assistance.'

The prayer being over, he should believe and feel that the six kinds of the Path are presided over by Bhairava and that his body has veritably been penetrated into by the divine spirit and the cloaks of mala that conceal his kinship with Śiva have fallen one by one laying it entirely bare to him. In this stage he should identify himself with his disciple and with the path in which the disciple is to be initiated by the holy faith, 'I alone am the supreme reality; this whole universe is in me; I am the stay and support of this all.'

The unification of the Sishya, the teacher and the rest of the world into the one ultimate reality is the Nirvāṇa. This is as regards the outer aspect of initiation.

As regards the inner side, the teacher has to bring in the Jiva of his disciple from the outside into his own self and then he has to awaken the serpent force in him and move it up from centre to centre till it reaches the Brahmic aperture in the head. The disciple, that is thus united with the supreme principle by his own spiritual teacher, witnesses the destruction of his bondage of māyā and never, thenceforth, takes his birth and becomes a pasu.

If the disciple after receiving initiation feels a strong impulse to



acquire the mystic powers, he may repair to his guru and obtain instructions from him regarding the performance of certain penances leading to that end.

In case the Sādhaka aspires after the attainment of the stage of Ācārya, he must acquire a higher mode of initiation leading to enjoyment both here and hereafter. The formation of the diagrams and the kundas and such other external requisites have no significance in it. He has only to consider and really believe that his body has been burnt by the bright fire of energy enkindled from the tip of the toe up to the cranium through the help of mahāmudrā. After that he has to consider himself as possessed of an ethereal form purged of the impurities closely accompanying the principle of materiality.

The inspiration of Śivaśakti as revealed in him is determined by the particular movement of Dantakāshṭha. The reception of the divine inspiration is betokened by the five states of (1) happiness, (2) the awakening of the serpent force; (3) the bodily tremulation, (4) sleep and (5) intoxication. In this initiation sixty-four lamps are to be lighted and the worship to Śiva is offered in a conch full of herbs and perfumed water with which the Sādhaka is anointed towards the end of the ceremony.

A spiritual teacher, who has already obtained control over the different principles constituting the world, must very well ascertain the tendency of the disciple towards a particular principle, before he instructs him in the way to achieve success in securing the conquest thereof. He should never allow him to swerve from that with which he has made an effort already to unify himself. He is sure to get union with Śiva through that after enjoying particular privileges peculiar thereto.

But the place must invariably be in all cases very well chosen for entering upon the yogic practices. It must either be a cave or a cell with no din of the world and perfectly charming as regards scenery. It must be a safe retreat from all evil contaminations.

Such a place very well serves the purpose of the yogi who has habituated himself to a particular posture day and night. A man of the street or a man of the field cannot take to yoga and profit by that. A candidate for that must have curbed his passions to the entire subjugation of the mind. He must have had an established practice in the



suppression of breath. All the sense activities must be under his control. He must have overcome sleep, anger and the mental restlessness and must be altogether impervious to pain.

A candidate with such qualifications is entitled to yogic practice and if he continue to follow the methods adopted for different dhāraṇās, he is sure to win his conquest of the entire cosmos. The palm of the glory attendant upon the success in each dhāraṇā from earth to Śiva is very well described in the latter portion of the Mālinīvijaya. If the seeker after truth dives deeper in the mysteries of them, he will himself examine the truth of the statements made so often in connection with the dhāraṇās. His patience will not be exhausted by the minute details recorded in relation to the dhāraṇās because the success in one particular dhāraṇā will repay the trouble in an incalculable way.

Srinagar, Kmr.
February 5, 1922
Madhusudan Kaul

* Cf. Tantrasāra. The group of perceivers designated Mantramahesvaras is domineered over by Sadasiva. At this stage objectivity is dim and is wholly overshadowed by subjectivity. The Mantramahesvaras carry on their functions under the supervision of Isvara. This stage is marked by the polarity of objectivity and subjectivity. The Mantras under the guidance of Anantabhattaraka find their place at the stage of Suddhavidya. It gives rise to the multiform objectivity. At the stage intervening between Suddhavidya and maya, Vijnanakevalas only are in existence as pure cognition. Maya is peculiar to Pralayakevalas. The principles from maya down to the earth is the sphere of Sakalas.

Appendix

ज्ञानकारिका

प्रथमः पटलः

ह्र नमः शिवाय । सिद्धेभ्यो पुरुषेभ्यो नमः । श्रीशङ्करपादेभ्यो नमः । अप्रतिहततत्त्वेभ्यो नमः ।

अथातः संप्रवक्ष्यामि ज्ञानसर्व्वं सुभाषितम् ।

कारिका श्रीज्ञानाख्यातं विसर्ज्जं ज्ञानकारिकाम् ॥ १ ॥

कारिकानाम् इज्ञानं श्रूयन्ते च...वल ।

साम्प्रतं कथयिष्यामि योगिनां युक्तकारणम् ॥ २ ॥

मुक्तिमार्गी च सर्व्वतो सर्व्वेन्द्रियविवर्जिताः ।

पञ्चपञ्चविनिर्मुक्तो... वर्जितम् ॥ ३ ॥

एते सुरास्तन् ज्ञानं मुक्ति... वान् यथास्थितः ।

सर्व्वधिनिर्मुक्तं यच्च इन्द्रियगोचरम् ॥ ४ ॥
 द्वादशान्तं तथा... .. शान्तं तथैव च ।
 द्वादशान्तं कलाशतं वर्णाक्षरविवर्जितम् ॥ ५ ॥
 सर्व्वज्ञञ्च सदा शान्तं सर्व्वाश्रयविवर्जितम् ।
 ब्रह्मा विष्णुस्तथा रुद्र ईश्वरः शिव एव च ॥ ६ ॥
 मूर्तिरूपं स्थितं हेतुरनुत्तरं यथास्थितः ।
 रूपकायः सदातीतं मन्त्रतन्त्राववर्जितम् ॥ ७ ॥
 आत्मापरविनिर्मुक्तं पक्षातीतं श्रयम् ।

**** लक्षणा ॥ ८ ॥

सर्व्वद्वद्विनिर्मुक्तं निश्चितन्तु निराकुलम् ।

jñānakārikā

prathamah paṭalaḥ

om namaḥ śivāya । siddhebhyaḥ puruṣebhyaḥ namaḥ । śrīśaṅkarapādebhyaḥ

namaḥ । apratihataṭṭvebhyaḥ namaḥ ।

athātaḥ sampravakṣyāmi jñānasarvvaṁ subhāṣitam ।

kārikā śrījñānakhyātaṁ visarjja jñānakārikām ॥ 1॥

kārikānāma ijjñānaṁ śrūyante ca...vala ।

sāmprataṁ kathayiṣyāmi yogināṁ yuktakāraṇam ॥ 2॥

muktimārgī ca sarvvato sarvvendriyavivarjitāḥ ।

pañcapañcavinirmukto... .. varjjitam ॥ 3॥

ete surāṣṭan jñānaṁ mukti... vān yathāsthitaḥ ।

sarvvadhivirmuktaṁ yacca indriyagocaram ॥ 4॥

dvādaśāntaṁ tathā... .. śāntaṁ tathaiḥ ca ।

dvādaśāntaṁ kalāśataṁ varṇākṣaravivarjjitam ॥ 5॥

sarvvajñānaḥ sadā śāntaṁ sarvvāśravivarjjitam ।

brahmā viṣṇustathā rudra īśvaraḥ śiva eva ca ॥ 6॥

mūrttirūpaṁ sthitaṁ heturanuttaraṁ yathāsthitaḥ ।

rūpakāyaḥ sadātitaṁ mantratantrāvavarjjitam ॥ 7॥

ātmāparavirmuktaṁ pakṣātitaṁ śrayam ।

**** laaṇā ॥ 8॥

sarvvadvadbvavirmuktaṁ niścitantu nirākulam ।

साकुलत्वं यदा चित्तं विषयासक्तचेतसाम् ॥ ९ ॥

तदा भ्रमन्ति संसारं मायामलविमोहिताः ।

एतद्द्वन्द्वसमाख्यातं संसारस्य तु निर्णयम् ॥ १० ॥

साम्प्रतं कथयिष्यामि मुक्तिस्तदस्तु दुर्लभम् ।

येन विज्ञानमात्रेण मुक्तिर्भवति योगिनाम् ॥ ११ ॥

सर्व्वसंसाररहित मुक्तिश्चैव निराकुलम् ।

निश्चितं निश्चलं साम्यं निर्द्वन्द्वं च निराकुलम् ॥

१२ ॥ भवेन् मोक्षो नराणाञ्च द्वन्द्वभावविवर्जितम् ।

निश्चितं चित्तरहितं कारिकाज्ञानमुत्तमम् ॥ १३ ॥

एतद्भेदं मयाख्यातं मोक्षस्यैव तु निर्णयम् ।

सर्व्वाश्रयविनिर्मुक्तं चित्तास्चैव निराश्रयम् ॥ १४ ॥

चित्ताश्रयं भवेद्धर्मं निराश्रयं मोक्षदं स्मृतम् ।

देवो देवी तथान्यञ्च धर्माधर्माविवर्जितम् ॥ १५ ॥

धर्माधर्माश्रयं प्रोक्तं संसारस्य तु बन्धनम् ।

आश्रयं बन्धमित्युक्तं मुक्तिश्चैव निराश्रयम् ॥ १६ ॥

निराश्रयं भवेत्तत्त्वमचिन्त्यमुक्तिलक्षणम् ।

विषयावस्थं यदा चित्तं द्वन्द्वमुक्तिविवर्जितम् ॥ १७ ॥

तदा भ्रमति संसारं यत्तं निश्चयतालयः ।

मनोऽवस्थाविनिर्मुक्तं यावत्तं चञ्चलीभवेत् ।



कथन्तं निश्चकं देवि ज्ञातव्यं ज्ञानकारिके ॥ १८ ॥

sākulatvaṃ yadā cittaṃ viṣayāsaktacetasām ॥ 9॥
 tadā bhramanti saṃsāraṃ māyāmalavimohitāḥ ।
 etaddvandvasamākhyātaṃ saṃsārasya tu nirṇayam ॥ 10॥
 sāmprataṃ kathayiṣyāmi muktistadastu durlabham ।
 yena vijñānamātreṇa muktirbhavati yoginām ॥ 11॥
 sarvasaṃsārahitā muktiścaiva nirākulam ।
 niścitaṃ niścalaṃ sāmyaṃ nirdvandvaṃ ca nirākulam ॥
 12॥ bhaven mokṣo narāṇāṃ dvandvabhāvavivarjitaḥ ।
 niścittaṃ cittarahitaṃ kārikājñānamuttamam ॥ 13॥
 etadbhedam mayākhyātaṃ mokṣasyaiva tu nirṇayam ।
 sarvvāśriyavinirmuktaṃ cittāścaiva nirāśrayam ॥ 14॥
 cittāśrayaṃ bhaveddharmmaṃ nirāśrayaṃ mokṣadam smṛtaḥ ।
 devo devī tathāṇāṃ dharmmadharmmāvivarjitaḥ ॥ 15॥
 dharmmadharmmāśrayaṃ proktaṃ saṃsārasya tu bandhanam ।
 āśrayaṃ bandhamityuktaṃ muktiścaiva nirāśrayam ॥ 16॥
 nirāśrayaṃ bhavettattvamacintyamuktilakṣaṇam ।
 viṣayāvasthaṃ yadā cittaṃ dvandvamuktivivarjitaḥ ॥ 17॥
 tadā bhramati saṃsāraṃ yattaṃ niścayatālayaḥ ।
 mano'vasthāvinirmuktaṃ yāvattaṃ cañcalibhavet ।
 kathantaṃ niścakaṃ devī jñātavyaṃ jñānakārike ॥ 18॥
 इति ज्ञानकारिकायां मोक्षाधिकारः प्रथमः पटलः ।
 iti jñānakārikāyaṃ mokṣādhikāraḥ prathamah paṭalaḥ ।

द्वितीयः पटलः

अतः परं प्रवक्ष्यामि ज्ञानं त्रैलोक्यदुर्लभम् ।
 कारिकातत्त्वसद्भावं सिद्धनाथकुलोद्भवम् ॥ १ ॥
 चन्द्रसूर्यविनिर्मुक्तं द्वाराणादविर्वर्जितम् ।
 पृथिव्यापस्तं तथा योगी वायुराकाशमेव च ॥ २ ॥
 पञ्चभिराहेतो देहो श्रूयते तत्त्वनायके ।
 सर्वेषां व्यापकः शान्त व्याप्ती तस्य न विद्यते ॥ ३ ॥
 व्यापकत्वे स्थितः साक्षाद्यथा क्षीरेषु सर्पिषः ।
 कथितं तत्त्वभिर्वस्तु ज्ञानं सुदुर्लभम् ॥ ४ ॥
 आत्मापरविनिर्मुक्तं चित्तं चैव निराश्रयम् ।
 चित्ताश्रयं भवेद्द्वन्द्वं निराश्रयश्चमौषदम् ? ॥ ५ ॥
 मनस्तु विधं प्राक्तं राजसन्तामसन्तथा ।
 सात्त्विकन्तु तृतीयञ्च त्रिभिर्धर्मैर्लक्षणम् ॥ ६ ॥
 तामसं चञ्चलं क्षुद्रं राजसङ्गतिरागतिः ।
 सात्त्विकं तृतीयं ज्ञेयं धर्मयुक्तं सदा स्थितम् ॥ ७ ॥
 चतुर्थन्तु मनश्चैव कथयामि विशेषतः ।
 गुणत्रयविनिर्मुक्तं सदा निर्व्वर्णलक्षणम् ॥ ८ ॥
 उत्तमोत्तमचतुर्थन्तु येन संशुद्धचेतसा ।
 सर्वान्निविनयातीतमिन्द्रियातीतमव्ययम् ॥ ९ ॥

अनाभ्यासं सदा तत्त्वं सर्वचिन्ताविवर्जितम् ।

dvitīyaḥ paṭalaḥ

ataḥ paraṃ pravakṣyāmi jñānaṃ trailokyadurlabham ।
 kārikātattvasadbhāvaṃ siddhanāthakulodbhavam ॥ 1॥
 candrasūryyavinirmuktaṃ dvāraṇākṣavivarjitaḥ ।

prthivyāpastam tathā yogī vāyurākāśameva ca || 2||
 pañcabhirāheto deho śrūyate tatvvanāyake |
 sarvveṣāṃ vyāpakāḥ śānta vyāpti tasya na vidyate || 3||
 vyāpakatve sthitaḥ sāksādyathā kṣīreṣu sarpiṣaḥ |
 kathitaṃ tattvabhīrvastu jñānaratnaṃ sudurlabham || 4||
 ātmāparavinirmuktaṃ cittaṃ caiva nirāśrayam |
 cittāśrayaṃ bhaveddvandvaṃ nirāśrayaṃcamauśadam ? || 5||
 manastu vidhaṃ proktaṃ rājasantāmasantathā |
 sāttvikantu tṛtīyaṃ tribhirdharmmeṇa lakṣaṇam || 6||
 tāmasaṃ cañcalaṃ kṣudraṃ rājasanḡatirāgatiḥ |
 sāttvikaṃ tṛtīyaṃ jñeyaṃ dharmmayuktaṃ sadā sthitaṃ || 7||
 caturthantu manaścaiva kathayāmi viśeṣataḥ |
 guṇatrayavinirmuktaṃ sadā nirvvanalakṣaṇam || 8||
 uttmottamacaturthantu yena saṃśuddhacetasā |
 sarvvāgnivīnayaṭītamindriyāṭītamavyayam || 9||
 anābhyāsaṃ sadā tattvaṃ sarvvacintāvivārjjitam |
 चित्ताभावविनिर्मुक्तं निमित्तं तत्त्वलौकिकम् ॥ १० ॥
 अभावं भावनातीतं चित्ताचित्तविवर्जितम् ।
 चित्ताद्यचिन्तितं ज्ञानमवाच्यज्ञाननिर्णयम् ॥ ११ ॥
 यथैव सदायुक्ताः तावच्चित्तं सुचञ्चलम् ।
 चञ्चलं भावमित्युक्तमचलं मुक्तिलक्षणम् ॥ १२ ॥
 चित्तायुक्तं यदा चित्तं तदासौहृदं चञ्चलं स्मृतम् ।
 चित्तातीतं यदा चित्तं निश्चितमचलं भवेत् ॥ १३ ॥
 सर्व्वचिन्ताविनिर्मुक्तमभावे निश्चलं भवेत् ।
 न योगाध्यातचित्तस्तु न च लक्षणसाधकम् ॥ १४ ॥
 न निरोधो भवेत् तत्र न कायशून्यमेव च ।
 न बहिरन्तमन्तस्थं चान्त आदिमध्यगः ॥ १५ ॥
 न तेजो वायुराकाशं पृथिव्या आपभावना ।
 न भुद्धिर्न चाहंकारो न मन इन्द्रियो न च ॥ १६ ॥
 न चित्ताचित्तकस्तत्त्वं चित्तातीतं स्थितं सदा ।
 न चिन्ता यस्तु विज्ञेया ज्ञातव्य कालशासनः ॥ १७ ॥
 यो सो निश्चिन्तसर्व्वज्ञः समाधिपरमेश्वरः ।
 ज्ञातव्यं मोक्षसद्भावं गुप्तभेदप्रकाशितम् ॥ १८ ॥
 संसारार्णवनिर्मुक्तं कल्पनातीतगोचरम् ।
 निर्विकल्पं सदा ज्ञानं कथितं ज्ञानकारिकम् ॥ १९ ॥
 चेतनाचेतना चैव कल्पना भावनास्तथा ।
 cittābhāvavinirmuktaṃ nimittaṃ tattvalaukikam || 10||
 abhāvaṃ bhāvanāṭītaṃ cittācittavivarjjitam |
 cittādyacintitaṃ jñānamavācyajñānanirṇayam || 11||
 yathaiva sadāyuktāḥ tāvacittaṃ sucañcalaṃ |
 cañcalaṃ bhāvamityuktamacalaṃ muktilakṣaṇam || 12||
 cittāyuktaṃ yadā cittaṃ tadāsaḥ cañcalaṃ smṛtaṃ |
 cittāṭītaṃ yadā cittaṃ niścitamacalaṃ bhavet || 13||
 sarvvacintāvinirmuktaṃabhāve niścalaṃ bhavet |
 na yogādhyātacittastu na ca lakṣaṇasādhakam || 14||
 na nirodho bhavet tatra na kāyaśūnyameva ca |
 na bahirantamantasthaṃ cānta ādimadhyagaḥ || 15||
 na tejo vāyurākāśaṃ prthivyā āpabhāvanā |
 na bhuddhirna cāhaṅkāro na mana indriyo na ca || 16||



na cittācittakastattvaṃ citātītaṃ sthitaṃ sadā ।
 na cintā yastu vijñeyā jñātavya kālāsāsanā ॥ 17॥
 yo so niscintasarvvajñāḥ samādhiparameśvaraḥ ।
 jñātavyaṃ mokṣasadbhāvaṃ guptabhedaprakāśitam ॥ 18॥
 saṃsārārṇavanirmuktaṃ kalpanāṭitagocaram ।
 nirvikalpaṃ sadā jñānaṃ kathitaṃ jñānakārikam ॥ 19॥
 cetanācetanā caiva kalpanā bhāvanāstathā ।
 धारणाधरविन्यासचन्द्रसूर्याग्निमण्डले ॥ २० ॥
 वायुराकाशस्तथा सूत्याः ब्रह्मा रुद्रादिदेवताः ।
 सर्वे ते कल्पना प्रोक्तं निर्विकल्पस्तथान्यथा ॥ २१ ॥
 कल्पनाज्ञानयुक्तास्तु भ्रमन्ति झटयन्त्रवत् ।
 परिपूर्णं कथं तेषां सिद्धक्रमविवर्जितम् ॥ २२ ॥
 पतन्ति क्षिप्रं संसारे चित्तज्ञानेन रञ्जितः ।
 न यान्ति चेह संसारे ये स्थिता उत्तमं पदम् ॥ २३ ॥
 नरके गमनन्तस्य न स्वर्गे गमनन्तथा ।
 पाशद्वयविनिरूपस्तु धर्माधर्मानिवन्धने ॥ २४ ॥
 ज्ञानखड्गेन छित्वा पाशद्वयनिबन्धनम् ।
 अन्धपाशं यदा चित्तं कुतो गच्छन्ति योगिनः ॥ २५ ॥
 धर्माधर्मद्वयः पाशो पतन्त्युत् पतन्ति च ।
 तेन पाशेन बद्धस्तु भुञ्जते कर्मसञ्चयम् ॥ २६ ॥
 धर्मेण भुञ्जते स्वर्गमधर्मं नरकादिषु ।
 धर्माधर्मं तु द्वौ योऽसौ त्रैलोक्यस्य निबन्धनम् ॥ २७ ॥
 धर्माधर्मं यदा त्यक्तं क्षिप्रं मुञ्चन्ति मानवाः ।
 धर्मा चैव अधर्मा द्वौ द्विविधं परिकीर्तितम् ॥ २८ ॥
 सबाह्यभ्यन्तर्चेतः धर्माधर्मप्रतिष्ठितम् ।
 अध्यात्मजातसद्भावं योगिनामेव संस्थितः ॥ २९ ॥

लौकिकास्थलकर्मञ्चाध्यात्मकस्येदं सूक्ष्मम् ।
 dhāraṇādharaṇyāsacandrasūryyāgnimaṇḍale ॥ 20॥
 vāyurākāśastathā śṛtyāḥ brahmā rudrādidevatāḥ ।
 sarvve te kalpanā proktaṃ nirvikalpastathānyathā ॥ 21॥
 kalpanājñānayuktāstu bhramanti ghaṭayantravat ।
 paripūrṇaṃ kathaṃ teṣāṃ siddhakramavivarjitaṃ ॥ 22॥
 patanti kṣipraṃ saṃsāre cittajñānena rañjitaḥ ।
 na yānti ceha saṃsāre ye sthitā uttamaṃ padam ॥ 23॥
 narake gamanantasya na svarge gamanantathā ।
 pāśadvayavinirūpastu dharmmādharmmanibandhane ॥ 24॥
 jñānakhaḍgena chitvā pāśadvayanibandhanam ।
 andhapāśaṃ yadā cittaṃ kuto gacchanti yoginaḥ ॥ 25॥
 dharmmādharmmadvayaḥ pāśo patantyut patanti ca ।
 tena pāśena baddhastu bhuñjate karmmasaṅcayam ॥ 26॥
 dharmmeṇa bhuñjate svargamadharmaṃ narakādiṣu ।
 dharmmādharmmaṃ tu dvau yo'sau trailokyasya nibandhanam ॥ 27॥
 dharmmādharmmaṃ yadā tyaktaṃ kṣipraṃ muñcanti mānavāḥ ।
 dharmmā caiva adharmmā dvau dvividhaṃ parikīrtitaṃ ॥ 28॥
 savāhyabhyantarcetaḥ dharmmādharmmapratīṣṭhitaṃ ।
 adhyātmajātasadbhāvaṃ yogināmeva saṁsthiṭaḥ ॥ 29॥
 laukikāsthalakarmmañcādhyātmakasyedam sūkṣmam ।
 अध्यात्मिके चैव धर्माधर्मस्थितिः सदा ॥ ३० ॥
 ऊर्ध्वचरो भवेद्धर्मोऽद्वयस्योऽधर्मलक्षणम् ।

धर्माधर्मक्षये क्षीणे मुच्यते सर्वैर्धनैः ? ॥ ३१ ॥
 धर्माधर्मद्वयं ज्ञात्वा पुनर्ज्ञानमवाप्नुयात् ।
 धर्माधर्मविचारोऽयं कथितं ज्ञानकारिकैः ॥ ३२ ॥

इति ज्ञानखारिकायां धर्माधर्मविचारो नाम द्वितीयः पटलः ॥

ādhyātmike caiva dharmmadharmmasthitiḥ sadā ॥ 30॥
 ūrddhvacāro bhaveddharmmo'dvayasyo'dharmmalakṣaṇam ।
 dharmmadharmmakṣaye kṣiṇe mucyate sarvvairdhanaiḥ ? ॥ 31॥
 dharmmadharmmadvayaṁ jñātvā punarjñānamavāpnuyāt ।
 dharmmadharmmavicāro'yaṁ kathitaṁ jñānakārikaiḥ ॥ 32॥
 iti jñānakārikāyāṁ dharmmadharmmavicāro nāma dvitīyaḥ paṭalaḥ ॥

तृतीयः पटलः

अथ चर्यान् प्रवक्ष्यामि योगिनामुपजायते ।
 स चेताज्ञानं न सर्व्वः चैतन्यं ज्ञानवर्जितम् ॥ १ ॥
 चेताचेतसमायुक्तं ज्ञानत्वं सम्प्रकीर्तितम्
 भुक्तिरत्त्वं यदा चेतं स चैतन्मुक्तिरक्षणम् ॥ २ ॥
 चेताचेतसमायुक्तं चैतन्यं शाश्वतं पदम् ।
 योगिनां योगचिन्तितमार्य्यसंज्ञानवर्जितम् ॥ ३ ॥
 यो मार्गविनिर्मुक्तं योगिनां मुक्तिरक्षणम् ।
 एकलिङ्गे श्मशाने वा नदीनां सङ्गमेषु च ॥ ४ ॥
 शून्यागारे गुहावासे वृक्षमूले तु चत्वरे ।
 महोदधितटे चैव त्रिपथे वापि साधकः ॥ ५ ॥
 नग्रास्ते मुक्तकेशास्तु मदिरानन्दचेतसः ।
 मालानिर्मालिता योगी एकाकी भ्रमते सदा ॥ ६ ॥
 लिङ्गन्तु कथयिष्यामि यल्लिङ्गं कौलिकं स्मृतम् ।
 लौपजाष्टकं यत्तं लिङ्गन्तु स चराचरम् ॥ ७ ॥
 लयं वै यानि सर्व्वेषां तेन लिङ्गं मुदा कृतम् ।
 एतत् कौलिकं यल्लिङ्गं न शैलहेमरोप्यजम् ॥ ८ ॥
 कथितं देहजं लिङ्गं एकन्तु न द्वितीयकम् ।
 एकलिङ्गं समाख्यातं श्मशानं कथयामि ते ॥ ९ ॥

शोभते च यदा देहः सर्व्वेषां एकदेहिनाम् ।

तृतीयः पटलः

atha caryān pravakṣyāmi yogināmupajāyate ।
 sa cetājñāna na sarvvaḥ caitanyaṁ jñānavarjjitam ॥ 1॥
 cetācetasamāyuktaṁ jñānatvaṁ samprakīrtitam
 bhuktirattvaṁ yadā cetam sa cettammuktilakṣaṇam ॥ 2॥
 cetācetasamāyuktaṁ caitanyaṁ śāśvataṁ padam ।
 yoginām yogacintitamāryyasañjñānavarjjitam ॥ 3॥
 yo mārgavinirmuktaṁ yoginām muktilakṣaṇam ।
 ekaliṅge śmaśāne vā nadīnām saṅgameṣu ca ॥ 4॥
 śūnyāgāre guhāvāse vṛkṣamūle tu catvare ।
 mahodadhiṭṭe caiva tripathe vāpi sādhaḥ ॥ 5॥
 nagnāste muktakeśāstu madirānandacetasaḥ ।
 mālānirmālītā yogī ekāki bhramate sadā ॥ 6॥
 liṅgantu kathayiṣyāmi yalliṅgaṁ kaulikaṁ smṛtam ।
 lauapūjāṣṭakaṁ yattaṁ liṅgantu sa carācaram ॥ 7॥
 laya vai yāni sarvveṣāṁ tena liṅgaṁ mudā kṛtam ।
 etat kaulikaṁ yalliṅgaṁ na śailahemaraupyajam ॥ 8॥

kathitaṁ dehajaṁ liṅgaṁ ekantu na dvitīyakam ।
ekaliṅgaṁ samākhyātaṁ śmaśānaṁ kathayāmi te ॥ 9॥
śobhate ca yadā dehaḥ sarvveśāṁ ekadehinām ।
निस्वासस्वाससंयुक्तं श्मशानं परिकीर्तितम् ॥ १० ॥
अधोर्द्धं प्राणसञ्चारः वहते चैव नित्यशः ।
उर्ध्वचारे भवेद् गङ्गा यस्ता ? चाधो व्यवस्थितः ॥ ११ ॥
द्वाभ्यां मेलापकं यत्र स न मेतत् ? प्रकीर्तिता ।
अशरीरं यदा तत्त्वं स्वदेहे सा स्थिता यदि ॥ १२ ॥
शून्यं निरञ्जनं ज्ञात्वा मुच्यते नात्र संशयः ।
गुह्यं तु कथयिष्यामि गुह्यं सचराचरम् ॥ १३ ॥
गुह्यं शरीरमित्युक्तं वासितं ज्ञानराशिना ।
गुह्यावासं स्थिता योगी चर्या तस्य न उच्यते ॥ १४ ॥
वासस्तु कथितं दिव्यं वृक्षमूलं शृणु तथा ।
वृक्षः शरीरमित्युक्तं पादादिकरशाखयोः ॥ १५ ॥
उर्ध्वमूलं भवेद्गुह्यं मूलं वृक्षधारकम् ।
वृक्षमूलं ततो ज्ञात्वा बाह्यवृक्षस्य वर्जितम् ॥ १६ ॥
वृक्षमूलं समाख्यातं चत्वारः शृणु साम्प्रतम् ।
जया च विजया चैव अजिता चापराजिता ॥ १७ ॥
चतुःशक्तिसमोपेतं चत्वारं मात्रकोद्भवम् ।
चत्वारं कथितं दिव्यं महोदधितटः शृणु ॥ १८ ॥
बिन्दुस्तच्च पराशक्तिः तटस्थ चारुरूपिणी ।
बिन्दुचारुस्थिता नित्यं तटस्थं बिन्दुमण्डलम् ॥ १९ ॥
तटस्थञ्च स्थिता योगी तटं चैव प्रकीर्तितम् ।

nivāsasvāsasamyuktam śmaśānaṁ parikīrtitam ॥ 10॥
adhorddham prāṇasāncārah vahate caiva nityaśaḥ ।
urddhvacāre bhaved gaṅgā yastā ? cādho vyavasthitaḥ ॥ 11॥
dvābhyāṁ melāpakam yatra sa na metat ? prakīrtitā ।
aśarīram yadā tattvaṁ svadehe sā sthitā yadi ॥ 12॥
śūnyam nirañjanam jñātvā mucyate nātra saṁśayaḥ ।
guhyam tu kathayiṣyāmi guhye sacarācaram ॥ 13॥
guhyam śarīramityuktam vāsitaṁ jñānarāśinā ।
guhyāvāsam sthito yogī caryā tasya na ucyate ॥ 14॥
vāsastu kathitaṁ divyam vṛkṣamūlaṁ śṛṇu tathā ।
vṛkṣaḥ śarīramityuktam pādādikaraśākhayoḥ ॥ 15॥
urddhvamūlaṁ bhavedvakraṁ mūlave ? vṛkṣadhārakam ।
vṛkṣamūlaṁ tato jñātvā bāhyavṛkṣasya varjitaṁ ॥ 16॥
vṛkṣamūlaṁ samākhyātaṁ catvārah śṛṇu sāmpratam
jayā ca vijayā caiva ajitā cāparajitā ॥ 17॥
catuḥaktisamopetaṁ catvāraṁ mātrakodbhavam ।
catvāraṁ kathitaṁ divyam mahodadhitaṭaḥ śṛṇu ॥ 18॥
bindustaṅga parāśaktiḥ taṭastha cārurūpiṇī ।
binducārusthitā nityam taṭastham bindumaṇḍalam ॥ 19॥
taṭasthaṅga sthitā yogī taṭam caiva prakīrtitam ।
चन्द्रं त्यक्त्वा यदा याति आधारं सूर्यमण्डलम् ॥ २० ॥
सूर्यं त्यक्त्वा यदा याति व्योमाऽस्तु चन्द्रमण्डले ।
गगनमास्थितो ? नित्यं वेला इव महोदधेः ॥ २१ ॥
एतद्वेला समाख्यातम् अध्यात्मैव प्रतिष्ठितम् ।
नास्थिरं भवति श्वासं वहिस्थं मनरञ्जितम् ॥ २२ ॥
अथिरं स्वयोगिनां प्रवाहं वहते सदा ।

प्रवाहं गमनञ्चैव गमनागमनं पुनः ॥ २३ ॥
 गमनागमनसंयुक्तो वेलाऽस्मिन् यथा स्थितम् ।
 गमागम यथा वेला नास्ति रञ्जित कश्चित् ? ॥ २४ ॥
 गगनोपमं स्थितं जगत् भावन्निश्चलतां ब्रजेत् ? ।
 महोदधितटे स्थित्वा उदधि कथितं ततः ॥ २५ ॥
 निश्चलं परिपूर्णत्वं महोदधि स्मृतम् ... ।
 योगिनां चर्यसद्भावं कथितं तत्त्वं विशेषतः ॥ २६ ॥
 महोदधि समाख्यातं त्रिपञ्चकं कथयाम्यहम् ।
 सत्त्वरजस्तमश्चैव एकत्वे तु यथा स्थितम् ॥ २७ ॥
 त्रिपथं तु विनिर्मुक्तं शास्त्रतो ज्ञानकारिका ।
 त्रिपथं तु समाख्यातं नग्नन्तु कथयामि ते ॥ २८ ॥
 अविद्या ... पत्यतकाल ? नग्नकं च साधकेश्वरम् ।
 नग्नस्तु कथितान् देवान् मुक्तकेशन्ततः शृणु ॥ २९ ॥

केशस्तु पाशमित्युक्तं मुक्तिमार्गप्रबन्धकम् ।

candraṁ tyaktvā yadā yāti ādhāraṁ sūryyamaṇḍalam ॥ 20॥
 sūryyaṁ tyaktvā yadā yāti vyomā'stu candramaṇḍale ।
 gaganamāsthito ? nityaṁ velā iva mahodadheḥ ॥ 21॥
 etadvelā samākhyātam adhyātmaiva pratiṣṭhitam ।
 nāsthiraṁ bhavati śvāsaṁ bahisthaṁ manarañjitaṁ ॥ 22॥
 athiraṁ srva-yogināṁ pravāhaṁ vahate sadā ।
 pravāhaṁ gamanañcaiva gamanāgamanaṁ punaḥ ॥ 23॥
 gamanāgamana-samyukto velā'smin yathā sthitam ।
 gamāgama yathā velā nāsti rañjita kaścit ? ॥ 24॥
 gaganopamaṁ sthitam jagat bhāvanniścalatām vrajet ? ।
 mahodadhiṭe sthitvā udadhi kathitaṁ tataḥ ॥ 25॥
 niścalaṁ paripūrṇatvaṁ mahodadhi smṛtam ... ।
 yogināṁ caryasadbhāvaṁ kathitaṁ tattvaṁ viśeṣataḥ ॥ 26॥
 mahodadhi samākhyātam tripañcakaṁ kathayāmyaham ।
 sattvarajastamaścaiva ekatve tu yathā sthitam ॥ 27॥
 tripathaṁ tu vinirmuktaṁ śāstrato jñānakārikā ।
 tripathaṁ tu samākhyātam nagnantu kathayāmi te ॥ 28॥
 avidyā ... patyatkāla ? nagnakaṁ ca sādha-kēśvaram ।
 nagnastu kathitān devān muktakēśantataḥ śṛṇu ॥ 29॥
 keśastu pāśamityuktaṁ muktimārgaprabandhakam ।
 धर्मस्तु नैकेन पाशश्चैव विशेषतः ॥ ३० ॥
 षड्भिर्मुक्तो यदा योगी मुक्तकेशः स उच्यते ।
 मुक्तकेशः समाख्यात आनन्दं शृणु साम्प्रतम् ॥ ३१ ॥
 योगपारगतो योगी महापारविर्वाजितः ।
 पानयोगामृतं दिव्यं योगिनां सम्प्रकीर्तितम् ॥ ३२ ॥
 एभिर्मुक्तो महायोगी मदिरामत्त उच्यते ।
 मदिरानन्दमाख्यातं नैर्माल्यमालिनो ? शृणु ॥ ३३ ॥
 वर्णं चैवास्ति मालाग्रं संस्थितो अक्तिसूत्रके ।
 माला चैवस्माख्याता योगिनां चान्यकारणम् ॥
 नैर्माल्यमालिनो योगी योगचर्या करोति सः ॥ ३४ ॥
 एकाकीमतिथिर्यस्तु भ्रमते प्रवदेत् सदा ।
 असहायो भ्रमते धीरः स एकाकीनमुच्यते ॥ ३५ ॥
 एकाकी तु समाख्याता शास्त्रं मिलकारिका ? ।
 एतच्चर्या समाख्याता विश च ज्ञानधारक ? ॥ ३६ ॥

इति ज्ञानकारिमहामहिन्द्रनाथपादावतारितेनोक्तं चर्याधिकारस्तु तृतीयः पटलः ॥



dharmastu naikena pāśaścaiva viśeṣataḥ || 30||
 ṣaḍbhirmukto yadā yogī muktakeśaḥ sa ucyate |
 muktakeśaḥ samākhyāta ānandaṁ śṛṇu sāmpratam || 31||
 yogapāragato yogī mahāpāravarjitaḥ |
 pānayogāmṛtaṁ divyaṁ yoginām samprakīrttitam || 32||
 ebhiryukto mahāyogī madirāmatta ucyate |
 madirānandamākhyātaṁ nairmālyamālino ? śṛṇu || 33||
 varṇaṁ caivāsti mālāgnaṁ saṁsthito aktisūtrake |
 mālā caivasmākhyātaḥ yoginām cānyakāraṇam ||
 nairmālyamālino yogī yogacaryām karoti saḥ || 34||
 ekākīmatithiryastu bhramate pravadet sadā |
 asaṁhāyo bhramate dhiraḥ sa ekākinamucyate || 35||
 ekākī tu samākhyāta śāstraṁ milakārīka ? |
 etaccaryā samākhyāta viśa ca jñānadhāraka ? || 36||
 iti jñānakārimahāmachindranāthapādāvatāritenoktaṁ caryādhikāraṣṭu tṛtiyaḥ
 paṭalaḥ ||

Appendix

श्रीगणेशाय नमः

श्रीमहेशनाथकृता

श्रीनाथनवरत्नमालिका

श्रीभासुरानन्दनाथविरचितया

हंसः सोऽहं मन्त्रमयैः श्वासनिकायैर्या गायत्री जन्तेषु सर्वेषु पिनद्धा ।

तद्रूपः सन्नाविरभूद्वासनया यस्तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ १ ॥

उद्यद्वास्वन्मण्डलकालादिनित्याविद्यारूपः प्राप षडधीनरभावम् ।

यस्तीर्थात्मा मण्डलपूर्णान्तरवर्ष्मा तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ २ ॥

तत्पश्चात्प्राणसमूहैर्नवनाथा यः षड्विंशतत्त्वमयः षोडश नित्याः ।

एवं रीत्या वासितसंख्यात्रयमूर्तिस्तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ ३ ॥

स्वासेः षष्ठ्या षष्टिर्द्विदिवतरूपो यद्द०फ० मेषप्रष्टद्वादशशशि य १२ फ० प्रतिमानः ।

अक्राद्यात्मा यो नवसंख्याग्रहमूर्तिस्तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ ४ ॥

पञ्चात्मा भूतनिकायो गतमायो यः पञ्चाशद्वर्णं य ५० फ० वपुश्चक्रगताभिः ।

शक्त्यालीभिः सङ्गतिमानेकनवत्या तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ ५ ॥

यद्वा पञ्चाशत्त्रिपिपीडैकरदानामावृत्त्यासीद्यः फलवान् देशिकवर्यः ।

ज्ञानोच्चो य ३६०० फ० डरलकसहस्रवृत्तेस्तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ ६ ॥

नेत्रोद्गाढो य ४३२० फ० देशिकराड्भूत य ५ फ० समूहैरेनो वारी यो नवनाथग्रहचक्रैः ।

नक्षत्रस्यावृत्तिभिरानन्दशरीरस्तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ ७ ॥

नित्यावृत्तावीशलयः सन्नचलोऽभून्नाड्भ्रातौ राशिषु नानाजपरूपः ।

अभ्यस्यद्भिस्तत्त्वगणैरुन्नतमूर्तिस्तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ ८ ॥

śrīgaṇeśāya namaḥ

śrīmaheśanāthakṛtā

śrīnāthanavaratnamālikā

śrībhāsurānandanāthaviracitayā

haṁsaḥ so'haṁ mantramayaḥ śvāsanikāyairyā gāyatrī janteṣu sarveṣu

pinaddhā |

tadrūpaḥ sannāvirabhuddhāsanayā yastaṁ sanmārgaṁ mattmayūraṁ

gurumīḍe || 1||

udyadbhāsvanmaṇḍalakālāddinanityāvidyārūpaḥ prāpa ṣaḍathinarabhāvam

|

yastīrthātmā maṇḍalapūrṇākṣaravarṣmā taṁ sanmārgaṁ mattamayūraṁ



gurumīḍe || 2||
 tatpaśvātyapraṇasamūhairnavanāthā yaḥ ṣaḍtrimśattattvamayaḥ ṣoḍaśa
 nityāḥ |
 evaṁ rītyā vāsitasandhyātrayamūrtistaṁ sanmārgaṁ mattamayūraṁ
 gurumīḍe || 3||
 svāsaiḥ ṣaṣṭyā ṣaṣṭighaṭḍaivatarūpo (60) meṣapraṣṭadvādaśaśi (12)
 pratimānaḥ |
 arkādyātmā yo navasaṅkhyāgrahamūrtistaṁ sanmārgaṁ mattamayūraṁ
 gurumīḍe || 4||
 pañcātmā bhūtanikāyo gatamāyo yaḥ pañcāśadvarṇa (50)
 vapuścakrgatābhiḥ |
 śaktyālibhiḥ saṅgatimānekanavatyā taṁ sanmārgaṁ mattamayūraṁ
 gurumīḍe || 5||
 yaddhā pañcāśallipipīḍaikaṛadānāmāvṛttyāsīdyāḥ phalavān deśikavaryaḥ |
 jñānottuṅgo (3600) ḍaralakasahaṣṭakavṛtaistaṁ sanmārgaṁ mattamayūraṁ
 gurumīḍe || 6||
 netrodgāḍho (4320) deśikarāḍbhūta (5) samūhaireno vārī yo
 navanāthagrahacakraiḥ |
 nakṣatrasyāvṛttibhirānandaśarīrastaṁ sanmārgaṁ mattamayūraṁ gurumīḍe
 || 7||
 nityāvṛttāviśalayaḥ sannacalo'bhūnnāḍāvṛttau rāśiṣu nānājaparūpaḥ |
 abhyasyadbhistattvagaṇairunnatamūrtistaṁ sanmārgaṁ mattamayūraṁ
 gurumīḍe || 8||
 धृत्युर्वीशाष्टेन्द्रदिगाशाहियुगात्रिप्रोक्ताभिः पुहेतिभिरम्बाभिरभिन्नः ।
 आवृत्त्यैवं षण्णवतेर्यः शिखरात्मा तं सन्मार्गं मत्तमयूरं गुरुमीडे ॥ ९ ॥
 इत्यग्रथनाद्भास्कररायो नवरत्नैर्भालामग्र्यां नाथरहस्यं गमयन्तीतम् ।
 येषामेषा कण्ठगता ते जगदम्बा विद्याभ्यासादत्र जनुष्येव महेशः ॥ १० ॥
 इति श्रीमहेशनाथकृता नाथनवरत्नमाला समाप्ता ।
 dhṛtyurviśāṣṭendradigāśāhiyugatriproktābhiḥ pumhetibhirambābhirabhinnāḥ
 |
 āvṛttyaivaṁ ṣaṇṇavateryaḥ śikharātmā taṁ sanmārgaṁ mattamayūraṁ
 gurumīḍe || 9||
 ityagrathnādbhāskaraṛāyo navaratnairbhālāmagryāṁ nātharahsyāṁ
 gamayantitam |
 yeṣāmeṣā kaṇṭhagatā te jagadambā vidyābhyāsādatra januṣyeva maheṣaḥ ||
 10||
 iti śrīmaheśanāthakṛtā nāthanavaratnamālā samāptā |

appendix

अथ

एकविंशः पटलः ।

ब श्रीभैरव उवाच । फ

अथ वक्ष्ये महेशानि तत्त्वसारं पुरातनम् ।

येन विज्ञानमात्रेण कुबेर इव जायते ॥ १ ॥

ताम्रसिसकमेतत्तु पित्तलं चापि यत्नतः ।

चतुर्हस्तप्रमाणं हि गतं कृत्वा तु साधकः ॥ २ ॥

सरलं भस्म कुर्याच्च विवर्जाङ्गारसंयुतम् ।

करीषमर्धसंयुक्तं फताम्रस्योपरि पूरितम् ॥ ३ ॥



तापयेत् परमेशानि दिनानि सप्त चैव हि ।
 ततः पथरं फमहेशानि उत्तोल्य यत्नतः शिवे ॥ ४ ॥
 पात्रे लोहमये देवि तमादाय महेश्वरि ।
 विधवज्रवज्रोफङ्गारजैर्देवि अलतैस्तापयेद् दृढम् ॥ ५ ॥
 द्रवीभूतं तथा ताम्रं येन जायेत सुन्दरि ।
 तदर्थं च रसं तत्र दद्यात् प्रयतमानसः ॥ ६ ॥
 विजावरसम्केनैव अटरूपरसेन च ।
 सिंहाकारसकेनाथ युक्तं कुर्याद् महेश्वरि ॥ ७ ॥
 ततश्च स्वर्णं जयेत् सत्यं सुरगणांचिते ।
 मूलमन्त्रस्य जाप्येन सिद्धयत्येव न संशयः ॥ ८ ॥

सहस्रदशजापेन सिद्धयत्येव न संशयः ।

atha

ekaviṁśaḥ paṭalaḥ ।

(śrībhairava uvāca ।)

atha vakṣye maheśāni tattvasāraṁ purāṇam ।

yena vijñānamātreṇa kubera iva jāyate ॥ 1॥

tāmrasasakametattu pittalaṁ cāpi yatnataḥ ।

caturhastapramāṇaṁ hi gartaṁ kṛtvā tu sādhaḥ ॥ 2॥

saralaṁ bhasma kuryācca vivarjāṅgārasaṁhyutam ।

kariṣamardhasaṁ(yuktaṁ?)tāmrasopari pūṛitam ॥ 3॥

tāpayet parameśāni dināni sapta caivahi ।

tataḥ pa(re?)raṁ)maheśāni uttolya yatnataḥ śive ॥ 4॥

pātre lohamaye devi tamādāya maheśvari ।

vi(vaja?vajo)ṅgārajairdevi alataistāpayed dṛḍham ॥ 5 ॥

dravibhūtaṁ tathā tāmraṁ yena jāyeta sundari ।

tadardhaṁ ca rasaṁ tatra dadyāt prayatamānasaḥ ॥ 6॥

vijāvarasamkenaiva aṭarūṣarasena ca ।

simhikārasakenātha yuktaṁ kuryād maheśvari ॥ 7॥

tataśca svarṇaṁ jayeta satyaṁ suragaṇārcite ।

mūlamantrasya jāpyena siddhyatyeva na saṁśayaḥ ॥ 8॥

sahasradaśajāpena siddhyatyeva na saṁśayaḥ ।

पूर्वोक्तेन रसेनैव शुद्धसूतेन वा पुनः ॥ ९ ॥

सम्प्राप्त्य तत्र दद्याच्च सिसकं रूप्यतां व्रजेत् ।

इति ते कथितं सर्वं सर्वसारस्वतप्रदम् ॥ १० ॥

प्रयोगार्हो भवेद् देवि सत्यं सत्यं वरानने ।

इदानीं शृणु चार्वाङ्गि सूतभस्म तथैव च ॥ ११ ॥

येन विज्ञानमात्रेण मंत्रसिद्धिर्भवेत् प्रिये ।

सार्धहस्तप्रमाणेन गर्तं कृत्वा तु देशिकः ॥ १२ ॥

हरिद्रगोमयेनाथ लेपयेत् परमेश्वरि ।

ततस्तु गजसूत्रेण भस्म कुर्याद् यथाविधि ॥ १३ ॥

वैजयन्त्याश्च मूलेन तथा सिद्धिरसेन च ।

करीषकेण देवेशि भस्मीकुर्याद् विधानतः ॥ १४ ॥

शुद्धसूतं समादाय मङ्गले वासरे निशि ।

ऊर्ध्वार्धो लवणं दत्त्वा भस्मीभवति तत्क्षणात् ॥ १५ ॥

अश्वत्थपल्लवेनैव संयुक्तं परमेश्वरि ।

सूतभस्मभवत्येव परेशि नात्र संशयः ॥ १६ ॥

अश्वदन्तन देवेशि वाजिमारेण चैव हि ।

संयुक्तसूतं तत्रत्यं भस्मीभवति तत्क्षणात् ॥ १७ ॥

धातुना सह युक्तं तद् बद्धिभवति सुन्दरि ।

पातालरसकेनैव मवेच स्वर्णमुत्तमम् ॥ १८ ॥

आदौ च गुलिकां बद्ध्वा पश्चाद् रसेन ताडयेत् ।

pūrvoktena rasenaiva śuddhasūtena vā punaḥ ॥ 9॥

samṛtya tatra dadyācca sisakaṁ rūpyatām vrajet ।

iti te kathitaṁ sarvaṁ sarvasārasvatapradam ॥ 10॥

prayogārho bhaved devi satyaṁ satyaṁ varānane ।

idānīm śṛṇu cārvaṅgi sūtabhasma tathaiva ca ॥ 11॥

yena vijñānamātreṇa mantrasiddhirbhavet priye ।

sārdhahastapramāṇena gartaṁ kṛtvā tu deśikaḥ ॥ 12॥

haridragomayenātha lepayet parameśvari ।

tatastu gajasūtreṇa bhasma kuryād yathāvidhi ॥ 13॥

vaijayantyaśca mūlena tathā siddhirasena ca ।

kariṣakeṇa deveśi bhasmikuryād vidhānataḥ ॥ 14॥

śuddhasūta samādāya maṅgale vāsare niśi ।

ūrdhārdho lavaṇaṁ dattvā bhasmībhavati tatkṣaṇāt ॥ 15॥

aśvatthapallavenaiva saṁyuktaṁ parameśvari ।

sūtabhasmabhavatyeva pareśi nātra saṁśayaḥ ॥ 16॥

aśvadantana deveśi vājīmāreṇa caiva hi ।

saṁyuktasūtaṁ tatratyaṁ bhasmībhavati tatkṣaṇāt ॥ 17॥

dhātunā saha yuktaṁ tad baddhibhavati sundari ।

pātālarasakenaiva mavecca svarṇamuttamam ॥ 18॥

ādaḥ ca gulikāṁ baddhvā pascād rasena tāḍayet ।

ततो बद्धिभवत्येव सत्यं गुरुगुणाचिते ॥ १९ ॥

त्रिरात्रस्य विधानेन जपं कुर्याच्छुचिस्मिते ।

ततः प्रयोगो देवेशि सिद्धो नास्त्यत्र संशयः ॥ २० ॥

भावनारससंपन्नो भवेद् योगी महाकविः ।

भावस्य निर्णयं देवि कथितमपि शोभने ॥ २१ ॥

भावस्तु त्रिविधो देवि दिव्यवीरपशुकृमात् ।

गुरवस्तु त्रिधा ऽऽप्यास्तथैव मन्त्रदेवताः ॥ २२ ॥

आद्यो भावो महादेवि श्रेयान् सर्वांगमेषु च ।

द्वितीयो मध्यमः प्रोक्तस्तृतीयः सर्वनिन्दितः ॥ २३ ॥

बहुजापात् तथा होमात् कायकेशादिविस्तरे ।

न भावेन विना देवि मन्त्रविद्यया फलप्रदा ॥ २४ ॥

किं वीरसाधनैलक्षैः किं वा कृष्टिकुलाकुलैः ।

किं पीठपूजनेनैव किं कन्याभोजनादिभिः ॥ २५ ॥

स्वयोषितप्रीतिदानेन किं परेषां तथैव च ।

किं जितेन्द्रियभावेन किं कुलाचारकर्मणा ॥ २६ ॥

यदि भावविशुद्धात्म न स्यात् कुलपरायणः ।

भावेन लभते मुक्तिं भावेन कुलवर्द्धनम् ॥ २७ ॥

भावेन गोत्रवृद्धिः स्याद् भावेन कुलसाधनं ।

किं न्यासविस्तरेणैव किं भूतशुद्धिविस्तरे ॥ २८ ॥

किं तथा पूजनेनैव यदि भावो न जायते ।

tato baddhibhavatyeva satyaṁ gurugaṇārcite ॥ 19॥

trirātrasya vidhānena japaṁ kuryācchucismite ।

tataḥ prayogo deveśi siddho nāstyatra saṁśayaḥ ॥ 20॥

bhāvanārasasampanno bhaved yogī mahākaviḥ ।

bhāvasya nirṇayaṁ devi kathitamapi śobhane ॥ 21॥

bhāvastu trividho devi divyavīrapaśukramāt ।

guravastu tridhā gṛheyāstathaiva mantradevatāḥ ॥ 22॥



ādyo bhāvo mahādevi śreyān sarvāgameṣu ca ।
 dvitīyo madhyamaḥ proktaśṭṛīyaḥ sarvaninditaḥ ॥ 23॥
 bahujāpāt tathā homāt kāyakleśādivistaraiḥ ।
 na bhāvena vinā devi mantravidya phalapradā ॥ 24॥
 kiṁ vīrasādhanaikakṣaiḥ kiṁ vā kṛṣṭikulākulaiḥ ।
 kiṁ pīṭhapūjanenaiva kiṁ kanyābhōjanādibhiḥ ॥ 25॥
 svayōṣitapṛitidānena kiṁ pareṣāṁ tathaiva ca ।
 kiṁ jitendriyabhāvena kiṁ kulācārakarmaṇā ॥ 26॥
 yadi bhāvaviśuddhātma na syāt kulaparāyaṇaḥ ।
 bhāvena labhate muktiṁ bhāvena kulavarddhanam ॥ 27॥
 bhāvena gotravṛddhiḥ syād bhāvena kulasādhanaṁ ।
 kiṁ nyāsavistareṇeva kiṁ bhūtaśuddhivistaraiḥ ॥ 28॥

kiṁ tathā pūjanenaiva yadi bhāvo na jāyate ।

शेषभावो महाद्वयविषयसर्वकर्मसुखावहः ॥ २९ ॥

तेन भावेन देवेशि पूजयेत् परमेश्वरी ।

विना हेतुकमासाद्य क्षोभयुक्तो महेश्वरः ॥ ३० ॥

यत्र कुत्र कुजे वारे श्मशानगमने कृते ।

पूजाफलं लभेत् तत्र सप्तवासरसंमितम् ॥ ३१ ॥

चतुर्दश्यां गते तत्र पक्षपुण्यफलं लभेत् ।

नागते नाचिंते स्थाने पशुरेव न शम् । शयः ॥ ३२ ॥

नान्यः स्यादधिको देव इति चिन्तापरायणः ।

साधके क्षोभमापन्ने मम क्षोभः प्रजायते ॥ ३३ ॥

तस्माद् यत्नाद् भोगयुतो भवेद् विरवरः सदा ।

भोगेन मोक्षमाप्नोति भोगेन कुलसुन्दरीम् ॥ ३४ ॥

विना हेतुकमासाद्य क्षोभयुक्तो महेश्वरः ।

न पूजां मानसीं कुर्याद् न ध्यानं न च चिन्तनम् ॥ ३५ ॥

यद्यद् वदै निद्राति यत्करोति यदर्चति ।

तत्सर्वं कूलरूपं तु ध्यात्वैव विहरेत् सुधीः ॥ ३६ ॥

तस्माद् भुक्त्वा च पीत्वा च पूजयेत् परमेश्वरीम् ।

न चैव श्रुतिदोषोऽत्र नापराधादिदूषणम् ॥ ३७ ॥

एकाकी निर्जने देशे श्मशाने पवते वने ।

शून्यागारे नदीतिरे निःशङ्को विहरेत् सदा ॥ ३८ ॥

वीराणां जपकालस्तु सर्वकालः प्रशस्यते ।

śeṣabhāvo mahād(va?vi)sarvakarmasukhāvahaḥ ॥ 29॥

tena bhāvena deveśi pūjayet parameśvarīm ।

vinā hetukamāsādyā kṣobhayukto maheśvaraḥ ॥ 30॥

yatra kutra kuje vāre śmaśānagamane kṛte ।

pūjāphalaṁ labhet tatra saptavāsarasammitam ॥ 31॥

caturdaśyām gate tatra pakṣapuṇyaphalaṁ labhet ।

nāgate nārcite sthāne paśureva na śamśayaḥ ॥ 32॥

nānyaḥ syādadhiko deva iti cintāparāyaṇaḥ ।

sādhake kṣobhamāpanne mama kṣobhaḥ prajāyate ॥ 33॥

tasmād yatnād bhogayuto bhaved viravaraḥ sadā ।

bhogen mokṣamāpnoti bhogen kulasundarīm ॥ 34॥

vinā hetukamāsādyā kṣobhayukto maheśvaraḥ ।

na pūjām mānasīm kuryād na dhyānaṁ naca cintanam ॥ 35॥

yadyad vadai nidrāti yatkaroti yadarcati ।

tatsarvaṁ kularūpaṁ tu dhyātvaiva vihareṣṭ sudhīḥ ॥ 36॥

tasmād bhuktvā ca pītvā ca pūjayet parameśvarīm ।

na caiva śrutidoṣo'tra nāparādhādīdūṣaṇam ॥ 37॥

ekākī nirjane deśe śmaśāne parvate vane ।
 śūnyāgāre nadītire niḥśaṅko viharet sadā ॥ 38॥
 vīrāṇām japakālastu sarvakālaḥ praśasyate ।
 सर्वदेशे सर्वपीठे कर्तव्यं कुलतोषणम् ॥ ३९ ॥
 इति विज्ञाय देवेशि सर्वं कुर्याद् वरानने ।
 बहुनात्र किमुक्तेन किमन्यत् कथयामि ते ॥ ४० ॥
 इति श्रिवृहन्निलतन्त्रे भैरवीभैरवसंवादेधरसायन भावनिरूपणं एकविंशः पटलः ॥ २१ ॥
 sarvadeśe sarvapīṭhe kartavyaṁ kulatoṣaṇam ॥ 39॥
 iti vijñāya deveśi sarvaṁ kuryād varānane ।
 bahunātra kimuktena kimanyat kathayāmi te ॥ 40॥
 iti śrībṛhannīlatantre bhairavībhairavasamvāde(rasāyana bhāvanirūpaṇam)
 ekaviṁśaḥ paṭalaḥ ॥ 21॥

Appendix

अकुलवीरतन्त्रम्
 श्रीमच्छन्दपादकेभ्यो नमः
 श्रीमीनसहजनन्दं स्वकीयाङ्गसमुद्भवम् ।
 सर्वमाधारगम्भीरमचलं व्यपकं परम् ।
 अथातः सम्प्रवयामि अकुलवीरं महद्भुतम् ।
 गुह्याद् गुह्यतरं गुह्यं सिद्धसद्भावसन्ततिः ॥ १ ॥
 अतग्रहाय लोकानां सिद्धनाथेन भाषितं ।
 गोपनीयं प्रयत्नेन यदीच्छन् शाश्वतं पदम् ॥ २ ॥
 संसारार्णवमग्रातां भूतानां महदाश्रयम् ।
 यथा नदीनदाः सर्वे सागरे समुपागताः ॥ ३ ॥
 तथा अकुलवीरेषु सर्वधम्मं लयङ्गताः ।
 सर्वधारमशेषस्य जगतः सर्वदा प्रभुः ॥ ४ ॥
 सहजानन्दं न विन्दन्ति सर्वधम्मसमासृताः ।
 अनानन्तमलैर्ग्रस्ता महामायान्धच्छदिताः ॥ ५ ॥
 शास्त्रजालेन सन्तुष्टा मोहितास्त्यजयन्तिताः (?) ।
 न विन्दन्ति पदं शान्तं कौलानां निष्कलं गुरुम् ॥ ६ ॥
 संवादयन्ति ये केचिन् न्यायवैशेषिकास्तथा ।
 बौधास्तु अरिहन्ता ये सोमसिद्धान्तवादिनः ॥ ७ ॥
 मीमांस पञ्चस्रोताश्च वामसिद्धान्तदक्षिणाः ।

इतिहासपुराणञ्च भूततत्त्वन्तु गारुडम् ॥ ८ ॥
 akulavīratāntram
 śrīmacchandapādakebhyo namaḥ
 śrīmīnasahajanandaṁ svakīyāṅgasamudbhavam ।
 sarvamādhāragambhīramacalaṁ vyapakaṁ param ।
 athātaḥ sampravayāmi akulavīraṁ mahadbhūtaṁ ।
 guhyād guhyataraṁ guhyaṁ siddhasadbhāvasantatiḥ ॥ 1॥
 anagrahāya lokānāṁ siddhanāthena bhāṣitaṁ ।
 gopaniyaṁ prayatnena yadicchan śāśvataṁ padam ॥ 2॥
 saṁsārārṇavamagnātāṁ bhūtānāṁ mahadāśrayam ।
 yathā nadīnadāḥ sarvve sāgare samupāgatāḥ ॥ 3॥
 tathā akulavīreṣu sarvvadharmā layaṅgatāḥ ।
 sarvvādhāramaśeṣasya jagataḥ sarvvadā prabhuh ॥ 4॥



sahajānandaṁ na vindanti sarvvadharmmasamāsṛtāḥ ।
 anānantamalaigrastā mahāmāyāndhacchaditāḥ ॥ 5॥
 śāstrajālena santuṣṭā mohitāstyajayantitāḥ (?) ।
 na vindanti padaṁ śāntaṁ kaulānāṁ niṣkalaṁ gurum ॥ 6॥
 saṁvādayanti ye kecin nyāyavaiśeṣikāstathā ।
 baudhāstu arihantā ye somasiddhāntavādinaḥ ॥ 7॥
 mīmāṁsa pañcastrotāśca vāmasiddhāntadakṣiṇāḥ ।
 itihāsapurāṇaṁ bhūtataṭtvantu gāruḍam ॥ 8॥
 एभिः शैवागमैः सर्वैः परोक्षश्च क्रियान्विताः ।
 सविकल्पसिद्धिसञ्चारतत् सर्व पापबन्धवित् ॥ ९ ॥
 विकल्पबहुलाः सर्वैर्मिथ्यावादा निरर्थकाः ।
 न ते मुञ्चन्ति संसारे अकुलवीरविवर्जिताः ॥ १० ॥
 सर्वज्ञं सर्वमासृत्य सर्वतो हितलक्षणम् ।
 सर्वेषां सिद्धिस्तत्रस्था सर्वसिद्धिश्च तत्र वै ॥ ११ ॥
 यत्नासौ अकुलवीरो दृश्यते सर्वतोमुखम् ।
 तं विदित्वा परं रूपं मनो निश्चलतां व्रजेत् ॥ १२ ॥
 शब्दरूपरसस्पर्शगन्धश्चैवात्र पञ्चमम् ।
 सर्वभावाश्च तत्रैव प्रलीणाः प्रलयं गताः ॥ १३ ॥
 भावाभावविनिर्मुक्त उदयास्तमनवर्जितः ।
 स्वभावमतिमतं शान्तं मनो यस्य मनोमयम् ॥ १४ ॥
 अकुलवीरमिति ख्यातं सर्वाधारपापरम् ।
 नाधारलक्षणेदन्तु न नादगोचरे पठेत् ॥ १५ ॥
 हृदि स्थाने न वक्त्रे च झण्टिका तालरन्ध्रके ।
 न इडा पिङ्गला शान्ता न चास्तीति गमागमे ॥ १६ ॥
 न नाभिचक्रकण्ठे च न शिरे नैव मस्तके ।
 तथा चक्षुस्मीलने च न नासाग्रनिरीक्षणे ॥ १७ ॥
 न पूरककुम्भके तत्र रेचके [च] तथा पुनः ।
 न बिन्दुभेदके ग्रन्थौ ललाटे न तु वह्निके ॥ १८ ॥
 ebhiḥ śaivāgamaḥ sarvvaiḥ parokṣaṇa kriyānvitaiḥ ।
 savikalpasiddhirsāñcārantat sarvvaṁ pāpabandhavit ॥ 9॥
 vikalpabahulāḥ sarvvaimithyāvādā nirarthakāḥ ।
 na te muñcanti saṁsāre akulavīravivarjitaḥ ॥ 10॥
 sarvvajñaṁ sarvvamāsṛtya sarvvato hitalakṣaṇam ।
 sarvveṣāṁ siddhistatratsthā sarvvasiddhiṇca tatra vai ॥ 11॥
 yatnāsau akulavīro dṛśyate sarvvatomukham ।
 taṁ viditvā paraṁ rūpaṁ mano niṣcalatāṁ vrajet ॥ 12॥
 śabdarūparasasparśagandhaṇcaivātra pañcamam
 sarvvabhāvāśca tatraiva praliṇāḥ pralayaṁ gataḥ ॥ 13॥
 bhāvābhāvavinirmukta udayāstamanavarjitaḥ ।
 svabhāvamātimataṁ śāntaṁ mano yasya manomayam ॥ 14॥
 akulavīramiti khyātaṁ sarvvādhārapāparam ।
 nādhāralakṣabhedantu na nādagocare paṭhet ॥ 15॥
 hṛdi sthāne na vaktre ca ghaṇṭikā tālarandhrake ।
 na iḍā piṅgalā śāntā na cāstīti gamāgame ॥ 16॥
 na nābhicakraṇṭhe ca na śire naiva mastake ।
 tathā cakṣurunmilane ca na nāsāgranirikṣaṇe ॥ 17॥
 na pūrakakumbhake tatra recake [ca] tathā punaḥ ।
 na bindubhedake granthau lalāṭe na tu vahnike ॥ 18॥
 प्रवेशनिगमि नैव नावाहनविसर्जनम् ।

न करणैर्नासनं मुद्रैर्नमासे भिन्नतालुके ॥ १९ ॥
 न निरोधो न चोद्धारो नातीतां चालनं न हि ।
 न प्रेर्यप्रेरकश्चैव न स्थानत्रैव चश्रयम् ॥ २० ॥
 न चात्मनैव तद् ग्राह्यं ग्राह्यातीतपदं भवेत् ।
 एतत् पदविनिर्मुक्तं हेतुदृष्टान्तवर्जितम् ॥ २१ ॥
 न दूरे न च वै निकटे न भरितो न च रिक्तकः ।
 न उन्नो न सोऽधिक एभिः पदौर्विवर्जितम् ॥ २२ ॥
 यश्च विंशात्मको ह्येष पुद्गल नास्ति यत्र वै ।
 यत्र लक्षणं न विद्येत अकुलवीर स उच्यते ॥ २३ ॥
 यस्यैवं संशितं कश्चित् समरस संशितः ।
 स ब्रह्मा सो हरिश्चेशः स रुद्रो स च ईश्वरः ॥ २४ ॥
 स शिवः परमदेवः स सोमाकर्माधिकस्तथा ।
 स च सार्वभ्यः पुराणाश्च अर्हन्तबुद्ध एव च ॥ २५ ॥
 स्वयं देवी स्वयं देवः स्वयं शिष्यः स्वयं गुरुः ।
 स्वयं ध्यानं स्वयं ध्याता स्वयं सर्वत्र देवता ॥ २६ ॥
 यादृशेन तु भावेन पुरुषो भावयेत् सदा ।
 तादृशां फलमाप्नोति नात्र कार्यविचारणात् ॥ २७ ॥
 अस्यैव हि हि नामानि पृथग्भूतानि योगिभिः ।

अनाम तस्य गियन्ते भ्रान्तिज्ञानविमोहितैः ॥ २८ ॥

praveśanirgame naiva nāvāhanavisarjjanam ।
 na karaṇairnāsanam mudrīnamāse bhinnatāluke ॥ 19॥
 na nirodho na coddhāro nātītām cālanam na hi ।
 na preryyaprerakañcaiva na sthānannaiva caśrayam ॥ 20॥
 na cātmanaiva tad grāhyaṁ grāhyātītapadaṁ bhavet ।
 etat pakṣavirmuktam hetudrṣṭāntavarjītam ॥ 21॥
 na dūre na ca vai nikaṭe na bharito na ca rīktakaḥ ।
 na unnona so'dhika ebhiḥ pakṣairvivarjītam ॥ 22॥
 yaśca viṁśātmako hyeṣa pudgala nāsti yatra vai ।
 yatra lakṣaṁ na vidyeta akulavīra sa uccyate ॥ 23॥
 yasyaivaṁ saṁśītam kaścit samarasa saṁśītaḥ ।
 sa brahmā so hariścaīśaḥ sa rudro sa ca īśvaraḥ ॥ 24॥
 sa śivaḥ paramadevaḥ sa somārkkāgnikastathā ।
 sa ca sāṅkhyāḥ purāṇāśca arhantabuddha eva ca ॥ 25॥
 svayaṁ devī svayaṁ devaḥ svayaṁ śiṣyaḥ svayaṁ guruḥ ।
 svayaṁ dhyānaṁ svayaṁ dhyātā svayaṁ sarvvatra devatā ॥ 26॥
 yādṛśena tu bhāvena puruṣo bhāvayet sadā ।
 tādrīśāṁ phalamāvpnoti nātra kāryavicāraṇāt ॥ 27॥
 asyaiva hi hi nāmāni pṛthagbhūtāni yogibhiḥ ।
 anāma tasya giyante bhrāntijñānavimohitaiḥ ॥ 28॥
 धर्माधर्मसमाक्लिष्टाविकल्पतमश्छादिताः ।
 तेन मुञ्चन्ति संसारं नरकं योनिस्कुलम् ॥ २९ ॥
 अकुलवीरं महद्भूतं यदा पश्यन्ति सर्वगम् ।
 स बाह्याभ्यन्तरे नित्यं एकाकारं चराचरम् ॥ ३० ॥
 निस्तरङ्गं निराभासं पदभेदविवर्जितम् ।
 सर्वव्ययविनिर्मुक्तं निर्लयं निर्व्वकारजम् ॥ ३१ ॥
 अदृष्टनिर्गुणं शान्तं तत्त्वातीतं निरञ्जनम् ।
 सर्वज्ञं परिपूर्णं स्वभावश्चैवमक्षयम् ॥ ३२ ॥
 कार्यकारणनिर्मुक्तमचिन्त्यमनामयम् ।
 मायातीतं निरालम्बं व्यापकं सर्वतोमुखम् ॥ ३३ ॥
 समत्वं एकभूतञ्च ऊहापोहविवर्जितम् ।
 अकुलवीरं महद्भूतं अस्तिनास्तिविवर्जितम् ॥ ३४ ॥
 न मनो न च वै बुद्धिर्न चिन्ताचेतनादिकम् ।
 न कालः कलनाशक्तिर्न शिवो न च इन्द्रियः ॥ ३५ ॥
 न भूते गृह्यते सो हि न सुखं दुःखमेव च ।





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Abbreviations

ND = no date; WE available on the Internet; IN an abstract in this book.

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