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Cosmic Dance of Lord Shiva

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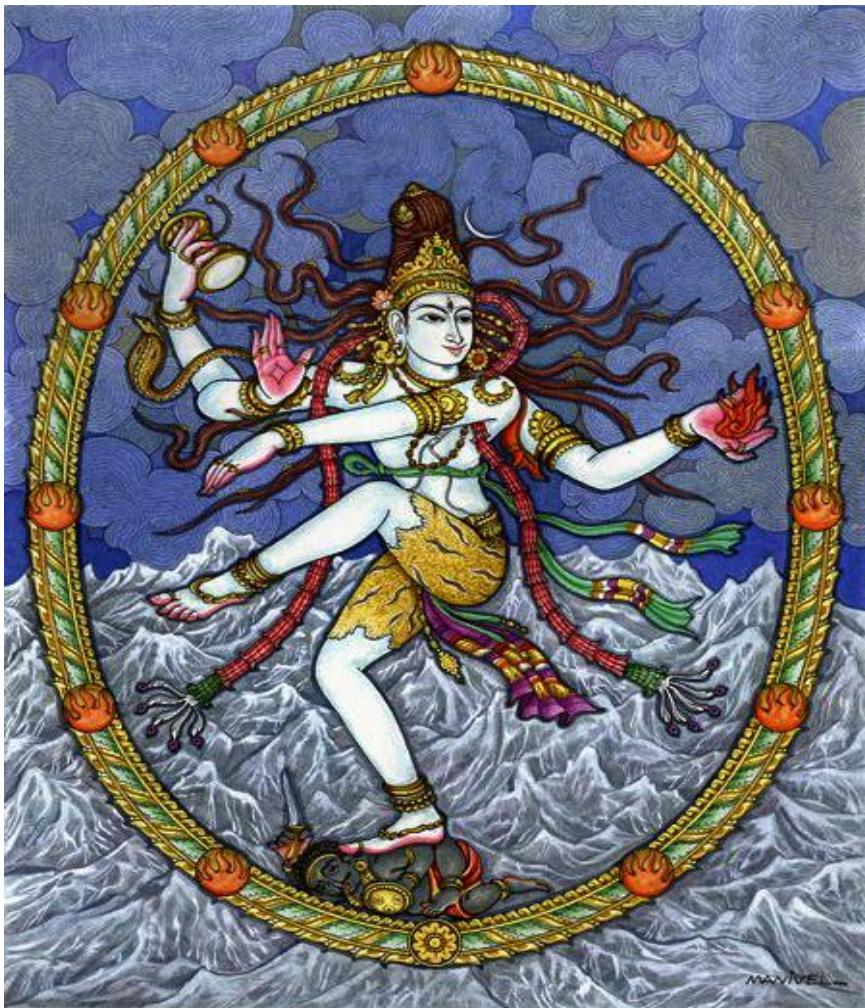
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Cosmic Dance of Lord Shiva



Review along the author's two E-books: Shiva Devotion and Meditation As It Is; and, Shiva The Destroyer and the Restorer, A Study in Psychosynthesis and Meditation, both published on Scribd and Internet Archives.

In the twenty-first century, the image of Shiva Nataraja has become popularised and repurposed across the globe. There is a natural tension when such a powerful deity in Hindu belief is brought into new secular contexts. People worldwide are seeing Nataraja through a multitude of lenses—commercial, personal, scientific, and artistic—and finding deep but differing meanings.

One striking example has its roots in twentieth-century physics. After physicist Fritjof Capra's book *The Tao of Physics* was published in 1975, Shiva Nataraja became a symbol of the movement of matter in the pattern of creation and destruction. A large sculpture of Nataraja stands outside the European Centre for

Research in Particle Physics (CERN) in Geneva, Switzerland, underlining the link between cosmic forces and subatomic matter. In this context, Nataraja is also a political symbol for India's contribution to the sciences.

Along with appearing as a popular image on merchandise, Nataraja has been reinterpreted by artists to address issues in today's global society. Israeli artist Izhar Patkin, for example, created a glass sculpture fusing the deity with Brazilian entertainer Carmen Miranda and African-American performer Josephine Baker. The work, titled "Where Each is Both", explores the confluences of these three figures as dancers and as boundary-crossers, creating and destroying on cosmic and human scales.

Indian-American graphic designer Sanjay Patel has depicted Nataraja in his unique illustration style, which is partly inspired by Japanese cartoons and comics. His brightly colored, two-dimensional deities sport large heads, big eyes, and stubby limbs. In his collection of illustrations and information on the Hindu pantheon, *The Little Book of Hindu Deities*, Patel uses this style to bring a deliberate playfulness to the exploration of Hindu gods and epics.

LORD SHIVA is the Father of all that is was and Shall be, he is Creator Preserver and Destroyer, the Great Lord Of Immortality giver of Immortality, Supreme Consciousness. Representing male divinity, He is Rudra Lord of the sky. Lord Shiva's Holy day of the week is monday and Holy day of month according to the lunar calendar is the fourteenth day of the dark half of the month usually the eve of the new moon, known as Masa Shivaratri and ofcourse Lord Shiva's great Festival Maha Shivaratri on the fourteenth day of the dark half of the month in the Hindu Month of Phalguni usually february or march on the western calendar. Lord shiva is Propriitiated for Healing, Cleansing, for stimulating the third eye, and for wisdom as he is the great teacher Dakshinamurthi.

Shiva (or Siva) is one of the chief deities of Hinduism. His name means "Auspicious One." Devotees of Shiva are called " **Saivites** ." Shiva is known by many other names, including Sambhu ("Benignant"), Samkara ("Beneficent"), Pasupati ("Lord of Beasts"), Mahesa ("Great Lord") and Mahadeva ("Great God").

Shiva is a paradoxical deity: "both the destroyer and the restorer, the great ascetic and the symbol of sensuality, the benevolent herdsman of souls and the wrathful avenger." In the most famous myth concerning Shiva, he saves humanity by holding in his throat the poison that churned up in the waters and threatened mankind. For this reason he is often depicted with a blue neck.

In the Vedas, *shiva* is an aspect of the god Rudra, not a separate god. However, a joint form Rudra-Shiva appears in early household rites, making Shiva one of the most ancient Hindu gods still worshipped today. By the 2nd century BCE, Rudra's significance began to wane and Shiva rose in popularity as a separate identity.

In the Ramayana, Shiva is a mighty and personal god, and in the Mahabharata he is the equal of Vishnu and worshipped by other gods. Shiva became associated with generation and destruction; sometimes fulfilling the role of Destroyer along with Vishnu (the Preserver) and Brahma (the Creator) and sometimes embodying all three roles within himself.

In the Mahadeva image in the Elephanta caves (on an island off of Bombay), which dates to between the 5th and 7th centuries CE, Shiva is shown in his threefold form. This triple aspect of Shiva, which has become a dominant form, is rich with symbolism:

Shiva's female consort is variously manifested as Uma, Sati, Parvati, Durga, Kali, and sometimes Shakti. Their sons are Skanda, the god of war, and the beloved elephant-headed Ganesh, remover of obstacles.

Shiva is especially associated with the Ganges River, which flows through his hair in images, and Mount Kailasa in the Himalayas.

Shiva's symbols are the **bull** and the **linga**. The latter symbol is historically associated with the phallus, but is not generally perceived as such by worshipers. Other depictions of Shiva have his hair in matted locks and piled atop his head like an **ascetic** and adorned with the **crescent moon** and the **Ganges River** (according to legend, he broke the Ganga's fall to earth by allowing her to trickle through his hair).

The Shiva Lingam is normally a naturally occurring stone formation or a man-made stone sculpture, usually on a square or circular mounting, that is treated as a powerful symbolic object in the Hindu faith. The structure is cylindrical with either a flat or rounded top and is a common feature in Hindu temples, where it is worshiped for its association with the deity Shiva. Hindus believe that the Shiva Lingam possesses metaphysical powers -- qualities inherent to the object but not traceable to its physical substance.

Male Energy

The form of the stone itself -- strongly phallic in shape -- is meant to suggest an inherent, if undetectable, masculine energy. It is believed that the hot-tempered

nature associated with the god Shiva is manifested in the volatile energy of the stone itself. Large Shiva Lingam structures are therefore often bathed in water and sandalwood paste to calm this energy prior to worship.

Female Energy

The base of the Shiva Lingam is shaped like a yoni, a symbol suggestive of both the female reproductive organ and the female divinity that is the origin of life. Carvings and markings on the stone are also said to contain divine female energy. The fact that this feminine symbol underlies the strongly masculine stone results in the metaphysical ability of the stone to be a force of balance, unifying opposing energies.

Healing Properties

Another property attributed to Shiva Lingam is a healing force that derives from a cosmic or universal source. As a result, some believers in alternative healing methods, related to the ancient concept of chakras or subtle energy centers, purchase and wear small Shiva Lingam amulets and pendants as jewelry. In particular, polished stones gathered from the Narmada River in India are believed to be potent with metaphysical healing powers.

Shiva the Hindu god of destruction is also known as Nataraja , the Lord of Dancers (In Sanskrit, *Nata* means dance and *raja* means Lord). The visual image of Nataraja achieved canonical form in the bronzes cast under the Chola dynasty in the 10th century AD, and then continued to be reproduced in metal, stone and other substances right up to the present times. The Chola Nataraja is often said to be the supreme statement of Hindu art.

The Sanskrit word "*Shiva*" is an adjective meaning kind, friendly, gracious, or auspicious. As a proper name it means "The Auspicious One", used as a euphemistic name for Rudra. In simple English transliteration it is written either as Shiva or Siva. In English it is pronounced as - *sivə* (IPA). The adjective Shiva meaning "auspicious" is used as an attributive epithet not particularly of Rudra, but of several other Vedic deities. In the Rig Veda, Indra uses this word to describe himself several times. (2:20:3, 6:45:17, 8:93:3)

The Sanskrit word *saiva* means "relating to the god Shiva", and this term is the Sanskrit name both for one of the principal sects of Hinduism, and for a member of one of those sects. It is used as an adjective to characterize certain beliefs and practices, such as Shaivism.

There is an interesting legend behind the conception of Shiva as Nataraja. In a dense forest in South India, there dwelt multitudes of heretical sages. Thither

proceeded Shiva to confute them, accompanied by Vishnu disguised as a beautiful woman. The sages were at first led to violent dispute amongst themselves, but their anger was soon directed against Shiva, and they endeavoured to destroy him by means of incantations. A fierce tiger was created in sacrificial fires, and rushed upon him; but smiling gently, he seized it and, with the nail of his little finger, stripped off its skin, and wrapped it about himself like a silken cloth. Undiscouraged by failure, the sages renewed their offerings, and produced a monstrous serpent, which however Shiva seized and wreathed about his neck like a garland. Then he began to dance; but there rushed upon him a last monster in the shape of a malignant dwarf. Upon him the god pressed the tip of his foot, and broke the creatures back, so that it writhed upon the ground; and so, his last foe prostrate, Shiva resumed the dance.

To understand the concept of Nataraja we have to understand the idea of dance itself. Like yoga, dance induces trance, ecstasy and the experience of the divine. In India consequently, dance has flourished side by side with the terrific austerities of the meditation grove (fasting, absolute introversion etc.). Shiva, therefore, the arch-yogi of the gods, is necessarily also the master of the dance.

Shiva Nataraja was first represented thus in a beautiful series of South Indian bronzes dating from the tenth and twelfth centuries A.D. In these images, Nataraja dances with his right foot supported by a crouching figure and his left foot elegantly raised. A cobra uncoils from his lower right forearm, and the crescent moon and a skull are on his crest. He dances within an arch of flames. This dance is called the Dance of Bliss (anandatandava).

These iconographic details of Nataraja are to be read, according to the Hindu tradition, in terms of a complex pictorial allegory. The most common figures depict a four-armed Shiva. These multiple arms represent the four cardinal directions. Each hand either holds an object or makes a specific mudra (gesture).

The upper right hand holds a hour-glass drum which is a symbol of creation. It is beating the pulse of the universe. The drum also provides the music that accompanies Shivas dance. It represents sound as the first element in an unfolding universe, for sound is the first and most pervasive of the elements. The story goes that when Shiva granted the boon of wisdom to the ignorant Panini (the great Sanskrit grammarian), the sound of the drum encapsulated the whole of Sanskrit grammar. The first verse of Paninis grammar is in fact called Shiva sutra.

The hour-glass drum also represents the male and female vital principles; two triangles penetrate each other to form a hexagon. When they part, the universe

also dissolves. The opposite hand, the upper left, bears on its palm a tongue of flames. Fire is the element of destruction of the world. According to Hindu mythology at the end of the world, it will be fire that will be the instrument of annihilation. Thus in the balance of these two hands is illustrated a counterpoise of creation and destruction. Sound against flames, ceaselessness of production against an insatiate appetite of extermination.

The second right hand is held in the abhaya (literally "without fear") pose and so a gesture of protection, as an open palm is most likely to be interpreted. It depicts the god as a protector.

The left leg is raised towards the right leg and reaches across it; the lower left hand is stretched across the body and points to the upraised left foot which represents release from the cycle of birth and death. Interestingly, the hand pointing to the uplifted foot is held in a pose imitative of the outstretched trunk of an elephant. In Sanskrit this is known as the gaja-hasta-mudra (the posture of the elephant trunk), and is symbolic of Ganesha, Shivas son, the Remover of obstacles.

Shiva dances on the body of a dwarf apasmara-purusha (the man of forgetfulness) who embodies indifference, ignorance and laziness. Creation, indeed all creative energy is possible only when the weight of inertia (the tamasic darkness of the universe) is overcome and suppressed. The Nataraja image thus addresses each individual to overcome complacency and get his or her own act together.

The ring of fire and light, which circumscribes the entire image, identifies the field of the dance with the entire universe. The lotus pedestal on which the image rests locates this universe in the heart or consciousness of each person.

The Nataraja image is also eloquent of the paradox of Eternity and Time. It shows us that the reposeful ocean and the racing stream are not finally distinct. This wonderful lesson can be read in the significant contrast of the incessant, triumphant motion of the swaying limbs to the balance of the and the immobility of the mask-like countenance. Shiva is Kala, meaning time, but he is also Maha Kala, meaning Great Time or eternity. As Nataraja, King of dancers, his gestures, wild and full of grace, precipitate the cosmic illusion; his flying arms and legs and the swaying of his torso produce the continuous creation-destruction of the universe, death exactly balancing birth. The choreography is the whirligig of time. History and its ruins, the explosion of suns, are flashes from the tireless swinging sequence of the gestures. In the beautiful cast metal figurines, not merely a single phase or movement, but the entirety of this cosmic

dance is miraculously rendered. The cyclic rhythm, flowing on and on in the unstayable, irreversible round of the Mahayugas, or Great Eons, is marked by the beating and stamping of the Masters heels. But the face remains, meanwhile in sovereign calm.

Steeped in quietude, the enigmatic mask resides above the whirl of the four resilient arms and cares nothing for the superb legs as they beat out the tempo of the world ages. Aloof, in sovereign silence, the mask of gods eternal essence remains unaffected by the tremendous display of his own energy, the world and its progress, the flow and the changes of time. This head, this face, this mask, abides in transcendental isolation, as a spectator unconcerned. Its smile, bent inward, filled with the bliss of self-absorption, subtly refutes, with a scarcely hidden irony, the meaningful gestures of the feet and hands. A tension exists between the marvel of the dance and the serene tranquillity of this expressively inexpressive countenance, the tension, that is to say, of Eternity and Time. The two, invisible and visible, are quintessentially the same. Man with all the fibers of his native personality clings to the duality; nevertheless, actually and finally, there is no duality.

Another aspect of Nataraja rich in a similar symbolism is his lengthy and sensuous hair. The long tresses of his matted hair, usually piled up in a kind of pyramid, loosen during the triumphant, violent frenzy of his untiring dance. Expanding, they form two wings, to the right and left, a kind of halo, broadcasting, as it were, on their magic waves, the exuberance and sanctity of vegetative, sensuous life.

Supra-normal life-energy, amounting to the power of magic, resides in such a wildness of hair untouched by the scissors. The conceptualization here is similar to the legend of Samson who with naked hands tore asunder the jaws of a lion. His strength was said to reside in his hair.

Also central to understanding the symbolism behind Natarajas hair is the realization that much of womanly charm, the sensual appeal of the Eternal Feminine, is in the fragrance, the flow and luster of beautiful hair. On the other hand, anyone renouncing the generative forces of the vegetable-animal realm, revolting against the procreative principle of life, sex, earth, and nature, and entering upon the spiritual path of absolute asceticism, has first to be shaved. He must simulate the sterility of an old man whose hairs have fallen and who no longer constitutes a link in the chain of generation. He must coldly sacrifice the foliage of the head.

The tonsure of the Christian priest and monk is a sign of this renunciation of the flesh. (Clergymen of denominations in which marriage is not considered incompatible with the saintly office do not wear a tonsure.) These Worthy Ones, representing the victory of yoga-spirituality, have overcome all seduction by their taking of the monastic vows and following of the ascetic formula. With their voluntary baldness they have broken through to the peace beyond the seasons of growth and change.

Thus by donning long, luxurious hair, Shiva dispels the notion of the conventional ascetic and reiterates that the image of Nataraja assimilates and harmonizes within itself apparently contradictory and conflicting aspects.

Shiva is thus two opposite things: archetypal ascetic and archetypal dancer. On the one hand he is total tranquillity-inward calm absorbed in itself, absorbed in the void of the Absolute, where all distinctions merge and dissolve, and all tensions are at rest. But on the other hand he is total activity- lifes energy, frantic, aimless and playful.

The Nataraja image represents not simply some event in the mythic life of a local deity but a universal view in which the forces of nature and the aspirations and limitation of man confront each other and are blended together. The curator of the Indian collection of the Metropolitan Museum of Art has rightly written that: "If one had to select a single icon to represent the extraordinarily rich and complex cultural heritage of India, the Shiva Nataraja might well be the most remunerative candidate."

Shiva, like some other Hindu deities, is said to have several incarnations, known as Avatars. Adi Shankara, the 8th-century philosopher of non-dualist Vedanta was named "Shankara" after Lord Shiva and is considered to have been an incarnation of Shiva. In the Hanuman Chalisa, Hanuman is identified as the eleventh avatar of Shiva.

Lord Shiva - The Sensuous Yogi



Lord Shiva (or Siva) is considered as the destroyer and the restorer of the world. Shiva is one of the most popular gods of the Hindu religion. Lord Shiva forms the part of the Trimurti (Trinity), the other being Brahma, the creator and Vishnu, the preserver. Shiva is known for the complexity of his nature, representing contradictory qualities. He is the destroyer and the restorer, the great ascetic and the symbol of sensuality, the kind herdsman of souls and a wrathful avenger. Lord Shiva is a God for our time, for today's human behaviour, free and disconnected from established old beliefs.

There once dwelt in a dense forest a community of hermits engaged in meditation and applying the most difficult of austerities. The hermitage had a large number of knowledgeable and mighty sages, but they were for the most part ritualists, more involved in the actual process rather than appreciating the symbolic significance behind the liturgies they performed.

Lord Shiva in his role of an ascetic mendicant once approached this community of recluses to beg for alms. The force of the Lord Shiva's tapas or meditations

glowed forth from his auric body. Combined with the spectacular flicker in his eyes, it presented him as extraordinarily handsome. This comely young ascetic, his naked body smeared with ashes, exerted a powerful influence upon the womenfolk of the hermitage. The wives and daughters of the sages rushed out to greet the naked yogi. The hermits were utterly shocked at the sight of this naked monk who drove their well-born wives and mothers to a demented level of desire. The women came with offerings of fruits and flowers. When they approached the Lord Shiva the sensuous yogi, they shed all restraint, taking hold of his hands, pleading for his attentions. They shed away their inhibitions, their ornaments, their clothes, and embraced the naked stranger with the skull in his hands.

The saints were left speechless. Their years of solitude and penance and the hard monastic life were all repudiated by the inexplicable aberrations of their noble wives. Confused, pained, bewildered and also very angry, the sages asked the stranger for his name and identity. Lord Shiva greeted their queries with a silence. Driven to a level of frenzy the same as their chaste women, these sages in their uncontrolled outrage tore off Shiva's organ of generation from his body. But Lord Shiva, the first amongst yogis, remained supremely unaffected both by the women's adoration and the sages' anger.

As soon as Lord Shiva's organ fell to the ground it assumed a gigantic proportion, making everyone aware of the divine status of this handsome ascetic. Thus is said to have originated the emblematic worship of Lord Shiva's organ, popularly known as the Shiva linga.

The rapture of love, the moment of euphoria in which we forget everything else (reason, wisdom, prudence, social rules, human interests etc), is but an image of the mystical bliss. The lover ceases to be himself and becomes one with the object of his/her desire. Indeed, for an instant, he/she ceases to exist as an individual, merging with the other being in totality. The sole reality at that defining moment is the voluptuousness of desire that unites them:

"Just as in the embrace of his beloved, a man forgets the entire world, all that exists within himself and without, so in union with the Being of knowledge, he no longer knows anything, either within or without"

(Brihadaranyaka Upanishad, 4.3.21).

For an instant, one achieves one's true goal, forgets one's own interests, ambitions, problems, and duties, and participates in that feeling of bliss that is one's true and immortal nature. Mystical rapture is a marvellous feeling of

pleasure, similar to the effect produced by bhang, the Indian hemp and favourite drink of Lord Shiva.

In order to be genuine, love and rapture of pleasure must be absolutely irrational. They must not be "useful," "normal," or according to law." They must not be a mere procreative act used to beget children for the continuance of our house, to look after us and defend our property. They must not be the outcome of marriage, which stabilises our social position and represents a communion of interests. True love must be wholly useless and disinterested, far from any idea of family, progeny, or social order. Only then it is pure, true love. This is why the mystical poets sing of illicit love, the love of what does not belong to you (parakiya) and not of what you already possess (svakiya). Loving a wife, or someone who belongs to us, is part of what binds us to the world of forms and not of what can free us from it. According to Alain Danielou (1907 – 1994)¹, only adulterous, abnormal love can be considered pure and truly free from all ties, and only it can give us some idea of the mystic experience - it is absurd, disinterested, and destructive of all that is human.

So, we should not wonder at the fact that representations of human love - the search for voluptuous pleasure - recognize none of the limits that social ethics wish to impose.

Hence the conduct of the virtuous ladies in the hermitage though shocking at first sight, is perfectly understandable from the above viewpoint. In fact the story also brings our attention to the fact that these women were more spiritually advanced than their men folk, who were engaged in endless itineraries of rituals whose symbolic significance they were unable to fathom and were so far away from the true import of these spiritual practices. The ladies on the other hand were more intuitively fine tuned to appreciate the true nature of physical desire, sprung naturally from their archetypal inner being and in harmony with their primordial nature uncontaminated by man-made constructs, including both social and moral.

The canonical iconography of Lord Shiva further shows him with certain characteristic attributes which emphasise his sensuous nature, while retaining his essentially yogic profile. Some of these traits making up the character and personality of Shiva are:

¹ Alain Daniélou (1907-1994) spent more than 15 years in the traditional society of India, using only the Sanskrit and Hindi languages and studying music and philosophy with eminent scholars. He was duly initiated into esoteric Shaivism, which gave him unusual access to texts transmitted through the oral tradition alone. He is the author of more than 30 books on the religion, history, and arts of India and the Mediterranean.

The Dance of Shiva

It is said that man danced before he spoke. He certainly danced before he painted and sculpted reliefs on his walls. All cultures of the world have given dance a ritual status before any formal ritual or liturgy was codified in texts, or recreated through relief or paint.

Yoga, like dance, is much more than a mere physical exercise. It is a holistic way of relating to the body that involves an increasing awareness on all levels: the physical, the mental, and the spiritual. Yoga unites the functions of each of these aspects of our personality. This is true for dance also. Certainly any successful dance performance is characterised by a balanced harmony between the body and spirit. What is suggested here is that dance, like yoga, is a conscious attempt at integrating all the tiers of our existence. It does not negate but on the contrary affirms the sensual nature of our objective physical being, and treats it as fundamental to any attempt at spiritual awareness as our subjective intangible soul.

Dance is therefore a spiritual channel, an opening of both metaphysical and sensuous doorways.

Whirling his limbs, gracefully carved as if a woman's, Shiva as Nataraja gyrates to the rhythms of his essentially fleshy dance - an outpouring of sensual stimulation in free and unrestrained exuberance. His dance is both supremely sexual and sublimely spiritual.

He is the god of destruction, his dance too is thus essentially of a similar nature. A ring of flames encircles him.

These are the cremation fires which are ultimately going to consume our mortal bodies. But on the other hand dance is also an act of creation. It brings about a new situation and transforms the perpetrator into a higher realm of reality and personality.

We observe that Lord Shiva's dance of death and regeneration is nothing but the recreation of the sexual act itself, which is composed of an interplay of desire, sensuality, highs and lows, and of course an overriding sensation of ecstasy, all an integral part of Shiva's dance.

A poet has beautifully described dance as "nature struggling to express itself, in terms of the joy of the dance." Hence by extension, in the frenzy of the actual physical act of mating can be discerned the ultimate truth of all manifested existence. This truth is that of birth and inevitable death. These are the defining

qualities of Shiva's dance, as also of the sexual act, both of which communicate through an exhilarated appreciation of the body, for its own sake.

The Hair of Shiva

Shiva's tresses are long and flowing, and dark as the night is.

Supra-normal energy, amounting to the power of magic, resides in such a wildness of hair untouched by the scissors. The celebrated strength of Samson, who with naked hands tore asunder the jaws of a lion and shook down the roof of a pagan temple, was similarly said to reside in his uncut hair.

Shiva's hair also supports a crescent moon, a symbol of the female reproductive cycle.

Indeed much of womanly charm, the sensual appeal of the Eternal feminine, is also in the fragrance, the flow and luster of beautiful hair. On the other hand, anyone renouncing the generative forces of the vegetable-animal realm, revolting against the procreative principle of life, sex, earth, and nature, to enter upon the spiritual path of absolute asceticism, has first to be shaved.

He must simulate the sterility of an old man whose hairs have fallen and who no longer constitutes a link in the chain of generation. He must coldly sacrifice the foliage of the head. This is most significantly evidenced in the first act carried out by the Buddha when he renounced the royal palace. He severed his long and beautiful hair with his princely blade.

But though the spiritual and even earthly rewards of this ascetic attitude are high, Shiva does not shave or shear his hair, said to be "sweet with many a pleasant scent." Refusing to take advantage of the symbolical and potent devices of self-curtailment and deprivation, the arch-yogi is forever the unshorn male.

Shiva thus accepts the essentially sensual nature of the manifested world. He makes us aware that we can free ourselves from our attachments through the very attachments themselves and not otherwise. According to the Kama Sutra "those that seek liberation achieve it thanks to detachment, which cannot occur except after attachment, since the spirit of humankind is by nature attracted by the objects of the senses."

Nandi the Bull of Shiva

The vehicle of Shiva is a bull (vrishabh or vrisha in Sanskrit). He is the great sprinkler of the seed, and represents the fecundating energy of Kama the God of love.

The bull which wanders about, anxious to find a mate, is taken as the embodiment of the sex impulse. Most living creatures are governed by their instincts; they are ridden over by the bull. They are merely the appendage of their reproductive powers.

But Shiva is the master of lust. He rides on the bull. Only those who are masters of their own impulses can ride on the bull. Thus the image of Shiva atop his bull represents the sexual drive brought under control, though not weakened, through asceticism. As Mahayogi, the god is master of the bull. This is true even when he is with his shakti, and his images therefore often represent him sitting upon its back, poised gracefully and fully in control.

"Among those who have mastered the bull you are the bull keeper. O Lord! Riding on the bull, you protect the worlds."

Lingopasana-ahasaya

A primary aim of yoga is to transform our mighty sexual potency into spiritual power. Yogis believe that sex energy is the very energy that man can utilize for the conquest of his own self. The sexually powerful man, if he controls himself, can attain any form of power, even conquer the celestial worlds. On the other hand, men of weak temperament are unqualified for great adventures, physical or mental. The sex impulse must therefore never be denied or weakened. Yoga thus opposes exaggerated austerities. According to Zimmer, noted Indologist, a deity's animal mount is the manifestation of the god's divine essence. Indeed the man of strong powers is the vehicle of Shiva, through whom the deity reveals his own virile nature and powers. The bull of Shiva is hence also called the joyful (Nandi), correspondingly Shiva himself is known as the lord of joy (Nandikeshvara).

Kundalini and the Marriage of Shiva

The metabolic energy called Kundalini is symbolized as Parvati. She is conceived as the serpent power which lies coiled in the lowest chambers of the human body. Kundalini when properly quickened, unfolds her vibrating hoods and by an upward sweep enters the spinal cord and then the brain, and finally unites above the head with Shiva. In mythology, Shiva's wedding with Parvati is

the entrance of this serpent power into the Higher Mind which is compared to the snowy mountains of Kailash. Kailash is the symbol of the highest mind and Shiva has his abode on this mountain where silence reigns eternally.

The analogy is between a human wedding which releases the highest ecstasies of the flesh, and the wedding of Kundalini with Shiva, which is a symbol of the highest bliss attainable by an individual soul.

Conclusion

Our body is the instrument of our destiny. Our intellectual mechanism and spiritual being are not independent of the body that shelters and nourishes them. If we wish for success in anything whatever, we must take care of our body: cherish, satisfy, and content it. Yogis condemn abstinence, just as they condemn excess, since both cause imbalance in the physical and intellectual being. A healthy, vigorous, satisfied body, one that is pleasant to inhabit, is the best vehicle and instrument for human and spiritual accomplishment. Eroticism and pleasure in all its forms are vital for man's intellectual and physical balance. Life is transmitted through the sexual act, and the giving of life is a duty, a debt to be discharged by whoever has received it. Besides its practical utility, however, physical pleasure plays an essential role in our inner development. It is the image of divine bliss and prepares us and aids us to attain it. A man who strives to be chaste and who fears, condemns, and thwarts physical love can never free himself from the prison of the senses. He weaves around himself a web of obscure frustrations, which will hinder him from realizing his transcendental destiny.

On the other hand, the man who has tasted all kinds of sensual pleasure can gradually turn aside from them, finding greater sensual pleasure in union with the divine. This is no longer renunciation, but liberation. In discovering the divine, the realized man gradually loses interest in earthly things, virtue, honor, vice, and pleasure. He considers the human act of love in the same way that he breathes the perfume of flowers or listens to the song of birds.

Indeed the remark of the saint who said "I have never renounced any vice: it is they who have left me" summarizes the message of Shiva.

In the Puranas, which collect the most ancient mythological and historical legends, Shiva appears as a mysterious and lascivious deity of the primeval forest. He is naked, and his beauty seduces all beings. The sages practicing austere asceticism are disturbed by the charms of this unconventional god. His virile power is described as limitless. Wandering through the forest, the symbol

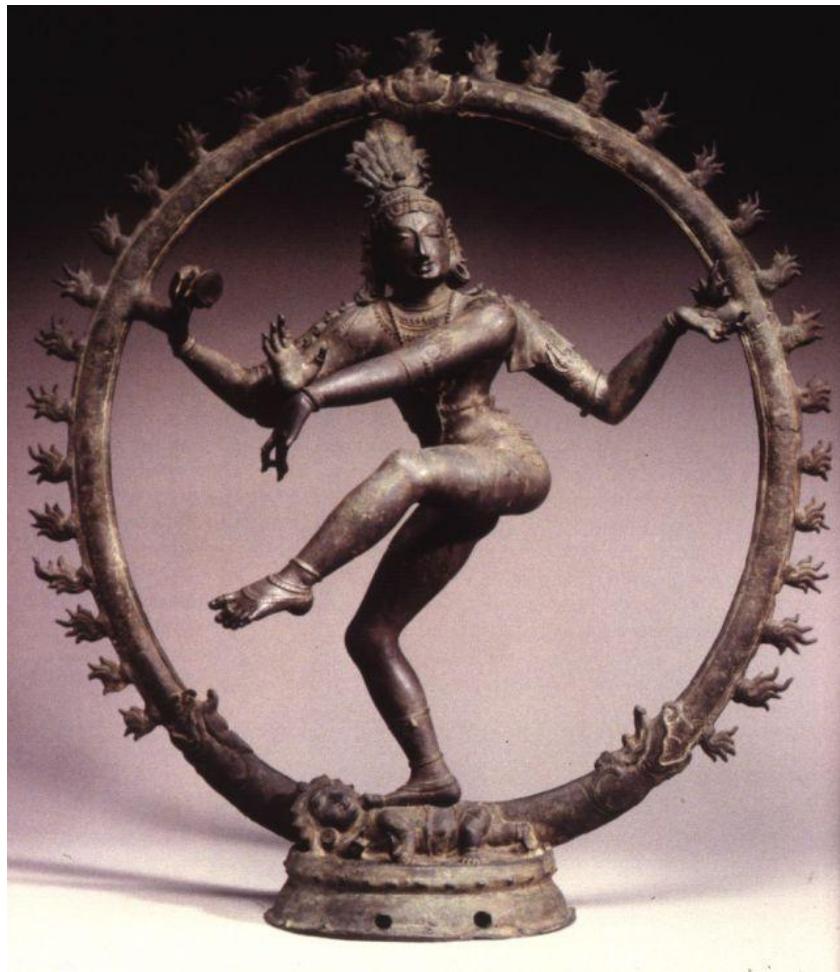
of the cosmos, always ithyphallic, he scatters his seed. From his seed are born plants, metals, and precious stones.

God of eroticism, Shiva is also the master of Yoga, which is described as the method used to sublimate virile power and transform it into mental and intellectual power. He is therefore the "great Yogi." Fittingly therefore, the Kama Sutra designates the various positions adopted in the act of love as asanas, the same term used to describe the postures of Hathayoga.

Although both Shiva and his goddess Shakti are creator deities, the true scope of their union is not procreation, but pleasure and voluptuousness (ananda). A whole world of legend and myth narrates their love. The two opposites, the positive and the negative pole, acquire reality only in their relations with each other. They exist solely in what unites them, in the spark of pleasure that jumps from one to the other. In other words, the immanent cause of the universe, substance, and creation, is voluptuous desire.

The spermatozoid substance placed in the female has a fecundating action, but the same substance, when reabsorbed through sexual abstinence, nourishes the cerebral matter. Rising, according to yogic formula, through the subtle channels flanking the backbone, it renders the intellectual faculties more acute. The Yogi perceives sexual energy as though it were coiled up at the base of the spine, which is why it is called kundalini (coiled) and likened to a sleeping snake. When, by means of mental concentration, it awakens and unwinds its coils, it rises like a column of fire toward the zenith, toward the top of the skull - the image of the heavenly vault - and pierces it to reach the transcendent worlds inhabited by Shiva. Shiva's liberated phallus represents this illuminating power rising heavenward beyond the material world. Thus is the linga likened to a pillar of light, guiding us to true knowledge.

Cosmic Dance of the Lord Shiva



Shiva, the Lord of the Lingam, the consort of Shakti-Devi, also is **Nataraja**, the King of Dancers.

Dancing is an ancient form of magick. The dancer becomes amplified into a being endowed with supra-normal powers. His personality is transformed. Like yoga, the dance induces trance, ecstasy, the experience of the divine, the realization of one's own secret nature, and, finally, mergence into the divine essence. In India consequently the dance has flourished side by side with the terrific austerities of the meditation grove- fasting, breathing exercises, absolute introversion. To work magick, to put enchantments upon others, one has first to put enchantments on oneself. And this is affected as well by the dance as by prayer, fasting and meditation.

The Lord Shiva, therefore, the arch-yogi of the gods, is necessarily also the master of the dance.

The dance is an act of creation. It brings about a new situation and summons into the dancer a new and higher personality. It has a cosmogonic function, in that it rouses dormant energies which then may shape the world. On a universal scale, the Lord Shiva is the Cosmic Dancer; in his *Dancing Manifestation* (**nritya-murti**) he embodies in himself and simultaneously gives manifestation to Eternal Energy. The forces gathered and projected in his frantic, ever-enduring gyration, are the powers of the evolution, maintenance, and dissolution of the world. Nature and all its creatures are the effects of his eternal dance.

Shiva-Nataraja is represented in a beautiful series of South Indian bronzes dating from the tenth and twelfth centuries A.D. The details of these figures are to be read, according to the Hindu tradition, in terms of complex pictorial allegory.

The upper right hand, it will be observed, carries a little drum, shaped like an hour-glass, for the beating of the rhythm. This connotes Sound, the vehicle of speech, the conveyer of revelation, tradition, incantation magic and divine truth. Furthermore, Sound is associated in India with Ether, the first of the five elements. Ether is the primary and most subtly pervasive evolution of the universe, all the other elements, Air, Fire, Water, and Earth. Together, therefore, Sound and Ether signify the first, truth-pregnant moment of creation, the productive energy of the Absolute, in its pristine, cosmogenetic strength.

The opposite hand, the upper left, with a half-moon posture of the figure (**ardhacandra-mudra**), bears on its palm a tongue of flame. Fire is the element of the destruction of the world. At the close of the Kali Yuga, Fire will annihilate the body of creation, to be itself then quenched by the ocean of the void. Here, then, in the balance of the hands, is illustrated a counterpoise of creation and destruction in the play of the cosmic dance. Sound against flame. And the field of the terrible interplay is the Dancing Ground of the Universe, brilliant and horrific with the dance of the god.

The “fear not” gesture (**abhaya-mudra**), bestowing protection and peace, is displayed by the second right hand, while the remaining left lifted across the chest, points downward to the uplifted left foot. This foot signifies Release, and is the refuge and salvation of the devotee. It is to be worshipped for the attainment of union with the Absolute. The hand pointing to it is held in a pose imitative of the outstretched trunk or “hand of the elephant” (**gaja-hasta-mudra**), reminding us of Ganesha, Shiva’s son, the Remover of Obstacles.

The divinity is represented as dancing on the prostrate body of a dwarfish demon. This is “Apasmara Purusha,” The Man or Demon (**purusha**) called Forgetfulness, or Heedlessness (**apasmara**). It is symbolical of life’s blindness, man’s ignorance. Therein is release from the bondages of the world.

A ring of flames and light (**prabha-mandala**) issues from and encompasses the god. This is said to signify the vital processes of the universe and its creatures, nature’s dance as moved by the dancing god within. Simultaneously it is said to signify the energy of Wisdom, the transcendental light of the knowledge of truth, dancing forth, from the personification of the All. Still another allegorical meaning assigned to the halo of flames is that of the holy syllable of AUM or OM. This mystical utterance stemming from the sacred language of Vedic praise and incantation, is understood as an expression and affirmation of the totality of creation.

- **A** — is the state of waking consciousness, together with its world of gross experience.
- **U** — is the state of dreaming consciousness, together with its experience of subtle shapes of dream.
- **M** — is the state of dreamless sleep, the natural condition of quiescent, undifferentiated consciousness, wherein every experience is dissolved into a blissful non-experience, a mass of potential consciousness.

The silence following the pronunciation of the three, A, U, and M, is the ultimate un-manifest, wherein perfected supra-consciousness totally reflects and merges with the pure, transcendental essence of Divine Reality—Brahman is experienced as Atman, the Self. AUM, therefore, together with its surrounding silence, is a sound-symbol of the whole of consciousness-existence, and at the same time its willing affirmation.

Shiva as the Cosmic Dancer is the embodiment and manifestation of eternal energy in its ‘five activities’ (**panch-kriya**)

1. Creation (**sristi**)—the pouring forth or unfolding
2. Maintenance (**sthiti**)— the duration
3. Destruction (**samhara**)—the taking back or reabsorption
4. Concealment (**tiro-bhava**)—the veiling of True Being behind the masks and garbs of apparitions, aloofness, display of Maya,
5. Favor (**anugraha**)—acceptance of the devotee, acknowledgment of the pious endeavor of the yogi, bestowal of peace.

In the Shiva-Trinity of Elephanta Caves it is seen that the two expressive profiles, representing the polarity of the creative force, were counterpoised to a single, silent, central head, signifying the quiescence of the Absolute. And we deciphered this symbolic relationship as eloquent of the paradox of Eternity and Time: the reposed ocean and the racing stream are not finally distinct; the indestructible Self and the mortal being are in essence the same. This wonderful lesson can be read also in the figure of Shiva-Nataraja, where the incessant, triumphant motion of the swaying limbs is in significant contrast to the balance of the head and immobility of the mask-like countenance.

Shiva is Kala, ‘The Black One’ ‘Time’; but he is also **Maha Kala**, ‘Great Time’, ‘Eternity’. As Nataraja, King of Dancers, his gestures, wild and full of grace, precipitate the cosmic illusion; his flying arms and legs and the swaying of his torso produce— indeed, they are—the continuous creation-destruction of the universe, death exactly balancing birth, annihilation the end of every coming-forth. The choreography is the whirligig of time. History and its ruins, the explosion of suns, are flashes from the tireless swinging sequence of the gestures. In the medieval bronze figurines, not merely a single phase or movement, but cyclic rhythm, flowing on and on in the unswayable, irreversible round of the Mahayugas, or Great Eons, is marked by the beating and stamping of the Master’s heel. But the face remains, meanwhile, in sovereign calm.

The Lord Shiva is the personification of the Absolute, particularly in its dissolution of the universe. He is the embodiment of Super-Death. He is called **Yamantaka** — ‘The Ender of the Tamer’ , He who conquers and exterminates Yama the God of Death, the Tamer. Shiva is Maha-Kala, Great Time, Eternity, the swallower of Time, swallower of Ages and cycles of ages.

The Lord Shiva is apparently two opposite things, archetypal ascetic, and archetypal dancer. On one hand , he is Total Tranquility — inward calm absorbed in itself, absorbed in the void of the Absolute, where all distinctions merge and dissolve, and all tensions are at rest. But on the other hand, he is Total Activity — life’s energy, frantic, aimless, and playful.

Lord Shiva in the Sacred Scriptures

One of the most revered texts of the Hindu tradition is the *Rg Veda*, a collection of more than one thousand hymns dating to 1200-1000 BCE. The *Rg Veda* describes the power of multiple deities (such as Agni, the god of fire) and the centrality of sacrifice in religious ritual. The religious ideas of the Vedas form an important thread in Hindu belief and tradition. Hindu priests still perform many rituals by chanting the Sanskrit verses of the Vedas.

In the *Rg Veda*, Shiva was understood as the deity Rudra, "the howler," a lesser but feared god who is connected to the wild, uncontrollable aspects of animals and nature. Between 300 and 700 CE, a new understanding of Shiva emerged from texts called the *Puranas*, which recount the adventures and challenges of the gods. The *Shiva Purana* describes Shiva as performing two critical and interconnecting roles as the destroyer and the creator, periodically destroying the universe so that it can be remade again. These texts also contain stories of Shiva as a yogi, dweller in cremation grounds, husband to the goddess Parvati (Uma), and father to the gods Ganesha and Skanda.

Around the ninth century, a school of thought emerged around Shiva that described the deity as having two distinct aspects. In one, Shiva is supreme and without form. In the other, Shiva takes form and can be embodied, seen, and interacted with on Earth. Portable bronze images were seen as vehicles for Shiva's divine power and physical presence to be shared with his devotees.

It is important to note that Shiva must be ritualistically invited to descend to Earth from his formless, supreme state into the physical form of a ritual bronze. Following that ritual, puja can be performed for the deity. When puja is over, the "sending away" ritual is performed and Shiva may depart.

Lord Shiva in Poetry

Tamil poet-saints of the seventh through ninth centuries CE offer an important perspective on the south Indian worship of key Hindu deities. Their devotional perspective is known as *bhakti*. These saints and devotional poets wrote numerous hymns dedicated to Hindu gods, especially Shiva and Vishnu. Written in Tamil—as opposed to Sanskrit, the language used in Brahmanic Hindu ritual—the poems were performed throughout the region, generating deep devotion and even inspiring the construction of temples. A number of poet-saints were from the lower classes. Without access to temple worship, poems—suffused with affection and awe for the deities—were their primary way to express devotion and establish personal relationships with the divine.

Rich in visual imagery, these hymns were later used by the Cholas to inform sculptures of Shiva and Vishnu. An excerpt from a devotional poem to Shiva by Saint Appar—a poet-saint of seventh-century Tamil Nadu—includes the visual attributes that would become characteristic of Shiva Nataraja in the Chola period:

If you could see
the arch of his brow
the budding smile

on lips red as the kovvai fruit
cool matted hair,
the milk-white ash on coral skin,
and the sweet golden foot raised up in dance,
then even human birth on this wide earth would be a thing worth having.

—From Indira Viswanathan Peterson, *Poems to Siva: The Hymns of the Tamil Saints* (Princeton, N.J.: Princeton University Press, 1989), 118.

Later in the poem, Appar writes of Shiva's dance in the Chidambaram forest (described as the "hall of Tillai"):

The very foot he raised
to dance the dance
in the little hall of Tillai—
it claimed me as a slave.

—From T.V. Gopal Iyer and Francois Gros, eds., *Teveram: Hymnes Sivaïtes du pays Tamoul*, vol. 2 (Pondicherry: Institute Francais d'Indologie, 1985), 8. Appar 4.81.10. Translation by Vidya Dehejia.

Saint Sundarar, who lived in the eighth century, also produced hymns to Shiva replete with similarly vivid imagery:

The Lord who holds fire
and bears the broad river on his head
dances, trailing strands of fire-red matted hair.

Shiva's Sacred Dance

As a fleeting art form in which the human body is the medium, dance of the past can only be understood through images, written accounts, oral histories, and information gleaned from dance and movement today. Understanding Shiva Nataraja and the temple culture of the Cholas offers useful perspectives on dance in that period.

The significance of dance in the image and narrative of Shiva Nataraja relates to his cosmic power, which is represented in a dynamic pose that appears to radiate energy. It recalls the narrative of Shiva's victorious "dance of bliss" (*ananda tandava*) in the forest near Chidambaram. In addition, it links Shiva to the Chola tradition of triumphant warrior dances. So important was the dance of Shiva to the Cholas that Rajaraja I (r. 985–1014 CE) named a weight unit (*adavallan*) after Nataraja.

Dance, one of many offerings to the deity, was performed by temple dancers or *devadasis*, women who dedicated their lives to sacred movement. These women lived in the temple towns of the Cholas, and were considered married to the temple deity. Under Rajaraja I, the Bhrihadishvara temple in Thanjavur_Tanjore was believed to have employed up to four hundred temple dancers.

Regarded with suspicion by British rulers, temple dance was banned in the early twentieth century. However, a group of artists recreated the dance into a stage art known today as *Bharata natyam*. In fact, *Bharata natyam* is based on the 108 positions of Shiva's dance of triumph, which are described in the *Natya Shasta* (ca. second-sixth centuries), a text focused on the art of performance. Images of these positions—*karanas*—still exist on temples of Tamil Nadu today.

Shiva's Image of the Cosmic Dance

The visual qualities of a Chola-dynasty bronze sculpture of Shiva Nataraja depended on a number of factors, particularly the skill and experience of the artist. Chola artists did create religious sculptures with distinctive variations. However, the sacred importance of Shiva Nataraja required sculptors to follow guidelines from key religious and artistic texts.

During the Chola period, a series of texts called the *Agamas* described appropriate temple rituals and iconography related to Shiva. These texts also described the aniconic, or non-representational, image of Shiva, in the form of a pillar, or lingam as we have already discussed. Many Chola temples held *linga*, along with other movable bronze representations of Shiva for processional purposes.

To achieve the perfect anatomical proportions for the sculpture, Chola artists would have consulted the *shilpa shastras*. These texts recommend flora and fauna and material objects as models for parts of the human body. For instance, a male torso must trace the outline of a bull's face viewed frontally, giving it a narrow waist. A female torso would emulate the hourglass-shaped *damaru* drum and her arms would evoke bamboo stems. The goal of the *shilpa shastras* was not to communicate how to achieve a realistic human form but the idealized, divine body prized in Indian art.

Bronze Casting for Sacredness

Every bronze in a south Indian temple is unique. Each is created using the lost-wax (*cire perdue*) process, in which molten metal is poured into a hand-fashioned clay mold that is later broken apart to yield the final work of art.

Shiva in this time and age

From its origins in the tenth century, during the Chola Empire, the image of Shiva Nataraja has become an integral part of modern India's multicultural, religiously diverse landscape. Nataraja's significance has expanded beyond the Cholas' religious, political, and cultural understandings of the deity. It is now layered with many more meanings, including Tamil identity, the origins of Indian dance, and—more broadly—India Itself.

Shiva as "Lord of the Dance" evokes the same powerful devotion for many Hindus today as he did during the Chola period, and he is still honored in and around south Indian temples with rituals similar to those of the medieval period. Now, however, worshippers can experience *darshan*—the ability to attain blessings by seeing and being seen by the deity—through a temple poster or online.

Over the years, Shiva Nataraja has become a general symbol for dance, as well as the inspiration for *Bharata natyam*, a reconstructed stage form of south Indian temple dance. In *Bharata natyam*, an image of Shiva Nataraja is often placed on the stage to honor the deity. This symbolism is echoed in the large, brightly lit silhouette of Nataraja that dominates the stage on the Indian television show *Nach Baliye*. Similar to the U.S. program *Dancing with the Stars*, *Nach Baliye* features teams of Bollywood actors in an ongoing dance competition. Even the program's logo and trophy honor Nataraja, depicting silhouettes of two dancers surrounded by a ring that recalls his cosmic flames.

Lord Shiva through the Ages and Cultures

In the twenty-first century, the image of Shiva Nataraja has become popularized and repurposed across the globe. There is a natural tension when such a powerful deity in Hindu belief is brought into new secular contexts. People worldwide are seeing Nataraja through a multitude of lenses—commercial, personal, scientific, and artistic—and finding deep but differing meanings.

One striking example has its roots in twentieth-century physics. After physicist Fritjof Capra's book *The Tao of Physics* was published in 1975, Shiva Nataraja became a symbol of the movement of matter in the pattern of creation and destruction. A large sculpture of Nataraja stands outside the European Center for Research in Particle Physics (CERN) in Geneva, Switzerland, underlining the link between cosmic forces and subatomic matter. In this context, Nataraja is also a political symbol for India's contribution to the sciences.

Along with appearing as a popular image on merchandise, Nataraja has been reinterpreted by artists to address issues in today's global society. Israeli artist Izhar Patkin, for example, created a glass sculpture fusing the deity with Brazilian entertainer Carmen Miranda and African-American performer Josephine Baker. The work, titled *Where Each is Both*, explores the confluences of these three figures as dancers and as boundary-crossers, creating and destroying on cosmic and human scales.

Indian-American graphic designer Sanjay Patel has depicted Nataraja in his unique illustration style, which is partly inspired by Japanese cartoons and comics. His brightly colored, two-dimensional deities sport large heads, big eyes, and stubby limbs. In his collection of illustrations and information on the Hindu pantheon, *The Little Book of Hindu Deities*, Patel uses this style to bring a deliberate playfulness to the exploration of Hindu gods and epics.

Lord Shiva, a God of All Times

"Ta-dum, ta-dum, ta-dum..." beats the drum in Nataraja's hand, as he shakes it, giving rhythm to his dancing feet and sound to his image. Shiva, the auspicious one, is manifest here as the Lord of the Dance, a form he has taken not to entertain but perform cosmic work. Shiva Nataraja is crushing ignorance, presented by the sculptor as a demon under his feet who looks up benevolently at the god, even as his own ruin is in progress.

Nataraja is one of the most important, visually thrilling forms of the Hindu god Shiva. Artists in the Tamil region of southern India began to make this form of Shiva in the early tenth century, with the patronage of kings, inspired by poetry written by ardent devotees and using skills in metal craft developed over hundreds of years. Once made and brought to life through ritual, Nataraja lived in the temple, moving out daily and during festivals, gracing his devotees within the temple and in the streets, as he processed through the town with song and ritual.

Appearing more than a thousand years ago, Nataraja's importance has endured as a god and a popular icon. Today he is worshipped in major temples and circulates in public life. Nataraja represents Indian tradition, cosmic principles, Tamil identity, and classical dance. Artists use his image to sell products, critique society, and present philosophical concepts. Nataraja is truly a god for all time.

In fact, the cosmic dance of Shiva symbolises the interplay of dynamic and static divine energy flow, containing the five principles of eternal energy - creation, preservation, destruction, illusion and emancipation.

Shiva dances in 'Rudra Tandava' or the dance of destruction in an aureole of fire, creating wild thunder storms all around the universe, even shattering the Sun, the Moon and stellar bodies with his matted hair, marks of ash on the forehead, trident and drum, lifting his left leg and balancing over a demon of ignorance, with snakes crawling over his arms, legs and braided hair that depict egotism. His upper right hand holds an hourglass drum or 'dumroo' standing for the male-female vital principle, while the lower gestures us to "Be fearless". A skull on his head depicts conquest over death. Goddess Ganga, epitomising the holy river, sits on his hairdo. His third eye represents omniscience, insight and enlightenment.

Na mrityur na shanka na jatibhedah
Pita naibo main naibo mata na janma
Na bandhurna mitrang gururnaibo shishyah,
Sachchidanandarupa ShivoHom ShivoHom
Na punyong na papong na shaukhyong na dukhong
Na mantra na tirtha na vedah na yagah
Ahang bhojanang naibo bhojyong na bhokta
Chidanandarupah ShivoHom ShivoHom

Translation for pondering:

I am beyond death, I am beyond doubts I am beyond divisions.
No one is my father, none my mother, nor was I born
Neither brother nor friend, neither teacher nor pupil,
I am only truth, ecstasy and consciousness, I am Shiva. I am Shiva
Nothing is sin for me, nothing is holy, sadness and happiness are not known to me
I don't need chanting, nor holy places, no veda no yagna
I am neither food, nor do I eat nor am I the enjoyer of these
My abode is always a conscious happiness. I am Shiva... I am Shiva.

Commentary:

The third aspect of the Supreme Being is the process of dissolution of all creation, a precursor to the fresh beginning of the process of creation. This aspect is represented by Lord Shiva - the third of the Hindu Trinity. He represents darkness or Tamas and is often called the angry God (Rudreshwar).

Even though associated with destruction and dissolution, since Hinduism believes in the inevitability of creation following destruction, Lord Shiva is also associated with being a cause of creation. As a result, the Linga or phallus is said to be his symbol - the symbol of regeneration.

According to some schools of thought, Shiva represents the entire cosmos. This of course is to be distinguished from the concept of Vishwaroop as described in the section on Vishnu in the sense that while Shiva might represent the cosmos, Vishnu in his Vishwaroop form contains the cosmos and sustains it as well.

Shiva or Maheshwara is the Divine Lord and in him are concentrated the three energies of understanding (Gyana), the will (Ichha) and action (Kriya) - thus forming the fountainhead of all knowledge. The nature of Shiva as representing the entire cosmos has led to his having 1008 names in the various Hindu scriptures extending the Vedic concept of multiple forms of a single divine power. The Vedas do not mention Shiva as the name of the god in question - instead he is named Rudra - the lord of songs, sacrifices, nourishment, the healer of diseases and the provider of property.

The Vishnu Purana (religious Hindu text) describes the origin of Lord Shiva. It says that Brahma was initially unsuccessful in his attempts of creation. He meditated for a child, after which a child sprang forth from his forehead and divided itself into a male and female part. The male part started crying inconsolably. On being asked the reason for crying the child said it did not have a name, at which, Brahma named him Rudra - which also means the one who howls. However Brahma had to give him seven more names - for the seven more times that the child cried, giving Shiva his eight forms: Rudra, Sharva, Bhava, Ugra, Bhima, Pashupati, Ishana, and Mahadeva. The Shiva Purana then goes on to describe how each of these names is associated with an element - the earth, water, fire, wind, sky, a yogi called Kshetragya, the sun, and the moon respectively. The female part of the child born from Brahma's forehead is believed to be Parvati - Shiva's eternal consort.

There is also a different indication of the origin of another manifestation of Shiva as Ardhanarishwara - where he is depicted as half-male and half-female - the union of substance and energy, the Being and his Shakti (force). The right half - depicting the male - is his own form and the left half - depicting the female part - is his consort Parvati. This depiction represents Shiva as Sadashiva, Adishiva or Adipurusha - the primeval Being - as being the unity of existence. It underlines the fact that division in nature between male and female, between material and energy is only superfluous and in reality all is one. Shiva

shows himself as being all that is male and all that is female - through this form of being the inseparable unity.

The attributes of the Lord Shiva



Unclad body smeared with ashes:

This form of Lord Shiva symbolizes the transcendental aspect of his nature and indicates that his presence is much higher than this physical phenomenon. The ashes on the Lord's body is cemetery ash, which points to the philosophy of the life and death and shows that death is the ultimate reality of the life. Most things in the universe reduce to ashes when burned and this aspect of nature is suggested by the ash-smeared appearance of Lord Shiva, who is held to be the God of destruction in Hindu mythology. The Lord is beyond the cycle of birth and death.

Jata (Matted Hair):

The flow of his matted hair represents Shiva as the Lord of Wind or Vayu, who is the subtle form of breath present in all living beings. It shows that Shiva is Pashupatinath, Lord Of All Living Beings.

Sacred Ganga: The river Ganga (or Ganges) is the most sacred river for pious Hindus. According to a legend, the river Ganga has its source in Shiva and flows from his matted hair. This is symbolically represented by depicting Ganga as a jet of water sprinkling out of the head of the Lord and falling on the ground. Legend has it that the Lord allowed an outlet to the great river to traverse the earth and bring purifying water to human being. Hence, Lord Shiva is often referred to as Gangadhara or "Bearer of the river Ganga". The river Ganga also denotes fertility, one of the creative aspects of the Rudra. It also indicates that Shiva is not only the Lord of destruction but also the bestower of knowledge, purity and peace on the devotees.

The Third Eye: In the great Hindu epic Mahabharata, Lord Shiva is depicted as a three-eyed God. Hence, he is often referred to as Tryambaka Deva, meaning "three-eyed Lord". The sun is said to be his right eye, the moon the left eye

while fire is his third eye. While his other two eyes indicate his activity in the physical world, his third eye in the center of his forehead looks beyond the obvious. It stands for spiritual knowledge and power, and is thus called the eye of wisdom or knowledge. Like fire, the powerful gaze of Shiva's third eye can search evil from anywhere and annihilate it completely. This is the reason why evil-doers fear his third eye.

Half-Open Eyes: The half-open eyes of Lord Shiva convey the idea that the cycle of universe is in process. When the Lord opens His eyes a new cycle of creation begins and when He closes them it signifies the destruction of the universe for creation of the next cycle. The half-open eyes signify that creation is going through an eternal cyclic process, with no beginning and no end.

Crescent: Lord Shiva is typically pictured as wearing a crescent-shaped ornament on one side of his head. This is why he is often called 'Chandrasekhara' meaning "Having the moon as his crest". The Crescent is actually the moon in its fifth day phase and symbolizes the time cycle through which creation evolves from the beginning to the end. The moon is a measure of time, and thus the Crescent on Lord Shiva's head signifies his control over time. The Lord is the Eternal Reality and He is beyond time. Thus, the crescent moon is only one of His ornaments, and not an integral part of Him.

The Snake around the neck: Lord Shiva is often shown with a snake curled three times around His neck and looking towards His right side. The three coils of the snake symbolize the past, present and future - time in cycles. The snake looking in the right direction of Lord Shiva signifies that the Lord's perpetual laws of reason and justice preserve natural order in the universe. The snake is believed to be the Vasuki Naga, a deadly cobra. The Lord wearing the deadly snake like an ornament signifies that He is independent of time and death. It also suggests the dormant energy, called Kundalini Shakti, that resides within him.

Vibhuti: The three line of ashes drawn on the forehead of the Lord is known as the Vibhuti. It signifies the Immortality of the Lord and his manifested glory.

Tiger Skin: Hindu mythology states that the tiger is the vehicle of Shakti, the Goddess of power and force. Lord Shiva is often shown seated upon or wearing a tiger skin, which emphasizes the fact that he is the master of Shakti and is beyond and above any kind of force. Tiger is also the emblem of lust. The Lord's sitting on Tiger skin indicates that he has conquered lust. Tiger also represents energy. Lord Shiva is the source of the creative energy that remains in potential form during the dissolution state of the universe. He activates this energy using his own Divine Will to project the universe in endless cycles.

The Elephant and Deer Skin: The Lord also wears elephant and deer skins. Elephants stand in for pride while deer represent the flickering mind. Wearing elephant and deer skin shows that Lord Shiva has conquered both these vices.

Rudraksha Necklace: He is almost always shown as wearing a necklace having 108 beads made with seeds of the Rudraksha tree. The beads represent the elements used in the creation of the world. The Rudraksha necklace points to the 'Rudra' aspect of the Lord, which is also His other name. The word 'Rudra' means "strict or uncompromising" and aksha means "eye." It illustrates the fact that Lord Shiva is firm about His cosmic laws and strictly maintains law and order in the universe.

Damaru (Drum): It is the small hourglass-shaped drum that the Lord holds in one of his hands in a specific gesture called 'damaru-hasta'. The two sides of the drum separated from each other by a thin neck-like structure represents the two utterly different states of existence, unmanifest and manifest. When a damaru is shaken, it produces Nada, the cosmic sound of AUM, which can be heard during deep meditation. According to Hindu scriptures, Nada is the source of creation. This is one of the attributes of Shiva in his famous dancing representation known as Nataraja.

Trishul (Trident): The trident, or the spear with three prongs, is one of the accessories of the Lord and symbolizes His three fundamental powers iccha(will), kriya(action) and jnana(knowledge). It also signifies His power to destroy evil and ignorance. As His weapon and instrument of punishment the trident represents Lord Shiva's manner of punishing the evil doers on all the three planes - spiritual, subtle and physical.

Kamandalu: The water pot (Kamandalu) often shown adjacent to the Lord is another of his accessories. It is said to be made from a dry pumpkin and containing amrit (nectar). Indian Yogis and sages are seen to carry the Kamandalu as an item of basic necessity. The carrying of the Kamandalu shows the yogic nature of the Lord. But it has a deeper significance. As a ripe pumpkin has been plucked from a plant, its fruit removed and shell cleaned for containing the nectar, an individual too must give up his attachment to the physical world and clean his inner self of egoistic desires to experience the bliss of the Self, symbolized by the nectar in the Kamandalu.

Kundalas: The Kundalas refer to the two ear rings, Alakshya (meaning "which cannot be shown by any sign") and Niranjan (meaning "which cannot be seen by mortal eyes"), worn by the Lord. The ornaments in the ears of the Lord signify that He is beyond ordinary perception. It is noteworthy that the kundala in the

left ear of the Lord is of the type used by women and the one in His right ear is of the type used by men. The dual type of Kundalas represent the Shiva and Shakti (male and female) principle of creation.

Mount Kailasa: Lord Shiva is most often shown to be seated with the beautiful Himalayas serving as his backdrop. Mount Kailash in the Himalayas is said to be His traditional abode. In Hindu mythology, Mount Kailasa is said to represent the center of the universe. This denotes that Lord Shiva is 'Kailas' - the bestower of peace and also 'Kailashadhipati' meaning "Lord Of Mount Kailash".

Nandi, the Bull: Nandi is the Bull of Lord Shiva and is said to be his vehicle. The bull is a symbol both of power and ignorance which suggests that Lord Shiva removes ignorance of his devotees and gives them the power of wisdom. In Sanskrit a bull is called "Vrisha" which also means "righteousness". The Nandi bull beside Lord Shiva indicates that He is the eternal companion of righteousness.

Om Namah Shivaya

This mantra has no approximate translation. The sounds related directly to the principles which govern each of the first six chakras on the spine...Earth, water, fire, air, ether. Notice that this does not refer to the chakras themselves which have a different set of seed sounds, but rather the principles which govern those chakras in their place. A very rough, non-literal translation could be something like, 'Om and salutations to that which I am capable of becoming.' This mantra will start one out on the path of subtle development of spiritual attainments. It is the beginning on the path of Siddha Yoga, or the Yoga of Perfection of the Divine Vehicle.

The Sacred Feast Mahashivratri

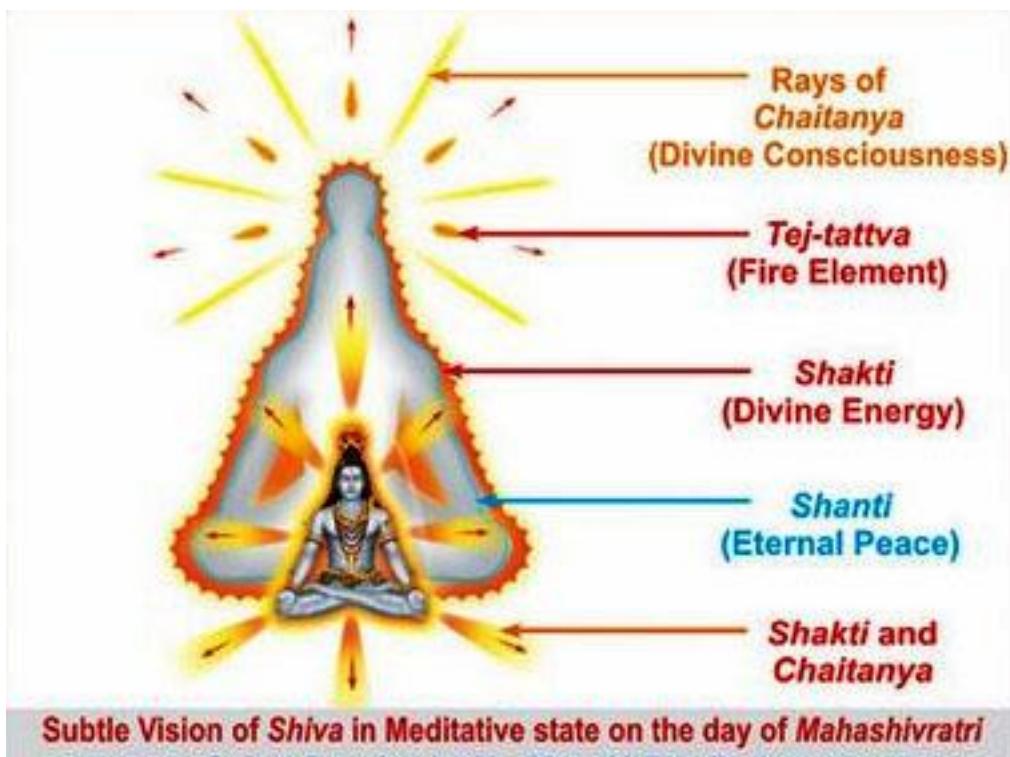
When the Lord Shiva principle descends to Earth a thousand times more than usual, on this day, to obtain the full benefit of Lord Shiva's principle, one should chant as much as possible.

OM NAMAH SHIVAYA MANTRA

Key of C

1
C Am Dm
Om Na-mah Shi - va - ya Om Na-mah Shi - va - - ya
3 G C G7 C
Om Na-mah Shi - va - - ya Om Na-mah Shi - va - - - ya
5 C Am Dm
Om Na-mah Shi - va - - - ya Om Na-mah Shi - va - - - - ya
7 G C G7 C
Om Na-mah Shi - va - - - - ya Om Na-mah Shi - va - - - - - ya
9 C F Dm
Om Na-mah Shi - va - - - - - ya Om Na-mah Shi - va - - - - - - ya
11 G C G7 C
Om Na-mah Shi - va - - - - - - ya Om Na-mah Shi - va - - - - - - - ya

“Shivratri” is the time when Shiva takes a rest. Shiva rests for one “prahar” (three hours) of the night. This “prahar” is referred to as the Shivratri. When Lord Shiva takes rest, the function of “Shivtatva” (Shiva Principle) ceases, i.e. Lord Shiva goes into a meditative state.



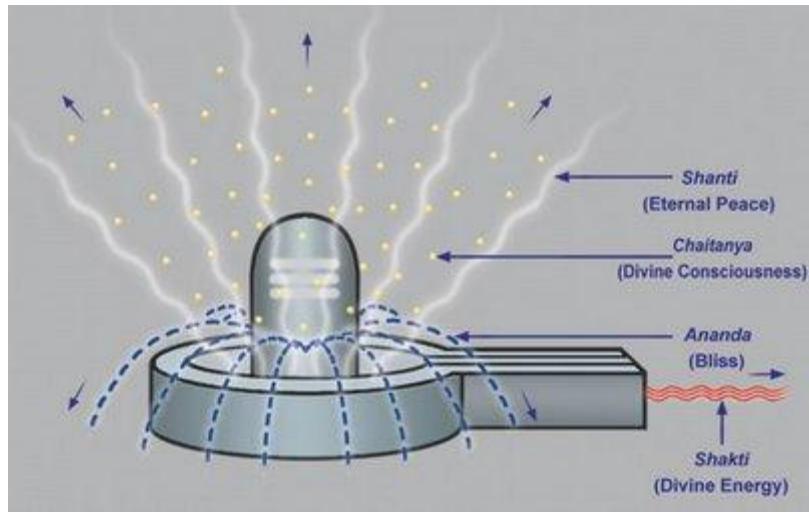
Shiva's meditative state is the time when He is engrossed in His own spiritual practice.

During that time, the 'Shivtatva' does not accept any tamogun (most base of the 3 elements in us - sattva, raja and tama) or any halahal (venom churned from the ocean) coming from the Universe.

As a result, the ratio of halahal or the pressure of the negative energies increases. For protection from this pressure, things like 'bilva patra', white flowers, 'rudraksha' beads etc are offered to Lord Shiva.

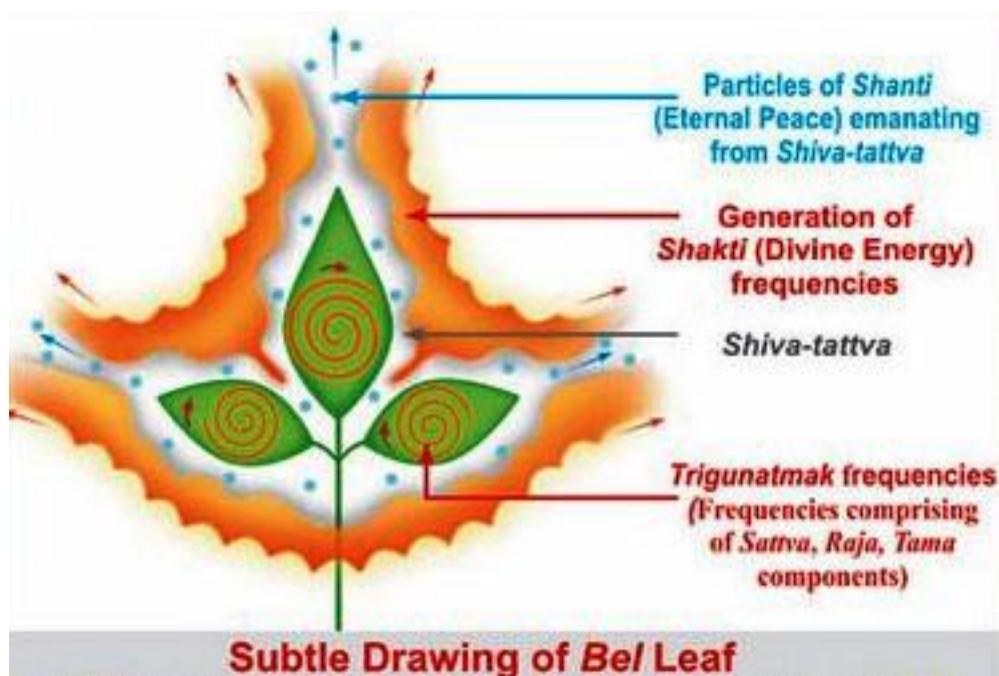
These things attract the 'Shivtatva' from the atmosphere, thus providing protection from the increasing effect of the negative energies. The Earth is a gross object. Gross objects have very low velocities i.e. they require more time to cover a specific distance in space. Gods on the other hand, are subtle hence they are capable of traversing space within a few seconds. That is why one year on the earth is equivalent to just one day of heaven.

Science in the worship of Lord Shiva on Mahashivratri. The function of the "Shivpindi":



1. Emitting waves of Knowledge, Devotion and renunciation. Predominantly 'sattva' waves of knowledge, 'raja' waves of devotion and 'tama' waves of Renunciation (Vairagya) are emitted by the 'Shivpindi'. During Mahashivratri, the emission increases by 30 percent.
2. The "Shivpindi" emits subtle vibrations of chaitanya, bliss and peace. During the Mahashivratri, the emission increases by twenty-five percent. This helps purify the subtle-body of one who worships the Shivpindi on this day. The "sun" or the "moon" channels in the body get activated as per necessity. The capacity to absorb the sattvaguna and chaitanya also increases. Due to the presence of the unmanifest Shiva principle in the Shivpindi and the vibrations of peace emitted, the Shivpindi remains cool and the mind too experiences peace. Worship of Shivpindi with devotion, activates the dormant Shiva principle. An offering of puffed rice and milk reaches Lord Shiva in the subtle form.
3. Receiving the "tarak or marak tatva (element)" as required. There is a confluence of the manifest and the unmanifest elements along with the "tarak and marak tatva" in the Shivpindi. (Tarak = Saviour; Marak = Destroyer). That is how worshipers receive the required element. The temperature of the Shivpindi increases due to the emission of the marak tatva and there one experiences bliss. Similarly, when the tarak tatva is emitted, the temperature drops and one experiences peace and bliss. The best definition of the Lord Shiva worship is to practice it at the Sacred Feast Mahashivratri, but also daily. The best definition of Shiva worship is to experience it soulfully. While, the best definition of yoga is to live it sincerely. However, the best definition of the God, the Lord Shiva is to love Him, and only Him, unconditionally.

Bilvapatra (Bel leaves)



Bilvapatra contains two percent Shiva tatva. By offering bilvapatra to the Shivpindi on Mahashivratri, the manifest Shiva tatva near the stalk of the bilvapatra gets activated. Due to this, waves of chaitanya as well as Shiva tatva are emitted by the bilvapatra. The bilvapatra attracts twenty percent of the Shiva tatva present in the Shivpindi towards itself. By immersing this bilvapatra in water or by placing it in grains, the Shiva tatva present in the bilvapatra is transmitted to them. The Shiva tatva in the bilvapatra is activated to a larger extent on Mondays when it transmits ten percent of the Shiva tatva and sattvikta. On other days only one percent of the Shiva tatva is activated in the bilvapatra.

Bilvarchan

Offering bilvapatra to the Shivpindi and chanting the mantra, with each offering is known as bilvarchan. Continue offering the bilvapatra until the pindi is completely covered. Offer the bilvapatra from the lower part of the pindi. By starting from the feet of the idol, more benefit is derived and the idol can be covered completely.

Chanting on Mahashivratri:

“Om Namah Shivaya”

What does the name Shiva mean?

- a. The word Shiva has been derived by reversing the letters of the word vash. Vash means to enlighten; thus the one who enlightens is Shiva. He remains radiant and also illuminates the universe.
- b. He is the auspicious and prosperity-bestowing principle.



The Unique Attributes of Lord Shiva

For Meditation and Contemplation

When in meditation, we concentrate; we focus our attention on one particular subject. But when we meditate we feel that we have the capacity deep within us to see many things while visualising the Lord Shiva, dealing with many things as His personality, the Entity, He now is, welcoming all what is His. When we meditate, we try to expand ourselves, like a bird spreading its wings. We try to expand our personal consciousness and enter into the Collective or Universal Consciousness where there is no fear, jealousy or doubt but only joy, peace and divine power. Meditation means our conscious growth into the Divine Consciousness.

Through concentration we become one-pointed; while through meditation we expand our consciousness into the “Vast” and enter into its consciousness.

However in contemplation we grow into the “Vast” itself, and its consciousness becomes our very own. In contemplation we are at once in our deepest concentration and our highest meditation. The truth that we have seen and felt in meditation, we grow into and become totally one with in contemplation. Contemplation means our conscious oneness with the Lord Shiva and the eternal Absolute or Supreme.

If we meditate on the Lord Shiva as a specific divine quality of the Supreme, we find ourselves in the light, peace and bliss of the Supreme. Our mind is calm and quiet in the vastness of Infinity.

In contemplation it is not like that. In contemplation through the Lord Shiva as our devotion now goes to Him, we feel that we are holding within ourselves the entire cosmos with all what it contains. In contemplation there is no thought, form or idea. In contemplation everything is merged into the oneness of the Cosmic or Universal Consciousness.

The Lord Shiva, if you are his devotee, is your Master, next to your human guru if you have one. But, first of all the Lord Shiva is your and mine Eternal Guru as part of the Supreme (the Absolute). If you chant “OM (AUM)” as in “OM Namah Shivaha” soulfully, it will help you to link higher up into the Highest. Gratitude is always of paramount importance.

If you are a sincere devotee of the Lord Shiva or the Lord Krishna, or any other God or Goddess, you enter in the spiritual boat. The Lord Shiva becomes then the boatman to take you to the Golden Shore.

Meditate on His best loved picture, or having Him in your mind, while as such you enter into His Consciousness. Do not feel you are entering a foreign element or a foreign human or entity, but that you are as such entering into your highest part, your true self. The beautiful picture of Lord Shiva as God, your God and part of the Supreme, only serves as inspiration. When you meditate on the effigy of the Lord Shiva, whether it is His representation or Lingam, you enter into His Consciousness, and entering in His Consciousness is the highest form of meditation for those who consider themselves His devotees. Dedicated service is another form of meditation as plainly described in the Bhagavad Gita. When you work for the Supreme along the Lord Shiva or any other God or Goddess, the Divine Consciousness enters your consciousness, and you become innerly and spiritually elevated. Never be afraid to come to the Lord Shiva.

Physical Attributes

Ganga

Just as the sun is the focal point of the solar system and the soul that of the body, the focal point of divine consciousness (chaitanya) in every object and pure particles (pavitrakas) is ga-aum. The flow from which ga-aum originates is gan gaha = Ganga. Ga-aum flows from Shiva's head. This is called the descent of the Ganga from Shiva's head. Since the river Ganga has a fraction of the principle of the spiritual Ganga, no matter how polluted it becomes, its purity is perpetually retained. Therefore, when compared to any other water in the world, the water from the Ganga is the purest. This is realised not only by those who can perceive the subtle dimension but also by scientific researchers.

Moon

Shiva adorns the chandra (moon) on His forehead. The point where the three frequencies - affection (mamata), mercifulness (kshamashilata) and motherly love (vatsalya) originate is referred to as the chandra (moon). Consequently, one can conclude that chandrama (the moon principle) is the state in which the three attributes of affection, mercifulness and motherly love are present.

Third-Eye

Shankar is three-eyed, i.e. He can perceive events of the past, present and future. According to the science of Yoga

the third eye means the Sushumna nadi (channel).

Serpent

One of the Names of Lord Shankar is Bhujanga-patihari. Bhujang means a serpent or pure particles (pavitrakas), pati means the nurturer and hari means one with a garland around His neck. Bhujangapatihari thus means the One who nurtures pure particles and wears them like a garland. Various serpents represent groups of pure particles. Though externally they appear like serpents, internally they are a kind of ladder. To make spiritual progress one has to climb up holding onto the tail of the serpent. Lord Shankar adorns serpents at nine points on His body - one on the head, one around the neck, one on each arm, one on each wrist, one around the waist and one on each thigh. This implies that His body is comprised of pure particles or that serpents of pure particles play all over the body of Lord Shankar who has the universe as His form.

Spiritual Attributes

One performing severe austerities and the great yogi Shiva is always seated in a bandha or a mudra. His temperature rises due to heat generated by performing severe austerities. Therefore, He uses the Ganga, the moon and serpents which endow a cooling effect and lives on the snow-clad Kailas mountain. Short tempered. If someone disturbs His meditation the radiance generated by spiritual practice will be suddenly expelled and whoever is in front of Him will not be able to tolerate it, and gets destroyed. This is referred to as being 'reduced to ashes by Shankar's opening of the third eye. One who is willing to undergo any distress for the sake of imparting happiness to others

The poison generated during the churning of the celestial ocean (samudramanthan) was burning the entire Universe but no deity came forward to accept it. At that time Shiva drank that poison and saved the world from destruction.

One who has both, deities and demons, as His

worshippers.

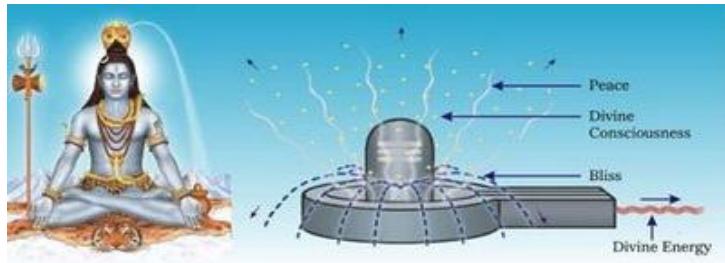
Neither demons

did Neither did demons like Banasur, Ravan, etc. worship Lord Vishnu nor did Lord Vishnu bestow any boon upon any demon. However, they worshipped Lord Shiva who blessed them.

Master of the Spirit

Since Lord Shiva is the master of spirits, His worshippers are generally not possessed by them.

All science in the idol and the human form



This represents the Brahman in the form of the word (shabda Brahman). Alphabets consisting of the sounds of fifty-two basic letters and the forms of fourteen Maheshvar verses (sutras) have generated from it. Later the universe was created from these.

Trident

The Trident represents the following - The three components - sattva, raja and tama. The root of creation, sustenance and dissolution. Volition, knowledge and action

Noose (pash)

The noose represents the noose of time (kalpash) (The rope in Lord Ganapati's hand too is the same).

Worship

Application of holy ash (Bhasma). Tripundra refers to the three horizontal stripes of holy ash applied to the forehead. These stripes symbolise spiritual knowledge,

purity and penance (spiritual practice of Yoga), so also they represent the three eyes of Lord Shiva.

Wearing a rudraksha.

Wearing a rudraksha when worshipping Lord Shiva is ideal. A rudraksha is reddish in colour with yellow stripes and is flat like a fish. On one side it has a slight opening which appears like an open mouth.

The rudraksha converts light frequencies of deities from the universe into sound frequencies in the body of humans and vice versa. As a result, humans can absorb frequencies of deities and thoughts can get converted into the language of deities.

A	Genuine Rudraksha	The rudraksha absorbs sama (sattva) frequencies. Similarly sama frequencies are emitted by its crests. A real rudraksha can be recognised by the vibrations felt by holding it in the hand. At that time the body absorbs the sama frequencies emitted by the rudraksha.
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Nowadays, mostly Vikrutaksha is sold as a rudraksha. This is the seed of a type of wild berry. Vikrutaksha is used for sacrificial fires of tantriks, black magic etc. by sorcerers.

Ritualistic worship of the pindi.

Only cold water and bel is offered to Lord Shankar's pindi. Neither is it bathed with milk and panchamrut (a mixture of milk, curds, ghee, sugar and honey) nor offered turmeric, vermillion (kumkum) or white consecrated rice (akshata). Milk and clarified butter (ghee) symbolise sustenance while turmeric is an underground stem and represents fertility of the soil that is creation. Vermilion is prepared from turmeric. Since Lord Shiva is the deity of dissolution, substances such as milk, vermillion and turmeric are not used in His worship.

Circumambulation (pradakshina) When circum-ambulating one should begin from the left side and continue till the channel of the shalunka from where the water offered during the ritualistic bathing (abhishek) flows. Without crossing it one should complete a circum-ambulation by moving in the reverse direction up to the other side of the channel. The flow of a shalunka is not crossed as it is the flow of energy which adversely affects the formation of semen and the five internal vital energies (pran vayu).

Chanting the Name of Lord Shiva “Namaha Shivaya” is Shiva's five-syllabled mantra. The spiritual meaning of each of the five syllables is: na = Foremost deity of all the regions (lokas) ma = Bestower of supreme spiritual knowledge (gyan) and redeemer of the greatest of sins shi = Benevolent, serene and responsible for initiation by Lord Shiva va = Symbolic of a bull as the vehicle and Vasuki and Vamangi energy (shakti) ya = Auspicious abode of Supreme Bliss and Lord Shiva. Hence, obeisance (namaskar) to these five syllables.

Dharma Rakshati Rakshithaha If you protect Dharma, Dharma will in turn protect you.

Hinduism is more a way of life than a method of worship.

Spirituality, Myths, Legends and Ritual Theory

Among the many theories of myths, legends in all world religions without exception, the myth and ritual work together. The theory claims not that myths and rituals happen to go hand in hand but that they must. In its most uncompromising form, the theory contends that myths and rituals cannot exist without each other. In a milder form, the theory asserts that myths and rituals originally exist together but may subsequently go their separate ways. In its mildest form, the theory maintains that myths and rituals can arise separately but subsequently coalesce.

In the stage of sheer magick there are rituals, and the routines involved is that of carrying out the prescribed directions, but no myths if there no gods or goddesses. In the stage of religion there are both myths and rituals, but they are barely connected. Myths describe the character and behaviour of gods and goddesses. Rituals seek to curry divine favour. Rituals may presuppose myths, which would suggest what activities would most please the gods and goddesses, but they are otherwise independent of myths.

Whatever the actual nexus between myths and rituals turns out to be, the myth-ritualism theory remains absolutely valuable. It suggests aspects of myth that might otherwise be overlooked, notably, the relationship between “faith” (belief) and practice, between narrative and action. The theory also suggests parallels between myth and other cultural phenomena like science and literature that might otherwise get missed.

Cosmogony is not a myth, or preferably it is no longer a myth. It has advanced so far along the road of rationalisation that only a very thin partition divides it from world systems which historians will innocently treat as purely rational constructions. Comparison with those systems shows that, when once the cosmic order has been formed, the next chapter should be an account of the origin of life. In the world philosophies, life arises from the interaction or intercourse of the separated elements: animal life is born out of the action of the heavenly heat on the moist slime of earth.

The Gods and Goddesses are supernatural persons (entities), with human forms and characters, well-known in the world religions. So at this point we turn back into that world of mythical representation which the rationalised cosmogony had left so far behind. Sky and earth are re-transformed into Gods and Goddesses, whose love and hate, black and white are depicted in all human forms.

New Year has an intensely dramatic character, reflected in particular sham fights between groups of cultic actors who represent the powers of chaos and the

powers of the cosmos. In this battle, God (king or ruler) is the central figure, as head of those who represent the powers of order and life, as the Buddha Gautama, Lord Shiva, Krishna, Abraham, Moses, Jesus of Nazareth, etc. However, the dramatic presentation also characteristically includes a portrayal of the state of chaos which precedes the victory of cosmos. The destructive powers enjoy a temporary victory. Chaos reigns, either in the form of an unbridled frenzy, often of an ecstatic sexual type like a "Witches Sabbath" or in the form of a "Death Sabbath".

If we want to study the real myth, not the literary exercise; if we want to know what the myth meant for mankind at large, not merely for poets, we draw ourselves towards the Sanskrit. That Sanskrit, known as the Vedic, has a sublime character from all other classical languages. Sanskrit is simple and direct, because it wants to convey information and not to display literary skill. It is concerned not to amuse or astonish, but to impart that knowledge which is necessary for the welfare of mankind. What really mattered to the ancient Brahman, as it does to us and to everyone, was life; not merely keeping alive, but living well, enjoying bodily vigour for the full span allotted to man. To have life it is necessary to have food, to escape sickness and the wiles of enemies, and to have strong sons.

The Brahmans' quest, in the words of the first hymn of the "Rigveda", is "wealth day by day, prosperity, glorious and abounding heroes. They pray to Soma to save them from disease, to prolong their years as the sun the days of spring, not to abandon them according to the desire of their foe, to save them from disease.

Life depends on many things, food, rain and sun; on victory, skill and strength, unity, wise rule and obedience. An elaborate cult or ritual grew up designed to secure all these good things all that contributed to the full life. The ritual became so elaborate that its accurate transmission became more and more difficult. One or two recitals were not enough; it had to be committed to memory, and its meaning and its reasons had to be expounded in lesson after lesson. Satsangs and schools were formed, and from those institutions the voluminous literature which is known as the "Brahmanas."

In this chapter, we are attempting to understand the meaning of Lord Shiva worship in our time exploring Shiva's iconography, taking us through Shaivite philosophy, beliefs, history, folklore and myth. Written in a simple narrative style, and interspersed at times with familiar and unfamiliar tales retold, the reaching young and old alike.

Having said it, let us meditate on the God, Lord Shiva who wears the crescent moon as a crown, whose dazzling form is adorned by the five elements of the

universe, who holds in his four hands the weapon of the axe, the deer, who is fulfillment and forgiveness, as his worshipper desires, who sits on the world lotus in perpetual repose, who is of wisdom, desire and action, who is the source and the goal of life and who will embrace all creatures at the end removing their fear of death.

The Iconography of the Lord Shiva

Lord Shiva, the Mahadeva, represents one of the three visible forms, or the functional aspects of the Supreme, namely, the creation, preservation and dissolution, that is, bringing the cosmos into existence, sustaining it and finally withdrawing it from existing.

Lord Shiva represents the last of these three aspects, that is, dissolution or destruction of the cosmos. He is the destroyer and the restorer of the Universe or Cosmos. The other two aspects, the creation and the preservation, are represented respectively by Prajapati or Brahma, and Vishnu. Prajapati Brahma and Vishnu are Vedic gods. In the Rigveda, Prajapati and Brahma are mentioned as two gods, though both almost alike responsible for the act of Creation. Hence, in later Vedic literature, they merge into one entity, and are sometimes alluded to as Prajapati Brahma and sometimes as two synonymous terms alternating each other. In Puranic literature, Brahma gets pre-eminence and the term Prajapati is used only as the other name of Brahma to avoid monotonous repetition of the same nomenclature. Initially, that is, in the Rigveda, Vishnu is a subordinate type of god, but later by Puranic era, he attains the status of the Lord of the universe and the principal Vedic god.

Lord Shiva as such, or as Mahadeva, is not alluded to in proper Vedas. The Rigveda, however, frequently mentions a brown complexioned sun-like brilliant and gold-like glowing animal-skin-wearing entity by the name of Rudra, or Ishan, who, as per the Rigvedic description, is synonymous of a violent non-Aryan jungle or tribal god capable of subduing, by his mighty arrows, even the most wild of animals. He did not hesitate even to kill human beings and sought delight in such destruction. Hence, the Rigveda is somewhat critical of his wildness and invokes him for not destroying his devotees, their ancestors, offspring, relatives and horses. It is only gradually and somewhat in simultaneity that the Rigveda softens and sophisticates him into a civil god of Aryan kind and includes him into the Vedic pantheon. The later Vedic literature identifies in Rudra the proto form of the subsequent Shiva. When Puranas perceived the formless God manifest in His triple function, which He performed as the Creator, Sustainer and

Destroyer, both initially and finally, as well as always, they chose Lord Shiva to represent one of these functional aspects of Him and elevated him to the status of the Great Trinity.

Shiva, Brahma and Vishnu, Only the Time-Bound Manifestations of the Timeless Supreme

Lord Shiva, as well as Brahma and Vishnu, do not represent the Supreme but only His functional aspects, which manifest in Creation, in sustaining the Creation and, finally, in withdrawing the Creation, which occurs after every kalpa, which is the scheduled age of each Creation. Obviously, after the Creation is withdrawn and the kalpa comes to an end, the Supreme's functional aspects too disappear and so does the Great Trinity representing them. Thus, the Trinity, with each of Shiva, Brahma and Vishnu having a scheduled life-span, is the time-bound manifestation of the timeless One, that is, the Trinity disappears after its allotted life-span to re-appear when the next kalpa begins, but the Omnipresent neither appears nor disappears because He is always there before the time began and after its scale has exhausted. In Indian cosmological tabulation, Shiva's life-span is double of the Vishnu's and Vishnu's double of the Brahma's. Brahma's life-span comprises of 120 Brahma years, which are equivalent to 300 million, 9 hundred thousand, 17 thousand and 376 years of human calendar.

Shiva Precedes Trinity-Partners

Lord Shiva, thus different from what the Puranas proclaim, is not Brahma's creation. He rather precedes his Trinity counterparts, Brahma and Vishnu, on time scale. This pre-eminence of Shiva over others as much reflects in their related theological chronology and availability of their iconic representations in visual arts. Brahma and Vishnu have their roots in the Vedas, and not before. Lord Shiva has a pre-Vedic origin, as his worship cult seems to have been in vogue amongst the Indus dwellers, even around 3000 B. C. The excavations of various archaeological sites in the Indus valley reveal two sets of archaeological finds that suggest the prevalence of the cult of worshipping both, his anthropomorphic as well as symbolic representations. This excavated material includes a number of terracotta seals representing a yogi icon and the phallus type baked clay objects, obviously the votive lingas, suggestive of some kind of phallus-worship cult

of the non-Aryan settlers of the Indus cities. Seated in meditative posture, the stern looking Yogi figure wears a typical head-dress made of buffalo horns and is surrounded by various animal icons, lion, elephant, buffalo-type bull, rhinoceros etc. and the bird forms above.

In some seals, this Yogi figure consists of three heads. That the symbolic phallus icons and the anthropomorphic representations relate to one and the same entity becomes obvious from the iconographic thrust, which defines the Yogi form. One of the most significant cardinals of this Yogi iconography, and perhaps more so than others, is its well erect and emphatically exposed phallus, similar to the Urddh-ling Shiva icons, a cult of Shiva, which dominated Shaivite sculptural art for centuries from around the period of Kushanas. These finds, datable to the period from 3000 B. C. to 1000 B. C. or even later, show the continuity of such worship cult till much after the Vedic era. This is further affirmed by the Rigveda itself. The Rigveda at least twice talks of the phallus worshipping non-Aryan tribes and vehemently condemns the practice.

Shiva in Later Vedic Cult and in The Mahabharata

The Vedas, in their later cult, admit into Vedic pantheon the jatadhari holy Shiva with all his manifestations, namely the bow and arrows carrying archer Sharva, the all pervading Bhava, the benevolent Shambhu and the animal-skin wearer Krittivasanah, but do not approve his phallus worship.

In Brahmanical order, Shvetashvara Upanishad is perhaps the earliest treatise that refers, though not directly, to this aspect of Shiva-worship with some degree of reverence when it calls him the Lord of all yonis, that is, the commander of genital faculties of all living ones. It is, however, in the Mahabharata that his phallus worship has been directly alluded to. The Mahabharata widely follows the Indus perception of Shiva. The Mahabharata, in tune with the Indus Shiva, perceives him as Trishira, or Chaturmukha, that is, having three heads, or four, as Digvasas, that is, without cloth, as Urddh-ling, that is, with upward erect phallus, and as yogadhyaksha, that is, the Lord of Yoga. The Mahabharata goes a little ahead and conceived him also as five headed, four facing the four directions and fifth looking upwards, that is the guardian of the entire cosmos. It is from this five headed Shiva concept that his Sadashiva form seems to have evolved, as these five heads also symbolise five powers- para, adi, icchha, jnana and kriya, that is, all that is perishable, all that is timeless, and the desire, knowledge and act, of which the entire creation comprise.

Mahabharata's epithet of Pashupati for Shiva is also an adherence to the Indus iconography of Shiva image. The Mahabharata perceives him further as Shardularupa, Vyalarupa and in many other animal forms and as Vrishvaha, or Vrishvahan.

The Skand Purana numbers his animal heads as seven, two of which, namely that of the goat and the horse, he had given respectively to Brahma and Vishnu.

Thus again the number of heads comes to the same five as perceived in the Mahabharata. In visual arts, this Mahabharata iconic vision of Shiva has been widely followed. Shiva's Trishira, Chaturmukha, Yogi, Pashupati, Vrishvaha and Urddh-ling images, whatever their medium, the stone, canvas, metals and so on, are quite in vogue in Indian arts. The animal headed Shiva is a rarity. However, in visual arts, which allow greater scope for imagination to operate, such as painting, Shiva has been depicted sometimes with multiple animal heads, although to avoid inclusion of his human face these heads are planted on the form of Hanuman, who is Shiva's incarnation. Such Hanuman forms have heads of animals that have attained mythical heights, say, the horse-headed god Hayagriva, the boar-headed Varah, the great eagle Garuda, and the jungle monarch lion or Simha. Such five-headed and ten-armed figures not only carry most of Shiva's attributes in these hands but such figures also stand upon the form of Apasamara, one of the most characteristic features of Shiva iconography. This iconographic perception defines, on one hand, Shiva as Pashupati, the lord of animals, and on the other as containing within him the entire animal world.

Shiva's Pre-Aryan Origin

Obviously, Shiva had a pre-Aryan origin but where, when and how he came into being, or say into human perception, is not known. This much is, however, certain that a god like him was the presiding deity of the Indus inhabitants and he was worshipped as both, iconically as well as symbolically, that is, as Pashupati and Mahayogi and as Ling.

This in all certainties seems to be the initial form of Shiva. May be, the Indus inhabitants shared their god with West Asian settlers who worshipped a similar god Teshav. Teshav, too, was a bull riding deity like Vrishvaha Shiva. He also carried, like Shiva, a trident, pinakin, the bow, arrows, which shot as lightening, danda, the rod, parashu, the axe, and so on. Incidentally, Teshav's consort was also named Maa and was worshipped as Jaganmata, that is, the world mother. Her name so much corresponds with Shiva's consort Uma who too is

worshipped as Jagat-janani, the mother of the world. Jaganmata sounds so much like Indus Mother Goddess. Both, Shiva's consort Uma and Teshav's consort Maa rode a lion. Images of Jaganmata, recovered in excavations, have honeybees hovering around her face. One of the Uma's forms so closely resembles with this honeybee hovering image of Maa. Markandeya Purana alludes to Uma's relation with honeybees, or bhramaris, when it calls her as Bhramaridevi. May be Shiva's consort had some prior tradition of her association with honeybees. It is for such reasons that the known historian Roy Chowdhari, in his Studies in Indian Antiquities, emphatically holds that Rudra-Shiva had some kind of genetic relationship with various gods whose images have been recovered from Anatolia, Mesopotamia and Indus Valley.

Shiva in Vedic Pantheon

Whatever the Lord Shiva's origin, the pre-Aryan or from Brahma's frown, as claims the subsequent Puranic tradition, the all assimilating Aryan culture and Vedic religious cult elevated him into its own Order and placed him always on par with its other two great gods, Vishnu and Brahma, and sometimes even above them.

Later Vedic literature invested him with various attributes and details of his person. He has been conceived as thousand eyed, animal skin clad and as possessed of long hair braided into a crown-like shape, the jatamukuta, blue neck, black abdomen, blood-red back and as containing in him all medicinal herbs and drugs, that is, possessed of the power to redeem every one of all kinds of ailments and the cycle of birth and death. Therefore, Vedas perceived him initially as the violent jungle god of non-Aryan kind but later they discovered the other aspect of his being, that is, the well meaning benevolent Shiva. It was this perception of Shiva that seems to have prevailed all after and defined his all subsequent forms, manifestations and visions. Brahmins and Upanishads identify this Vedic perception as Shiva's two aspects, one that of the destroyer and the other of the auspicious benevolent divinity. The Mahabharata identified these two aspects as Ghora and Shiva. Of these Ghora has been equated with fire and Shiva, also mentioned as Maheshvara, has been vested with the deeply spiritual and auspicious saumyarupa, that is, serene and sublime divine being.

Shiva in Myths and Legends

In the course of time, the tradition of faith, both oral and scriptural, and the folk and urbanized, wove around Shiva hundreds of myths and legends and invested

his image and visual forms with numerous new dimensions and meaning. The violent jungle god of Vedas and the grim looking horn wearing Yogi of Indus emerges upon the altar of the believing ones, on painter's canvas, in metal casters' mould and in the strokes of hammer and chisel, as the harmless Bholanath, the innocence Lord and the good incarnate, as the supreme auspice, the most formidable of divine powers, the paramount lover and the holiest model of the Vedic family cult. The term Shiva becomes synonymous of the 'auspicious', good and well being and in him alone, India's all-time maxim, "Satyam, Shivam, Sundaram", that is, he alone is truthful, benevolent and beautiful, finds its true meaning. In his context, love becomes a divine phenomenon and family the holiest institution. He never codifies his conduct nor sets it to any established rule, but he is all the way the most devoted husband, who passionately loves his consort, and a unique father. He marries Sati, the daughter of Brahma's son Daksha-Prajapati against her father's wishes. Daksha organises a great yajna and to slight Shiva does not invite him.

Sati, in hope to rectify her father's error, goes to attend the yajna, though Shiva does not approve it. Instead of correcting himself, Daksha humiliates Sati also for marrying a tribal brute. Sati, unable to bear her husband's insult by her father, ends her life by immolating herself into yajna-fire. The outraged Shiva, who madly loved Sati, longed to avenge Daksha's act and created out of his frowns Virabhadra, a young warrior endowed with all of Shiva's powers to destroy Daksha's yajna.

After Virabhadra has destroyed the yajna, entire yajna-bhumi and the capital of Daksha, Shiva retires to forest and wanders in wilderness for thousands of years till Uma, the daughter of Himalaya, and hence also known as Parvati, that is, one born of the Parvata, or mountain, is able to win his love by her long rigorous penance. This time he has in Uma, or Parvati, not a mere consort he loved madly but also the most accomplished woman possessed of paramount beauty, the most caring and devoted wife and as much loving mother. To complete the holy family, they have, or have been conceived with, five sons, two, Karttikeya and Ganesh, the real ones, and three, Vanasura, Virabhadra and Nandin, the adopted ones, though none of the five were born of his consort's womb. Ganesh was born of Parvati's body elements and Karttikeya those of Shiva.

Brahma Chastised and Shiva's Repentance

Indian mythology accounts how Brahma, the creator of all beings and all things, was fascinated by the beauty of his own created Sarasvati, and thereby his daughter. To escape her father's notice, Sarasvati turned herself into a female deer. But Brahma did not fail to take note of it and converted himself

into a male deer and began chasing her to have sex with her. The moral being as Shiva was, he did not approve a father molesting his own daughter. He did not fail to notice this immorality of the deer turned Brahma when he saw him chasing Sarasvati disguised as she-deer and to chastise him, he, the great archer as he was, shot at Brahma, the male deer. To save himself from Shiva's arrows Brahma returned to his real form but not before he had incurred some loss. He had lost one of his five heads. Whatever Brahma's immorality, Shiva's act amounted to Brahma-hatya, the sin of killing a Brahmin. As the related legend has it, the sin of the Brahma-hatya rose from where Brahma's head fell and stuck to his wrists. Failing to free himself of it, Shiva sought advice and was suggested to beg and live on begging as repentance till the Brahma-hatya fell down and freed him from its clutches. With the kapal, the skull made of Brahma's dissected head, in his hand, Shiva moved to the Oak Forest and wandered there for many thousand years. Ultimately, the Brahma-hatya separated from his body and fell down on earth. It was thus that his Mahabhikshuka and Kapalin forms evolved.

Another tradition has it differently. Deer turned Sarasvati ran to save herself from Brahma and Brahma to save himself from Shiva's arrows hid in the sky amidst planets and yet lie hidden as two stars. Brahma's fifth head was removed, according to this legend, for a different reason. Brahma and Vishnu often claimed their relative priority over the other. Once they set to settle it and decided that whosoever first discovered the end of Shiva's Jyotirling would be acknowledged as his superior by the other.

The Jyotirling descended deep below the earth and rose above into sky and both ends were unfathomable. Brahma proceeded upwards and Vishnu downward but both ends were far from their reach. Brahma, however, connived with a Champaka or Ketaki flower and using it as witness claimed to have reached his end of the Jyotirling. Annoyed by Brahma's falsehood Shiva appeared bursting the Jyotirling and to chastise Brahma for his lie removed Brahma's fifth head by the nail of his thumb.

Shiva, the Bholanath in the Real Sense of the Term

As he was a moral being, so he was simple, innocent, generous, benevolent and easily manageable, and hence, even the wicked ones often won his favour and boons of invincible powers and sometimes used them even against him. He, however, as readily punished them when he knew their designs and intentions. Ganga was mad in love for him and wished to unite with him by

whatever mean, fair or fowl. When Bhagiratha did rigorous penance to bring Ganga from heaven to the earth for his ancestors' death rituals and redemption, Ganga designed to fulfill her long cherished desire of reaching Shiva. She appeared before Bhagiratha and agreed to emerge on the earth but warned at the same time that her current, unless Shiva took her on his head, would cleave the earth. Bhagiratha underwent another round of penance, pleased Shiva and got his prayer granted. But, when Ganga landed on his head and showed her supremacy, Shaiva kept her arrested into his hair till she herself prayed him to let her be released. For long containing Ganga into his hair, Shiva becomes known as Gangadhara Shiva.

It was the same with Jalandara, who was caused by Shiva himself. Shiva had opened his third eye for punishing Indra but on Brahispatti's intervention let the fire emitting from it fall into the ocean. Out of this fire and from ocean's womb rose a male child. As he rose from jala, the water, he was named Jalandara. Later, when he grew into a gold-like glowing youth, he was married to the daughter of Kalanemi, the founder-father of demon clans. Jalandara was now exceptionally powerful and wished to drive out Indra and his crew from Indraloka. Indra prayed Brahma for help but he was helpless against his might. Vishnu declined to act against him, as, being ocean born, he considered him his brother-in-law. Finally, the great sage Narad incited Jalandara to obtain Parvati, the most beautiful woman in all three worlds, and thus put him against Shiva, as he knew that Shiva alone could destroy him. Arrogant Jalandara challenged Shiva to hand him over his consort and in the process became victim of Shiva's wrath and got killed. Something of the similar kind happened in the case of Ravana, the king of Lanka. Pleased by his penance Shiva blessed him with the boon of immortality. This bred in Ravana vanity and arrogance. This vain and arrogant Lanka ruler wished to have Mount Kailash, the abode of Shiva, shifted to Lanka. He went to Kailash and to uproot it began shaking it. His act of uprooting it sent tremors across the Mountain. Shiva perceived Ravana's arrogance and was annoyed. To punish Ravana he pressed the Mountain by the thumb of his foot, but before it crushed Ravana, he prayed for Lord's mercy and the compassionate Lord forgave him. Out of this compassionate nature of Shiva there emerged his Ravanagnaraha-murti, that is, the form of him who was kind to Ravana.

Shiva in Saumya and Raudra-rupas

Consequently, Lord Shiva's divine perception as well as iconic visualisation developed into two directions, one growing out of his serene sublime benevolent Saumyarupa and the other out of his awe-striking Raudra-rupa.

Even in his Saumyarupa, contrary to his Vaishnava counterparts, that is, Vishnu, Brahma or even Indra, whom Puranas define using feudal terms and iconography, Shiva is a simpler being, an amalgam of both, the Raudra and the Saumya rupas. In both aspects, jatamukuta is his crown, elephant hide his cloak, lion skin his loincloth, snakes his necklace, yajnopavita and other ornaments, bhang his favored drink and the shade of a roadside tree his castle. He is delighted in dance and dances for both, to create as well as to destroy, and in lasya as well as in Tandava and his Tandava is the Anand-tandava as it aims at re-creating and setting the cycle of creation-destruction-and recreation in motion.

He assists Devas, the gods, in their exploits and battles against demons but unlike them and always differently and in mightier way. Both, the gods and the demons, wish to be immortalized and for obtaining the immortalising nectar join hands to churn ocean, which contained such nectar. But before the ocean yields nectar, there emerges from it the all-annihilating venom. Even by its vapours it begins to suffocate the entire creation. All, gods and demons, flee to save their lives leaving the creation to its destiny. Shiva comes to rescue. He deposits the venom into his throat and saves the creation from its devastating effect. Stored perpetually in the throat, the venom renders it blue and gives Shiva yet another name of Neelakantha, that is, the blue throated one. It was in consideration to such exploits that in subsequent days the Vaishnavites and Shaivites were seen with daggers-drawn on the question of the pre-eminence of their respective gods. Ultimately the wise ones of both sects had to discover for the votive images the Harihara form, which combined Hari and Hara, that is, Vishnu and Shiva, into one sanctum image and inspired sectarian unity.

In his purer Raudra-rupa, besides what the Vedas and Puranas perceived in it, these aspects farther expand. He is now perceived as Bhairava, Kapalika, Kalabhairava, Mahakala and in similar other terrific forms. He is the presiding deity of cremation ground, which is his loving abode. He rejoices dancing around a burning pyre and as much upon a dead body. The dark nights, when howls of jackals, wolves and other ignominious animals echoed, are his chosen hours to operate. These jackals and other animals living on human flesh are, otherwise too, his best companions. Bhairava wears around his neck the garland of human skulls and around his waist the girdle of dismembered human hands. Now, besides snake ornaments, scorpions make his earrings and ghostly spirits dance around him. The human skull is his cup and ashes of a burnt corpse his talc, with which he smears and adorns his body. In ritual worship, wine and flesh are his chosen offerings.

In these terrific forms of Shiva Kali, Smashan-Kali, Mahakali, Chhinnamasta, Chamunda, Vagulamukhi etc. are his female counterparts, perceived in Puranas often as his consorts.

Bhairava, howsoever terrific his form, has his softer aspects when seated under a canopy or riding his Nandin he represents such beautiful musical modes as the Raga Bhairava, or Raga Kedara.

The Shiva Lingam

Images of Cosmic Manhood in Art and Mythology



The renowned sage Bhrigu once ventured to the abode of Lord Shiva, wanting to consult him on an important spiritual matter. On reaching, he knocked the door of Shiva's residence. There was no reply. He knocked again, this time a little louder. No avail. The knocking turned to pounding and then to a desperate beating. Finally Shiva emerged, taking his own time. He had his wife Parvati on his left arm.

Obviously, the Great Lord had thought it fit to first complete his lovemaking with the goddess, rather than immediately divert his attention to the venerated ascetic. Incensed at the treatment meted out to him, the sage cursed Shiva that henceforth, since he was so fond of

making love, he would be worshipped in the image of his organ of generation, rather than his anthropomorphic representation. Thus, to this day, Shiva is worshipped in the form of the male organ of procreation, often alone, and frequently conjoined with the corresponding female organ, which is sculpted as a receptacle to receive Shiva's seed.

This representation of Shiva is known as the lingam. The word lingam literally means a “sign” or distinguishing mark. Thus says the Lingam Purana: "The distinctive sign by which one can recognize the nature of something is called lingam."

There are variations on the birth of this symbol of Lord Shiva, some of which ascribe an esoteric and abstract origin to it. For example when Shiva is visualised as the intangible primordial Creative Power, the lingam is said to be his sign (symbol) which can be worshipped by his followers, who require a concrete entity to focus their prayers on. This stream of thought however does not negate the phallic connotations of the lingam. Its literal meaning as a distinguishing mark links these two interpretations. Consider a newborn male child. What is the sign which distinguishes its sex?

Thus, the phallus is the lingam, the symbol of Shiva's manhood, and of which the human organ is just a microcosmic reflection.

Another instructive legend describes why the lingam is believed to be one of the most potent emblems in Hindu ideals. It all started with Brahma and Vishnu, who were arguing over their relative supremacy. Their vain arguments were interrupted by a super luminous glow from a strange and blazing pillar, its shape reminiscent of the lingam. Both of them sped towards this indescribable flaming light, which grew before their eyes into infinity, piercing the earth and extending through the heavens. Overwhelmed and terrified by the unfathomable vision, the two gods decided to seek the beginning and end of this burning immensity. Brahma taking the form of a swan flew upwards, and Vishnu dove down acquiring the shape of a boar. Both of the gods however, could not fathom the extent of this fiery column at either end, and returned exhausted and bewildered to the level they had started from. At that moment, the central part of the pillar split open and Shiva revealed himself in his full glory. Overawed, both Brahma and Vishnu bowed before him. Thunderous laughter, or the sound of AUM, issued from the pillar, filling the sky.

Primarily, the glowing, flaming lingam was a pillar of fire, connecting heaven and earth. It had no end and no beginning, but it had direction, upwards, as does the earthly fire. In metaphysical terms, it was (is), the vertical axis which both holds apart and joins heaven and earth, dividing and uniting them at the same time, an apt symbol of cosmic integrity. Like the Tree of Life, it is both the foundation and support that ensures equilibrium between heaven and earth.

In Vedic hymns, Rudra (an epithet for Shiva) is identified with Agni, who in these sacred texts is deified as the carrier of the sacrificial offerings to the gods for whom they are intended. Hence, Agni is the mediator between men and gods, and acts as a metaphysical bridge between the two, just like the cosmic lingam. A pertinent observation here is that every creative process is accompanied by the generation of heat. Indeed the sexual act is nothing but the offering of the seed of life into the sacred fire of love. Hence, Agni, the God of

Fire, is eminently suited as a metaphoric emblem of the tejas (creative heat) of Shiva, both metaphysically and physically.

In this context it is interesting to note that in temples where the linga is worshipped, there is often a conical pot (Skt. Dharapatra), kept hanging over it. At the bottom of this vessel is a small hole, from which water drips continuously. The idea is to cool the 'fiery' lingam. In the shrine, Shiva is eternally in embrace of the goddess. By entering the sacred enclosure we are, in a sense, interrupting his amours. Thus water is poured to stifle the hotheaded god's temper. Shiva is Bhairava (quick-tempered), but he is also Ashutosh (One who calms down quickly). Indeed, a devotee needs to calm his god before asking for favors.

Another description of the origin of the lingam gives a more sensuous portrayal. According to this view, there once lived in a forest, a group of hermits with their wives. At some point of time, Shiva ventured their way, resplendent in his naked glory. The virtuous wives, the very epitomes of chastity, lost all their moral qualms, and went berserk with desire at the sight of his tempting body. In addition to their restraint, they also shed their inhibitions, ornaments, and clothes, and embraced this naked stranger in a wild, uncontrolled frenzy.

In one version, the forest sages gave a similar curse to Shiva as Bhrigu above. A second source says that naturally angered by this unabashed display of passion by their better halves, they snatched out Shiva's phallus and threw it on the ground. In a sacred twist to the tale, it is believed that it broke into twelve pieces when it struck the earth, and at each of the spots a pilgrimage centre sprung up. These twelve sacred sites are today known as the 'Twelve Jyotirlingas,' and are important destinations in the itinerary of a Shaivite pilgrim. The word Jyotirlinga itself means a 'linga of light,' thus further cementing the association of Shiva's phallus with the cosmic pillar of light.

Yet another legend says that the severed lingam of Shiva proved to be proverbially too hot to handle. Falling to the ground, it did not come to rest, but moved about, burning anything and everything that came in its way. Even the combined efforts of all the gods could not restrain its fierce fieriness. Finally it was Mother Earth, whom the lingam penetrated, who managed to quench it inside her womb.

In this regard it must also be stressed here that though Shiva is visualized as an ithyphallic deity, his true message is not a licence to licentiousness.

According to Agehananda Bharati, Shiva's erect organ connotes the very opposite in this context. It stands for 'seminal retention,' and represents complete yogic control of the senses. Shiva's linga is always vertical, pointing upwards as the phallus of an accomplished yogi, with the semen (Sanskrit. virya) rising up, rather than discharging itself.

Here a parallel is drawn with the uncoiled energy of kundalini, which rises and climbs the length of its path. Indeed the vertical is the direction of the sacred; it is a symbol of ascent, pointing to heaven and transcendent regions. The spermatozoid substance when reabsorbed through sexual abstinence, nourishes the cerebral matter. Rising, according to yogic formula, through the subtle channels flanking the backbone, it renders the intellectual faculties more acute. The Yogi perceives sexual energy as though it were coiled up at the base of the spine, which is why it is called kundalini (coiled) and likened to a sleeping snake. When, by means of mental concentration, it awakens and unwinds its coils, it rises like a column of fire toward the zenith, toward the top of the skull and pierces it to reach the transcendent worlds. Shiva's liberated phallus represents this illuminating power rising heavenward beyond the material world. Thus is the linga likened to a pillar of light, guiding us to true knowledge.

The Two Images of Lord Shiva

Images of Shiva are of two kinds: iconic (anthropomorphic) and aniconic. The former represents Shiva as a human being while the latter envisages an abstract origin for him. In this manner is Shiva different from other deities. The images of all other deities bestow only sensuous enjoyment since they are invariably represented in an anthropomorphic form, appealing solely to the sense organs. But Shiva grants both enjoyment and spiritual release. As an icon, he has the body of man, but in his aniconic form he is visualized as the cosmic pillar. Yet this pillar also evokes his phallus. As an abstract shape, the pillar symbolizes a purely conceptual reality that cannot be sensed in material terms. Visually however, the shape of the cylindrical pillar with a rounded top resembles that of the phallus. Also when the time came for Shiva to reveal himself to both Brahma and Vishnu, he did so in the form of a lingam. Thus the lingam is an object of the greatest sanctity, more sacred than any anthropomorphic image of Shiva. Not surprisingly thus, the innermost sanctuary of all Shiva temples is reserved for the lingam, while the outer precincts of the sacred architecture may show him in his human form. Indeed, though his iconic images abound, no such image ever occupies the centre of attention in a Shiva temple, this honour being reserved exclusively for his lingam.

According to Stella Kramrisch, the lingam of Shiva has three levels of signification, these are:

- 1). As a sign of Shiva: This is evident in the literary meaning of the word 'lingam,' and also in the fact that the lingam fell from Shiva's own body. Indeed, God resides in whatever is part of god.
- 2). The Lingam as Phallus: This is depicted in the tale of the curse of sage Bhrigu, and Shiva's violation of the chaste wives of the ascetics in the forest.
- 3). The Lingam as made up of cosmic substance: Established in the tale of the rivalry of Brahma and Vishnu.

In a different three-fold division, it is believed that the linga contains within itself all the three divinities making up the Indian trinity of Supreme Godhead, namely Brahma, Vishnu, and Shiva. Brahma abides in the lower part that is hidden inside the earth. Vishnu occupies the middle portion of the linga that is covered by the pedestal, and finally there is Shiva, in the top portion that is visible above the pedestal.

The Shiva portion (Rudra-bhaga) is also known as 'puja-ansha,' or the part of the linga that is to be worshipped. The Vishnu part is identified with Devi ('yonis tu jagad-dhatri Vishnu-svarupini). The Rudra-bhaga is said to be masculine, Vishnu part feminine, and the Brahma part neuter. There is a logical framework behind this identification. Shiva's masculinity is obvious because of his phallic connotations, while Vishnu is often visualized as a woman in ancient mythology. This has its origin in the incident, when to deprive the demons of the nectar of immortality, Vishnu took on the form of a woman, aptly named Mohini (one who bewitches). Lastly Brahma, as the creator, represents that primordial unmanifest state which precedes all creation. In this archetypal state there is no perceptible duality, and no distinction of positive and negative forces. Only when there is a tendency to create does the first spark of duality appear in this undifferentiated stratum. This duality has the character of complementary poles of attraction, which is eventually manifested in the whole of creation by male and female characteristics. Hence Brahma, by virtue of preceding the duality inherent in creation, is non-dual, neither male, nor female.

Most commonly, in the sanctuaries where it is worshipped, the lingam is represented surrounded by the female organ of generation, the yoni. The yoni grasps the lingam, and indeed it is only when the phallus, the giver of semen, is surrounded by the yoni that procreation can take place. From the relation of lingam and yoni, the whole world arises. Everything therefore bears the

signature of the lingam and the yoni. Each individual lingam that enters a womb and procreates is a harbinger of divinity, and engaging in a sacred act.

Brahma has for his cognisance, the lotus. For Vishnu it is the discus; and Indra has his thunderbolt. But we ordinary mortals do not carry any of the distinguishing characteristics of these gods. On the other hand, each of us does have either a lingam or a womb. Hence all creatures of this world are but a part of the composite image of the Shiva lingam, grasped by the womb of the goddess.

Since the lingam is shown to encompass the trinity (Brahma, Vishnu and Shiva) and also all creatures of the earth, it is safely logical to say that those ancient honoured who conceived of this awesome symbol were right in deducing that the entire living world, nay the entire universe, is a part of the lingam of Shiva.

Worship of the Lingam

The sect of Shiva worshippers known as Lingayats are distinguishable by the miniature lingam they wear on their bodies throughout their lives. It is kept in a silver receptacle hung around the neck, and is believed to act both as a protective talisman and an amulet to defeat negative influences.

The Lingayata's are a unique community who do not believe in the caste system, and are known for their undiscriminating attitude towards all. Not surprisingly, a Lingayat woman menstruating continues to keep the lingam on her body near her heart. This is in contrast to orthodox thought where women traditionally do not associate themselves with sacred imagery during their periods.

If sparks fly I shall think my thirst and anger quelled. If the skies tear down I shall think them pouring down for my bath If a hillside slide on me I shall think it flower for my hair Lord, white as jasmine, If my head falls from my shoulder I shall think it your offering.

Yatra jivaha, tatra Shivaha (Where there is life there is Shiva) In the state of Karnataka there is a small community numbering about seven million people who are known as Lingayats. They are also called followers of Virasaivism. Virasaivism is a form of Shiva worship. Virasaivites describe their religion as "revived, regenerated and revolutionary Saivism." The term Virasaiva means "militant, heroic follower of Shiva." They also call themselves Lingayats because they wear the Lingam, the emblem and symbol of Lord Siva, on their person. They protested against the caste system and aimed at the creation of an egalitarian and casteless society.

Even though the community is small in number, in religious, philosophical and cultural significance, they are quite a force to reckon with. It was somewhere in 1160 AD that Lingayatism originated as a result of the activities of scholar saint Basavanna. Basavanna worshipped Shiva in the form of the Lord of the Meeting Rivers, Kadalasangamadeva. The story goes that Basavanna went to the place where rivers Krishna and Malaprabha meet. At that place stands the temple of Siva Sangameswara. (Sangameswara also means the Lord of the Meeting Rivers). Here Lord Shiva Himself is believed to have appeared before the devotee and blessed him.

A mythological story is more interesting. Shiva, it is said woke one fine morning to get the news that few people on earth worshipped him. So immediately he dispatched his mount, Nandi, the bull. Nandi was born as Basavanna.

There were many saints after him and he as well as the others wrote a whole corpus of literature in Kannada known as vacanas. Over 450 vacana writers are known to date, the most popular and influential remaining Basavanna, with others like Dasimaya, Allama and Mahadeviyakka coming a close second. The most intense and significant poetry was a span of two centuries between the tenth and twelfth.

The Lingayats are entrenched in the Pashupata tenets which believes Shiva is everything, the beginning and the end. The sect strongly believes in gurus or teachers and the original teachers trace their descent from Panchamukha Shiva.

The lingam is indeed a great equalizer. Any ordinary devotee will testify to this who has seen worshippers, regardless of sex, caste, or creed, washing and pouring generous libations on the lingam, while simultaneously caressing it intimately. Also, the lingam is always installed at the ground level, while other anthropomorphic deities remain established at a height, beyond the reach of the ordinary worshipper.

The lingam is not just the organ of generation, but a sign of the progenitor and the essence of cosmic manhood manifested in the microcosm. By worshipping it we are not merely deifying a physical organ, but recognizing a form that is both eternal and universal.

Devotional Chants and Prayers

Presented here are some important prayers and stotras usually addressed to Lord Shiva during His worship by His devotees. These prayers express intense devotion and abiding faith in Lord Shiva and extol his manifold qualities and attributes that are too numerous to describe. Most of them are very ancient prayers found in the Hindu and Saiva scriptures.

How to Pray Intelligently!

Simple and effective way to make your prayers more powerful.

1. Acknowledge the God of your choice.. Thank the God, and ask for forgiveness.
2. Pray for those closest to you, family, friends, neighbours, community, city state, country.
3. Pray for world leaders, including our own
4. Pray for the sick, helpless, homeless, those who cannot care for themselves
5. Pray for yourself - ask God for what it is that is heavy on your heart.

When you pray in the above sequence, you align yourself with the universe, before asking for something for yourself.

You acknowledge, show thankfulness, and ask for forgiveness, which helps to place you in a position for your prayer to be heard, and helps to increase your faith.

You pray for those that would harm you.

You pray for each category of persons surrounding you, starting with your family, friends, neighbours, community, co-workers, city, state and country.

Then you reach even further by praying for world leaders, throughout the world.

Of course, you would need to pray for those who may not be in a position to pray for themselves.

And lastly, you have gained an audience with the almighty, in order to pray for yourself.

To pray in any other order, would not place you in harmony with the universe prior to your prayer.

Be humble, yet be intelligent in your prayers.

Lord Shiva – Prayer One

**Om Sarva Mangal Manglaye Shivay Sarvaarth Sadhike
Sharanye Trayambake Gauri Narayaani Namostu Te**

Meaning:

Oh the divine couple Shiva Parvati !
O ! Thee, the protectors of this universe,
Along with Lords Brahma and Vishnu
We pray to You for our well-being,
prosperity and the enlightenment of our souls.

Lord Shiva – Prayer Two

This mantra is a prayer to Lord Shiva who is addressed as Sankara and Trayambaka. Sankara means giver of blessings: (sana = blessings, Kara = the Giver). Trayambaka is the three eyed one, where the third eye signifies the giver of knowledge, which destroys ignorance and releases us from the cycle of death and rebirth.

**Om Namastestu Bhagavan
Visvesaraya Mahadevaya
Trayambakaya Tripurantakaya
Trikagni - Kalaya
Kalagni - Rudraya Nil - Kanthaya Mrityunjaya
Sarvesvaraya Sadadhivaya
Sriman Mahadevaya Namah.**

Meaning:

Om. I bow down to Lord Shiva, who is the creator and protector of the universe, who is the greatest among Gods, who has three eyes, who is the annihilator of all the three worlds, one whose throat is blue, who is the conqueror of death, who is the Lord of all, who is propitious who is possessed of all marks of greatness and who is the greatest among Gods. To him my prostration.

Lord Shiva - Prayer Three

**Naagendra haaraaya thrilochanaaya bhasmaangadhaaraaya
maheshwaraaya
Nityaaya shudhdhaaya digambaraaya tasmai nakaaraaya namahshivaaya**

Meaning:

Salutations to Shiva who wears a serpent as garland, who is three-eyed, whose bare body is covered with ashes, who is forever pure and the very embodiment of sacrifice.

Shiva Dhun

**Shivo Bhokta, Shiva Bhojya
Shivo Karta, Shivah Karma
Shivah Karanatmakah**

Meaning:

Shiva is the experiencer and the highest object of experience. Shiva is the goal of Sadhana. There is nothing apart from Shiva. There is nothing other than Shiva. Whatever there is, is Shiva. There is nothing, which is not Shiva. There is no place, which is not Shiva. There is no time, which is not Shiva. To be aware of this is to be aware of Shiva.

Powerful Lord Shiva Mantras

These are Vedic Mantras to win favour of Shiva. Shiva is part of the Hindu trinity of Brahma, Vishnu and Mahesh, the Creator, the Protector and the Destroyer. Shiva is the Destroyer. He is the destroyer of ignorance, the destroyer of bad habits and obstacles and the destroyer of evil, amongst countless qualities attributed to him. These mantras are recited in order to surrender to Shiva fully and in doing so to eradicate ignorance, and attain bliss and happiness in life. According to the ancient Hindu scriptures Shiva is easy to please and boons are answered quickly and the benefits are gained quickly.

**Om vande dev uma pati surguru vande jagatkaaranam I
Vande pannagbhooshan mrugdhar vande pashoona pathim II
Vande surya shashank vahni nayan vande mukundpriyam I
Vande bhakt jana-ashraya ch varadam vande Shiv-Shankaram II**

ॐ वन्दे देव उमापतिं सुरगुरुं, वन्दे जगत्कारणम् ।
वन्दे पन्नगभूषणं मृगधरं, वन्दे पशूनां पतिम् ॥
वन्दे सूर्य शशांक वह्नि नयनं, वन्दे मुकुन्दप्रियम् ।
वन्दे भक्त जनाश्रयं च वरदं, वन्दे शिवंशंकरम् ॥

**Om mrutyunjayaaya rudraaya neelakantaaya shambhave I
Amritesaaya sarvaaya mahadevaaya te namaha II**

ॐ मृत्युंजयाय रुद्राय नीलकण्ठाय शम्भवे ।
अमृतेशाय शर्वाय महादेवाय ते नमः ॥

Na Ma Shi Va Ja

The Shiva Panchakshara Stotram consists of the five letters Na,Ma,Shi,Va,Ya, or in Hindi “न” “म” “शि” “व” “य”.These are the five holy letters which are contained in Shiva.those who recite these holy letters will come close to Shiva,be like him and merge into him and be enlightened forever. This is a important Manta for those seeking enlightenment and bliss. The recitation of this

Mantra will sincerity, devotion, a clean and pure heart and love for Shiva will lead the devotee towards Shiva.

Shiva Panchakshara Stotram

Roman Transliteration

Nagedndra Haaraay Trilochanaay Bhasmaangraay Maheshwaraay 1
Nityaay Shudhaay Digambaraay Tasmai “Na” Kaaraay Namaah Shivaay ॥

Mandaakini-Salilam-Chandan-Charchitaay Nandishwar-Pramathnaath-
Maheshwaraay ॥

Manddar-Pushy-Bahupushy –Supujitaay Tasmai “Ma” Kaaraay Namaah
Shivaay ॥

Shivaay Gaurivadanaabjvrand-Suryaay Dakshadhwar- Naashkaay 1
Shrineelkanthaay Vrashdhvajaay Tasmai “Shi” Kaaraay Namaah Shivaay ॥

Vasishth-Kumbhodbhav Gautamary-Munindr-Devarchit-Shekhraay 1
Chandrark-Vaishvanar-Lochnaay Tasmai “Va” Kaaraay Namaah Shivaay ॥

Yagyaswaruupaay Jataadharaay Pinaak-Hastaay Sanaatanaay 1
Divyaay Devaay Digambaraay Tasmai “Ya” Kaaraay Namaah Shivaay ॥

Panchaaksharmidam Punyam Yah Pathet Shiv Sanidhau 1
Shivlokamvaapnoti Shiven Sah Modate ॥

श्री शिव पंचाक्षरस्तोत्रम्

नागेन्द्रहाराय त्रिलोचनाय भस्मांगराय महेश्वराय ।
नित्याय शुद्धाय दिगम्बराय तस्मै “न” काराय नमः शिवाय ॥

मंदाकिनी-सलिल-चंदन-चर्चिताय नंदीश्वर-प्रमथनाथ-महेश्वराय ।
मंदार-पुष्य-बहुपुष्य –सुपूजिताय तस्मै “म” काराय नमः शिवाय ॥

शिवाय गौरीवदनाब्जवृन्द-सूर्याय दक्षाध्वर-नाशकाय ।
श्रीनीलकंठाय वृषद्वजाय तस्मै “शि” काराय नमः शिवाय ॥

वसिष्ठ-कुम्भोद्धव गौतमार्य-मुनीन्द्र-देवार्चित-शेखराय ।
चंद्राक्ष-वैश्वानर-लोचनाय तस्मै “व” काराय नमः शिवाय ॥

यजस्वरुपाय जटाधराय पिनाक-हस्ताय सनातनाय ।
दिव्याय देवाय दिगम्बराय तस्मै “य” काराय नमः शिवाय ॥

पंचाक्षरमिदं पुण्यं यः पठेत् शिव संनिधौ ।
शिवलोकमवाप्नोति शिवेन सह मोदते ॥

One-hundred and Eight Names of Lord Shiva

According to Hindu tradition, devotees chant the various names of their personal gods continuously during worship as a mark of devotion. 108 is considered an auspicious number. Hence Siva is extolled through these 108 names during the puja rituals either by the priests or by the worshippers themselves.

1. **OM SHIVAYA NAMAHA** Salutations to the Auspicious One
2. **OM MAHESVARAYA NAMAHA** Salutations to the Great God Shiva
3. **OM SHAMBHAVE NAMAHA** Salutations to the God who exists for our happiness alone
4. **OM PINAKINE NAMAHA** Salutations to Shiva, who guards the path of dharma
5. **OM SHASHISHEKHARAYA NAMAHA** Salutations to the God who wears the crescent moon in his hair
6. **OM VAMADEVAYA NAMAHA** Salutations to the God who is pleasing and auspicious in every way
7. **OM VIRUPAKSHAYA NAMAHA** Salutations to the God of spotless form
8. **OM KAPARDINE NAMAHA** Salutations to the Lord with thickly matted hair
9. **OM NILALOHITAYA NAMAHA** Salutations to the God splendid as the red sun at daybreak
10. **OM SHANKARAYA NAMAHA** Salutations to the source of all prosperity
11. **OM SHULAPANAYE NAMAHA** Salutations to the God who carries a spear
12. **OM KHATVANGINE NAMAHA** Salutations to the God who carries a knurled club
13. **OM VISHNUVALLABHAYA NAMAHA** Salutations to Shiva, who is dear to Lord Vishnu

14. **OM SHIPIVISHTAYA NAMAHA** Salutations to the Lord whose form emits great rays of light
15. **OM AMBIKANATHAYA NAMAHA** Salutations to Ambika's Lord
16. **OM SHRIKANTAYA NAMAHA** Salutations to he whose throat is shining blue
17. **OM BHAKTAVATSALAYA NAMAHA** Salutations to the Lord who loves His devotees like new born calves
18. **OM BHAVAYA NAMAHA** Salutations to the God who is existence itself
19. **OM SARVAYA NAMAHA** Salutations to Shiva who is all
20. **OM TRILOKESHAYA NAMAHA** Salutations to Shiva who is the Lord of all the three worlds
21. **OM SHITAKANTHAYA NAMAHA** Salutations to the primal soul whose throat is deep blue
22. **OM SHIVAPRIYAYA NAMAHA** Salutations to the god who is dear to Shakti
23. **OM UGRAYA NAMAHA** Salutations to Shiva whose presence is awesome and overwhelming
24. **OM KAPALINE NAMAHA** Salutations to the God whose begging bowl is a human skull
25. **OM KAMARAYE NAMAHA** Salutations to Shiva who conquers all passions
26. **OM ANDHAKASURA SUDANAYA NAMAHA** Salutations to the Lord who killed the asura Andhaka
27. **OM GANGADHARAYA NAMAHA** Salutations to the God who holds the Ganges River in his hair
28. **OM LALATAKSHAYA NAMAHA** Salutations to the Lord whose sport is creation
29. **OM KALAKALAYA NAMAHA** Salutations to Shiva who is the death of death
30. **OM KRIPANIDHAYE NAMAHA** Salutations to the God who is the treasure of compassion
31. **OM BHIMAYA NAMAHA** Salutations to Shiva whose strength is awesome
32. **OM PARASHU HASTAYA NAMAHA** Salutations to the God who wields an axe in his hands
33. **OM MRIGAPANAYAE NAMAHA** Salutations to the Lord who looks after the soul in the wilderness
34. **OM JATADHARAYA NAMAHA** Salutations to Shiva who bears a mass of matted hair
35. **OM KAILASAVASINE NAMAHA** Salutations to the God who abides on Mount Kailas

36. **OM KAVACHINE NAMAHĀ** Salutations to the Lord who is wrapped in armor
37. **OM KATHORAYA NAMAHĀ** Salutations to Shiva who causes all growth
38. **OM TRIPURANTAKAYA NAMAHĀ** Salutations to the Lord who destroyed the three demonic cities
39. **OM VRISHANKAYA NAMAHĀ** Salutations to the God whose emblem is a bull (Nandi)
40. **OM VRISHABHARUDHAYA NAMAHĀ** Salutations to Shiva who rides a bull
41. **OM BHASMODDHULITA VIGRAHAYA NAMAHĀ** Salutations to the Lord covered with holy ash
42. **OM SAMAPRIYAYA NAMAHĀ** Salutations to the God exceedingly fond of hymns from the Sama Veda
43. **OM SVARAMAYAYA NAMAHĀ** Salutations to Shiva who creates through sound
44. **OM TRAYIMURTAYE NAMAHĀ** Salutations to the Lord who is worshiped in three forms
45. **OM ANISHVARAYA NAMAHĀ** Salutations to the undisputed Lord
46. **OM SARVAGYAYA NAMAHĀ** Salutations to the God who knows all things
47. **OM PARAMATMANE NAMAHĀ** Salutations to the Supreme Self
48. **OM SOMASURAGNI LOCHANAYA NAMAHĀ** Salutations to the light of the eyes of Soma, Surya and Agni
49. **OM HAVISHE NAMAHĀ** Salutations to Shiva who receives oblations of ghee
50. **OM YAGYAMAYAYA NAMAHĀ** Salutations to the architect of all sacrificial rites
51. **OM SOMAYA NAMAHĀ** Salutations to the Moon-glow of the mystic's vision
52. **OM PANCHAVAKTRAYA NAMAHĀ** Salutations to the God of the five activities
53. **OM SADASHIVAYA NAMAHĀ** Salutations to the eternally auspicious benevolent Shiva
54. **OM VISHVESVARAYA NAMAHĀ** Salutations to the all-pervading ruler of the cosmos
55. **OM VIRABHADRAYA NAMAHĀ** Salutations to Shiva the foremost of heroes
56. **OM GANANATHAYA NAMAHĀ** Salutations to the God of the Ganas
57. **OM PRAJAPATAYE NAMAHĀ** Salutations to the Creator
58. **OM HIRANYARETASE NAMAHĀ** Salutations to the God who emanates golden souls

- 59.OM DURDHARSHAYA NAMAHĀ** Salutations to the unconquerable being
- 60.OM GIRISHAYA NAMAHĀ** Salutations to the monarch of the holy mountain Kailas
- 61.OM GIRISHAYA NAMAHĀ** Salutations to the Lord of the Himalayas
- 62.OM ANAGHAYA NAMAHĀ** Salutations to Shiva who can inspire no fear
- 63.OM BUJANGABHUSHANAYA NAMAHĀ** Salutations to the Lord adorned with golden snakes
- 64.OM BHARGAYA NAMAHĀ** Salutations to the foremost of rishis
- 65.OM GIRIDHANVANE NAMAHĀ** Salutations to the God whose weapon is a mountain
- 66.OM GIRIPRIYAYA NAMAHĀ** Salutations to the Lord who is fond of mountains
- 67.OM KRITTIVASASE NAMAHĀ** Salutations to the God who wears clothes of hide
- 68.OM PURARATAYE NAMAHĀ** Salutations to the Lord who is thoroughly at home in the wilderness
- 69.OM BHAGAVATE NAMAHĀ** Salutations to the Lord of prosperity
- 70.OM PRAMATHADHIPAYA NAMAHĀ** Salutations to the God who is served by goblins
- 71.OM MRITUNJAYAYA NAMAHĀ** Salutations to the conqueror of death
- 72.OM SUKSHMATANAVE NAMAHĀ** Salutations to the subtlest of the subtle
- 73.OM JAGADVYAPINE NAMAHĀ** Salutations to Shiva who fills the whole world
- 74.OM JAGADGURAVE NAMAHĀ** Salutations to the guru of all the worlds
- 75.OM VYOMAKESHAYA NAMAHĀ** Salutations to the God whose hair is the spreading sky above
- 76.OM MAHASENAJANAKAYA NAMAHĀ** Salutations to the origin of Mahasena
- 77.OM CHARUVIKRAMAYA NAMAHĀ** Salutations to Shiva, the guardian of wandering pilgrims
- 78.OM RUDRAYA NAMAHĀ** Salutations to the Lord who is fit to be praised
- 79.OM BHUTAPATAYE NAMAHĀ** Salutations to the source of living creatures, including the Bhutas, or ghostly creatures
- 80.OM STHANAVE NAMAHĀ** Salutations to the firm and immovable deity
- 81.OM AHIRBUDHNYAYA NAMAHĀ** Salutations to the Lord who waits for the sleeping kundalini
- 82.OM DIGAMBARAYA NAMAHĀ** Salutations to Shiva whose robes is the cosmos
- 83.OM ASHTAMURTAYE NAMAHĀ** Salutations to the Lord who has eight forms

84. **OM ANEKATMANE NAMAHĀ** Salutations to the God who is the one soul
85. **OM SATVIKAYA NAMAHĀ** Salutations to the Lord of boundless energy
86. **OM SHUDDHA VIGRAHAYA NAMAHĀ** Salutations to him who is free of all doubt and dissension
87. **OM SHASHVATAYA NAMAHĀ** Salutations to Shiva, endless and eternal
88. **OM KHANDAPARASHAVE NAMAHĀ** Salutations to the God who cuts through the mind's despair
89. **OM AJAYA NAMAHĀ** Salutations to the instigator of all that occurs
90. **OM PAPAVIMOCHAKAYA NAMAHĀ** Salutations to the Lord who releases all fetters
91. **OM MRIDAYA NAMAHĀ** Salutations to the Lord who shows only mercy
92. **OM PASHUPATAYE NAMAHĀ** Salutations to the ruler of all evolving souls, the animals
93. **OM DEVAYA NAMAHĀ** Salutations to the foremost of devas, demigods
94. **OM MAHADEVAYA NAMAHĀ** Salutations to the greatest of the gods
95. **OM AVYAYAYA NAMAHĀ** Salutations to the one never subject to change
96. **OM HARAYE NAMAHĀ** Salutations to Shiva who dissolves all bondage
97. **OM PASHUDANTABHIDE NAMAHĀ** Salutations to the one who punished Pushan
98. **OM AVYAGRAYA NAMAHĀ** Salutations to the Lord who is steady and unwavering
99. **OM DAKSHADHVARAHARAYA NAMAHĀ** Salutations to the destroyer of Daksha's conceited sacrifice
100. **OM HARAYA NAMAHĀ** Salutations to the Lord who withdraws the cosmos
101. **OM BHAGANETRABHIDE NAMAHĀ** Salutations to Shiva who taught Bhaga to see more clearly
102. **OM AVYAKTAYA NAMAHĀ** Salutations to Shiva who is subtle and unseen
103. **OM SAHASRAKSHAYA NAMAHĀ** Salutations to the Lord of limitless forms
104. **OM SAHASRAPADE NAMAHĀ** Salutations to the God who is standing and walking everywhere
105. **OM APAVARGAPRADAYA NAMAHĀ** Salutations to the Lord who gives and takes all things
106. **OM ANANTAYA NAMAHĀ** Salutations to the God who is unending
107. **OM TARAKAYA NAMAHĀ** Salutations to the great liberator of mankind
108. **OM PARAMESHVARAYA NAMAHĀ** Salutations to the great God

A very nice prayer for Lord Shiva in English.

I pray with all my heart,
Him who is known by the three Vedas,
Him who is pleasant to the mind,
Him who destroyed the three cities,
Him who is first among everything,
Him who has all seeing three eyes,
Him who carries the weight of matted lock,
With eminence great,
Him who wears the moving snake as necklace,
Him who holds the jumping deer in his hand,
Him who is greatest among devas,
Him who shines with glitter,
Him who has mercy on me,
Him who is the lord of all beings,
Him who is the only support to holy wisdom,
Him who is always with my Goddess,
And Him who is a great entertainer.
Him the Lord Shiva
I pray with all my Heart!

Why do I pray? I pray because I need the Supreme. I meditate because the Supreme needs me. When I pray, I think that the Supreme is within me, high above in my head; and, that is deep inside me, in heart and mind.

Prayer says, “I am (the personality) helpless, I am impure, I am weak. I need You, O Lord Supreme, to strengthen me, to purify me, to illumine me, to perfect me, to immortalise me. I need You, “OM” Lord Supreme.”

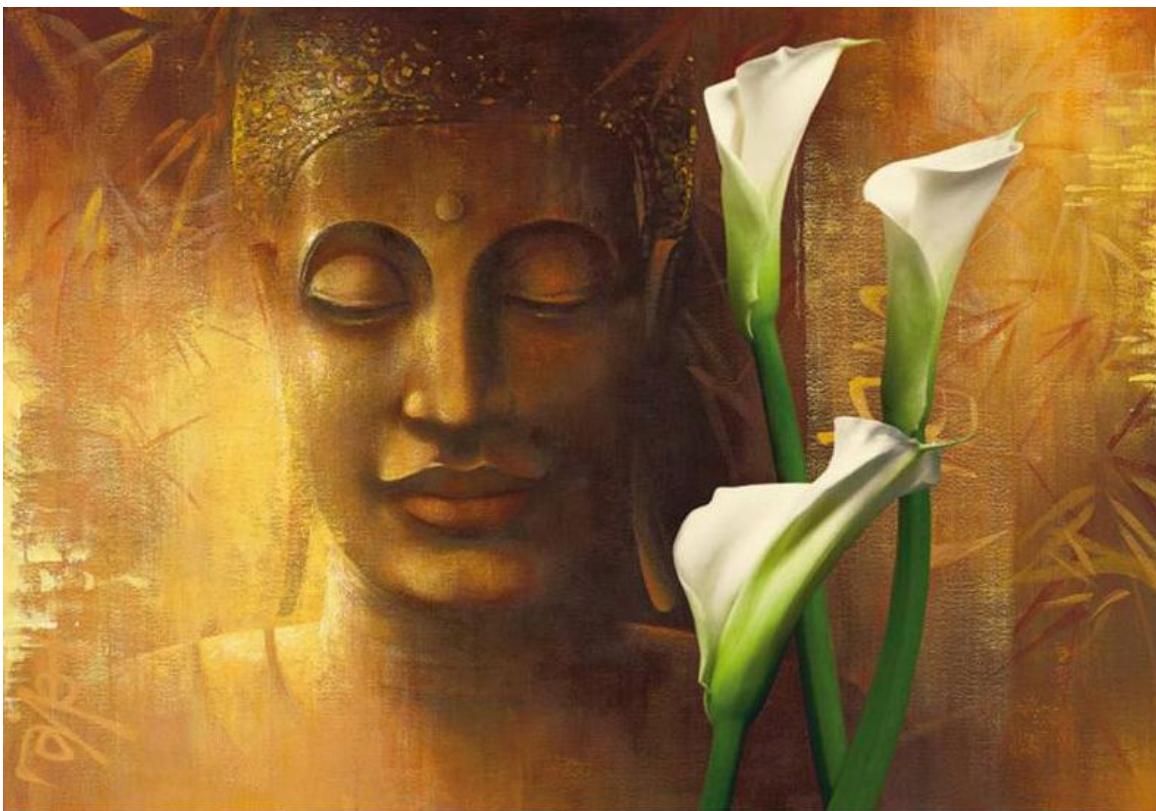
At the other hand, meditation says, “O Lord Supreme, out of Your infinite bounty You have chosen me to be Your instrument to manifest You here on earth in Your own way. To You I offer my constant gratitude.

Prayer is purity. It purifies the mind, which is always subject to doubt, fear, worry and anxiety, and is always assailed by wrong thoughts and wrong actions. When we pray, purification takes place in our minds, and purity increases our divine receptivity. Each time we pray and meditate our inner receptacle becomes large, larger, and largest to end up in Samadhi.

“Samadhi is equivalent to Enlightenment because samadhis are only states of mind or no mind, no mind being a state of mind. “Nirvikapa” Samadhi

is non-dual but unfortunately it is a state that can easily be destroyed. And there is no one there in that state, so when it ends one's ignorance about the nature of one's self is not removed and one experiences limitation once more."

Samadhi is a spiritual state of consciousness. There are various kinds of Samadhis, "savikalpa" Samadhi happens to be the highest. Beyond "savikalpa" comes "nirvikalpa" Samadhi, though there is a great gulf between these two: they are two radically different samadhis. Again, there is something even beyond "nirvikalpa" Samadhi called "sahaja" Samadhi, and is the highest type of Samadhi. In this Samadhi one is in the highest consciousness. However, at the same time, one is able to work in the gross physical world.



He who has achieved "sahaja" Samadhi and remains in this Samadhi, consciously and perfectly manifests the Supreme at every second.

In the Bhagavad Gita, the Supreme Lord Krishna speaks about Samadhi and about principal stages of Nirvana: Nirvana in Brahman (the Supreme) and Nirvana in Ishvara (the Creator).

But in India the term "Nirvana" became widely used by Buddhists at some point in time and later on this term along with Buddhism, was "forced out" from India

by Hindus. Instead of using the term "Nirvana" Hindu schools started to expand the meaning of the term "Samadhi" by adding to it various prefixes. Various schools used these composite words and because of this the term "Samadhi" got "diffused" and lost its un-ambiguity. This is why it makes sense to get back to accurate terminology that the Supreme introduced into spiritual culture through the Supreme Lord Krishna."

Review on Samadhi as in Hinduism

Samadhi (pronounced some-ah-dhi) is **Sanskrit** for "complete **meditation**." According to Vyasa, "yoga is samadhi" deciphered as complete control (*samadhana*) over the functions of consciousness. The exact meaning and usage of the term varies among the Indian religious traditions (such as Hinduism and Buddhism) but its meaning is from 'sam', with, together + 'a' towards + 'dha' to bring. The result is various degrees of veridical coalescent acquisition of truth (samapatti).

Samadhi is the state of being aware of one's Existence without thinking, in a state of undifferentiated "Beingness". Three intensities(depths) of Samadhi Are usually understood 1. Sa-vikalpa Samadhi, 2. Nir-vikalpa Samadhi, and 3. Sahaja Nir-vikalpa Samadhi.

Savikalpa Samadhi refers to the initial (beginning) state of Samadhi. Nirvikalpa Samadhi is the end result.

In Sa-vikalpa Samadhi we get the taste of Bliss and Beingness but are still attached fast to our erroneous identification with the body as well as to our numerous worldly attractions.

Entering Samadhi in the beginning takes effort. Holding on to a state of Samadhi takes even more effort. The beginning stages of Samadhi are only temporary.

Upon entering Nir-vikalpa Samadhi the differences we saw before have faded and only one and the same Substance is seen with which we then gladly identify. In this condition nothing but pure Awareness remains and nothing is missing to take away from Wholeness and Perfection.

Samadhi is the only stable unchanging Reality. All else is ever changing and does not bring everlasting peace or happiness.

Staying in Nirvikalpa Samadhi is effortless but even from this condition one must eventually return to ego-consciousness. However, it is entirely possible to

stay in Nirvikalpa Samadhi and yet be fully functional in this world. This condition is known as Sahaja Nirvikalpa Samadhi.

Nirvikalpa Samadhi is achieved through the advanced and prolonged practice of Yoga and is the state of oneness with the **Atman** - the **Soul**.

In Nirvikalpa Samadhi, all attachment to the material world and all karma is dissolved. All awareness is withdrawn step by step from the physical, astral and causal bodies until self-realization or oneness with the soul is achieved. During this process, breathing ceases, the heart stops beating. Aware and fully conscious oneness with soul is then achieved in a most loving way and all cells of physical body are flooded with the Ocean of **Divine Love** and **Divine Bliss** for any period of duration - hours, days, weeks until the individual shifts his awareness from the soul back to the physical body.

Nirvikalpa Samadhi is a preparatory step to Maha Samadhi and serves as extreme uplifting of all body vibration and leads to complete healing of **karmic** wounds to the open doors to **God** and divine love for further progress on your way to God.

Samadhi is the main subject of the first part of Yoga Sutras called Samadhi-pada.

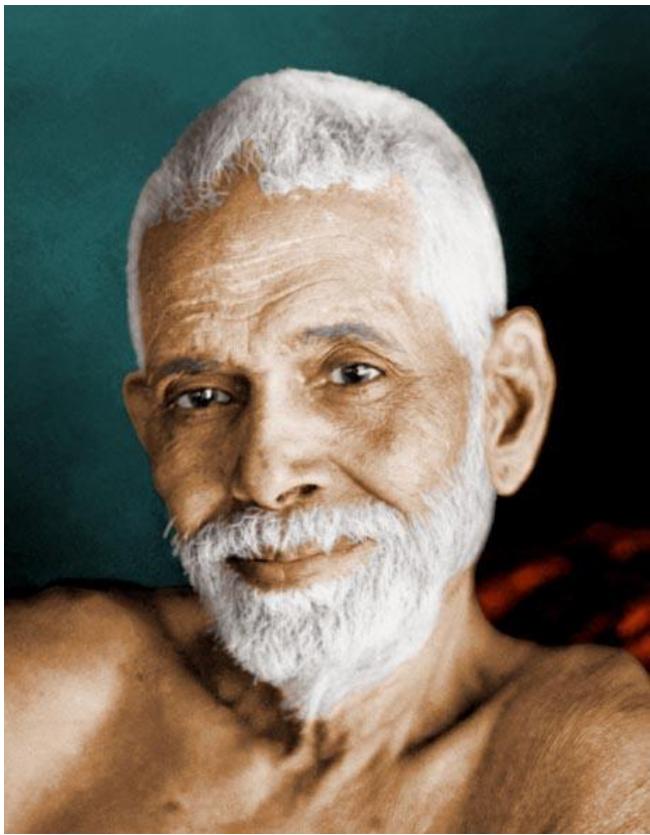
Samadhi is also the Hindi word for a structure commemorating the dead (tomb).

Maha Samadhi (literally *great samadhi*) is the Hindi word for a realized yogi's conscious departure from the physical body at death.

Maha Samadhi is the final conscious abandoning of the physical body. Every infinitesimal piece of attachment or karma is completely surrendered unto God and dissolved into the Divine Ocean of Love. The individual transcends to worlds beyond karma and returns to God to merge into God.

But, we just referred to "Sahaja Samadhi" as the highest type, and yet...?

Sri Ramana Maharsi says: "the *trance* has no good unless *vasanas* (latent ideas and forms of the mind) are destroyed." But Ramana holds a strong bias to the early Upanishad and Vedanta that essentially dismiss the Advaita experience of non-duality as anti-thetical to their doctrine which may account for his disparaging the "trance" and "ecstasy" of Nirvikalpa Samadhi and placing it in a lower status than HIS version of a Sahaja Samadhi with duality and content.



In an effort to explain Sri Ramana Maharsi's distinction between Nirvikalpa and Sahaja it may be he assumes it is not the quality of the "experience" (which may range from a "Near Death Experience" to Nirvikalpa Samadhi) that determines rank in the Samadhi hierarchy --- but to what degree *vasanas* are permanently destroyed, or (as in his own case) already highly evolved --- upon re-entering phenomenal life. This appears to determine the level of Enlightenment one manifests after the Advaitic experience- which can range from remaining in a state of relative ignorance to becoming a jivanmukta like Sri Ramana Maharsi.

Sri Ramana Maharsi's *vasanas* were already highly evolved at the time of his experience, so upon re-emergence from whatever experience he attained his *vasanas* further evolved via intense intellectual perception of religious texts to the degree he could function as a jivanmukta. Thus for Ramana Maharsi it is more the quality of Enlightenment one retains after the transcendent experience as to what name and rank he awards the level of the original experience --- and thus in my view (i.e., Fisher) arbitrarily applies the term "Sahaja Samadhi".

In short: I assume Sahaja does not enter into defining the quality of the ultimate state of a samadhic experience where Nirvikalpa is supreme- but distinguishes any level of advaitic experience which results in the experiencer becoming imbued with highly evolved *âsanâ* enabling his/her permanent Enlightenment as a jivanmukta.

Up the difference between Samprajnata-Samadhi and Nirvikalpa Samadhi. Sri Ramana Maharsi responds with:

"Holding on to the supreme state is Samadhi. When it is with effort due to mental disturbances, it is Samprajnata. When these disturbances are absent, it is Nirvikalpa. Remaining permanently in the primal state without effort is Sahaja."

Short Biography of the the Bhagavan Sri Ramana Maharshi

**“The Sage of Arunachala”
30th Dec. 1879 to 14th April 1950**

Almost since the writer of this manuscript had a computer in 1990, and discovered on Internet a little later Bhagavan Sri Ramana Maharshi had in some way been a devotee of the Guru ever since, bought books and downloaded everything he may have found on the Sage of Arunachala.

Throughout the history of mankind spiritual world saviours have appeared on very rare occasions to exemplify the Highest Truth. Guiding followers by their conduct in every moment of their lives; Bhagavan Sri Ramana Maharshi was such a giant and saint. Unique for our time, He perfectly embodied the ultimate truth of Self-realisation, or complete absorption in the Supreme Itself.

Drawn from His home by the power of Arunachala at the age of sixteen, he remained at Its feet throughout the rest of His life and became known as the Sage of Arunachala.

He wrote very little, but is known to have translated and corrected a number of important works for the benefit of devotees. He preferred to communicate through the power of overwhelming Silence, a silence so deep and powerful that it stilled the minds of ardent seekers who were attracted to Him from all over the world.

Silence is preparation for the Supreme's examination. Man comes to know the Supreme's Hour only when he observes silence, only when he dives deep within. Sri Ramana Maharsi practised silence every moment of his life, and perfectly knew when the Supreme's Hour was going to strike. Indeed, the victory that one achieves in the universe of silence is eternal.

Although preferring silence, He was always willing to answer the questions of sincere aspirants and never failed to guide them in the right direction. He always looked deep within, and just answered the questions.

His highest teaching of “Self-enquiry” (*vichara*) was understood in the infinite silence of his presence. Through this silence, countless numbers of devotees and visitors experienced the pure bliss of True Being. That same experience of perfect peace is still available to sincere souls who turn to him and practice his teachings with devotion.

In the silence, the liberation of the will follows on the liberation in knowledge and is its dynamic consequence; it is the knowledge that purifies, it is the truth that liberates: evil is the fruit of spiritual ignorance and it will disappear only by the growth of a spiritual consciousness and the light of spiritual knowledge. This is the first step to self-realisation, to enthron the Higher Self Within (the Soul), the divine psychic individual in the place of the ego. The next step is to become aware of the eternal self in each of us, unborn and one with the self of all beings.

The act of silence and perfect grace can be experienced anywhere, but it is especially palpable at the foot of the holy Arunachala Hill, a hill that has attracted saints and sages for thousands of years. The Maharshi's teaching of "Self-enquiry" (Pure Advaita) is simplicity itself, requiring no outward formalities, no outer change of life, only a simple change in "point of view" and a sustained effort on the part of the seeker and devotee. The goal is no heaven or hell after death or a faraway ideal, but rather the removal of the ignorance that prevents us from knowing that we are eternally One with our Source, the Supreme Self, or the Absolute. It is an experience that happens NOW! All that is required is a sincere effort, which earns us the necessary grace.

On his deathbed the Maharshi told his grieving devotees, "You say I am going away, but where can I go? I am always here. You give too much importance to the body." His promise of a "continued presence" is daily being experienced by numerous devotees around the world, and it is that experience of "continued presence" that has inspired many to devote themselves to the path of peace and love.

Each spiritual experience is a step forward to self-realisation. And, each spiritual experience gives one additional confidence in oneself. Also, each experience fortunate or unfortunate is a spiritual experience, encouraging and energising one to march farther, giving enormous satisfaction. While having experiences of all kind, good and bad, remember, that you ,may always feel the Presence of an Invisible Guide within you, pushing you forward towards the Goal. Bhagavan Sri Ramana Maharsi still helps you in this. Your expanding consciousness, as you grow into the Supreme, is itself a solid experience.

Deep within us divinity is crying to come to the fore. There the divine soldiers are our simplicity, sincerity, purity, humility and the feeling of oneness. These soldiers are more than ready and eager to fight with fear, doubt, anxiety and worry. Unfortunately, we are not consciously identifying ourselves with the divine soldiers. We are consciously or even unconsciously identifying ourselves with the physical soldiers, and that is why world peace is still even today a far

cry. World peace can be achieved, revealed, offered and manifested on planet Earth when the divine power of love replaces the carnal love of power.

Prasad to Lord Shiva

General Introduction to Prasad.

In Hinduism, food plays an important role in rituals and worship, and the food offered to the gods is called prasada. The Sanskrit word "prasada" means "mercy," or the divine grace of God.

We can make the preparing of food, the offering of food to God, and the eating of the food offered, into a powerful devotional meditation. If, as a meditative discipline, we can offer our food to God with devotion before eating it, not only are we not implicated in the karma involved in acquiring the food, but we can actually make spiritual progress by eating the offered food. Our devotion, and God's grace, subtly transforms the food offered from material nutrition to spiritual mercy or prasada.

The word "Prasad" means also that which gives peace. During any form of worship, ritual or ceremony, Hindus offer some items of food to the Lord. Puja is done (unless otherwise stated) with Bael leaves, flowers, Tulasi (Basil plant), Vibhuti and these are given as Prasada from the Lord.

Prasada is that which gives peace. Prasada is the sacred food offering of the Lord. During Kirtans (Singing hymns), worship, Puja, Havan and Arati, the devotee offers sweet rice, fruits, jaggery, milk, coconut, plantain and such other articles to the Lord, according to his ability. After offering them to the Lord, they are shared between the members of the house or the Bhaktas (devotees) in a temple.

Water, flowers, rice, etc., are offered to the Lord in worship. This denotes that the Lord is pleased with even the smallest offering. What is wanted is the heart of the devotee. The Lord says in the Gita :

"Patram Pushpam Phalam Toyam Yo Me Bhaktya Prayacchati;

Tadaham Bhaktyupahritamasanami Prayatatmanah" – Whoever offers a leaf, a flower, a fruit or even water with devotion, that I accept, offered as it is with a loving heart".

It is not necessary that one should offer gold, silver and costly dress to the Lord. The devotee offers these according to his ability and position in life, thereby denoting that the whole wealth of the world belongs to the Lord. A rich man offers costly things to the Lord. He feeds the poor and serves the sick, seeing the Lord in his fellow-beings.

The mental Bhava (attitude) of the devotee offering Bhog to the Lord has very great effect. If an ardent devotee of the Lord offers anything to the Lord, that Prasada, if taken, would bring very great change even in the minds of atheists. The Grace of the Lord descends through Prasada. Go through the life of Narada. You will realise the greatness of the sacred leavings of the Lord as well as those of advanced Sadhakas and saints.

Namadeva offered rice etc., to Panduranga Vitthala and He ate the food and shared it with Namadeva as well. If the food is offered with an yearning heart, sometimes, the Lord takes that food assuming a physical form. In other cases, the Lord enjoys the subtle essence of the food offered, and the food remains as it is in the shape of Prasada. While feeding Mahatmas and the poor people, that which is left behind is taken as Prasada. When a sacrifice is performed, the participants share the Prasada which bestows the blessings of the gods. When Dasaratha performed Putrakameshti (a sacrifice performed wishing for a son), he got a vessel full of sweetened rice that he gave to his queens, by taking which they became pregnant.

Another form of Prasad: Charanamrit

A special form of prasad is the Charanamrit, which is the water or milk used to wash the feet of the idol, or of a holy saint. The Charanamrit has tremendous powers. It can change the outlook of a devotee entirely. It has the power to cure diseases. There are cases where it brought back life to the dead. Charanamrit is a tonic or medicine for misery, pain and anxiety. Intense faith is the all-important necessity for taking it. Without faith it brings very little benefit. The benefits of Prasada and Charanamrita are beyond description. They have the power to change entirely the outlook of a man's life. There have been ever so many instances in the past in this holy land of ours (India) which bears witness to the potency and efficacy of Prasada. Prasada destroys all pains and sins. It is an antidote for misery, pain and anxiety. Faith is the important factor in testing the accuracy of this statement. For faithless persons, it brings very little effect.

Those who are brought up in modern education and culture have forgotten all about the glory of Prasada. Many Western educated persons do not attach any importance to Prasada when they get it from Mahatmas. This is a serious

mistake. Prasada is a great purifier. As they are brought up in the Western style of living, they have imbibed the spirit of Westerners and forgotten the spirit of true children of Indian Rishis of yore. Live for a week in Vrindavana or Ayodhya or Varanasi or Pandharpur. You will realise the glory and the miraculous effects of Prasada. Many incurable diseases are cured. Many sincere aspirants get wonderful spiritual experiences from mere Prasada alone. Prasada is a panacea. Prasada is a spiritual elixir. Prasada is the Grace of the Lord. Prasada is a cure-all and an ideal pick-me-up. Prasada is an embodiment of Sakti. Prasada is Divinity in manifestation. Prasada energises, vivifies, invigorates and infuses devotion. It should be taken with great faith.

The prasad of the Lord is very sacred and purifying. If it is taken with faith and devotion, it brings miraculous results to the devotee.

The Lord enjoys the subtle essence of the food offered. The food is then eaten as prasad by the devotees.

While feeding Mahatmas, Sannyasins and the poor, that which is left over is also taken as prasad, because in feeding them, we feel that we are feeding God Himself.

When a ceremony is performed all the devotees should share the prasad and thus receive the blessings of the Deities. Prasad is extremely sacred. There is no restriction of any kind in taking prasad. Time, place or condition does not affect one. Prasad is all purifying. Prasada is the most sacred object for a devotee. One should consider himself lucky to take the Prasada, and there is no restriction of any kind in taking Prasada. Prasada is all purifying.

In the kitchen of the Gods and Goddesses

Before we can offer any food to the Supreme (or Absolute), Gods and Goddesses, however, we must first follow some important guidelines while preparing the food.

1. First, the Supreme only accepts purely vegetarian offerings - offerings that are acquired without pain and suffering on the part of any creature. So, we have to strictly avoid cooking any meat (including chicken; a bird is not a vegetable!), fish and eggs.
2. Second, we cannot offer any onions, garlic or mushrooms. This may seem like an odd proscription; but the Vedic scriptures, as well as the ancient

natural medicinal system of Ayurveda, explain that these foods excite the more passionate elements of the human psycho-physical constitution.

3. Third (and this can sometimes be tough), we must not taste the food before it is offered to the Supreme. The preparing of Prasada is done as an active devotional meditation. So the goal is to prepare delicious foods, not along our own taste in mind, but thinking only of the satisfaction of the Supreme, Gods and Goddesses. Therefore, they should be the first to "taste" the fruits of our labours.
4. Keeping this meditative goal in mind, it is important to have an atmosphere in our kitchen that is conducive to creating a meditative and devotional state. We should be in a calm, peaceful and contemplative frame of mind while preparing food for God, thinking to ourselves as we prepare the food that we are acting for God's satisfaction, and not just our own.
5. Finally, as in any spiritual endeavour, it is important to maintain a high standard of cleanliness while preparing, cooking, and offering the food. The kitchen, utensils and foods used should be clean. We ourselves also should be clean and bathed before beginning Prasada-Meditation, or any other meditation for that matter.

If we can follow all of the above guidelines and, most importantly, maintain a meditative consciousness of love and devotion for God as we are performing these activities, then God will gladly accept our offering.

How to offer Prasada?

1. It is helpful if you have an altar already set up somewhere in your home, apartment or dorm. On this altar should be either a sacred image or a picture of the God or Goddess in any of His or Her sacred forms. For example, an image of any of His incarnations - Rama, Krishna, Narasingha - or any other form, such as Srinathaji or Venkateshvara, is fine. In addition, you can include images of your guru, saints, or other devas or devis on your altar - Durga, Ganesha, Sarasvati, etc. Images of God, however, should be the focal-point of any altar used for meditation. If you don't have an altar, then placing a simple image of God somewhere special will do.
2. When the food is ready, take a sampling of each preparation, along with a glass or cup of water, and place them all on a special plate that is used

only for offering food to the God or Goddess. This plate must never be used for any other purpose than offering food in Prasada-Meditation. Place the plate of food before the sacred image. Offer a little incense to the Deity. Then, in a meditative and devotional state of mind, sit with eyes closed in meditation and recite several sacred mantras. One such mantra which is highly effective is: "Om Namo Narayanaya", or "Om.Namah Shivaha".

3. After chanting this mantra for some time, then remain in silent prayer for 5 - 10 minutes and request the Deity to accept your offering. After you have offered the food in this way, the food that you have cooked is now sanctified and considered to be prasada, food transformed into the grace of the Deity. By partaking in such food, we show our devotion to the Supreme, and thus make spiritual advancement.
4. The food on the plate should be re-merged into the food in the pots. Having thanked the Supreme through the Deity for accepting your offering, the prasada can now be eaten. The food should also be eaten with meditative awareness, peacefully and respectfully.

While eating the prasada, as it is a "sacrament" please always be conscious and aware that you are partaking in the special grace of the Supreme (Absolute). Eat with reverence, and enjoy!

What is necessary or not for Prasad to Lord Shiva?

BHASM, TRIPUND and RUDRAAKSH - are the necessary things required for the Puja (worshipping), which should be bore by person during the worship.

BHASM (Smearing Ash): Lord Shiva wears three white-lined **Bhasma** or **Vibhuti** on His forehead in three horizontal stripes - **TRIPUND**.

RUDRAAKSHA : "Rudra" means Lord Shiva and "akash" means Eye.

DHAURVA (auspicious grass) and TULSI leaf: DHAURVA (auspicious grass) and TULSI leaf are also offer in worshipping **Shiva** and definitely the puja with **Tulsi's Manjiri** is regarded more beneficial.

SESAMUM is not used in worshipping **Lord Shiva** and the **Champa Flower** should never be offered.

Two Shells, two Chakrasheela, two ShivLingas, two Ganesh Idols, two Sun Idols and three Durga Idols should not be worshipped together, **this invites unhappiness**.

"Kartaal" should not be played when the puja of **Lord Shiva** is going on.

During **Lord Shiva's** circumambulation the complete circumambulation is not done. The drainage place, from where offered water flows down, should not be crossed; from here the reverse circumambulation is done.

Lord Shiva's half time, **Lord Vishnu's** four times, **Goddess Durga's** one time, **Sun God's** seven times and **Lord Ganesha's** three times circumambulation should be done.

For **SHIVJI** among the leaf and the flower **BILVAPATRA** is o For **SHIVJI** among the leaf and the flower **BILVAPATRA** isf most vital importance. But in the **Bilvapatra** the **Chakra** and the **Bajra** should not be there. The **Chakra** is a white mark made by the insects on the BilvaPatra, while the **Bajra** is the thick portion towards the stalk. This part should be broken. The **Bilvapatra** half eaten up by the insects is also not considered good for worshipping **Shiva**. While offering the **Bilvapatra** its glossy surface must be facing the **ShivLinga**. In the **Bilvapatra** the range of the leaves vary from **3 to 11**. The more the number of leaflets the more beneficial it is considered but even if one of the leaves gets detached from the **Bilvapatra** of three leaves then it is of no use. **FRUIT OF AAK** and the **DHATURA Flower** are also main things for the puja(worship) but the **Blue Lotus flower** is considered to be best. In its absence any **LOTUS FLOWER** will do as **Lord Shiva** is fond of Lotus flower.

TULSI and **Bilvapatra** are always considered to be pure, they do not become stale to be pure, they does not become stale.

Tamaal, Aavlaa, Lotus flower and Agast flower - these also stay fresh for another day.

"BHANG"(a Prasad) must definitely be offered to the Lord. It is a wrong notion that the Prasad offered to the Lord Shiva should not be consumed by the devotees. The Prasad which has been touched only to the Shiv Linga should not be consumed.

DAMRU is one of the attributes of **Shiva** in his famous dancing representation known as **Nataraja**. A specific hand gesture called **Damaru-hasta**. **Sound or Dhwani** is said to have originated from the **Damru of Lord Shiva**. It is said that every perceivable and unperceivable object in the Universe has a corresponding sound.

Serpents: **Shiva** is often shown garlanded with a **snake**.

TRISHUL (Trident): Shiva's particular weapon is **TRISHUL**.

Shiva Linga is the holy symbol of **Lord Shiva** that is considered sacred by the devotees of **Lord Shiva**. The word, 'Lingum' in Sanskrit means, 'symbol'.

Shiva Lingum, therefore means symbol of **Lord Shiva** and is therefore considered most sacred by **Shaivaites**.

Crescent moon: Shiva bears on his head the **crescent moon**.

Ganga: **Ganga(river Ganges)** is associated with **Hindu mythology** and is the most sacred river of Hindus. **Ganga**, symbolically represented on the head of the Lord by a female(Mother Ganga) with a jet of water emanating from her mouth and falling on the ground, signifies that the Lord destroys sin, removes ignorance, and bestows knowledge, purity and peace on the devotees.

Nandi: **Nandi**, is the name of the bull that serves as **Shiva's mount(vahana)**.

Blue throat: The epithet **Nilakantha** refers to a story in which **Shiva** drank the poison churned up from the world ocean. Halahala, the colour of poison was blue.

Tiger skin: Shiva is often shown seated upon a **tiger skin**.

Kundalas(two ear rings): Two **Kundalas**, Alakshya (meaning "which cannot be shown by any sign") and Niranjan (meaning "which cannot be seen by mortal eyes") in the ears of the **Lord** signify that He is beyond ordinary perception. Since the **kundala** in the left ear of the Lord is of the type used by women and the one in His right ear is of the type used by men, these **Kundalas also symbolize the Shiva and Shakti (male and female) principle of creation**.

Kamandalu: a water pot (Kamandalu) made from a dry pumpkin contains nectar and is shown on the ground next to **Shiva**. The process of making Kamandalu has deep spiritual significance

SHIVA likes BILVAPATRA.

VISHNU likes TULSI.

GANESHA like DHURVA.

LAXMI likes LOTUS.

DURGA like RED FLOWER (hibiscus).

The face of leaflet-flower-fruit should be facing downwards while offering to the Supreme. But **BILVAPATRA** should be offered reversed and only after removing its stake.

Except during Shivratri, "**KUMKUM**" is not offered to **SHIVA**.

Plucking of Tulsi from plant should not be done on the eve of **Sankranti**, **Dwadashi Amavashya**, **Purnima**, **Sunday** and **during evening hours**.

The **Tulsi's leaf** remains intact and well preserved till eleven nights.

Tulsi is offered to **Ganesha** only on the day of '**Bhadra Shukla Chaturthi**'.

DIPAK should not be lightened with another **Dipak (lamp)**.

Kund to **SHIVA**, Dhatura to Vishnu, Aank to Goddess and Tagar flower to Madar and Surya (Sun God) should never be offered.

From the front portion of **KUSHA** never sprinkle water on GODS.

The one who is performing the ritual (Puja) should bare **TILAK** on forehead.

The Jalhari of **SHIVA LINGA** should always face north.

The smaller the idol of Shaligram the more it is Beneficial.

Aarti should be done in following way:- The Foot of God - 4 times, Naval - 2 times, face - either 1 time or 3 times, after doing this the Aarti should be done collectively of all parts - 7 times.

In regulation Aachman (washing of hands after ritual) should be done thrice.

By this TRIDEV (Brahma-Vishnu-Mahesh) will become happy. If we are touching our right ear then it is also equivalent to Aachman.

If we are not getting new leaves of Bilva Patra, the ones which are already offered to, God may be reused after washing the same.

Rice to Vishnu, Tulsi to Ganesha and Bilvapatra to Durga as well as Sun God should not be offered.

Kumhara-Water melon- Coconut should not be broken or cut by a knife by Ladies, its not regarded good.

In every religious work the wife must sit right to husband.

Milk, curd or Panchamrit should never be poured in utensil made of Bronze, as this is equal to wine.

Rakhi should be tied on the left hand of the Females.

On Saturdays JAL (water) should be offered to PIPAL tree and circumambulation should be done but the latter should not be done on Sundays.

While doing Yagya or Shradh, only Black Tils (sesamum) should be used and not white ones.

Never do Pranam with one hand only.

Any Donation work, charity work should be done or alms should be given only by right hand.

While doing pranam (seeking blessings) to elders, touch there right foot by your right hand and there left foot by your left hand.

Never touch the feet of a person who is sleeping.

Shaving should not be done on Ekadashi, Aamavasya, Krishna Chaturdashi, Purnima Fast, and on the day of Shradh.

Hand should be there on the head or it should be covered by any cloth while somebody is puts Tilak on you.

The Lotus flower does not pass away till five nights.

Rice should be offered to GODS after washing it thrice and to ancestors after washing them once.

Fingers should not be put in water, milk and ghee etc, because the touching of nails makes these things inauspicious.

Abhisheka

Abhisheka is a part of the worship of Lord Shiva. Without it, the worship is incomplete. It is the ceremonial bathing of the Shiva Lingam in Shiva temples or Satsangs as in Europe the Home Satsang.

A pot made of copper or brass, with a tiny hole in the centre, is kept hanging over the image or Lingam of Siva. The water drips (falls) on the image throughout the day and night. Pouring water, milk, ghee (clarified butter), curd, honey or coconut water over the Lingam is also Abhisheka. Whilst this is done, the Rudram is chanted loudly with devotion and love. Lord Shiva is invoked by performing this Abhisheka.

Monday is a very important day for worshipping Lord Shiva. The thirteenth day (Pradosha) of the bright and dark fortnights is also considered sacred. On these days, devotees of Lord Shiva offer special worship with plenty of prasad.

The water of the Abhisheka is considered very sacred. It is known to grant great benefits on the devotees who take it as the Lord's prasad. It purifies the heart and destroys countless sins. You should take it with intend, faith and devotion.

When you perform Abhisheka with devotion, your mind is concentrated. Your heart is filled with divine thoughts and with the image of the Lord. You forget your body and your surroundings. Egoism vanishes. When the body is forgotten, you begin to enjoy and taste the eternal bliss of Lord Shiva. The recitation of Mantras during the Abhisheka purifies the mind.

The greatest and the highest Abhisheka is to pour the waters of pure love on the Lingam in the lotus of the heart. The external Abhisheka with objects is intended to lead to this internal Abhisheka, wherein there is a flow of pure love.

The sacred prasad of the Lord and the holy water of the Abhisheka purify the heart if taken with faith and devotion. They can bring peace and prosperity.

Incurable diseases are cured by performing Abhisheka. It bestows health, wealth, prosperity, peace of mind and purity of heart. It expands the heart. It calls for self-sacrifice and self-surrender. There must be a natural feeling in the heart. "I am Thine, my Lord. All is Thine, my Lord."

How Abhishekam is prepared for celebration?

Annabhishekam is held on full moon day in the seventh month of every year - i.e. Aippasi (Tamil calendar) **Asvina** (Hindu calendar) (October/ November), for

Shiva Lingam, presiding deity of all Siva Temples in South India. Devotees believe that performing Annabishekam to the Lord Shiva on this day would rid them of all their problems.

Step One

What is Abhishekam?

Abhishekam is the process of bathing the deity. According to Shiva Agamas (pooja rules) abhishekam is considered as one part of the shodashopachara pooja. Shiva Agamas give lot of importance to abhishekam in Shiva pooja and it makes the ceremonies many times more effective. Your priest may perform Abhishekam by simply using holy water or perform elaborately with milk, curds, honey, ghee, sugar, coconut water, holy ash, sandal paste, fruit juice etc.

Lord Shiva will be pleased by the process of bathing with the prescribed eleven ingredients like water, milk, curd, ghee, honey etc. If you pour a drop of water on the 'Linga form' you will receive the blessings of Lord Siva. He will remove all your difficulties and will grace with happiness and joy.

Step Two

Annabishekam : A Thanksgiving Festival

The seventh month in the calendar is the holy month. According to astrology Sun resides in the house / rasi Libra. The harvesting of paddy in Tamil Nadu would have got completed by this time. People are more interested in thanking Lord Shiva with Annam (cooked fragrant rice). They believe that Lord Shiva has only created annam (cooked rice) and He alone offers His grace and protects His subjects with annam (cooked rice).

Step Three

Siva Lingam: An Abstract Form of Lord Shiva

Since Lord Shiva is widely worshipped in the form of the Shivalinga as well as presiding deity, annabishekam will be performed only to Shivalingam. Shiva linga form has three parts. The four-sided lower-most part forms the base and is known as avudai. The 'Yoni' or octagonal eight-sided pedestal (mid-part) is provided with a passage for draining away the water or other liquids poured on top by devotees. The "Lingam" or cylindrical shaped top most part remains on the pedestal. The height of lingam is one-third of its circumference. The three parts of lingam symbolize the trinity of Hindu pantheon i.e. Brahma (the creator) resides at the bottom, Vishnu (the preserver) resides in the middle and Shiva (the destroyer) resides on the top.

Step Four

Eleven Ingredients Prescribed for Abhishekam

The Shiva Linga abhishekam is done with the prescribed eleven ingredients:

1. Gingely oil
2. Pancha kavyam (mixture of five ingredients i.e. milk, curd or yoghurt, ghee and cows urine)
3. Panchamrutham (mixture of five ingredients i.e. fruit, jaggery, ghee, honey and sugar candy)
4. Ghee
5. Milk
6. Curd or yoghurt.
7. Honey
8. Sugar cane juice
9. Lime juice
10. Tender coconut water
11. Sandal paste

Step Five

Annabhishekam

Annabhishekam is performed next to milk on this specific day. During abhishekam “Sri Rudram” (hymn at chapter 16 and 18 of Yajurveda part of Veda) is chanted. Rhythm chanting of the Sri Rudram will purify the entire atmosphere. Sri Rudra has eleven sections. Similarly Lord Shiva has eleven forms (Ekadasa Rudra). Annabhisekam will take place mostly in the evening. In some temples it may take place in the noon.

The Shiva Linga will be covered with cooked rice. They may even cover the floor of the sanctum sanctorium and may extend up to the steps. They will use the snacks like Vadai, appam to decorate the deity. They will also use vegetables and fruits. As a result the Shiva Linga will appear with eyes, ear, nose and mouth. The fruits and vegetables will be piled up on the floor and steps. The ‘harathi’ will be followed. The Shiva linga will remain covered with annam for about one yamam, or one and half hours.

Step Six

Lord Siva: Preserver of Annam

Lord Shiva is the preserver of annam (Annam Pathaye Namaha). He is considered as annam and he is also the consumer of annam (Ahamannam ...

Ahamannatho). The devotees believe that anyone who witnesses annabhshekam will be relieved from the troubles of rebirth.

Step Seven

Maha Harathi

Devotees will collect the cooked rice covered around Lingam and immerse it in rivers or ponds. The cooked rice used to cover the base and floor will be collected and distributed to devotees.

After removal of the cooked rice, the Shiva Linga will have abhishekam with the remaining five ingredients (Total ingredients: eleven - Five before annabhishekam). After this the main deity will be decorated with clothes and jewels. The Maha Harathi will be shown to the deity. With this the annabhishekam will be concluded.

Summary

Annabhishekam with cooked rice to Lingam is an annual ritual in all Shiva Temples. But it is a daily ritual at Thiruvanaikoil. In Thiruvannamalai it is done during 'Karthigai festival'. In Palani it is done during the Tamil month Aani.

Shiva Shakti Tradition

The Inner Wisdom of the Hindu Tantrik Tradition

शिवशक्तिमंडलम्

Only when Lord Shiva is united with Shakti does he have the power to create - Saundaryalahari

Second-hand knowledge of the self gathered from books or gurus can never emancipate a man until its truth is rightly investigated and applied; only direct realisation will do that. Realise yourself, turning the mind inward. - Tripura Rahasya, 18: 89

Tantra, or more properly tantrika, is a diverse and rich spiritual tradition of the Indian sub-continent. Although in recent years, in the Western world, it has become almost exclusively associated with sex, in reality this is one aspect of what is a way of life. In India itself, tantra is now, nearly always, associated with spells and black deeds.

Neither of these views is correct, and each wildly underestimates the wide-ranging nature of the different traditions. Further, there remains an ocean of tantrik and agamic literature still to be discovered and translated, spanning a period of time which at least reaches back to the 10th century of the common era (c.e.).

The tradition, or perhaps better, the traditions, underwent many phases and schools over this period of time, ranging from an extremely heterodox viewpoint to, in some cases, a very orthodox standpoint. Refer to [this page](#) to see the vast diversity of thoughts and practices subsumed under the word "tantra". Much of the material in these coming pages are related to the Kaula tradition in many of its guises. The work *kaula* is cognate with clan and the communities venerated a huge number of gods (devas) and goddesses (devis).

Although some tantras appear at first glance to be straightforward, most, if not all of them, employ a type of language which can be taken on many levels. According to the tradition, everything has a gross, a subtle and a supreme meaning and as the Devi is the goddess of letters, she can bewilder with her *Maya* as well as enlighten.

Many terms used in the tantrik tradition have meanings which can be taken at face value but do not always have this meaning, thus making them difficult to understand to the literally-minded. The mentality of the pashu, or a person with a herd-disposition, is said to predispose him or her to misunderstand the meaning.

This cryptic way of speaking pervades many of the texts. Should a cremation ground, for instance, be understood as the yoni, as the real place where corpses are burnt, or as a symbol for the Absolute? The answer may be all three. Is a crossroad a symbol of the five elements, the place where roads meet, or four centres within the human body? Again, it may have one or any of these meanings. And is the union of Lord Shiva and Shakti the symbol of sexual intercourse, the union of vital breaths within the body or an eclipse?

We can probably find the answers to these questions by going to the root philosophy of the tantrik traditions. There is no Lord Shiva without Shakti and yoga is a realisation of the unity of all things. That is not to say that everything in tantrik texts is figurative; many describe practices which are said to bring about this realisation.

It is also important to remember that legends and stories within the tradition may be intended to appeal to parts of the human mind which are not solely connected with logic.

For example, in the *Tripurarahasya* (secrets of Tripura), a wonderful work available in an English translation, much of the teaching and practical philosophy of the tradition is told in story form, easy to digest but pregnant with meaning. Bear these considerations in mind when browsing this site.

The sections and the topics left also need some explanation. Very broadly speaking, tantras fall into traditions belonging to greater or lesser schools. The Kali tradition, for example, has a large literature and there are specific areas in India where her worship is concentrated. The Lalita, or Shri Vidya tradition, also has a very extensive literature, much of which is still unplumbed.

The Natha Sampradayas or lines relate to sects said to have originated mostly from Matsyendranath and Gorakhanath, and occupy an important position in the yoga schools of the mediaeval period.

Under other topics, we have included a selection of tantrik topics, each of which could form vast topics on their own.

Tantrik ritual is included because above all else the adepts of these schools insisted on practical work. Many tantras are practical manuals and this section will be expanded in the future.

We have also included some translations of parts of the tantrik literature along with abstracts of other texts to give a feel for the whole subject. If there are mistakes in the translations, please forgive us. Also, let us know, and we will fix them.

Magickal Armours - Kavachas

Residing in this city-like body, the Prana (vital breath) is its guardian. This Prana measures ten fingers in inhalation and twelve fingers in exhalation - Shivasvarodaya, 221

Each of the tantrik deities has her or his own kavacha or armour, which protects devotees from the many dangers which may afflict a human being. These could either be recited in a ritual context, or written down on birch bark or other substances and worn on the body to give protection.

The example of a kavacha translated below is from the influential *Tantrarajatantra*, and calls on Lalita and her 15 attendant Nityas or Eternities to protect the devotee. These are the days of the waxing of the Moon.

The yantra on the left is one of the many related to prayogas (magical practices) in the *Saundaryalahari*. This was to be engraved on a gold plate, worshipped for 21 days, reciting shloka six of the book 500 times a day, offering 21 pieces of sugarcane and is proclaimed to be a cure for impotency.

The Nitya Kavacha - from *Tantraraajatantra*, 28: 52-71, is reproduced below in iTrans format. Transcribed by MM. Please send corrections to the usual [email](#) address. The kavacha is supposed to protect a sadhaka from all types of misfortunes.

samastaapadvimuktyartha.m sarvasampadavaaptaye .
 bhuutapretapishaachaadipiiDaashaantyai sukhaaptaye .. 52..
 samastaroganaashaaya samare vijayaaya cha .
 chorasi.mhadvipiigajanavayaadibhayaanake .. 53..
 araNye shailagahane maarge durbhixake tathaa .
 salilaadimanaH piiDaasvabdhanu potaadisa~NkaTe .. 54..
 prajapya nityaakavacha.m sakR^it.h sarvvantaratyasau .
 sukhii jiivati nirdvandvo niHsapatno jitendriyaH .. 55..

shR^iNu tat.h kavacha.m devi vaxye tava tadaatmakam.h .
 yenaahamapi duddheShu devaasurajayii sadaa .. 56..
 sarvataH sarvadaatmaana.m lalitaa paatu sarvagaa .
 kaameshii purataH paatu bhagamaalaa tvanantaram.h .. 57..
 disha.m paatu tathaa daxapaarshva.m me paatu sarvadaa .
 nityaklinna cha bheruNDaa disha.m paatu sadaa mama .. 58..
 tathaiva pashchima.m bhaaga.m raxet.h saa vahnivaasinii .
 mahaavajreshvari raxedanantaradisha.m sadaa .. 59..
 vaamapaarshva.m sadaa paatu duutii me tvaritaa tataH .
 paalayettu disha.m chaanyaa.m raxenmaa.m kulasundarii .. 60..
 nityaa maamuurddhataH paatu saadho me paatu sarvvadaa .
 nityaa niilapataakaakhya vijayaa sarvvatashcha maam.h .. 61..
 karotu me ma~Ngalaani sarvvadaa sarvvama~Ngalaan .
 dehendriyamanaHpraaNaan.h jvaalaamaalinivrahaa .. 62..
 paalayedanisha.m chitraa chitta.m me paatu sarvvadaa .
 kaamaat.h krodhaattathaa lobhaanmohaanmaanaanmadaadapi .. 63..
 paapanmat.hsarataH shokaat.h sa.mshayaat.h sarvvataH sadaa .
 staimityaachcha samudyogaadashubheShu tu karmmasu .. 64..
 asatyakruurachintaato hi.msaatashchauryyatastathaa .
 raxantu maa.m sarvvadaa taaH kurvantvichChaa.m shubheShu cha .. 65..
 nityaaH ShoDasha maa.m paantu gajaaruuDhaaH svashaktibhiH .
 tatha hayasamaaruuDhaaH paantu maa.m sarvataH sadaa .. 66..
 si.mhaaruuDhaaH stathaa paantu maantaraxagataa api .
 rathaaruuDhaashcha maa.m paantu sarvataH sarvadaa raNe .. 67..
 taarxyaaruuDhaashcha maa.m paantu tathaa vyomagataa stathaa .
 bhuugataaH sarvadaa paantu maa~ncha sarvatra sarvadaa .. 68..
 bhuupretapishaachaapasmaarakR^ityaadikaan.h gadaan.h .
 draavayantu svashaktiinaa.m bhiiShaNairaayudhairmmam.h .. 69..
 gajaashvadvipipa~nchaasyataarxyaruuDhaakhilaayudhaaH .
 asa.mkhyaaH shaktayo devyaah paantu maa.m sarvataH sadaa .. 70..
 saaya.m praatarjapannityaa kavacha.m sarvaraxakam.h .
 kadaachinnaashubha.m pashenna shR^Noti cha mat.hsamaH .. 71..

The Nitya Armour

Lalita, protect all of my being always and everywhere. Kameshvari protect me in the East, Bhagamalini in the S.East, and Nityaklinna, always protect me in the Southern direction. Bherunda always protect me in the S.West, and Vahnivasini shield me in the West. Mahavajreshvari protect me always in the N.West, and in the North, Duti protect me. Tvarita, (in the N.East), shield me.

Kulasundari protect me above, and Nitya protect me everywhere below. Nilapataka, Vijaya and Sarvamangala -- protect and cause good fortune everywhere. Jvalamalini guard me in my body, senses, mind and breath. Chitra, always protect my Chitta.

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 Nityas protect me by their own Shaktis seated on elephants, and by their Shaktis seated on horses always shield me everywhere.

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

The innumerable Shaktis and Devis on their elephants, horses, tigers, lions and Garudas protect me always and everywhere without gaps. (This all-protecting Nitya Amour should be recited in the morning and the evening.)

Food, Flowers and Perfume

The intricate forms of worship (puja) described on some of these pages often require the use of ritual accessories (upacharas), such as specific types of food, flowers and fragrances. For the way in which these are used in a daily rite, refer to the translation of Subhagodaya found on this site.

Some tantrik texts prescribe a whole range of different substances for occasional or optional rites which may include different scents, flowers, edible food and liquids to perform the pujas.

There are plenty of traps for the unwary. While these accessories can relate to external worship (bahiryaga), they may also be used as symbols for internal worship (antaryaga), and so can take a range of forms from the very simple to the very complex. For example, in the Kaulajnananirnaya, the flowers to be offered represent qualities to be cultivated.

"The first flower is non-harmfulness, the second [is] sense restraint, the third generosity, the fourth [is] right disposition, the fifth compassion and the sixth freedom from cruelty. The seventh flower is meditation and the eighth flower is

knowledge. Knowing these rules relating to flowers, one should worship this mental lingam." (op.cit III, 25-26).

These flowers are related in this text to different chakras (wheels) or padmas (lotuses) in the human body.

The simplest accessories relate to the five elements of tantrika, and so, by extension, to the five senses. See, for example, the Shani puja, where scent is linked with the bija Lam and earth, flowers to aether with the bija Ham, incense with air and the bija mantra Yam, flame with fire and the bija mantra Ram, and water to liquid and the bija letter Vam.

This inner practice demonstrates two very important yogic elements of puja. The first is that the deva or devi, through meditation (dhyana), whether gross, subtle or supreme, is considered to be one with the worshipper. The second is that by offering the sense impressions to that devata, it encourages the perception that the person performing the rite is not wholly identified with her or his impressions.

These, along with the instruments of the impressions, the five senses, pull the inner self this way and that, and, as can be seen from the prayoga or practical application of the Bhavana Upanishad, are considered to be shaktis or attendants of Paramashakti, the supreme goddess herself. In this connection, it is also worth looking at this particular page, which describes the physical and metaphysical apparatus of a human being, as an embodiment of Shiva Shakti.

This underlies what some tantriks have described as the ulta sadhana, a reversal of the ordinary condition of the human being, who tends to wholly identify with one, two or several of the lesser shaktis, and so forgets her or his true nature.

The practice of daily puja and the use of these ritual accessories is, then, recommended in the initial stages of sadhana as a way of reminding an individual of the unity of knower, knowledge and known - or worshipper, worship and worshipped.

Food and Liquids

Bearing these important considerations above in mind, we can turn to the elements used in puja. In the English introduction to the Gandharva Tantra on this site, chapters 16 and 17 allude to the ritual accessories (upacharas) which may be employed when worshipping Shri Shri Tripurasundari (Lalita).

Food offered to a devata becomes holy (prasad) but that doesn't mean it's put to waste and it can be eaten afterwards by a sadhaka.

It doesn't have to be vegetarian food. While most Hindus in modern-day India are vegetarians, some scholars consider this to be a consequence of the rise of the Vaishnavi movements. Bali (animal sacrifice) is viewed as an essential in many of the tantrik texts themselves, although even this has an inner meaning. The bipeds and quadrupeds to be sacrificed must be male.

"O dark one, wondrous and excelling in every way, becomes the accomplishment of those worshippers who living in this world freely make offering to Thee in worship of the greatly satisfying flesh, together with hair and bones, of cats, camels, sheep, buffaloes, goats and men." *Karpuradistotra v.19*, *Woodroffe's translation*

According to the Kaula commentary on this verse, the animals represent six enemies to sadhana, the goat standing for lust, the buffalo anger, the cat greed, the sheep delusion, the camel envy, and man pride and arrogance. This is all very well, but animal sacrifice is still practised today in nominally Shakta areas.

As recently as 1980, a goat was sacrificed to Kali at her temple at Amber fort in Rajasthan, a practice banned by the government, which does not, however, seem to have taken similar steps against Pizza Hut or MacDonalds in India. (Sacrifices of quadrupeds to the multinationals seems to be OK, just as long as no religious element is involved.)

In practice, it seems that many tantriks are happy to use substitutes for real animals, such as cucumbers, brinjals and the like.

The Gandharva Tantra classifies food into four types, including liquids, and because it is to be offered to the goddess Tripurasundari, must be of the best quality and also served suitably, depending on the abilities of the practitioner. Fruit, sweetmeats, rice and other dishes are offered to the Devi while reciting a mantra.

The liquids used for worship range from pure water right up to wine, with the Gandharva even including recipes for the alcoholic substance. While wine is an integral part of the panchatattvas, in the chapters on the secret sadhana found in the Devirahasya, mantras and rituals must be performed in order to remove curses on the liquid uttered by Brahma and Shukra. Wine, in this latter tantra, has its own divinity, Suradevi, and she has her own dhyanas and mantras.

Wine, being the Devi herself in liquid form, can be understood as a symbol for the bliss arising from the realisation from work on oneself. A number of tantras caution against taking the text to advocate wholesale drunkenness (Kularnavatantra). When a pot of wine is seen, one should bow to it, as if to the Goddess herself (Kulachudamani, Brihadnilatantra). The Kularnava pours scorn on those who take tantrik texts literally, pointing out that if merely drinking wine, copulating and eating flesh and fish produced liberation, then many humans would already have achieved the state. This last passage refers to the rite known as panchatattva, the five things - often referred to as the panchamakara. These are the five elements starting with the letter "m" are madya (wine), mamsha (meat), matsya (fish), mudra (grain) and maithuna (sexual intercourse). There is a great deal of discussion in various tantrik schools about the significance of these elements in Virasadhana, but most agree that it is a special method prescribed only for heroes and heroines (vira), and unsuitable for the common herd (pashu).

Aside from being a swipe at Brahmin orthodoxy, which views some of these elements with deep abhorrence, some important tantras, including the Kularnava, give them a metaphysical meaning. Some tantras vary the substances depending on the varna (Brahmin, Kshatriya etc). The Yoginitantra and other important texts also give the makaras a symbolic meaning.

There is no agreed view on these matters. It is hard to take some verses of the Yonitantra or the Brihadnilatantra metaphorically, while the commentary on the Karpuradistotra, referred to above, specifically advocates the consumption of semen after ritual sexual intercourse. The Chandamaharoshana Tantra (see Bibliography), a text of the Vajrayana which is, however, spoken of as a source in the Kaulavalinirnaya, is as explicit as you can get about these matters. Woodroffe says in his introduction: "The text goes on to say that there are people who regard semen and menstrual fluid with disgust (Vicharyet), but they forget that the body by .which they hope to attain Liberation is composed of these two forms of matter, that the narrow, bone and. tendons have come from the father and the skin, flesh and blood from the mother. It further says that there is no reason for man's disgust for excreta or urine, for these are nothing but food or drink which has undergone some change and contains living creatures and the Brahman substance is not absent there from. The purity that man ought to cultivate is that of the mind. All things are pure. It is one's mentality (Vasana) which is evil."

There is a variety of other, somewhat less contentious, liquids often referred to in tantrik texts which require some explanation. The panchagavya are the five products of the cow, including dung and urine. These are often consumed,

although some texts also ascribe an inner meaning to these substances, related to Shakti.

The Gandharva describes padya (water for washing the feet), achamana (water for sipping), madhuparka (a sweet mixture of water, ghee, honey and other substances), and arghya (an offering to the Sun, poured over the head).

Flowers, Scents, Perfumes and Incenses

There is a huge variety described in the literature, which almost merits a book of its own.

Incense (dhupa) is frequently employed in the daily puja, and this may and often is accompanied with various unguents (anjana), sweet smelling powders, oils (such as sandal oil) and other substances.

Most of the tantrik texts available give pride of place to five fragrances, which, according to lists in Rai's "Encyclopedia of Yoga", are for Shakti or Devi agaru (aquilaria agallocha), karpura (camphor), kumkuma (crocus sativus), rochana (convolvulus turpentium) and jatamamshi (asparagus racemosa).

Sandalwood (chandana) and other pleasant fragrances often find themselves on the lists.

Flowers for the worship of Shakti, should normally be red, although this may vary depending on the type of rite, with other colours, including white and orange, often being employed.

As by now we have come to expect, the *vamachara* tantras interpret flowers and scents in a way all of their own. Flowers (pushpa) has a similar meaning in Sanskrit to English, and are taken by some texts - for example the *Matrikabhedha Tantra*, the *Mahakalasamhita* and other texts, to refer to menstrual blood. These are classified in different ways, depending on age and the qualifications of a Shakti.

Some of these may have the same name as other fragrances and scents - a trap for the unwary, who in this, as in all other matters, is to be guided by the guru. The *Matrikabhedha* describes the use of menstrual fluids in a somewhat mysterious alchemical process - similar passages are to be found in the alchemical chapter in the *Brihadnيلاتانtra*.

The Tantrik Gayatri

The soul is perfect; what can you improve? You have everything; what is there to gratify? Aum will seek out the man of contemplation; Reveal to him the wonder of great secrets - The Book of Ashes, Dadaji

The vedika form of the famous Gayatri mantra is: *Om bhur-bhuvah-svah tat savitur varenyam bhargo devasya dhimahi dhiyo yo nah pracodayat*. This can be translated: Om. Let us contemplate the spirit of the divine of the earth, the atmosphere and heaven. May that direct our minds. Savitri is the Sun and this mantra is pronounced at the three junctions or twilights of the day. Only the twice-born Brahmins are supposed to utter it.

The tantrik compilation *Prapanchasaratantra*, outlines pujas and meditations on Gayatri in chapter 20. Here is described how the mantra Om hums in the base or Muladhara chakra, and moves through seven stages to the chakra above the head. (Sahasrara).

According to Sir John Woodroffe, in his introduction to the Sanskrit edition, Mahavishnu describes Om as consisting of the following. Bhuh is existence, Bhuva is the elements, Svah is the atma of everything, Maha is greatness and light, Tat is Brahman (the absolute), Tapah is all knowledge, Satyam is supremacy and internal wisdom. This tantra connects the three letters of Om (A+U+M) to the seven worlds.

Tat, says Woodroffe, refers to the first cause of all substance, as fire in the circle of the sun and is supreme Brahman. Savituh is the source of all living beings. Varenyam is the excellent one who receives adoration. Bharga destroys sin, Devasya means it is full of light, while Dhimahi refers to knowledge being golden and always within the sun. Dhiyo means Buddhi, Yo stands for energy (tejas). The mantra is divided into three sections of eight letters and four sections of six letters. A dhyana (meditation) in the same chapter describes Gayatri as having four faces, which are white, yellow, red and black.

Yet the tantrik tradition has different views of the Gayatri. For example, in the *Matrikabhedatantra*, there is a couplet which says a person who knows the Brahman (the absolute), is a brahmin.

In the tantrik tradition, each aspect of devata has her or his own form of the Gayatri and it is often pronounced at the four junctions of the day, including midnight.

For example, Tripurasundari Gayatri runs: *Tripurasundari vidmahe, kameshvare
dhimahi, tanno klinne pracodayat.* This means: Let us contemplate Tripurasundari, let us think of Kameshvare, may that wetness direct.

The *Gandharva Tantra* uses the 24 different syllables of this mantra in Sanskrit as a visualisation, starting from the base of the spine and moving to the top of the head.

The other tantrik Gayatri is a mantra known as Ajapa. This is recited by every living being unconsciously 21,600 times a day as she or he breathes. Half are sun breaths and half are moon breaths. It consists of the letters Ha and Sa.

The Guru

The guru is Brahma, the guru is Vishnu, the guru is deva Maheshvara. Clearly the guru is the supreme Brahman, to that Shri Guru hail - traditional tantrik couplet

Because the guru gives mantra to a disciple and because she or he embodies the spirit and life of that mantra in an unbroken lineage to the Rishi who first perceived it, she or he is held in the utmost regard in the tantrik tradition.

According to the 13th chapter of the influential *Kularnava Tantra*, there is no difference between devata, mantra and guru. "Devata in truth is the same as mantra; mantra in truth is the same as the guru. The fruit of the worship of the devata, mantra and guru is the same." (Ram Kumar Rai translation).

Liberation cannot be obtained by reading the Vedas or studying the shastras (sacred texts), the same Kaula tantra says. Only knowledge (jnana) gives liberation and that depends on the grace of the guru, who is one with Lord Shiva and Shakti. "If the guru first mentally awakens the pupil and then reveals to him this high knowledge of Kula, then both enjoy direct companionship of Yogini and Vira and even cross this worldly ocean effortlessly." (*Kularnava Tantra*, II. 39-40).

But a Kaula guru may behave in a different way from a disciple or the ordinary world expects, because she or he is liberated. "One may be like a child, a madman, a king, or like one in a swoon, independent minded, like a lord hero, like a Gandharva, or like a naked person, a tridandin or like one who sells Veda for cash. Effulgent One, the way to be is to act howsoever one wills, knowing both Akula and Devi's Kula." (*Kaula Jnana Nirnaya*, XII. 3-6.)

This tradition of the "crazy" guru is embedded deep in the lore of the tantriks and the Nathas and has its value in shaking the conditioning of someone who aspires to be a Kaula, the tradition avers. For similar reasons, some elements of the tantrik tradition in India, such as worship in cremation grounds, the consumption of pig flesh and some sexual practices, were intended to rattle orthodox tendencies in tantrik pupils.

While orthodoxy appeared to regard women as inferior to men, the Kaulas took a different approach. Initiation from a female guru is held in the highest esteem, as she is Shakti on earth. The female guru is Ananda Bhairavi and the male guru Ananda Bhairava, together in sexual union, drinking the intoxicating wine of consciousness which is bliss (ananda) itself. Below, we find a meditation (dhyana) and an armour (kavacha) devoted to the Stri or female guru, ascribed to the *Brahmayamala*. The armour in the first translation is made up from the vidya (mantra) of the female guru. After this is a short hymn (stotra) to the male guru from the *Matrikabhedatantra*, in which his identification with Shiva is plain. The bija or root mantra of the guru, illustrated left, is Hskphrem.

अथ योषिद् गुरु ध्यानम् :

ॐ प्रफूल्लपद्मपत्राक्षीं घनपीनपयोधराम् ।
प्रसन्नवदनां क्षीणमध्यां ध्योच्छिवां गुरुम् ।
पद्मरागसमाभासां रक्तवस्त्रसशोभनाम् ।
रक्तकङ्कणपाणिन्नं रत्ननूपरशोभिताम् ।
स्थलपद्मप्रतीकाशपादपद्मसुशोतिम् ।
शरविन्दुप्रतीकाशवक्त्रोद्भासितविश्रहाम् ।
स्वनाथ वामभागस्थां वराभयकराम्बुजाम् ।
एवं ध्यात्वा पूजयेत्

This is the meditation image (dhyana) of the young female guru. Om. With eyes like fully blossoming lotus petals, firm swelling breasts, a sweetly smiling face, and a slender waist, one should meditate on the auspicious female guru, shining like the red lotus, wearing beautiful red clothes, wearing a red ring on her hand, and beautiful jewelled anklets, resembling the effulgence of a hibiscus, her feet like like a lotus, her face like the brightness of the autumn Moon, her body resplendent, with her own Natha sitting on her left, her hands [showing the

mudras] granting boons and dispelling fear. Having meditated in this way, one should do puja.

स्त्रीगुरु कवचम्:

अस्य स्त्रीगुरुकवचस्य स्त्रीगुरुदेवता चतुर्वर्गप्राप्तये विनियोगः ।
शिरसि सदाशिव क्रष्णे नमः । हृदि स्त्रीगुरुदेवतार्थं नमः ।
ईश्वर उवाच : स्त्रीगुरोः कवचस्यास्य सदाशिवक्रष्णः स्मृतः ।
तदाख्या देवता प्रोक्ता चतुर्वर्गफलप्रदा ॥ १ ॥

Striguru Kavacha. Of this Striguru Kavacha, the Female Guru is the devata and attaining the four aims of mankind is the application Obeisance to Sadashiva on the head. Obeisance to the Female Guru in the heart. Ishvara said: Sadashiva is the rishi of this Female Guru kavacha. It is said that this devata is the fruit-giver of the four aims. [1]

ॐ कुं बीजं मे शिरः पातु तदाख्या च ललाटकम् ।
कुं बीजं चक्षुषोः पातु सर्वाङ्गं मे सदाशिवः ॥ २ ॥

Om Klim bija protect my head, the same protect my forehead. Klim bija protect my eyes and Sadashiva all my limbs. [2]

ऐ बीजं मे मुखं पातु ह्रीं जिह्वां परिरक्षतु ।
श्रीं बीजं स्कन्धदेशं मे हसखफे भुजद्वयम् ॥ ३ ॥

Aim bija protect my face and Hrim encompass my tongue. Shrim bija protect the region of the shoulders and Hskphrem my two arms. [3]

हकारः कण्ठदेशं मे सकारः षोडशं दलम् ।
क्षवर्णस्तदधः पातु लकारो हृदयं मम् ॥ ४ ॥

The letter Ha protect the area of my throat and the letter Sa the sixteen petals. Ksha must protect me below and the letter Ka my heart. [4]

वकारः पष्ठदेशङ्ग रकारो दक्षपार्थकम् ।
हृङ्कारो वामपार्थंग सकारो मेरुमेव च ॥ ५ ॥

The letter Va (protect my) back and the letter Ra my right side. The syllable Hum my left side and the letter Sa my spine. [5]

हकारो मे दक्षबुजं क्षकारो वामहस्तकम् ।
मकारश्चांगुलि पातु लकारः पातु मे नखम् ॥ ६ ॥

The letter Ha my right hand and the letter Ksha my left. The letter Ma must protect my fingers and the letter Ma must protect my nails. [6]

वकारो मे नितम्बङ्ग रकारो जठरं मम् ।
यीङ्कारः पादयुगलं हसौः सर्वाङ्गकेऽवतु ॥ ७ ॥

The letter Va protect my rear and the letter Ra my belly. The syllable Yim my feet and Hsauh protect all of my limbs. [7]

हसौः लिङ्गङ्ग लोमानि केशङ्ग परिरक्षतु ।
ऐ बीजं पातु पूर्वे मे हीं बजिं दक्षिणेऽवतु ॥ ८ ॥

Hsauh shield the penis and the hair of the body and the head. Aim bija protect me in the East and Hrim bija shield me in the South. [8]

श्रीं बीजं पश्चिमे पातु उत्तरे भूतसम्भवम् ।
ऐ पातु चाग्निकोणे च वेदाद्य नर्क्षतेऽवतु ॥ ९ ॥

Shrim bija protect me in the West and Bhutasambhava in the North. Aim must protect me in the South East and Om (vedadya) in the South West. [9]

देव्यम्बा पातु वायव्यां शम्भोः श्रीपादुकान्तथा ।
पूजयामि तथा चोर्ध्वं नमश्चाधः सदाऽवतु ॥ १० ॥

Devyamba must protect me in the North West and Shri Paduka in the North East. Pujayami must protect me above and Namah below. [10]

ॐ । इति ते कथितं कान्ते कवचं परमाद्भुतम् ।
गुरुमन्त्रं जपित्वा तु कवचं प्रपठेद्यदि
स सिद्धः स गणः सोऽपि शिवः साक्षान्न संशयः ॥ ११ ॥

Om thus to you, Charming One, is declared the supremely marvellous armour. After reciting the guru mantra if one should then read the armour, one becomes a siddha, with ganas (hosts) like Shiva, clearly, there is no doubt. [11]

पूजाकाले पठेद्यस्तु कवचं मन्त्रविग्रहम्
पूजाफलं भवेत्तस्य सत्यं सत्यं सुरेश्वरि ।
त्रिसन्ध्यं यः पठेद्यदेवि स सिद्धो नात्र संशयः ॥ १२ ॥

At puja time one should recite the armour, the very body of the mantra. It gives the fruit of puja, Sureshvari, this is true, true. Whoever recites it at the three twilights become successful, there is no doubt about this. [12]

भूजै विलिख्य गुटिकां स्वर्णस्थां धारयेद्यदि ।
तस्य दर्शाणमात्रेण वादिनो निष्प्रभां गताः ॥ १३ ॥

If one should write it on bhurja (birch bark), wrapped up in a golden ball, and by showing it, for him the disputatious becomes humiliated (lit. deprived of radiance - nishprabha), [13]

विदे जयमाप्नोति रणे च नर्कतेरिव ।
सभायां जयमाप्नोति मम तुल्यो न संशयः ॥ १४॥

In knowledge he is victorious and in war he is like Nirriti, the goddess of death, in assemblies he gains victory and is my equal, no doubt. [14]

सहस्रारे भावयन् यस्त्रिसन्ध्यं प्रपठेद्यदि ।
स एव सिद्धलोकेशो निर्वाणपदमीयते ॥ १५॥

Whosoever should recite it at the three twilights in the 1,000 petalled lotus, becomes like Siddhalokesha and attains to Nirvana. [15]

समस्तमङ्गलं नाम कवचं परमाद्भुतम् ।
यस्मै कस्मै न दातव्यं न प्रकाश्यं कदाचन ॥ १६॥

The kavacha (armour) is called the accumulation of good fortune and is supremely marvellous. To whom should it never be given nor revealed? [16]

देयं शिष्याय शान्ताय चान्यथा विफलं भवेत् ।
अभक्तेभ्यस्तु देवेशि पुत्रेभ्योऽपि न दर्शयेत् ॥ १७॥

One should give it to a peaceful pupil, otherwise it is without fruit. Never show it, Deveshi, to the undevoted or to (their?) sons. [17]

इदं कवचमज्ञात्वा विद्याद्विव च यो जपेत् ।
स नाप्नोति फलं तस्य परे च नरकं ब्रजेत् ॥ १८ ॥

Whoever recites this kavacha without knowing the vidya, gains no fruit and afterwards goes to the Naraka (underworld). [18]

उति ब्रह्मयामले पार्वतीश्वरसंवादे श्रीमत्स्त्रीगुरुकवचं समाप्तम् ।

So in the Brahmayamala, in the conversation with Parvati, the Shrimad Stri Guru Kavacha is completed.

Shrimad Guru Paduka Stotra

I worship the 12 lettered lotus adorned with the Kundali nadi in the womb of the marvellous and eternally white and pure 1,000 petal lotus. [1]

I worship that auspicious white seat in the cavity of the flowering pericarp, where exist the lines of A- Ka-Tha and so forth, forming a circle marked with angles. [2]

I meditate in my heart on that beautiful jewel throne of bindu and nada, the circle of consciousness, in that cavity where a bright lightning-like colour competes with the effulgence of a pale red gem. [3]

I envelop myself in those two primordial swans above me, flaming consumers of fire, devouring the cosmos, abounding in great manifestation, those flowering feet. [4]

I remember those wonderful feet, the pair which are the root of cooling moon rays, the two feet of Natha, sun and moon, like saffron wine, a river of flower-juice. [5]

The nails of which are radiant like the moon, those gold-bejewelled, glittering, purifying, red padukas, which restrain the clamour of evil. I worship the two feet of the guru, sun and moon, supreme essence of nectar, pure quintessence, brilliant, the very core of power, placed on my head. [6]

This five-fold paduka hymn has come from the five faces of Shiva. [7]

So ends the Shrimad Guru Paduka Stotra, uttered by Shiva in the Shri Matrikabheda Tantra.

Tantrik Ritual - Puja

Those who worship with the object of attaining a particular reward gain such reward which (however) is as destructible as a kingdom acquired in a dream. Those, however, who rightly act without hope of reward attain nirvana and are released from rebirth - Mahanirvana Tantra, XIII, 41 (Avalon)

Outer Worship (bahiryaga)

Puja (worship) can take many forms and is but one aspect of the tradition. It can be either performed externally or internally. A tantrik may perform daily puja to her or his particular devata and this can be a beautiful rite involving all the senses.

The daily puja, whatever the favoured deity, includes worship of the Sun, Lord Shiva, Shakti, Vishnu and Ganesha. For details see Shri Puja and Subhagodaya on this site. The main concept in puja is that the god or goddess are considered to be actually present in the yantra or image used and are given worship and treated as honoured guests. All recitation, mudras and ritual elements are given to her/him. Yet she/he is one with the worshipper, not separate.

Various ritual accessories (upachara) are used in the daily ceremony, with the 16 principal items being asana (seat), svagata (welcome), padya (water for washing feet), arghya (rice, flowers, sandal paste etc.), achamana (sipping water), madhuparka (honey, ghee, milk, curd), snana (bathing), vasana (clothes), abharana (gems), gandha (perfume and sandal), pushpa (flowers), dhupa (incense stick), dipa (flame), naivedya (food) and namaskar (prayer). These may be multiplied up, depending on the devata. However, despite differences, all daily pujas follow a very similar pattern.

Other of the many elements in daily puja include meditation and recitation of the particular mantra of the devata, as well as worship of the Guru, considered to be one with Shiva.

Other types of worship include optional pujas (*kamya*), usually performed for some particular object. According to the tradition, these may only be performed if daily puja is also done.

In the *Kaulachara* division of tantrika, the puja may take the form of worshipping a living human being as incarnating the god/goddess. Some tantriks also perform their own form of the Vedic homa sacrifice, with particular shaped fire-pits for the sacrifice.

There are other important components in the daily puja, such as the Gayatri. There are tantrik as well as vedik gayatrises.

The mala or rosary is used in reciting the mantra of the deity. In nyasa or placing, the rites transform the body of the worshipper into mantra and devata. View Yantra. There are many examples of yantras on this site. But turn here for information on materials as well as an example of 'installing life' into a yantra.

When a sadhaka (m) or sadhvini (f) realises his or her oneness with the devata, there is no need for external puja, which can be considered a method of realising that oneness.

Inner Worship (antaryaga)

As with so many other aspects of the tantrik tradition, there is a gross, a subtle and a supreme aspect to worship. External puja, using either an image or another object such as a yantra or a lingam, is a dualistic form intended, however, to lead the sadhaka to the recognition that there is no difference between worshipper and the worshipped.

After a certain stage, outer worship may no longer be necessary, or may be further complemented with inner worship. Here, for example, offerings to the favoured god or goddess (the isthadevata), may be in the form of offering the senses and the other elements and functions of the human body, all taken here to represent shaktis.

This is also combined with meditation and contemplation of the essential oneness of worshipper and worshipped, and may include other elements of the outer worship including recitation of the mantra (japa).

In fact, the external puja points to the internal worship. The different nyasas, mudras (hand gestures) and other paraphernalia is intended to produce that feeling of oneness in the sadhaka or sadhika. The tantras proclaim the unity of macrocosm with microcosm.

According to the Tantrarajatantra, supreme worship is when the mind, which both accepts and rejects, dissolves into the still, deep source.

Malas or Rosaries

As Brahma, Vishnu and Maheshvara, God is not conscious of a Trinity; As the rose knows nothing of its fragrance, Men do not know their own Divinity - Dust and Bones, Dadaji

Malas (rosaries) are an integral part of puja, being used to count the mantra recited to the devata installed in image or yantra. According to *Devirahasya*, the classic Tantrika rosaries are made of conch- shell, pearls, rodhra (*Symplocos racemosa*), crystal, rudraksha, tulsi (basil), rubies, gold, lotus seeds, skull bone/teeth.

One should commence by purifying oneself, doing the usual nyasas, opening the temple, and making the rosary. The number of beads may be 27, 54 or 108 -but there is always an extra bead inserted -- called the meru, so that one knows when the cycle is finished.

Breath should then be installed in the rosary. Again, according to the *Devirahasya*, the seer of the purification is Kalagnirudra, the metre is Anushtubh, Shmashana Bhairavi, the Night of Time, the Great Playful One adorned with Human Skulls is the devata. Hsau is the Bija, Thah is the Shakti, Hrah is the Peg, and the object is the purification of the rosary.

After installing breath, the rosary should be bathed with the appropriate pure substances (upachara).

The mantras given in “*Devirahasya*” are:

Conch: Om Shrim Shrim Om Shankhini Om Shrim Om.

Pearl: Om Hrim Hrim Om Muktamalini Shrim Shrim Svaha.

Rodhra: Om Strim Om Raudre Rodhramalini Sah Svaha.

Crystal: Om Ah Hram Hram Arkamale Hram Svaha.

Rudraksha: Om Ah Shrim Hrim Rum Rudrakshamalini Shuddha Bhava Svaha.

Tulsi: Om Shrim Om Strim Tulasi Vaishnavi Vaushad Svaha.

Ruby: Om Trom Dhum Manimale Manohare Svaha.

Gold: Om Shrim Trim Aim Klim Sauh Suvarnamale Sauh.

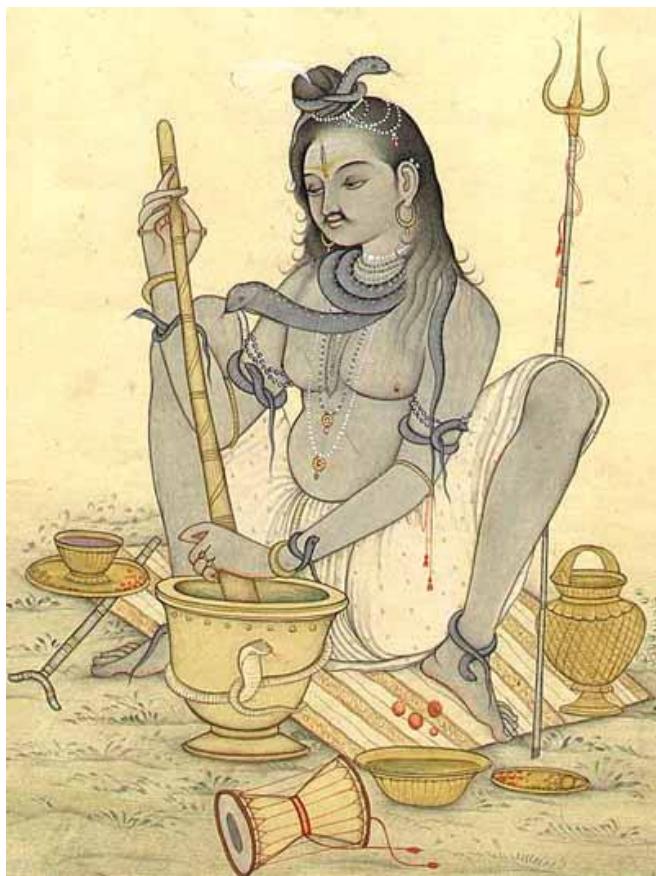
Lotus Seed: Om Prim Om Padma Akshamalini Hsauh Svaha.

Skull/Teeth: Hrim Shrim Klim Hram Sauh Dantamale Mundamale Prim Strim Hsauh Svaha.

After purifying the rosary with the appropriate mantra, one should then use it, using one's root mantra, and worshipping it with scent, flowers etc.

Then one should pronounce the following great mantra: Om Male Male Mahamale Sarvatattvasvarupini Caturvargastvayi Nyastastasmanme Siddhida Bhava Svaha. (Om, O Rosary, Rosary, Great Rosary, the true form of all things, place in me the Four Aims of Mankind. Give siddhi! Svaha)

One should then close the rite in the usual tantrika fashion, placing the breath in the heart again &c. When using a rosary to recite mantras, the fruit of the recitation should be given to the installed aspect in the yantra. Cycles of mantra should be 27:54:108 and more, according to will. The index finger should never be used when counting the beads, but the thumb and middle finger. The rosary should be kept safely away from others when not in use, and should never be allowed to touch the ground. If this happens, it must be reconsecrated. The same procedure should be undertaken if the string is cut. The beads should be scented with the eight great scents.

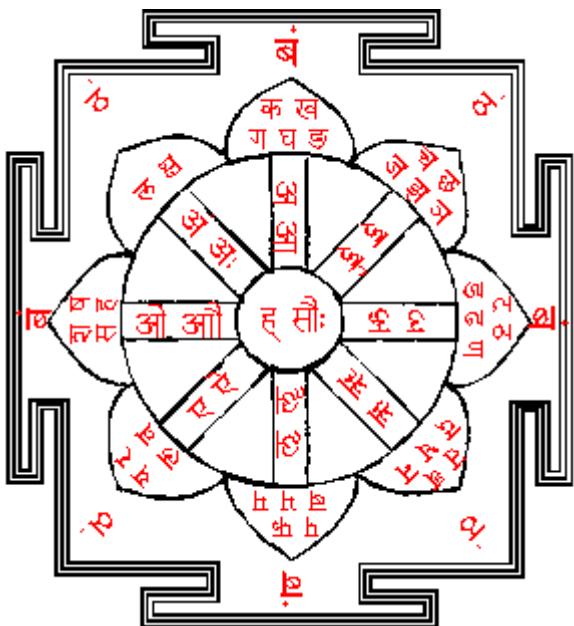


Mantras and Vidyas - Godhead as sound

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 - Meru Tantra, XXIII, 17th century

The 51 matrikas (letters of the Sanskrit alphabet) constitute the Goddess in the form of sound. This is why Kali wears a garland of 51 skulls and it is also why these letters are shown on the petals of the six chakras. The yantra above is called the Tortoise Chakra (source *Gandharva Tantra*) and is used to determine whether the area a practitioner is working in is inimical or not to his worship.

Below is the Matrika Chakra. This, says Ram Kumar Rai in his excellent *Encyclopaedia of Yoga*, is to be drawn with saffron (kesara) for Shakti worship and with ashes (bhasma) for Lord Shiva worship. It contains all the 51 matrikas and is used in the first of the ten rites to purify a mantra (samskara) after it has been received from a guru. On the petals of the yantra are the consonants while the vowels are in the eight spokes. In the centre is the syllable Hsauh while in the cardinal directions is the Bam bija and in the intermediate directions the Tham bija mantra.



Perhaps one of the clearest expositions of the tantrik view of mantra is given in Sir John Woodroffe's collection of essays, *Shakti and Shakta*, chapter 24.

The supreme absolute (Parabrahman) exists in the human being (jivatma) as Shabda Brahman, the absolute as sound. Mantras are not prayers and the relationship of the letters of the Sanskrit alphabet, whether consonants or vowels, he says, point to the appearance of devata (divinity) in different forms. An uttered mantra is the manifestation of a more subtle sound while mantras

themselves are forms of Kundalini. Mantras may be male, female or neutral. Female mantras are called Vidyas.

"By Mantra the sought for (Sadhya) Devata appears, and by Siddhi therein is had vision of the three worlds. As the Mantra is in fact Devata, by practice thereof this is known. Not merely do the rhythmical vibrations of its sound

regulate the unsteady vibrations of the sheaths of the worshipper, but therefrom the image of the Devata appears." (op cit) Mantras are masculine (solar), feminine (lunar) or neuter. A female mantra is called a vidya, which means knowledge, while solar and neuter forms are called mantras. Mantras are only such if they were first revealed by a rishi or seer. Only then do they have life, according to the tradition. A mantra can only work if it is received from a guru who has, herself or himself, received it in an unbroken line from its first rishi. There are, however, exceptions to this, according to some tantras which prescribe methods of purification for mantras received in dream. And, according to Mahachinachara, the Kali mantra does not rely on the very elaborate rules usually found in the Tantras.

In describing mantras, the different tantrik texts always give their origin or rishi as well as the metre to pronounce them. While a mantra is divinity in sound form, a yantra is the same in geometrical form and an image the devata in gross form. Refer also to the page on Tattvas on the relationship between the consonants and the 36 tattvas.

Bija Mantras

The word Bija means a seed and describes a mantra which is usually of one syllable. There are many tantrik 'dictionaries' of the matrikas which indicate their significance as well as the meaning of the bija or seed mantras. This section below draws information from the *Bhutadamara* (BD); the *Varnanighantu* (VN), alleged to be part of the *Rudrayamala*; and the *Uddharakosha* (UK), ascribed to Dakshinamurti. Longer mantras are often formed from a concatenation of these bijas. The table below is not exhaustive, there are many more bijas.

ॐ	श्री	ह्री	क्री	हुं
Om	Shrim	Hrim	Krim	Hum
ऐ	फट्	क्रो	स्वाहा	क्रुं
Aim	Phat	Krom	Svaha	Klim
हुं	ह्रौ	द्री	स्फ	प्रुं

Hum	Hraum	Drim	Sphem	Plrem
क्रूँ स्वाहा	ठः	प्री	ठंठं ठःठः	स्फी
Klrim Svaha	Thah	Prim	Tham Tham Thah Thah	Sphim
ह्रुँ	हुँ	हस्त्रके	गं	ब्लुँ
Hrum	Hrum	Hskphrem	Gam	Blum

Om is the most renowned bija mantra. The *Bhutadamara* describes it as the face of Kala. Revealed by Mahakala, it is the form of creation, maintenance and withdrawal.

The bija mantra Shrim is described as Vishnupriya - the beloved of Vishnu - that is Lakshmi, according to the UK. The syllable Hrim is called the Maya bija. It is also Raudri, according to the Bhutadamara. The UK describes it as the Para or supreme bija. The bija mantra Krim is described as the pitribhuvasini, that is the goddess who dwells in the ancestral or cremation ground, Kali. It is also the dravana and kledana bija.

Hum with the long letter 'u' is called the Kurcha bija and is the mantra of the Mother worshipped by heroes (viras). The *Bhutadamara* also describes it as the mantra of Mahakala. Aim is called Vagbhava bija and is the syllable of Sarasvati, according to the BD. Phat is the bija of the great fire at the end of time (Pralayagnirmahajvala).

Krom is called the Krodhisha bija. Svaha, otherwise known as Thah Thah, is Vahnijaya, representing the fire sacrifice.

Klim is the deluder of the three worlds bija, also known as Kama or Manmatha, the Hindu god of love, often identified with Krishna. It is the sexual desire bija, says the BD. Hum (with the short letter 'u') is called the Kavacha or armour bija. It is the bija of Chandabhairavi. Hraim is the bija which destroys great sins (mahapataka), and is the light mantra. Drim is called the great Kinkini (small bell) bija, says the Bhutadamara.

Sphem is the Bhairava (Shiva) bija which comes at the end of a yuga. Plrem is the Vetala (vampire) bija, according to the Bhutadamara.

Klrim Svaha is called the bija which causes things to tremble. It is the Manohari and ends in Thah Thah (Svaha, see above). The mantra Prim is the crow bija, used in works of Indrajala (magic). The UK describes this bija as the Vagura. Tham Tham Thah Thah are the bijas in the worship of the greatly alluring Chandika, says the BD. Sphrim is the bija of the uncanny Dhumrabhairavi (smoky Bhairavi), also known as Phetkarini.

The bija Hrum (with long letter 'u') is the single syllable mantra of Kalaratri, the great night of time. The same bija, but with a short letter 'u', is the mantra of Vaivasvata.

Hskphrem, says the BD, is the bija mantra of Ananda Bhairava in the form of one's own guru.

Meditation (Dhyana)

Shri Devi said: One may meditate on a visible image, O Mahadeva. What is the nature of meditation on the invisible? Shri Shankara said: O Devi, sound, uttered by me, is the absolute. By pronouncing a mantra with a devoted mind, there is invisible meditation and so forth. Maheshvari, this is true, true, self evident, undoubtedly - Matrikabhedatantra XII, 5-7

The Kularnava Tantra defines *dhyana* in the following way: "Controlling the affliction of senses by the mind, contemplation by the inner being of the chosen deity is called *dhyana*". (KT XVII, 36,).

In the tantrik traditions, there are numerous *dhyanas* which require intense visualisation skills, themselves part of the "work on oneself" or sadhana required by an initiate. Simply put, in the *Bhagavad Gita* that what the mind thinks on it becomes.

Underlying these practices is the basic tantrik idea that the worshipper and the worshipped are one. Kalika, Shiva or any of the other 33 million devatas do not live in some separate place as disembodied beings who can bestow boons or curses. Instead, the macrocosm is, as the *Todala Tantra* and many other texts state, one with the microcosm. (See also the abstract of the *Siddhasiddhantapaddhi* on this site).

Not only is the ability to visualise in a concentrated manner one of the elements of sadhana, it is both a preliminary and an essential basis for many other tantrik practices, including the daily puja or worship, optional practices, nyasa, many yogic practices such as intense visualisations on the inner body à la

Kaulajnananirnaya, the recitation of mantra, meditation of yantras, the performance of mudras and even sexual sadhana for some of the heterodox tantrik schools.

Not only must an adept be able to visualise sometimes very complex images, but also be able to hold such images, concentratedly, often for a long period of time. External images, the different elements of puja, and repeated practice lead eventually, so the masters of these traditions tell us, to perfection in which the meditator, the means of meditation and the meditated on are realised in their essential unity. Devotion and grace may also assist towards this end.

As with many other elements in the tantrik traditions, these visualisations/meditations can have either a gross, a subtle or supreme form.

"...attachment of mind to anything (raga) is Redness. The Consummation of worship (Upasti) is meditation one's Self. Siddhi is attained when thought does not wander from the contemplation of the identity of one's Self with the Object of Worship."

This same tantra also gives examples of gross, subtle and supreme meditations on Tripurasundari. Avalon says in his introduction that the relation of Lalita with the other fifteen Nityas is the gross form, subtle meditation is when one meditates on the goddess in the six bodily centres or chakras, while the supreme form is meditation on the supreme Shakti as "one, impartite and impartible whole and visualising the Atma as a steady, motionless flame in a windless place".

From another point of view, the absolute, whether seen as Shiva, Shakti, or the union of the two, takes the form of an image or pratima in its gross form, of a yantra in its subtle form, and of a mantra in its supreme form. All three represent devata but are progressively more subtle. An advanced adept will develop the ability to visualise not just images of "gods" and "goddesses" but complex yantras such as the Shri Yantra.

It is clear from the foregoing, and from the many complex examples of meditation given on this Web site, that achieving a degree of success in these practices is not, necessarily, an easy thing.

This brings us to the iconography of the tantrik devis and devatas. The images sold in every Indian bazaar of Lakshmi, Shiva, Ganesh and others, where true to their original descriptions, are based on meditation images found in the tantras, the puranas and in other texts. The number of arms and heads, the weapons held in such hands, and other elements of the dhyanas, are intended to remind a

practitioner of the essential nature of the devata meditated on. They often have a symbolic meaning, as well as providing rich imagery as objects of meditation.

Nyasa - divinity in the body

Mental worship is superior, and external worship is inferior. By worshipping Devata, a sadhaka is himself honoured - Niruttara Tantra

The word Nyasa means placing and refers to a large component of tantrik ritualism in which the practitioner touches various parts of the body at the same time pronouncing a mantra and visualising a devata or a bija (root) mantra. Nyasa is supposed to "divinise" the body of the worshipper.

There are many types of nyasa, with some being very complex and elaborate. One example on this site is Mahashodha nyasa where a sadhaka or sadhvika places planets, constellations, sacred sites and other elements of Lalita's cosmology on her or his body. This demonstrates the identity of macrocosm and microcosm in the tantrik tradition.

The types of nyasa most often encountered in tantrika ritual are Rishi Nyasa, Kara (hand) Nyasa, Matrika Nyasa and Sadanga Nyasa. Every mantra has a Rishi or seer who first pronounced the mantra, thus giving birth to a line. According to many tantrik texts, using mantras which you take from books is fruitless, although this rule does not hold for Mahachinachara and, say some, the worship of Shri Shri Kali.

Matrika Nyasa is a form where the 50 letters of the Sanskrit alphabet are placed on the body. As this is done, the practitioner uses various hand gestures (mudras). The letters are prefixed with Om and suffixed with namah.

Sadanga Nyasa uses bijas connected with long vowels of the Sanskrit alphabet. Again, there are many examples here on this site.

The worship of different devatas introduces forms of Nyasa tailored to the particular divinity. For example, in the ritual worship of Bala, there are optional forms such as the Nine Yoni Nyasa, relating to the nine triangles in her yantra and an Arrow Nyasa, related to the five flowering arrows she holds in one of her hands.

And in the worship of Jvalamukhi, there is a very extended Nyasa which relates to the 21,600 breaths a human being takes in a day and a night. This is related to the position of the chakras within the human frame.

The worship of Kali is very ancient and there are hundreds of forms of related Nyasas. In an appendix to the Guhyakali section of the Mahakalasamhita, we find a multitude including Kalikulakrama Nyasa, Yogini Nyasa, Yajnamaharaja Nyasa, and so on and forth.

The Thirty-six Tattvas

He who is deluded by your maya sees not while he sees, understands not while he hears, and knows not the truth while he reads - Kularnava Tantra

Because of the large number of possible blendings and re-blendings, the 36th tattva - Shiva Shakti - may seem to become identified, conditioned and confused.

The five elements	क	ख	ग	घ	ङ
	Earth	Water	Fire	Air	Space
The five impressions	च	छ	ज	झ	ञ
	Scent	Taste	Sight	Touch	Hearing
The instruments of action	ट	ठ	ड	ढ	ण
	Excreting	Sexing	Grasping	Moving	Speaking
The instruments of sensing	त	थ	द	ध	न
	Smelling	Tasting	Seeing	Feeling	Hearing
The empirical individual	प	फ	ब	भ	म
	Prakriti	Ahamkara	Buddhi	Manas	Purusha
Limitation of Maya	य	र	ल	व	ळ
	Action	Knowing	Desire	Time	Fate
The five verities	श	ष	स	ह	क्ष
	Kriya	Jnana	Iccha	Shakti	Shiva

The five-foldness (prapancha) of the universe, according to this tantrik view, is shown in the table above. The three members of the tantrik "trinity", Brahma, Vishnu and Shiva-Rudra, represent the gunas, or qualities of rajas, sattva and tamas, which may be represented by the principles of active, reconciling and negative. From this triangle come all forms, including the five elements, through different blendings.

The individual (jiva) forgets her or his unlimited nature, which is actually one with Shiva-Shakti, considering herself or himself to be a limited individual (Purusha) with a certain nature (Prakriti).

This is a reflection or shadow of the 36th tattva with a mental apparatus which is itself also a reflection of Iccha, Jnana and Kriya Shaktis. For instance, the "I", the ahamkar, is the reflection of Iccha. This limited individual has powers of action and powers of knowledge and focuses on the tanmatras, or impression objects, considering herself or himself to be different from the five verities.

In this form, she or he plays in the world until realising the 36th tattva which is Shiva-Shakti itself, immanent in the universe and vibrating with the power of sound. From another point of view, the 36 consonants are Shiva and the 15 vowels are Shakti - the whole being the universe as sound. The five verities are also sometimes described as the five Shiva corpses.

Yantra and Pranapratishta

The complex nature of yantra syntax corrects the views of some scholars who have wrongly labelled all yantras 'magic' diagrams. Diagrams used for occult purposes form a separate category which has evolved within the tradition, and the role of such yantras is peripheral in comparison with that of yantras for meditation - **Yantra, Madhu Khanna**

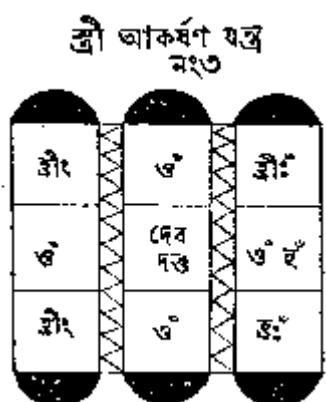
The suffix 'tra' in Sanskrit means instrument. Yantras are the geometrical form of a divinity in the tantrik tradition. Images (murtis) and mantras are other, more gross and subtle, representations. Yantras can be drawn, engraved or painted on a variety of substances. The classical eight tantrik surfaces are gold, silver, copper, crystal, birch, bone, hide (which can include any type of paper), and Vishnu stone (shalagrama).

The yantra shown left is for Kali, and can be used to illustrate the basic geometrical concepts used. The point or bindu at the centre, generally represents the deity, or sometimes Shiva and Shakti united. The triangle normally

represents the three gunas, or in the case of the tantrik tradition, the three bindus. Triangles usually face downwards in the case of female yantras and upwards in male yantras. There are exceptions - the Shri Yantra is one such. Triangles are often surrounded by enclosing circles and a group or groups of petals, in which are the attendants of the Devis or Devas. See the Mahamrityunja yantra for a complete example. Finally, the whole is often enclosed in a bhupura, a word which means earth-city. These are the enclosing walls, fenced by the guardians of the directions and the intermediate directions (dikpalas). Some traditions use the yantra in

puja from the outside inward, and others from the inside outward, depending on the nature of the deity. There are many other yantras which have their own individual shapes, often used in magic (prayoga). One such shown here is an akarshana (attraction) yantra from the magical *Kamaratnatatantra*.

A yantra is only truly vitalised when it is engraved with the bija and other mantras and surrounded with the matrikas, or letters of the Sanskrit alphabet. Before use, it must be installed with life, a rite called Pranapratishta (establishing breath). The following is an example.



Installation of Life in a Shri Yantra

Before any yantra is a suitable object for puja, it must be given life (pranapratishta). The following, from Nityotsava, describes the process. This, process, incidentally, also holds true for initiation of a candidate into Shri Vidya. The rite installs the 35 tattvas into the yantra. It also gives the yantra the full set of senses and the Antahkarana, or subtle body. It is said that engraving a Shri Yantra on gold is said to hold good for life, on silver for seven years. The process also imbues the yantra with the matrika, the letters of the Sanskrit alphabet which are the goddess as sound.

The Yantra Gayatri is Yantrarajaya Vidmahe Mahayantraya Dhimahi Tanno Yantrah Prachodayat.

Brahmna-Vishnu-Maheshvara are the Rishis of this great mantra installing life into the Shri Yantra; Rg, Yajur, Sam and Atharva are the Metres; Consciousness is the Devata; Am is the Bija, Hrim the Shakti, Krom the Kilaka. The application is installation of life into the Shri Chakra.

Aim Hrim Shrim Am Kam Kham Gam Gham Nam to Earth, Water, Fire, Air and Aether, Am to the thumbs Namah.

3 Im Cham Ccham Jam Jham Nam to Sound, Touch, Sight, Taste, Smell Im to the index fingers Namah.

3 Um Tam Tham Dam Dham Nam to Hearing, Touch, Eyes, Tongue, Nose Um to the middle fingers Namah.

3 Um Tam Tham Dam Dham Nam to Speech, Hands, Feet, Genitals, Anus Aim to the ring fingers Namah.

3 Om Pam Pham Bam Bham Mam to Talking, Giving, Moving, Enjoying, Excreting Aum to the little fingers Namah.

3 Am Yam Ram Lam Vam Sham Sham Sam Ham Lam Ksham to Manas (mind), Buddhi (intellect), Ahamkara(ego), Thought, Inner Cause, Ah to the palm and back of the hands Namah.

(Thus Heart &c. Nyasa)

Aim Hrim Shrim Om Am Hrim Krom Yam Ram Lam Vam Sham Sham Sam Haun Ham Sah may Life exist here in the Shri Chakra!

3 Om Am Hrim Krom Yam Ram Lam Vam Sham Sham Sam Ham Ham Sah my individual existence be here in the Shri Chakra!

3 Om Am Hrim Krom Yam Ram Lam Vam Sham Sham Sam Ham Ham Sah may all the senses be here in the Shri Chakra!

3 Om Am Hrim Krom Yam Ram Lam Vam Sham Sham Sam Haum Ham Sah, may Speech, Mind, Eyes, Ears, Tongue, Nose, Breath come inside this Shri Chakra! May Happiness stay long here! Svaha.

Internal meditations

Yantras may also be visualised internally. That, for example, is the case with the Shri Yantra, with the different mandalas starting at the base of the spine and going to the top of the head.

Different rituals exist for the purification of a yantra for the eight materials mentioned above. This which follows is drawn from the Devirahasya. Shiva is the Seer, Trishtubh the Metre, Parashakti the Devata, Shrim the Bija, Hrim the Shakti and Klim the Peg. The application is the purification of the given yantra.

After doing hand and limb nyasa, one should meditate on the throne of the given Devi as being in one's heart. One should draw, engrave, or paint the yantra, and place it on a gold colour pedestal, installing breath into it.

It can be smeared with Kunda, Gola or Udbhava flowers or with the eight scents. The mantra differs for each material:

Gold: Aim Sauh Aim Sauh Chakreshvari Yantram Sauvarnam Shodhaya Shodhaya Svaha. (Aim Sauh Aim Sauh, O Lady of the Chakra, Purify! Purify the gold yantra! Svaha)

Silver: Om Rum Om Rajatam Yantram Shodhaya Shodhaya. (Om Rum Om Purify! purify the silver yantra)

Copper: Om Krom Om Strim Om Krom Tamreshvari Yantram Me Shodhaya. (Om Krom Om Strim Om Krom, O Lady of Copper, purify the copper yantra for me!)

Crystal: Om Shrim Hrim Om Kulambike Shodhaya Shodhaya.

Birch bark: Om Hum Shrim Hrim Prim Ruddhesvari Parayantram Shodhaya. (Om Hum Shrim Hrim Prim O Lady of Trees, purify the yantra!)

Bone: Om Aim Klim Sauh Kapalamalini Yantram Shodhaya Svaha. (Om Aim Klim Sauh O Thou garlanded with skulls, purify the yantra! Svaha)

Hide: Om Shrim Om Aim Klim Citasane Yantram Shodhaya Svaha. (Om Shrim Om Aim Klim O Thou Whose seat is the Pyre, purify the yantra! Svaha)

Vishnu Stone (Shalagrama): Om Hsau Aim Sauh Klim Shrim Shrim Nitye Vishnu Shila Yantram Shodhaya. (Om Hsau Aim Sauh Klim Shrim Shrim, O Eternal One, purify the Vishnu Stone Yantra)

After using the appropriate mantra, the yantra should be placed on a pedestal (pitha), and bathed with the substances previously described, whilst the appropriate root mantra is recited. One should then offer scent and flowers, and should worship the appropriate Devi in the usual form within the yantra. This all should be done at night.

Carrying a Yantra. This is considered to be a highly potent way of concentrating magical power. The time to do this is during an auspicious astrological period. The yantra should be drawn using the eight Kaula perfumes. Outside the yantra the root mantra should be written.

On the outside of this the armour (kavacha) and 1000 names should be written. The Devi should be invoked into the yantra in due form. All good substances are to be used. The yantra is then entwined with gold and silver thread, and placed into a metal holder and may be worn on the person.

Yantras should always be used on the level. If drawn on paper the colours preferable are red, orange, yellow or a combination of these. A yantra without bija mantras is dead. They can be drawn to whatever size is required.

The two main types of yantra are Bhu and Meru. The former is flat, two dimensional, the latter is of pyramidal form. When not in use they should be stored carefully. Metal ones should be regularly cleaned to prevent corrosion etc. In worship they should be placed level on a pedestal or pitha. This may be as ornate or as simple as required.

Tantrik Ritual - Puja

Those who worship with the object of attaining a particular reward gain such reward which (however) is as destructible as a kingdom acquired in a dream. Those, however, who rightly act without hope of reward attain nirvana and are released from rebirth - Mahanirvana Tantra, XIII, 41 (Avalon)

Outer Worship (bahiryaga)

Puja (worship) can take many forms and is but one aspect of the tradition. It can be either performed externally or internally. A tantrik may perform daily puja to her or his particular devata and this can be a beautiful rite involving all the senses.

The daily puja, whatever the favoured deity, includes worship of the Sun, Lord Shiva, Shakti, Vishnu and Ganesha. For details see Shri Puja and Subhagodaya on this site. The main concept in puja is that the god or goddess are considered

to be actually present in the yantra or image used and are given worship and treated as honoured guests. All recitation, mudras and ritual elements are given to her/him. Yet she/he is one with the worshipper, not separate.

Various ritual accessories (upachara) are used in the daily ceremony, with the 16 principal items being asana (seat), svagata (welcome), padya (water for washing feet), arghya (rice, flowers, sandal paste, etc), achamana (sipping water), madhuparka (honey, ghee, milk, curd), snana (bathing), vasana (clothes), abharana (gems), gandha (perfume and sandal), pushpa (flowers), dhupa (incense stick), dipa (flame), naivedya (food) and namaskar (prayer). These may be multiplied up, depending on the devata. However, despite differences, all daily pujas follow a very similar pattern.

Other of the many elements in daily puja include meditation and recitation of the particular mantra of the devata, as well as worship of the Guru, considered to be one with Shiva.

Other types of worship include optional pujas (kamya), usually performed for some particular object. According to the tradition, these may only be performed if daily puja is also done.

In the Kaulachara division of tantrika, the puja may take the form of worshipping a living human being as incarnating the god/goddess. See Virasadhana for more information.

Some tantriks also perform their own form of the Vedik homa sacrifice, with particular shaped fire-pits for the sacrifice.

There are other important components in the daily puja, such as the Gayatri. There are tantrik as well as vedik gayatrises.

The mala or rosary is used in reciting the mantra of the deity. In nyasa or placing, the rites transform the body of the worshipper into mantra and devata. View Yantra. There are many examples of yantras on this site. But turn here for information on materials as well as an example of 'installing life' into a yantra.

When a sadhaka (m) or sadhvini (f) realises his or her oneness with the devata, there is no need for external puja, which can be considered a method of realising that oneness.

Inner Worship (antaryaga)

As with so many other aspects of the tantrik tradition, there is a gross, a subtle and a supreme aspect to worship. External puja, using either an image or another object such as a yantra or a lingam, is a dualistic form intended, however, to lead the sadhaka to the recognition that there is no difference between worshipper and the worshipped.

After a certain stage, outer worship may no longer be necessary, or may be further complemented with inner worship. Here, for example, offerings to the favoured god or goddess (the isthadevata), may be in the form of offering the senses and the other elements and functions of the human body, all taken here to represent shaktis.

This is also combined with meditation and contemplation of the essential oneness of worshipper and worshipped, and may include other elements of the outer worship including recitation of the mantra (japa).

In fact, the external puja points to the internal worship. The different nyasas, mudras (hand gestures) and other paraphernalia is intended to produce that feeling of oneness in the sadhaka or sadhika. The tantras proclaim the unity of macrocosm with microcosm.

According to the Tantrarajatantra, supreme worship is when the mind, which both accepts and rejects, dissolves into the still, deep source.

Sexuality in the Tantrik tradition

Maheshani, meditate as being absorbed in the yoni cakra, with yoni on the tongue, yoni in the mind, yoni in the ears and yoni in the eyes. Mighty Lady, all sadhana is vain unless with the yoni. Therefore, reject other pujas and do Yoni Puja. Maheshani, there is no siddhi without devotion to the Guru

- *Yoni Tantra, X*

The Tantrik tradition has come to be viewed as synonymous in the West with sexuality. And, to some extent, that's the case in Asia too, mostly because of the pervasive influence of Western education. What is the truth?

The Web pages on this site cover a multitude of different subjects and this reflects the tantrik tradition which spans a huge range of topics.

Many interested in the topic, however, think tantra is equivalent to sex and focus on one specific rite, particular to the Kaula and Vamachara schools of tantra, and on the "five things", the so-called Panchamakara, including sexual intercourse, that are part of it. Vatsyayana's *Kama Sutra*, for instance, has little or nothing to do with the tantrik tradition but it is true that prior to the Muslim and Christian invasions of the sub-continent, the culture had a healthy interest in sexuality and also had the sensual language of Sanskrit to express it.

The first inconvenient point about the tantrik tradition is that in the overwhelming majority of texts, it is demanded that a practitioner be initiated by a guru (female or male), who belongs to a lineage or sampradaya. If someone practises tantrik rites, uses a mantra or yantra from books, without being competent (adhikara), not only is there no success, but, on the contrary, he or she is cursed by the goddess. Or so the texts say.

"Beguiled by false knowledge as propagated, certain persons, deprived of the guru-shishya tradition, imagine the nature of the Kuladharma according to their own intellect. If merely by drinking wine, men were to attain fulfilment, all addicted to liquor would reach perfection. If mere partaking of flesh were to lead to the high state, all the carnivores in the world would become eligible to immense merit. If liberation were to be ensured by sexual intercourse with a shakti, all creatures would become liberated by female companionship." (*Kularnava Tantra*, II, 116- 118).

The possibility exists that it was comparatively late that the tantrik schools went "underground". Judging from texts like the *Kalika Purana*, it seems that tantrik sexuality was a part of everyday life.

The panchamakara (five "m"s) are maithuna (intercourse), madya (liquor), mudra (bean), mamsa (flesh) and matsya (fish). They form part of a rite performed by those of the class called Viras (heroes). According to the tradition, practitioners fall into three classes: divya (divine), vira (heroic) and pashu (beastlike).

Yet the vira, or heroic sadhana, is only a part of the Kaula tradition and, if we believe the texts themselves, is only for a certain category of practitioners (sadhakas (m) and sadhwinis (f)) who can benefit from it. It is prohibited for the pashu, who is likely to misunderstand both it and its inner significance on a superficial level. For those not competent to practise this rite, it is poisonous.

Further, tantrik groups which do not fall into the Kulachara or Vamachara divisions, do not drink wine or use sex in a ritual context. Some may substitute

ginger for flesh, milk for wine and the symbolic union of two flowers for copulation.

The influential *Kaulavali Nirnaya Tantra*, a digest of many of the greatest of the Kaula tantras, says that drinking is either divya, vira or pashu. The first is the realisation that the Goddess as wine-nectar is within, the second uses alcohol, while for the pashu it is prohibited as it is done without understanding. To a vira who wants to be liberated, ordinary prohibitions do not apply. Wine is Shakti and flesh is Shiva.

And the Kularnava Tantra says that the divine person, or divya, realises that wine flows from the 1,000 petal lotus, flesh is the sense of duality, fish is the disordering of the senses and sexual intercourse is the union of Kundalini with supreme Shiva. Indeed, the commentary to the famous Karpuradistotra goes further and says that true sexual intercourse is union with the goddess within. Intercourse with any other woman is adultery. That may be true for the divya, but not for the vira. (See Vira Sadhana)

These considerations make it clear that far from tantra being synonymous with sex, sexuality is a part of the sadhana (work on oneself) and the tradition, and then, perhaps, only at a certain stage and for a certain time.

The Vira Sadhana

As is the competency of the sadhaka (male practitioner) so also that of the sadhika (female practitioner). Only by this is success achieved and not in any other way, even in ten million years - Mahakalasamhita, quoted in Shakti and Shakta, Woodroffe



(This English translation of chapter 13 from the **Brihad Nila Tantra** covers meditation and the vira sadhana (heroic worship, which includes sexual intercourse) of Mahakali. It also outlines the principles of svecchacharya (the path of acting according to one's will) which is central to the Kaula school of tantra.)

Sri Bhairava said: Now I speak of the supreme mantra of Mahakali, bestowing all poesy. Listen attentively, O Maheshani. She is the primordial one, Prakriti, the beautiful woman, the primordial knower, with kalas, the Fourth, the ultimate mother, the boon giver, the desirable one, the lady of heroes, the giver of success to sadhakas.

She, the primordial one, Mahaprakriti, Kali, the true form of time, whose great mantra of all mantras is the ocean of mantra, she alone gives all success to a sadhaka who wants it. The destroyer of anxiety, giving boons, seated on a corpse, gives all desires, O Devi, and creates all marvels.

In this matter, purification of mind and determination as to defects or enmity in a mantra are unnecessary. In sadhana with this great mantra, there are no restrictions as to time, nor day, lunar mansion or obstacles caused by lunar

mansions and so forth. Nor in Mahakali's sadhana is it necessary to consider guru.

Listen, Vararoha, to the all-poesy bestowing mantra. Two Hrims and two Hums, followed by three Krimis and Dakshine Kalike, then pronouncing the previous bija mantras in reverse order, putting in front of it Om and Svaha last, is the mantra of twenty three syllables, the ultimately beautiful mantra. Using this king of mantras causes a person to become like Shiva, there is no doubt of it.

Bhairava is the rishi of the mantra, Ushnik is the metre, Mahakali is the Devi and Hrim is the seed. Hum is the Shakti and its application is well known. Vararohe, listen to the meditation. Reciting it gives siddhi, its practice gives the power of attraction, and it causes pashus to become viras.

I worship the greatly beautiful one, with limbs the colour of thunderclouds, who is naked and sits on the corpse of Shiva, who has three eyes and earrings made of the bones of two young handsome boys, who 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. Using this meditation, worship and satisfy the Paramesvari.

Listen, beauteous one, to the Gayatri, which gives all knowledge when recited. Saying Kalikayai and vidmahe, then say shodashanavasinyai dhimahi, and then tanno ghore pracodayat. Devi, after reciting it twenty times, it is the giver of all prosperity. Recite it 20,000 times to achieve success in its preparation. Do homa of a tenth part, oblation of a tenth part of that, and abhiseka of a tenth part of that. Then feed Brahmanas. Do everything necessary within the sadhana, then dismiss Devi and throw the pot into water.

I speak now of the great ritual which bestows both the visible and the invisible. Mantras become successful using this rite, which is to be performed in the first or third watch at night, and are powerless otherwise.

O Mahesvari, do vira sadhana in a house, or elsewhere on earth. Make 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 khadira blossoms, as well as asvattha and badari leaves. Also place in the pot pearl, gold, silver, coral and crystal and then strive to accomplish vira sadhana.

Draw a matrika cakra, placing the pot on top of it. A mantrin should put it on a cloth, facing the northern direction. After worshipping with various substances, one should offer food, unguent, mutton and the most attractive sorts of food. Then, O Devi, offer curd to the great goddess.

Have there a young and beautiful girl, adorned with various jewels. After combing her hair, give her tambula and draw two Hrims on her breasts, Aim on or near her mouth, and draw two Klims on either side of her yoni. Drawing her towards you by her hair, caress her breasts and then place the linga into her yoni pot.

O pure smiling one. Recite the mantra 1,000 times, O sweet faced one. Dearest, one becomes accomplished by doing the rite for a week. Maheshani, recite the mantra not in the manner written of in books, but in her yoni. This brings mantra siddhi, there is no doubt of it. So, Devi, the secret thing giving all desires has been declared to you. One should not reveal it, one should never reveal it, Maheshani.

O Naganandini, at the risk of your life, never reveal it. It is the giver of all siddhi. I cannot speak of the magnificence of this mantra. Had I ten thousand million mouths and ten thousand million tongues, I could still not speak of it, O Paramesvari.

It is the most secret thing in the three worlds, very hard to obtain, the great pitha Kamarupa, giving the fruit of all desires. Maheshani, reciting in this way gives endless fruit, if, by the power of good fortune one attains this pitha. O Maheshani, after reciting the mantra there, it gives endless fruit. Bhairavi, siddhi resides in that high place (described in) this tantra, without doubt.

Ecstasy, Equipoise and Eternity

A Dreamtime File for those who want to do their own thing but do it themselves: "The Palace of both Liberation and Enjoyment."



Nathamandalasahajamarga -- which means the Path of Ecstasy of the Nath Circle - which in Europe and the Americas is called "The Arcane and Magickal Order Of the Knights of Shambhala" (The word Knights being a collective for the Lords and Ladies).

Between the years 1532 and 1534 A.D., Francois Rabelais, the French novelist and humorist, produced the satirical masterpiece of *Gargantua and Pantagruel*. The books themselves are fantastic but the real miracle of the author's life was that he was never burnt at the stake. In his very humorous way; and probably with a smile, he did more

to rock the power of the church than any other man of his period. He introduced to his public an imaginary Abbey of Thelema, a monastic institution which had inscribed over the entrance doorway the conclusive injunction "Do what thou wilt shall be the only law." This rule, it appears, was piously obeyed by the resident monks and nuns.

Many years later, Sir Francis Dashwood revived the Abbey and its delightful law in the grounds of his country residence not far from London. John Wilkes, a fiery radical parliamentarian, was one of the chief and most active members. This Abbey is now a local tourist attraction.

In more recent history Aleister Crowley, who did so much to revive and reform the Western Occult tradition, in reverence to the Rabelaisian masterpiece, also revived the Thelemic Law and even, for a short period, established an Abbey on an Italian island.

"Do what thou wilt shall be the only law." has always been an injunction which strikes fear and terror in the hearts of the moralists, ministers and mini-minds.

Yet millions have practised it and passed by unnoticed. It may be new to those who read this MS but the identical rule of law has been held in the highest respect in India and neighbouring lands for thousands of years. It has been the amoral philosophy of the Nathas, Tantriks and Siddha saints and sadhus. It made possible the Parivrajaka or homeless wanderer saints and eventually to the highest grade of Indian spiritual attainment known as the Avadhoota or emancipated one. Thus Rabelais, Dashwood and Crowley must share the honour of perpetuating what has been such an high ideal in most of Asia.

Now that the Natha tradition has been reborn in Europe and the Americas we must know a little more about the amoral patterns of the Nathas.

The Nathas as a sect and organized body of people came into being as an answer to two separate events. One was the invasion of India by the Muslims and the destruction of holy places and second, which actually occurred much earlier, was the spread of Shankaracharya doctrine of Mayavada, that all and everything was an illusion and only God was Real.

About 1000 A.D. a great teacher came to the fore. He was the son of Minanath, a fisherman and was known as Matsyendranatha. This great saint of humble origin is considered to be the founder of the Nath Order of Sadhus. Actually he gave it substance for Nathas had been known much earlier. He combined the three viewpoints of Siddha, Tantrik and Natha philosophy in a great sweeping revival of the ancient teachings, that although God was one there were also many manifestations of God and these included the world and human beings also.

Though God is One we also live in the dual form of many. Though much of life can be an illusion there are many occasions when pain, suffering and hunger bring us down to reality because they are real also.

But the greatest concept of the Nathas was to free mind and body from Karmas, Kleshas and Konditioning and break forever the chain of rebirth into the world. Thus to end Samsara and free the Spirit of Real Self to its natural condition of peace, freedom and happiness. Matsyendranatha was followed by a brilliant disciple who developed the Natha Order and outshone his Guru. He was Gorakhnath, a weaver who came from a caste of cowboys.

We must be technical, but only for a moment, to examine the Sanskrit terms which are related to the Nathas so that we can translate them into creative thought. A knowledge of the Sanskrit language (now a dead language anyway) is not necessary either for the Concord of Cosmic People nor for the Sanctum of

Nathas, known as the AMOOKOS. These are given, not so we can learn Sanskrit words but so that we can understand the meaning and deeper concepts to translate into our own mother tongue and into our own valid patterns of life.

First let us see the Thelemic Law in terms of Hinduism and Sanskrit:

Sveccha means one's own wish or free will.

Svecchachara means a way of life where one acts as one wishes and doing what is right in one's own eyes. Doing one's own Will.

The concluding Sanskrit expression in the *Avadhoota Upanishad* is Svecchaparo. The term Paro means a mysterious or secret pattern to the action done by one's own Will but with discretion, not making it too obvious or to harm or hurt other people. Yet this is also a typical Nathism as a complete reversal of Vedic Morals and Philosophy

This combined attitude towards people and one's own Will is clearly expressed by Shri Datta in the *Avadhoota Upanishad*, where he is made to say:

"What I actually wanted to do is exactly what I did. What I wished for, I received, and this always happens. No matter what I do, whether it is that ordained by Scripture or by customs, or that which is natural and not restrained, are my own inhibitions or feelings."

Yet, although I do not wish for it, I may follow Spiritual patterns prescribed by scripture, but I Do this for the benefit of humanity (not wishing to Confuse them). What can this possibly matter to me?

Thus, the concluding lines of the Upanishads end with the expression Svecchaparo. Since the Avadhoot who has evolved to the highest level never forgets that all people are not the same as himself he uses some discretion for their sake and also because those acts fit for him may also involve him in worldly conflict.

There are still many Natha orders and numerous sub sects in India today. Some of them are still numerically strong, but others, for a variety of reasons, have become tiny exclusive In-groups. Some have degenerated to the level of holy beggars who know and understand nothing but collecting. Most of the higher strata Nathas belonged to the North but in the South West they have evolved into purely devotional cults, worshipping Shri Datta as a benevolent god and not as a far-out exceptional teacher. The original revolt against Vedic Brahminism

with its bogus morality is forgotten. Also the basic battle for spiritual life as opposed to civilization, urbanization and religious superstitions has also vanished.

Samsara: What are we getting away from? The ceaseless round of births and death, transmigration but also meaning "worldly life" and the mundane process from birth to death, household or secular life as opposed to spiritual renunciation of the world. Sometimes used to mean "The Ocean of life" or the "Wheel of Rebirths." Samsara is the bondage which binds us to worldly involvement and the worldly involvements perpetuate it. Spiritual life aims at breaking the chain and ending the rebirth process but religions, such as Hindu sects, only promise an escape to heaven. But this is recognized as temporary and when that span of existence has finished Samsara starts again.

Natha: Means Lord, Protector, a Refuge. It becomes Lady by giving the feminine ending Natha but female Natha Sadhvis have always been rare in India. Usually they occur as Yogini or Devi. In India also Nathas do not marry live in household life or breed children. They do not practice sex abnegation and usually have a female partner. A Western Nath Order would not find it practical to follow the same patterns, as the free wandering life of a saint is not possible and Western Nathas will be householders, married, and even have regular employment for wages. This in no way affects the life of Nathas in India.

Environment, climate and social patterns must be taken into consideration in any transfer of Eastern cults into the West. It is the free spiritual and amoral patterns which most matter and not the external forms. Nor would it be possible for Western Nathas to wander about naked or wearing only a G-string or Longoti. The word Natha is very very ancient and used in former times for any saint or sadhu but after the amalgamation of Siddhas (Magicians - accomplished - attained) and the Tantriks into one order the word came only to be confined to them. The Nathas, East and West, will however do as they will to retain their Order and unity. Natha is related to Nithan (Gothic) and Ginatha (Anglo Saxon).

Three words in Sanskrit express the essence of the Natha Way of Life.

Sama: The same, equal, corresponding, balance, equipoise.

Samarasa: Equipoise in feelings, nondiscrimination, the mind at rest.

Sahaja: Natural joy, Amoral, Elevating all worldly things to a divine status. To dissolve natural senses into divine expression.

These three words express the attainment of the Avadhoota or an emancipated one. The full expression of "Do what you will." Thus one who becomes a Natha or Nath does not remain content to wear it round their neck like a label or think of it as just something they belong to but try to strive for the higher attainments (Siddhas), practice the rites, ritual and yoga, and teach others the way out of Samsara. We are creating something new for our people and building a new fantastic Kingdom of Shambhala. These will not be done without sincerity, and right forms of activity. Samsara need not be all misery and suffering if we seek and understand the use of the natural joys which it offers us and use them to purify the mind and awaken to immortality.

While it is true the Indian Siddhas, Nathas and Tantrik Yogis renounced the world for the higher attainments and immortality, while they remained in the world they felt it a duty to try and help others onto the same path. But this is not for everyone and it was important so that people obtained some Punya, merit in this life and the future so as to escape from Samsara in only one or two lives. To do this the Nathas encouraged better social organization based on good will and mutual aid and gave new life to the ancient cohesion of the Hindu people by encouraging the rituals, worship and guru grace and also instruction. The rituals must not be neglected and if they had deep meaning to the individual, so much the better.

It is said that the Nath Order in its recent and present Indian form was founded Shri Matsyendranatha. He was the son of Minanath a fisherman. Matsyendranatha's disciple was Gorakhnath. (Another figure was Jalandharanath... MM.) The name means a water bearer or carrier but he was employed as a sweeper. (There is a line missing from the original manuscript here which I have not been able to reconstruct to date, MM.) These very names of spiritual leaders were a blow to the Vedic Brahmin caste system.

The Nathas spread rapidly and enjoyed vast public support. The tradition of the Natha with magick powers still persists even in the chaos of today They never at any time gave the impression of puritanical piety They wore varied dress, carried trishules (tridents), fire tongs and huge earrings. They wore the hair long and marked the body, especially the forehead, with ashes. Some were naked; none cared if they were dressed or not. Some wore an orange cloth, some red and (as in the case of my own sub sect) black. I did not like black and only wore it on odd occasions. Few Naths and Yogis followed fixed rules and customs.

There is every reason to believe that the early Naths were associated with the worship of the Mother Goddess, but a bipolar worship in which Shiva played a large part. The physical appearance of most Naths was similar to the accepted

ideas of what Shiva looked like. They all accepted the ideal of the Avadhoot and regarded Shri Dattatreya as a cult Guru and even as a guardian spirit. Only later when the Nathas of S.W India developed into bhakti- devotional cults was he elevated to the status of a god. Also, in many of these cases, although Datta was thought of as an avatar or manifestation of Shiva, he later became regarded as an avatar of Vishnu, but this was probably due to some thoughtless acceptance of Vedic influence. The real Nathas of India today still belong to the North. Even the Pagal (Mad) Nathas, so called because of their outrageous and erratic behaviour.

History cannot obscure the fact that the rise of the Tantriks, Siddhas and Nathas in India was not only a revolt against puritanical, straight-faced Vedic and Buddhist morals but it placed an even greater emphasis on the fact that spiritual attainments began with the awakening of the insight faculty and had nothing to do with caste, education or social status. This came at a time when real Pagan values were being forgotten and the antisex syndrome was creeping in from Europe and missionaries. Added to this was the Muslim aversion to naked images and sex symbols such as the lingam and yoni.

Most of the great Nathas of the past and present came from the lower strata of society but they were all people who upheld the dignity of their own class even if it were classified as lower. One great Nath came from a caste of snake charmers, a caste which considered it beneath their dignity to beg, in spite of their poverty Fishermen, sweepers and weavers were poor enough but they worked and maintained themselves and their families. As in Europe, all too often, they were better and nobler people than you found in the upper crust.

Yet when they became Nathas they became nobodies, but free and unconditioned. They belonged to nobody and nobody belonged to them. Mostly they wandered. They did not work or marry or breed children. They no longer worked for reward or served others as menials. If they served others it was without obligation or reward. Although a sadhu depends on the alms of the faithful he never asks for anything. Of course in the Indian subcontinent these things are part of the way of life and understood. In nearly thirty years in India and adjoining parts of Asia I have never lacked food, clothing, shelter or medical care. These are needs and not wants. In Europe it would not be possible to do this from scratch. But as life has been adapted in India so Europe and America must make their own patterns.

Kali Tradition

Shri Durga Devi



All ways of knowledge are your aspects, O Devi; so are all women in the world, endowed with various attributes. By you alone, O Mother, this world is filled -
Chandi, II, 6

Durga's story appears primarily in the *Skanda Purana*, in *Chandi*, itself a part of the *Markandeya Purana*, but very similar stories are told in the *Brahmanda Purana* and also in the famous epic, the *Mahabharata*. She also appears elsewhere in tantrik texts, including as Mahishamardini

(killer of the demon Mahisha) in the *Kulachudamani Tantra*. The gods lost their empire to two great antigods (asuras), Shumbha and Nishumbha, and prayed to the Goddess for help.

Needless to say, the ever compassionate Devi took on these proud antigods and vanquished them utterly. To this end, she assembled an entire army of Shaktis similar to her and when things became very tough, projected Kalika out of her third eye. She is called Durga because she slayed the son of the arch-demon Durga, son of Ruru.

As the *Matrikabhed Tantra* points out, the names of the goddess are really adjectives, and she is one, under these different descriptions. For example, the goddess in *Chandi* takes the forms of Kali, Sarasvati and Vaishnavi, representing the three gunas, to subdue the host of demons.

As Lalita, she subdued the demonic Bhandasura at the request of the gods, who then built the Shri Yantra to celebrate her greatness.

The metaphor is that she is cruel to the demonic; that is to say to the proud ego of man.

The hymn to Durga in the *Mahabharata* contains the verses (shlokas):

"I salute Thee, leader of Yogis, one with the Brahman,
Dweller in the Mandara forest.
Virgin, Kali, spouse of Kapala, of tawny hue.
Salutation to Thee, Bhadrakali.
Reverence to Thee, Mahakali,
Chandi, Fearless one. Salutation to Thee,
Saviour imbued with all good fortune."

(Arthur Avalon's translation in "Hymns to the Goddess".)

So, too, in the *Karpuradistotra*, a famous twenty-two verse hymn to Dakshina Kalika, we find the commentator describing the animal sacrifice of cats, camels, sheep, buffaloes, goats and men as symbolising six vices.

Shri Guhyakali Devi

Ha-Sa is the pathway breath takes in living creatures. This mantra exists in the form of exhalation and inhalation, dearest one. Just as clouds cannot exist without wind, and just as the sky is without limit, so the world cannot exist except by (this) Shri Paraprasada mantra. The world of immovable and moving things comes from the Shri Paraprasada mantra - Kularnavatantra III

The Devi Kali has many forms. Kashmir Shaivism speaks of twelve Kalis, while in other parts of India she is and was worshipped as Mahakali, Dakshina Kalika, Shmashanakali, Bhadrakali, Kamakali, and Guhyakali, amongst many others.

The Guhyakalika section (khanda) of *Mahakalasamhita* is a voluminous work, comprising many thousands of shlokas (verses) and with Guhyakalika (Secret Kalika) as its focus. But the work also covers a number of other tantrik topics in equally great detail, and along the way also includes subjects rarely referred to in other published tantras.

The work follows the usual tantrik formula, with Mahakala answering questions posed to him by his spouse, Kali.

Mahakala opens the Guhyakali section of the *Mahakalasamhita* by saying he will reveal the mantra, yantras, meditation forms (*dhyana*) and rules of worship relating to Guhyakali, which, he says, have been previously hidden. There are eighteen Guhyakali mantras, he says.

Guhyakali, he 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.

Mahakala starts to talk about Guhyakali when she is on her lion seat (*simhasana*), and gives meditations for the guardians of the directions (*dikpala*), and the five great corpses, forms of Shiva, upon which she sits. There is a sixth pitha, 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 *khatvanga* and scissors, and in his right a skull and the hourglass shaped damaru. 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 Shiva, clothed in tiger skin and holding a skull-staff and a trident. The four petals of the major directions represent dharma (duty), jnana (knowledge), vairagya (dispassion) and aishvarya (dominion).

The 10-faced form of Guhyakali is then described. She has 27 eyes, with some faces having two, and other three, eyes. Each of her faces represents a different female animal aspect of Guhyakali and is of a different hue. For example, her upper face is called Dvipika (a leopard or possibly a panther), then comes Keshari (a lion) which is white, Pheru (jackal) which is black, then Vanara (a monkey) which is red, Riksha (a bear) which is purple, Nara (a woman) which is of a cochineal colour, Garuda which 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 (shyama) colour.

The human face is on Guhyakali'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 Garuda, 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.

Guhyakali'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 (*jagadambika*) has 54 arms each of which holds a weapon. Her right hands hold a jewelled rosary, a skull, a shield, a noose, a shakti missile, a skull-staff, a bhushundi weapon, a bow, a discus, a bell, a young corpse, a mongoose (?), a rock, a man's skeleton, a bamboo stave, a serpent, a plough, a fire hearth, a damaru, an iron mace, a small spear (*bhindipala* -- it could mean a sling), a hammer, a spear, a barbed hook, a club studded with metal nails (*shataghni*). Her right hands hold a jewelled rosary, scissors, make the gestures (mudra) of threatening, a goad, a danda, a jewelled pot, a trident, five arrows and so forth.

In the same work there is a nyasa 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.

Guhyakali has three major forms, corresponding to creation, maintenance and destruction, a little like a very much darker form of Tripurasundari.

Chapter five of the *Guhyakalikhanda* describes 18 yantras of the Devi, corresponding to the 18 separate mantras mentioned earlier.

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 Guhyakali's one letter mantra, which is Phrem (see above left).

Guhyakali dwells within the centre of eight cremation grounds (shmashans), whose names are Mahaghora, Kaladanda, Jvalakula, Chandapasha, Kapalika, Dhumakula, Bhimangara, and Bhutanatha. Her worship honours the Vetalas (vampires), eight tridents, vajras, jackals and corpses, Bhairavas, dakinis, Chamundas, Kshetrapalas, Ganapatis and other denizens of the cremation ground.

Hamsah Shodha Upanishad

That self of the nature of food is pervaded by the self of the nature of vital energy; similarly the self of vital energy is by nature pervaded by the self of the nature of mind - - Katharudropanishad, 24

As we've pointed out elsewhere in these pages, there is a multitude of small texts describing themselves as Upanishads which nevertheless deal with entirely tantrik themes.

Whether this is because different schools of tantras were seeking scriptural and ancient authorities for their views is difficult to say, but, very often these so-called "Upanishads" do give a useful short precis of the views of particular schools.

That's the case with this particular text below, which describes a nyasa by which a devotee is said to assume the body or nature of Kali.

The rishi or seer of this piece is Virupaksha Mahakala, perhaps connected with the famous Virupaksha temple in Vijayanagar - a temple that, for some reason,

or other survived the ravages of the 3,000 other temples and is still active today. The mantras and matrikas described below use the iTrans method of transliteration.

Hamsah Shodha Upanishad

Now the Hamsa six fold nyasa by which (devotees) become Shiva, become the lord of all siddhi. Even Sadashiva is not entitled to the fruit of this.

Of this six fold nyasa Virupaksha Mahakala is the seer. Anushtub is the metre. Kali is the devata. The object of its application is the body of Kali. By the six limb Hamsa (nyasa) he becomes of the nature of Nirvana.

Ha.msaH ka.m kha.m ga.m ~na.m - bearer of the great rosary of skulls, beloved of Mahakala, protect, protect me!

Dwelling in the six chakras, the lady of speech, dwell on the tip of my tongue!

Ha.m namaH on the head. He becomes Shiva.

Ha.msaH cha.m Cha.m ja.m jha.m Na.m Mahatripurabhairavi, bearer of the book and the rosary of aksha seeds, paralyser of the face of the enemy, do it! Do it! SvAhA. This in the great lotus.

Ha.msaH Tam Tha.m Da.m Dha.m Na.m DA.m DI.m Da.m Dakini, protect, protect me! SvAhA. This (the devotee) should place in the Anahata. He becomes the third form.

Ha.msaH Ta.m Tha.m Da.m Nam, great goddess of death, destroying death, HU.m HU.m, destroy! Destroy poverty! SvAhA. He should place Gu.m/ He becomes Brahma Kali. He attains the Fourth.

Ha.msaH Pa.m Pha.m Ba.m Bha.m Ma.m, cat devi, heroic one, destroy! Destroy my idleness!

Ha.msaH Ya.m Ra.m La.m Va.m sha.m Sha.m Sa.m Ha - big bellied Devi, mother greatly fond of the auspicious, dissipate! Dissipate my dullness. Cause it to disappear! Cause it to disappear!

Bhagavati, protect, protect me! Maintainer of the worlds, maintain, maintain me! SvAhA the two foot nyasa. He becomes Shiva.

Now he should place the sixth. Ha.msaH La.m Ksha.m Mahalakshmi Rararajeshvari, Beloved of Mahakala, the devi who is all the parts of time, the

Devi of kalas, break in pieces! Break in pieces! Kha.m KhI.m KhU.m Khai.m Kho.m Khau.m KhaH, the spade in earth, SvAhA. In all libs he should place that. He should do the 50 fold diffusion. Thus the Sixth.

He becomes Shiva. He is worshipped by the Moon. He becomes detached. He becomes initiated in all. He becomes Amrita. He becomes all time. He does every nyasa. He gets knowledge even of the unknown. The duty he should do becomes done. He becomes lord of all siddhi. He becomes like Kali. So-aha.m Ha.msa, thus Bhagavan Sadashiva stitched this Veda.

Shri Kalika Devi



O Mother, even a dullard becomes a poet who meditates upon thee raimented with space, three-eyed, creatrix of the three worlds, whose waist is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse, as thy couch in the cremation ground, enjoyest Mahakala - Karpuradistotra, VII (Woodroffe tr)

Kali's paramount place of worship is in the cremation ground, preferably at the dead of night, on a suitable day of the waning Moon. Here, her nature becomes clear and apparent. For an adept in the worship, the whole world is a cremation ground, and She, the true form of time, who by herself creates and destroys all, is personified as the pyre. There, after life, all mortals and their wishes, dreams and reflections come to their fruition, a pile of worthless ashes.

If you're a six year old child in the West and watch cartoons on TV, you have an idea who Kali is. She appears in various shows - almost invariably as an evil demoness who the badly animated superhero has to conquer. This is highly insulting to many Hindus, who regard her as the Absolute itself.

Alone amongst all the tantrik deities, it is Kali who has captured the imagination of the West. But rather than reviled, she is revered by countless millions of people. Ramakrishna, the famous Indian sage and saint, was one of her devotees; Rabindranath Tagore another. It's no coincidence that both these great men came from Bengal, for it is there that she continues to receive oblations and offerings of flesh. Nevertheless, traces of her worship are found throughout India and former territories of India.

Her bad reputation in the West probably sprang from her association with the cult of the Thuggees, forcefully suppressed by the British during the days of empire. The Thuggees - the word gave rise to our word thug - were actually Muslims who took the goddess Kali as their tutelary deity. They specialised in ensnaring and then robbing and murdering travellers. Originally, they were only supposed to attack male travellers and in their latter days attributed their downfall to the fact they had started to kill woman travellers too.

But Kali pre-dates the Thuggees, quite possibly by several thousands of years. No one truly knows her origin. She does, however, have an uncanny and an ambiguous image. Modern pictures of her show her standing on the dead body of her consort Shiva, with four arms, a necklace of fifty human skulls, a girdle of human arms, holding an axe, a trident, a severed human head and a bowl of blood. Around her rages a battle - she herself is the colour of a thundercloud. Her protruding tongue drips with the fresh blood of her enemies.

But this image is simply one of many, as we shall see. She is the goddess in her form as Dakshina Kalika - one of the most popular Bengali images of the goddess. Her guises are many, and include Bhadra (auspicious) Kali, Shmashana (cremation ground) Kali, Guhya (secret) Kali and a host of others. It is only in the great tantrik traditions that we find a clue to the real meaning of the gruesome images associated with Kalika. Although Hinduism was much reviled

by early Western colonisers for its idolatry and pantheistic practices, this was a very narrow view. Tantrik texts repeatedly speak of the Devis or goddesses as being aspects of the one goddess. The same holds true for the male aspects. As individual humans all reflect the macrocosm, it's fair to describe the gods and goddesses of tantra as specialised aspects of ourselves - and, therefore, of life itself.

Yet life has its dark and its light sides. Death and love, in the tantrik tradition, are two sides of the same coin. As we look to the sky, we can see the Sun and Moon as symbols of male and female, of Shiva and Shakti. In the tantras, the Moon is often taken as a symbol of the Devi, whether in its dark or its bright fortnight. When She wanes, her images and her iconography become progressively more dark and fearsome. But when She waxes, so her images brighten. When she is full, She is Devi Tripura. Tripura is a name of the goddess meaning three cities. These allude to her own triple nature as a maiden (Bala) as a fecund woman (Tripura) and as a post-menstruating woman (Tripura Bhairavi).

Sir John Woodroffe (Arthur Avalon), writing in the *Garland of Letters*, says Kali is the deity in her aspect as withdrawing time into itself. "Kali is so called because She devours Kala (Time) and then resumes Her own dark formlessness." (*Garland of Letters*, page 235). Woodroffe says some have speculated that Kali was originally the Goddess of the Vindhya Hills, conquered by the Aryans. The necklace of skulls which makes up her image, he adds, are those of white people. Relying on the texts themselves, gives insight into the tantrik idea of Kali. In the *Kulachudamani Tantra* (KT), Lord Shiva asks questions answered by Devi, the goddess. It is, probably, one of the oldest tantras, according to Woodroffe, who published the Sanskrit text with an English introduction in his Tantrik Texts series.

In eight short chapters, Devi expounds the essence of her worship, sometimes in most beautiful imagery. But the uncanny side of Kaula and Kali worship is dwelt on in great detail, with references to siddhis - magical powers - including a mysterious process where the tantrik adept leaves his body at night, apparently so he can engage in sexual intercourse with Shaktis. Animal sacrifice also has a place in this tantra.

The siddhis play a large part in the worship of the uncanny goddess Kali. The main tantrik rites are called the six acts (shatkarma) of pacifying, subjugating, paralysing, obstructing, driving away, and death-dealing. But the KT includes others such as Parapurapraveshana, which is the power of reviving a corpse, although according to some it means the ability to enter another's living body;

Anjana, an ointment which lets a sadhaka see through solid walls; Khadga which gives invulnerability to swords; Khecari, which gives the power of flying and Paduka Siddhi, magical sandals which take you great distances, rather like seven league boots.

Certainly, the importance of having a suitable Shakti is important, according to the instructions Devi gives to Shiva. Devi here takes the form of Mahishamardini, more popularly known as Durga, who destroyed the two arch-demons Shumbha and Nishumbha in an epic battle between the goddess and the throng of demons. It was at this time, according to legend, that Durga created Kali, emanating her out of her third eye.

We learn more of Durga's legends and myths from the *Kalika Purana*. The Devi, Mahamaya, appeared as Bhadra Kali - identical with Mahishamardini - in order to slay the demon Mahisha. He had fallen into a deep sleep on a mountain and had a terrible dream in which BhadraKali cut asunder his head with her sword and drank his blood.

The demon started to worship Bhadra Kali and when Mahamaya appeared to him again in a later age to slaughter him again, he asked a boon of her. Devi replied that he could have his boon, and he asked her for the favour that he would never leave the service of her feet again. Devi replied that his boon was granted. "When you have been killed by me in the fight, O demon Mahisha, you shall never leave my feet, there is no doubt about it. In every place where worship of me takes place, there (will be worship) of you; as regards your body, O Danava, it is to be worshipped and meditated upon at the same time." (*Kalakikapurana*, ch.62, 107-108.)

For this reason, the image of Mahishamardini always has her trampling the buffalo Mahisha.

When She, the goddess, is dark, She is Devi Kalika, an equally high symbol of death and destruction. Throughout Her different manifestations and phases, She remains the one true goddess, Shakti, energy itself. She is symbolised by the yoni and the female cycle, which also shows waxing and waning throughout the month. Her spouse, Shiva, is symbolised by the Sun, by the phallus, by sperm, and as an emblem of consciousness without attributes. According to the tantrik phraseology "Only when Shiva is united with Shakti has Shiva power to act. Otherwise he is a corpse (shava)."

Another black deity of the Indian sub-continent has a close connection with Kali - Krishna. According to the *Kalivilasa Tantra*, he was born from the golden

goddess Gauri, who turned black after she was hit by an arrow from the Hindu cupid, Kama.

Kali is Shakti, the great goddess, creating the three gunas: sattvas, rajas and tamas. The three gunas in their various permutation create all the fabric of the universe, including the five elements, skin, blood, etc..

These principles are the substance of she whose play (lila) is their modification. Kali is the first and foremost of the ten aspects of the goddess. She is pure sattvas, pure spirit.

A sadhaka (male) or a sadhvika (female) can worship the goddess -- the Devi -- in any of ten forms for the fruition of desires. Her ten major forms are Kali, Tara, Shodasi, Bhuvaneshvari, Bhairavi, Chinnamasta, Dhumavati, Bagala, Matangi and Kamala. These aspects are known as the ten mahavidyas.

To a sadhaka, to know these is to know the universe, as she is both space and time and beyond these categories. Each form has its own dhyana (meditation), yantra (diagram), mantra (sound form) and sadhana (actions).

Mahavidya Kali is the primordial Devi who is the root of all the Great Knowledges (mahavidya). Worshipped by sadhakas and sadhvikas, her outer forms are fearful. She destroys time, is time, and is the night of eternity.

Kali, certainly in the left hand tantrik tradition (vamachara), which is the path into Vama (woman and left) enters, is subject to much misunderstanding. The right hand path (dakshinachara) does not include the sexual component, while Vamachara allows sexual intercourse as part of her worship.

According to Sir John Woodroffe, in his introduction to the *Karpuradistotra*, which is a 22 verse hymn on Dakshina Kalika, pashus - those of a base disposition, are forbidden to engage in sexual sadhana at night. "The Pashu is still bound by the pasha (bonds) of desire, etc., and he is, therefore, not adhikari for that which, if undertaken by the unfit, will only make these bonds stronger." Verse 10 of the *Karpuradistotra* spells out the practice. "If by night, Thy devotee unclothed, with dishevelled hair, recites whilst meditating on Thee, thy mantra, when with his Shakti youthful, full-breasted, and heavy-hipped such an one makes all powers subject to him and dwells on the earth ever a seer." Worship of Kali is for the hero (vira) or a person of a highly spiritual nature (divya)

Kali's imagery is full of ambiguity, and this is deliberate on the part of the tantrik adepts who worshipped her.

As an example, according to some texts, the Kali sadhana takes place on a Tuesday, at midnight, in the cremation ground. Here, surrounded by jackals, owls and other uncanny creatures of the night, the sadhaka and his Shakti select a newly dead male corpse, which should be, according to the texts, of a young man preferably a king, a hero or a warrior. If he has recently died in battle, so much the better. Placing the corpse face downwards, the two draw the Kaliyantra on his back, offer each other food, wine and other good things, and then commence the act of ritual sex. At the close of intercourse, the man offers his Shakti one of her public hairs smeared with his semen and, if she is menstruating, blood.

Woodroffe says that the worship of Kali in the pashu mode is totally forbidden by Shiva, quoting the influential *Niruttara Tantra* as his source. "By the worship of Kali without Divyabhava and virabhava the worshipper suffers pain at every step and goes to hell. If a man who is of the Pashubhava worships Kali then he goes to the Raurava Hell until the time of final dissolution."

As to the matter of a suitable Shakti for the sexual rites of Kali, the NT suggests that when a sadhaka has already achieved success with his own Shakti, he may then worship another woman. But Woodroffe says this other woman is the supreme Shakti in the sadhaka's own body.

The cremation ground is often interpreted as the place where all desires are burnt away. Before realising kaivalya (liberation), the sadhaka must burn away all the taboos and conditionings which prevent this liberation.

The cremation ground (shmashana) is also the supreme nadi or channel within the human organism - the sushumna -- The central channel of bioenergy within the spine of a human being, the royal road of Kundalini.

There the Devi or goddess is coiled up three and a half times at the base of the spine. When she unfolds and enters the sushumna, the bliss of this cosmic orgasm causes the universe to disappear. On the sadhaka within the shmashana yantra is Shakti, both entwined in close sexual embrace. She is the human form of Kali, as he is the human form of Shiva. Both are forever united. The *Niruttara Tantra* says (2, 27) "The cremation ground is of two kinds, O Devi, the pyre and the renowned yoni. Shiva is the phallus, Kuleshani! So Mahakala said." Questioned later by Shri Devi in the same tantra, Shiva says that the vagina is Dakshina herself, in the form of the three gunas, the essence of Brahma, Vishnu and Shiva. These three forms represent the powers of creation, maintenance and destruction. They have their Shakti counterparts.

"When she has the semen of Shiva, she is Shiva-Shakti." (NT)

The *Karpuradistotra* comments on animal sacrifice. Male creatures may only be sacrificed to Kali, else she becomes furious. Verse 19 says that worshippers of Kali who sacrifice the flesh of cats, camels, sheep, buffaloes, goats and men to her become accomplished. A commentary by a Kaula, Vimalananda Svami, which Woodroffe only partially translates, claims these animals represent the six enemies with the goat representing lust, the buffalo anger, the cat greed, the sheep delusion, the camel envy. Man represents pride. However, according to other sources, only a king may perform the sacrifice of a man.

At the great temple of the Devi at Kamakhya in Assam, there is evidence that male human sacrifice was performed in the past. This site is renowned for Shakti worship because of a legend that Vishnu once cut the body of Shakti into 50 pieces with his discus. These parts represent the letters of the Sanskrit alphabet and are pithas (pedestals = sacred sites) of Devi. The yoni of Shakti fell at this spot, making it the most sacred of all.

Who, then, is Kali? Devi gives her own description in the *Kulachudamani*: "I am Great Nature, consciousness, bliss, the quintessence, devotedly praised. Where I am, there are no Brahma, Hara, Shambhu or other devas, nor is there creation, maintenance or dissolution. Where I am, there is no attachment, happiness, sadness, liberation, goodness, faith, atheism, guru or disciple.

"When I, desiring creation, cover myself with my Maya (The great power of Shakti to delude all created things through Her play, ed.) and become triple and ecstatic in my wanton love play, I am Vikarini, giving rise to the various things.

"The five elements and the 108 lingams arise, while Brahma and the other devas, the three worlds, Bhur-Bhuvah-Svah (the three worlds) spontaneously come into manifestation.

"By mutual differences of Shiva and Shakti, the (three) gunas originate. All things, such as Brahma and so forth, are my parts, born from my being. Dividing and blending, the various tantras, mantras and kulas manifest. After withdrawing the five fold universe, I, Lalita, become of the nature of nirvana. Once more, men, great nature, egoism, the five elements, sattvas, rajas and tamas become manifested. This universe of parts appears and is then dissolved.

"O All-Knowing One, if I am known, what need is there for revealed scriptures and sadhana? If I am unknown, what use for puja and revealed text? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in

order to know you as guru, you with whom I am one. Even given this, Mahadeva, my true nature still remains secret."

The *Yogini Tantra* describes the goddess as the cosmic mother (Vishvamata), dark as a thunderstorm, wearing a garland and waistband of skulls, with dishevelled hair, completely naked (digambaram).

She has a rolling tongue, makes a terrifying roar, 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 mudras dispelling fears and granting boons. She, the supreme Nitya, is seated in reverse (viparita) intercourse with Mahakala upon the corpse of Shiva. The whole scene is set in the cremation ground.

Yet, as with most other tantrik symbolism, the meaning of this cremation pyre operates on multiple levels. The pyre is also the yoni. Sir John Woodroffe (Arthur Avalon), says Kali is the deity in her aspect as withdrawing time into itself. "Kali is so called because She devours Kala (Time) and then resumes Her own dark formlessness." *Garland of Letters*, page 235.

The Hundred Names of Kali

O Devi, you are the measure and you measure. You are beyond measure and measurer. You are one in many forms. You are the form of the universe. I bow to you - Kaulavali Tantra.

Here is the text and a translation of chapter 23 of the influential Brihadnila Tantra. If there are defects in my translation, I beg the indulgence of readers.

त्रयोविंशः पटलः

श्रीदेव्युवाच ।

पुरा प्रतिश्रुतं देव क्रीडासक्ते यदा भवान् ।

नाम्नां शतं महाकाल्याः कथयस्व मयि प्रभो ॥ १ ॥

श्रीभिरव उवाच ।

साधु पृष्ठं महादेवि अकथ्यं कथयामि ते ।

न प्रकास्यं वरातोहे स्वयोनिरिव सुन्दरि ॥ २ ॥

Patala 23. Shri Devi said: Before, O Deva, when engaged in amorous play,you mentioned the 100 names of Kali. Lord, speak of this to me. Shri Bhairava said: Well asked, Mahadevi, I will tell you of that previously untold. Vararohe Sundari, you should conceal it like your own yoni. [1-2]

प्राणधिकप्रियतरा भवती मम मोहिनी ।
क्षणमात्रं न जीवामि त्वां विना परमेश्वरि ॥ ३ ॥
यथादर्शेऽमले बिम्बं घुर्तं दध्यादिसंयुतम् ।
नथाहं जगतामादे त्वयि सर्वत्र गोचरः ॥ ४ ॥
शृणु देवि प्रवक्ष्यामि जपात् सर्वज्ञदायकम् ।
सदाशिव ऋषिः प्रोक्तोऽनुष्टुप् छन्दश्च ईरितः ॥ ५ ॥
देवताैरभर्तो देवि पूरुषार्थचतुष्टये ।

Mohini, you who are as dear to me as life itself, I could not live for an instant without you, Parameshvari. [3] Like sight is inherent in the sun and as ghee is inherent in milk, so I, the Natha am everywhere present in you. [4] Listen Devi, I will speak to you of the japa giving all knowledge. Sadashiva is the rishi, it is said; Cchanda is the metre, [5] the devata is Bhairavi Devi, bestowing the four aims of mankind.

विनियोगः प्रयोक्तव्यः सर्वज्ञदायकम् ॥ ६ ॥
महाकाली जगद्धात्री जगन्माता जगन्मयी ।
जगदम्बा जगत्साया जगदानन्दकारिणी ॥ ७ ॥
जगद्विद्विनिः गौरी दुःखदारिद्यनाशिनी ।
भैरवभाविनी भावानन्ता सारस्वातप्रदा ॥ ८ ॥
चतुर्वर्गप्रदा साध्यी सर्वमङ्गलमङ्गला ।
भद्रकाली ॥ ९ ॥ विलाक्षी कामदात्री कलात्मिका ॥ ९ ॥

The application is that it gives all knowledge. [6] Mahakali Jagadhatri (creator of the world) Jaganmata (mother of the world) Jaganmayi (consisting of the world) Jagadamba (world mother) Jagatsara (essence of the world) Jagadanandakarini (cause of bliss in the world) [7] Jagadvighnasini (destroyer of world obstacles) Gauri (golden one) Dukhadaridyanashini (destroyer of unhappiness and poverty) Bhairavabhavini Bhavananta Sarasvataprada (bestower of eloquence). [8] Chaturvargaprada (giver of the four aims) Sadhvi (holy) Sarvamangalamangala (greatest fortune of all) Bhadrakali Vilakshi Kamadatri (giving desires) Kalatmika (self of kalas) [9]

नीलवाणी महागौरसर्वाङ्गा सुन्दरीणग ।
 सर्वसंपत्प्रदा भीमनादिनी वरवर्णिनी ॥ १० ॥
 वारारोहा ३० शिवरुहा महिषासुरधातिनी ।
 शिवपूज्या शिवप्रीता दानवेन्द्रप्रपूजिना ॥ ११ ॥
 सर्वविद्यामयी शर्वसर्वभीष्टफलप्रदा ।
 कोमलाङ्गी विधात्री विधातुवरदायिनी ४० ॥ १२ ॥
 पूर्णन्दुवदना नीलमेघवर्णा कपालिनी ।

Nilavani (blue Sarasvati) Mahagaurasarvanga (greatly golden in all limbs) Sundaripara (supremely beautiful) Sarvasampatprada (giver of all prosperity) Bhimanadini (sounding terrifying) Varavarnini [10] Vararoha Shivaruhā (riding Shiva) Mahishasuradhatini Shivapujya (worshipped by Shiva) Shivaprita (loved by Shiva) Danavendraprapujita (worshipped by Danavas)[11] Sarvavidyamayi (consisting of all vidya) Sarvasarvabhishaphalapradā (giver of the fruit of every possible desire) Komalangi (soft of limbs) Vidhatri (creatrix) Vidhatrivaradayini (giver of boons in creation) [12] Purnenduvadana (with a face like the full moon) Nilameghavarna (the colour of a blue rain-cloud) Kapalini

कुरुकुहुआ प्रिचित्ता कान्तचित्ता मदोन्मदा ॥ १३ ॥
 मत्ताङ्गी मदनप्रीता मदाघूर्णितलोचना ५० ।
 मदोत्तीर्णा खर्परासिनरमुण्डविलासिणी ॥ १४ ॥
 नरमुण्डसज्जा देवी खङ्गहस्ता भयानका ।
 अह्नासयुता पद्मा पद्मरागोपशोभिता ॥ १५ ॥
 कराभयप्रदा ६० काली कालरात्रिस्वरूपिणी ।
 स्वथा स्वाहा वषट्कारा शरदिन्दुसमप्रभा ॥ १६ ॥

Kurukulla Viprachitta Kantachitta Madonmada (drunk with desire) [13] Matangi (elephant lady) Madanaprita Madaghurnitalochana (eyes full of desire) Madottirna Kharparasinaramundavilasini [14] Naramundasraja (with a necklace of men's heads) Devi Khadgahasta (holding a cleaver) Bhayanaka (giving fear) Attahasayuta (laughing loudly) Padma (lotus) Padmaragopashobhita [15] Karabhayaprada (hand removing fear) Kali Kalaratrisvarupini (true form of the night of time) Svadha Svaha Vashatkara Saradindusamaprabha (as bright as the autumn moon)[16]

शरत्ज्योत्सना संह्लादा विपरीतरतातुरा ।
 मुक्तकेशी ७० छिन्नजटा जटाजृटविलासिनी ॥ १७ ॥
 सर्पराजयुतभीमा सर्पराजोपरिस्थिता ।
 शमशानस्था महानन्दस्तुता संदीप्तलोचना ॥ १८ ॥
 शवासनरता नन्दा सिद्धचारणसेविता स० ।
 बलिदानप्रिया गर्भा भूर्भुवःस्वःस्वरूपिणी ॥ १९ ॥
 गायत्री सावित्री महानीत्यसरस्वती ।

Sharatjyotsna (light of the autumn moon) Samhlada Viparitaratatura (addicted to taking the superior sexual role) Muktakeshi (dishevelled of hair) Cchinnajata Jatajutavilasini [17] Sarvarajayutabhima Sarvarajoparisthata Shmashansthā (dwelling in the cremation ground) Mahanandistuta (praised by Mahanandi) Samdiptalochana [18] Shavasanarata (addicted to the corpse asana)Nanda Siddhacharanasevita (served by Siddhacharas) Balidanapriya (fond of animal sacrifice)Garbha (the womb) Bhurbhuvasvahsvarupini (true form of Bhurbuvahsvar)[19] Gayatri Savitri Mahanilasarasvati

लक्ष्मीर्लक्षणसंयुक्ता सर्वलक्षणलक्षिता ॥ २० ॥
 व्याघ्रचर्मवृता १० मध्या त्रिवलीवलयाद्विता ।
 गन्धीवैः संस्तुता सा हि तथा चेन्दा महापरा ॥ २१ ॥
 पवित्रा परमा माया महामाया महोदया १०० ।
 इति ते कथितं दिव्यं शतं नाम्ना महेश्वरि ॥ २२ ॥
 यः पठत् प्रानश्चत्थाय स तु द्यानिधिर्भवत् ।
 इह लोके सुखे भुक्त्वा देवीसायुज्यमाप्नुयात् ॥ २३ ॥

Lakshmirlakshanasyukta (showing all the signs of Lakshmi) Sarvalakshanalakshita (having every single characteristic)[20] Vyaghrracharmavrita (wearing tiger skin) Madhya Trivalivalayanchita Gandharvaihsamstutasa (praised by the Gandharvas) hi Inda Mahapara (greatly supreme one) [21] Pavitra Parama (supreme) Maya Mahamaya Mahodaya. Maheshvari, so to you are declared the 100 celestial names [22] Whosoever reads these at morning time for certain gains a treasure. Here in this world, he is happy and afterwards attains union with Devi. [23]

तस्य वश्या भवन्त्येते सिद्धौद्याः सचराचराः ।
 स्वेचरा भूचरारैचैव तथा स्वर्गचराश्च ये ॥ २४ ॥
 ने सर्वे बशनातान्ति साधकस्य हि नान्यथा ।
 नाम्नां वरं महेशानि परित्याज्य सहस्रकम् ॥ २५ ॥
 पठितव्यं शतं देवि चर्तुव्रागफलप्रदम् ।
 अज्ञात्वा परमेशानि नाम्नां शतं महेश्वरि ॥ २६ ॥
 भजते यो महाकालीं सिद्धिनामिति कलौ युगे ।

He cannot be subjugated by siddhas, aughas, all which moves and does not move, whether they move on earth, in space or in heaven. [24] The names are called 'Boon', Maheshani and one may give up the 1000 (names). [25] One should recite the 100 (names) Devi, the giver of the fruit of the four aims (of mankind). O Parameshani, without knowing these 100 names [26], there is no siddhi from Mahakali in this Kali Yuga.

प्रपठेत् प्रवनो भक्त्या तस्य पुण्यफलं शुणु ॥ २७ ॥
 लक्षवर्षसहस्रस्य कालीपूजाफलं भवेत् ।
 बहुना किमिहोक्तेन चाङ्गितार्थी भविष्यति ॥ २८ ॥

One who recites with devotion gains good results, listen! [27] He gains the results of hundreds of millions of Kalipujas. What use of more words? He will become the desired. [28]

The Heart of Kali

Final liberation is attained by the knowledge that the atma is the witness, is the truth, is omnipresent, is one, free from all deluding distractions of self and not-self, the supreme, and though abiding in the body is not in the body. - Mahanirvana Tantra XIV, 116.

[The following stotra (hymn), published in the *Kali Rahasya*, a Kali puja compendium, is intended to stave off bad fortune and give success. However, it also touches on many of the hidden left-hand (vamachara) practices of Kali. It is translated here into English for the first time.]

Shri Mahakala said: Listen, dearest, to Dakshina's supreme secret, very hidden and difficult to obtain, her very marvellous hymn known as the Hridaya. Unvocalised before, I reveal it now because of your love. It should be concealed from others! This is true, true, O Mountain Born One.

Shri Devi said: Shambhu Maheshvara, ocean of compassion, in which yuga did my hymn arise, and how was it created? Tell me all of this.

Shri Mahakala said: A long time ago I decapitated Prajapati, and due to this evil act of slaying a brahmana came to be Bhairava (1). I created this hymn to destroy the sin of brahminicide, dearest. This hymn destroys the consequence of killing brahmins (2).

Application: Om. Shri Mahakala is the rishi of this heart mantra of Shri Dakshina Kalika. Ushnik is the metre. Shri Dakshina Kalika is the devata. Krim is the bija. Hrim is the shakti. Namah is the peg. Its application follows from its continual recitation.

Heart nyasa etc.

Om. Kram to the heart namah.

Om. Krim to the head svaha.

Om. Krum to the peak vasat.

Om. Kraim to the armour hum.

Om. Kraum to the three eyes vausat.

Om. Krah to the missile Phat.

Meditate on Kali Mahamaya with three eyes, of different forms, with four arms, a rolling tongue, bright as a full moon, the colour of a blue night lotus, dispeller

of the assembly of enemies, holding a man's skull, a sword, a lotus, and giving boons.

Her mouth is bloody and fanged, she has a fear inspiring form, she is addicted to very loud laughter and completely naked.

The Devi sits on a corpse and is adorned with a garland of skulls. After meditating on Mahadevi like this, then read the Hridaya.

Om Kalika, primordial and terrifying form, bestower of the fruit of all desires, hymned by all gods, destroy my enemies.

Hrim, you who are the essence of Hrim, the most excellent thing in the three worlds, hard to obtain, out of love for me, deny anything whatsoever to he whom I name!

Now I speak of the meditation, O supreme self, the essence of night. Whoever knows this becomes liberated while still living.

Meditate on her having dishevelled and matted hair, decorated with strings of serpents, a half moon as her diadem, in union with Mahakala.

Boon giver, visualising her like this causes all people to become liberated in every way. This is true, true.

Now listen to the yantra of the supreme goddess, the giver of success in whatsoever is desired. Hide this greatly quintessential secret of secrets with every effort.

The Kali yantra, the giver of true siddhi, is made from five triangles, an eight petal lotus, surrounded by a bhupura, and encompassed by skulls and funeral pyres (3). The mantra, previously spoken of, should always be worn on the body dearest!

Now Devi Dakshina Kali's garland of names is revealed: Kali, Dakshina Kali, black of body, the supreme self, wearing a garland of skulls, large eyed, cause of creation and dissolution, self of maintenance, Mahamaya, the power of yoga, the essence of good fortune, the female serpent, intoxicated with wine, the sacrificial offering, with the vagina as her banner, primordial one, always ninefold, terrifying, the greatly effulgent one, formidable, with a corpse as her vehicle, Siddhi Lakshmi, Niruddha, Sarasvati.

Whoever recites this garland of names daily causes me to become their slave. Maheshvari, this is true, true.

Kali, destroyer of time, goddess of skeletal form, taking the form of a raven, blacker than black, I worship you O Dakshina Kalika!

I bow to you Kalika, Maharaudri, fond of the night, Devi liking kunda, gola and svayambhu flowers (4).

I bow to you Duti (5), the Duti causing yoga to arise from sexual intercourse, you who are the great Duti, fond of Dutis, the supreme Duti, the Lady of Yoga.

Those who recite the mantra Krim seven times over water and then sprinkle themselves with it destroy all disease. There is no question about this.

Those who seek any object who charge sandal paste with the great mantra Krim Svaha and then make a forehead mark of it become the most intelligent of people, and always able to subjugate.

Dearest, those who offer unhusked rice while reciting the mantra Krim Hram Hrim seven times, destroy great worries and obstacles, there is no doubt of it.

Those who pronounce the mantra Krim Hrim Hrum Svaha over the cremation pyre, then encircle the house of their enemies with the ashes kill their enemies.

Those who offer seven flowers and pronounce the mantra Hrum Hrim Krim uproot their foes, no doubt of it.

If, after reciting Krim Krim Krim, while offering unhusked rice, it causes the object of attraction to swiftly come from a distance of even 1,000 yojanas (6).

Those who recite the mantra Krim Krim Krim Hrum Hrum Hrim Hrim seven times, purifying water and making a forehead mark of it, delude the whole world.

Parameshani, this Hridaya is the destroyer of all evil, a million million times greater than Ashvamedha and other sacrifices. The fruit it gives is one million million times better than the offerings given to virgins (7). Its results, it is said, are greater by one million million than those obtained from offering to Dutis.

It is a million times greater than the results obtained from bathing in the Ganges and other sacred waters. Reciting it only once bestows these results. This is true, true, I swear it.

The initiated person who, after worshipping a kumari of beautiful form, and then recites this hymn, becomes liberated whilst living, O Maheshani.

If, after having seen the vagina full of menses, one should recite it with one-pointed mind, Varanane! he gains the supreme place in Deviloka, the heaven of the goddess.

In great sorrow, suffering great disease, in great conflicts, in great anxieties, in fearful terrifying places, if one should recite this ultimate stotra. (one is freed from them) in a day.

This is true, true and again true. It should be hidden like a mother's yoni.

Notes

(1) This story is related in the *Skanda Purana*. Brahma liked his daughter and wanted to couple with her. But that didn't meet with the approval of Shiva, who cut off his fifth head. Brahma and Shiva had a great fight, which the latter won. Shiva, however, had committed the sin of killing a Brahmin, an act requiring expiation. Forever afterwards, Shiva in his form of Bhairava, the terrible one, bears the fifth head of Brahma.

(2) So followers of Shiva have a licence to kill brahmins! This probably stems from a time when the Aryan race was entering India and faced opposition from the indigenous tribes already occupying the subcontinent.

(3) Kali has eight different cremation grounds. They are enumerated in the voluminous work called the *Mahakalasamhita*, Guhyakali Khanda.

(4) The three primary types of menstrual blood in the tantrik tradition.

(5) Duti means messenger. Yet the meaning is She who makes Shiva Her messenger.

(6) A Hindu measure of distance.

(7) Kumari Puja - to this day performed in Nepal, where a young girl is treated as an incarnation of the goddess.

The Kali Nityas

O All-Knowing One, if I am known, what need is there for revealed scriptures and sadhana? If I am unknown, what use for puja and revealed texts? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in order to know you as guru, you with whom I am one. Even given this, Mahadeva, my true nature still remains secret - Kulachudamanitantra V

Like Lalita, Kali has fifteen Nityas or eternities, but these are associated with the waning rather than the waxing Moon. These yantra images above are drawn from “The Magic of Kali” and based on descriptions from the *Shaktisamgana Tantra*.

Some of the descriptions of the Nitya yantras in this work are missing, and that explains their absence from the text below. The images and mantras should be contrasted with the Lalita Nityas. While the Kali Nityas are dark and forbidding, and the mantras have inimical natures, the Lalita Nityas are bright, and the mantras positive.

Kali : The first Nitya of the waning moon



Kali Nitya

Although she has the same name, she is separate, as an avarana or attendant, of Kalika.

Meditation: Dark hued, very terrifying, horribly screaming, formidable, with a garland of skulls, full swelling breasts, holding a cleaver in her right hand and making the threatening gesture in her left, in a cremation ground.

Dehi Svaha.

Kapalini: The second Nitya



Kapalini Nitya

Her name means Skull-girl.

Meditation: Black, naked, beautiful face, dishevelled hair, seated on four severed heads, showing a cleaver, trident, bestowing boons and dispelling fear.

Mantra: Om Hrim Krim Kapalini Maha-kapala-priye-

manase kapala-siddhim me dehi Hum Phat Svaha.

Attendants: In inner triangle desire, action and knowledge. In middle triangle Rati, Priti, Kanti. In outer triangle Mahakali, Mahalakshmi, Mahasarasvati. In the eight petals the eight bhairavas, with the eight Matrika Devils. In the bhupura the guardians of the directions.

Kulla: The third Nitya



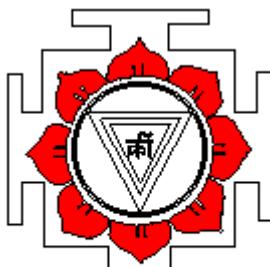
Kulla Nitya

Meditation: Four-armed, with three eyes, seated on ten severed heads on a corpse, showing the gesture giving boons and dispelling fear in her two left hands, in her right hands she holds a book and a rosary.

Mantra: Om Krim Kullaya Namah.

Attendants: In the first triangle Dhriti, Pushti, Medha. In second Tushti, Prajna, Jaya. In the eight petals the eight Matrikas and Bhairavas, in the four doors the Lokapalas (Guardians of the directions cardinal and intermediate).

Kurukulla: The fourth Nitya



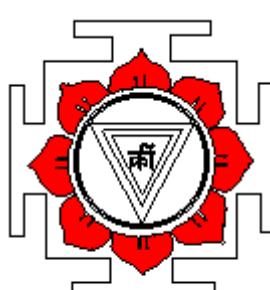
Kurukulla Nitya

Meditation: Large rising breasts, beautiful buttocks, black in colour, seated on a corpse, with dishevelled hair, wearing a garland of skulls, carrying a skull, scissors, a cleaver and a shield.

Mantra: Krim Om Kurukulle Krim Hrim Mama Sarva-Jana-Vasamanya Krim Kurukulle Hrim Svaha.

Attendants: In inner triangle Kali, Tara, Chinnamasta. In middle Balamba, Ragala, Rama. In outer Ugra-Garbha, Ugra-Bija, Ugra-Virya. The eight Bhairavas and the eight Matrikas are in the eight petals, and the Lokapalas are in the directions.

Virodhini: The fifth Nitya



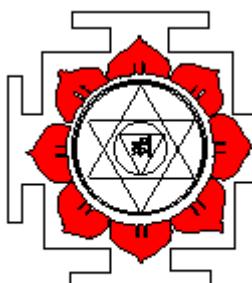
Virodhini Nitya

Meditation: Full rising breasts, wearing a garland of snakes and bones, terrific, with three eyes and four arms, holding a trident, a serpent noose, a bell and a damaru. Seated on a corpse, yellow body, purple clothes.

Mantra: Om Krim Hrim Klim Hum Virodhini satrun-ucchataya virodhaya virodhaya satru- ksayakari Hum Phat.

Attendants: In inner triangle Dhumrarchirushma, Javalini, Visphulingini, in middle Sushri, Surupa, Kapila. In outer the three Shaktis called Havyavaha, Virodhini-mastake, Dashami. In the eight petals the eight Bhairavas and Matrikas, in the bhupura the Lokapalas.

Vipracitta: The sixth Nitya



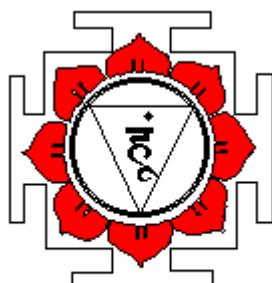
Vipracitta Nitya

Meditation: Full rising breasts, four arms, three eyes, naked, the colour of a blue lotus, dishevelled hair, rolling tongue, inspiring fear, holding a cleaver, a severed head, a skull cap and a trident. She shows her teeth, from the corner of her mouth flows blood.

Mantra: Om Shrim Klim Camunde Vipracitte Dushta-Ghatini Shatrun-Nashaya Etad-Dina-Vadhi Priye Siddhim Me Dehi Hum Phat Svaha.

Attendants: Bindu with bija, three gunas in the triangle, six limbs in the hexagram, the Matrikas and the Bhairavas in the eight petals, the guardians of the directions in the bhupura.

Ugra: the seventh Nitya



Ugra Nitya

Meditation: Naked, formidable, with terrific fangs, legs in pratyalidha posture, wearing a garland of skulls, with dishevelled hair, black, four arms, holding a sword, a night lotus, a skull and a knife, dwelling in the cremation ground.

Mantra: Om Strim Hum Hrim Phat.

Attendants: In centre Hum bija, in triangle Tara, Nila and Ekajata. In the eight petals Ugra- Ghopra and the rest of the Bhairavas, on the outside Vairochana and the rest of the eight matrikas, in the bhupura the lokpalas.

Ugraprabha: The Eighth Nitya



Ugraprabha Nitya

Meditation: Four arms, three eyes, colour of a blue lotus, seated on a corpse, naked, with dishevelled hair, rising swelling breasts, pleasant face, eating carrion, wearing a girdle of severed hands of corpses, holding a cleaver and a head, a skull bowl and a knife.

Mantra: Om Hum Ugra-Prabhe Devī Kali Mahadevi Svarupam Darshaya Hum Phat Svaha.

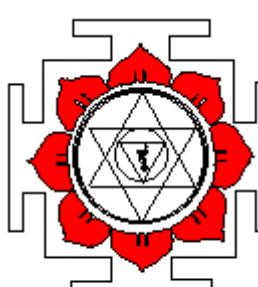
Attendants: in first triangle Kali, Tara and Rochani. In outer triangle Tarini-Gana, Taramekajata and Nila. In the eight petals the Matrikas, on the tips of the petals the eight Bhairavas. In the bhupura the Lokapalas.

Dipa Nitya: The ninth Nitya

Meditation: Four arms, three eyes, like a large sapphire, with a garland of skulls, naked, dishevelled hair, fearful fangs, armlets of human bone, bracelets of skulls, carries a cleaver and a head in her left hands and shows the gestures of dispelling fear and gesture of giving in her right hands.

Mantra: Om Krim Hum Diptayai Sarva-Mantra-Phaladayai Hum Phat Svaha.

Nila: The tenth Nitya



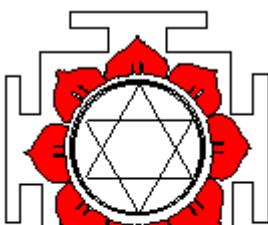
Meditation: Four arms, three eyes, like blue orpiment, wearing a necklace of skulls, seated on a corpse, eyes red and rolling, protruding tongue, ornaments of human flesh and bones, beautiful face, eyes like a gazelle.

Mantra: Hum Hum Krim Krim Hrim Hrim Hasabalamari Nilapatake Hum Phat.

Nila Nitya

Attendants: In triangle Kalaratri, Maharatri, Moharatri. In hexagon, the six limbs. In the eight petals, the eight Bhairavas. In the eight filaments of the lotus, the eight Matrikas. In the bhupura Vatuka Natha etc.

Ghana, the Eleventh Nitya



Ghana Nitya

Meditation: Four arms, three eyes, delighting in nakedness, formidable, terrifying teeth, swelling rising breasts, black, blood streams from the corners of her mouth, she wears a girdle of dead men's hands, and holds a sword, a shield, a trident and a club.

Mantra: Om Klim Om Ghanalaye Ghanalaye Hrim Hum Phat.

Attendants: The six limbs are in the six angles, the Bhairavas and the Matrikas are in the eight petals, and the guardians of the directions are in the bhupura.

Balaka, the twelfth Nitya

Meditation: Four arms, three eyes, intoxicated with wine, wearing a garland of skulls, naked, formidable, with rising swelling breasts, holding a sword and a head in her left hands and a skull bowl and the threatening finger in her right hands. Seated in a fortress of skulls, she is like ten million fires of dissolution or suns.

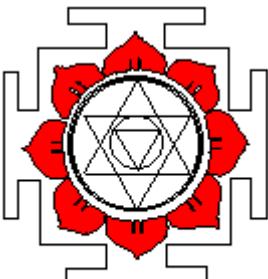
Mantra: Om Krim Hum Hrim Balaka Kali ati adbhute parakrame abhista siddhim me dehi Hum Phat Svaha.

Matra, the thirteenth Nitya

Meditation: Blue-black, smeared with blue paste, with four arms and three eyes, wearing a garland of skulls, seated on a corpse, fierce, holding a skull bowl, scissors, a sword and a severed head. This great Raudri roars terrifyingly.

Mantra: Om Krim Him Hum Aim 10 Mahamatre siddhim me dehi satvaram Hum Phat Svaha.

Mudra, the fourteenth Nitya



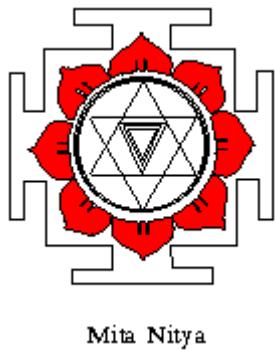
Mudra Nitya

Meditation: Naked, the colour of a blue lotus, fierce, with three tawny eyes, four arms, roaring loudly, with a garland of heads, a girdle of hands, blood on her lips, holding a skull bowl and a knife, a sword and a shield.

Mantra: Om Krim Him Hum Prim Phrem Mudramba Mudrasiddhim me dehini bho jaganmudrasvarupini Hum Phat Svaha.

Attendants: In the triangle are Iccha, Jnana and Kriya Shaktis. Rajyada, Bhogada, Moksada, Jayada, Abhayada, Siddhida are in the hexagon. The eight Matrikas are in the eight petals, with the eight Bhairavas at their filaments. In the bhupura are Ganapa, the Yoginis, Ksetrapala and Vatuka Natha.

Mita, the fifteenth Nitya



Meditation: Red clothes, dishevelled hair, rising swelling breasts, beautiful buttocks, delighting in nakedness, terrifying, dark blue in colour, sitting on a corpse, wearing a garland of skulls, with four arms, three eyes, holding a sword and a severed head in her left hands and dispelling fear and granting boons with her right hands. She is like ten million fires of dissolution at the end of time, dwelling in the cremation ground.

Mantra: Om Krim Hum Hrim Aim Mite Paramite parakramaya Om Krim Hum Him Em So-aham Hum Phat Svaha.

Attendants: In the first triangle Kali, Karalini, Ghora. In the second, Vama, Jyestha, Raudrika. In the third, Iccha, Jnana, Kriya. In the first part Vartali, then Laghuvarahi, Svapnavarahi, in the fourth Tiraskarini. The six limbs in the hexagon, and the Matrikas in the eight petals, with the Lokapalas being in the bhupura.

The Kali Yantra

Sadashiva is without energy (lifeless) when Mahakali is manifest. He also is like a corpse when in union with Shakti. Clearly, without Shakti, the primordial god is lifeless and cannot act - Todala Tantra, I

The *Dakshinakali* yantra, pictured left, conforms to the general pattern of all Shakti yantras but has its own particular form. In the centre is a group of five triangles. Each point represents one of the fifteen *Kali Nityas* or eternities, one for each day of the waning Moon. In the eight petals are eight *Bhairavas* and eight *Bhairavis*, coupling together. Yantras which are not inscribed with bija mantras and the matrikas are unsuitable for worship, as are those which are created by an uninitiated person, those which do not have life installed (see below). Mantras, meanwhile, are useless even if one is initiated, unless purashcarana, a preparatory rite, is performed.

Bhairava means terrifying, and these couples are particularised aspects of Dakshina Kalika, conforming to the eight tantrik directions. This is also the Kaula circle where males and females congregate on one of the dark days of the Moon to perform their uncanny rites. Each subsidiary Kali Nitya has her own yantra and mantra conforming to the nature of each of the days of the dark fortnight of the Moon.

Every tantrik deity has her or his daily puja which a devotee performs and the pattern for these sadhanas are all very similar. After first clearing and purifying a space, a yantra is drawn, and the sadhaka then performs nyasa, afterwards meditating on the Devi in her or his own heart and taking her, through the vital breath, to dwell in the centre of the yantra. Before using a yantra for this purpose, life and breath have to be installed. This rite (pranapratishtha - installation of prana) uses the matrikas and gives the yantra the 36 tantrik tattvas. Yantras, too, have a definite life span, depending on the material. Gold, for example, lasts for life, silver for seven years, etc.

The image of Dakshina Kalika is awesome. She has a fanged mouth, looks terrifying, has dishevelled hair, has four arms and is adorned with a necklace of human skulls. She holds a newly severed head and a swords, her other hands shows the mudras which dispell fear and grant boons. She is the colour of a thundercloud, dusky, and is completely naked (digambara, clothed in space). Blood trickles from the sides of her mouth, and her earrings are two corpses of young boys. She has rising, large swelling breasts, and is seated in intercourse on the body of a corpse. She laughs loudly. The corpse is Mahadeva Shiva in his form of Mahakala and the whole scene is within the cremation ground.

Once installed in her form - and this can be a yantra, a statue, a flower, a book and various other sacred items - Devi is treated as being actually present, and the adept offers her various good things, food, perfume, drink, incense, and a whole host of other ritual accessories. There are five, or sixteen or sixty four upachara (ritual accessories - see the abstract of the *Gandharva Tantra* for details). These upacharas can be either external or internal. The true flowers, according to the tradition, are flowers such as compassion, forgiveness, kindness and the like. The attendants of the Devi are then worshipped, and offerings given to them too.

At this stage, the initiate can then perform various other rites, finally winding up by again taking the Devi into her or his heart, wiping out the yantra, and closing the rite. Things do not have to take such a formal shape, however. Devi describes a continual method of worship in the *Kulachudamani Tantra*.

"Dear son, my secret originates in simple practice. Those lacking this do not obtain success even in one hundred koti of births. Folk following the path of Kula and the Kulashastras are broad minded, from following the path of Vishnu, patient of insult, and always doing good to others.

"One should go to the temple of a deva, or to a deserted place, free of people, an empty place, to a crossroads or to an island. There, one should recite the mantra and, having bowed, become one with divinity and free from sorrow.

"Bow to Mahakali if you see a vulture, a she-jackal, a raven, an osprey, a hawk, a crow or a black cat, saying: "O Origin of all, greatly terrifying one, with dishevelled hair, fond of flesh offering, charming one of Kulachara, I bow to you, Shankara's beloved!"

"If you should see a cremation ground or a corpse, circumambulate. Bowing to them, and reciting a mantra, a mantrin becomes happy: 'O you with terrible fangs, cruel eyed one, roaring like a raging sow! Destroyer of life! O mother of sweet and terrifying sound, I bow to you, dweller in the cremation ground.'

"If you should see a red flower or red clothes - the essence of Tripura - prostrate yourself like a stick on the ground and recite the following mantra: 'Tripura, destroyer of fear, coloured red as a bandhuka blossom! Supremely beautiful one, hail to you, giver of boons.'

"If you should see a dark blue flower, a king, a prince, elephant, horse, chariot, swords, blossoms, a vira, a buffalo, a Kuladeva, or an image of Mahishamardini - bow to Jayadurga to become free of obstacles. Say: 'Jaya Devi! Support of the universe! Mother Tripura! Triple divinity!'

"If you should see a wine jar, fish, meat or a beautiful woman, bow to Bhairavi Devi, 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 obstacles destroying Devi! I bow to you, the beloved of Hara.'

"Dear son, if a person sees these things without bowing, the Shakti mantra does not give success.

"I am the essence of this, beloved of the Kula folk. All the Dakinis are my parts. Listen Bhairava! One who has gained success in my simple yoga cannot be harmed by a Dakini. My devotees abound in wealth and cannot be conquered by Vatukas or Bhairavas.

"Whichever Kaula is seen by a young girl or woman, whether he be in village, city, festival, or at the crossroads, causes her to be filled with longing, her heart aching, her eyes darting glances, like a line of bees mad for honey falls on a lotus flower, greedy for nectar, like a female partridge for a cloud, like a cow for her recently born calf, like a female gazelle eager for young shoots of grass, like jackals for flesh, like a person tortured by thirst who sees water, like a dvamsi (?) at the sight of a lotus fibre, or like an ant greedy for honey.

"The sight of such a Kaula, enveloped by the Kulas, causes her lower garment to slip, she becomes mad with lust, and of unsteady appearance. Seeing her on a couch, her breasts and vagina exposed, one should fall to her feet, and, rising, fall again.

"One should impart the oral lore to an alluring female companion - in her feet resides the secret of the act of love. One attracts such female companions, with beautiful hips and beautiful breasts, like a moon to the Kaula, free from greed or modesty, devoted, patient of heart, sensuous, very inner of spirit.

"In such a happy Duti, curiosity may suddenly arise, she asking 'Dear son, what is to be done or not to be done? Speak!' One should perform sacrifice to the indwelling Maya and offer the remainder to the Shakti. After this, one should excite her and then perform the act of love.

"On a Tuesday, in the cremation ground, smeared with Kula vermillion, using Kula wood, one should draw a yantra. In the petals write the Camunda Mantra, 'Sphrem Sphrem Kiti Kiti' twice, and then the ninefold mantra of Mahishamardini. Outside this, write the mantras of Jayadurga and Shmashana Bhairavi. After writing them, worship Bhadrakali at night, meditating on Kamakhya, the essence of Kamakala.

"The Kulakaulika, naked, with dishevelled hair, should meditate on the formidable Kali, with her terrifying fangs and appearance, Digambari, with her garlands of human arms, seated on a corpse in Virasana, in sexual union with Mahakala, her ears adorned with bone ornaments, blood trickling from her mouth, roaring terrifyingly, wearing a garland of skulls, her large and swelling breasts smeared with blood, intoxicated with wine, trembling, holding in her left hand a sword, and in her right hand a human skull, dispelling fear and granting boons, her face terrifying, her tongue rolling wildly, her left ear adorned with a raven's feather, her jackal servants roaring loudly like the end of time, she herself laughing terribly and pitilessly, surrounded by hordes of fearsome Bhairavas, treading on human skeletons, wholly occupied with the sounds of victorious battle, the supreme one, served by numberless hosts of powerful demons.

"After meditating on Kalika, the lord of Kula should then worship her. Unless one enters the other city, Kulasiddhi cannot be achieved. Because this Devi gives all success as soon as she is remembered, she is hymned in the three worlds as Dakshina.

"O Bhairava, by reciting her mantra 108 times, one can achieve whatever object is wished for. After establishing oneself at the crossroads and meditating on the Devi in your heart, one should enter the city adorned with the most beautiful sorts of jewels. After meditating on Devi in the four directions, bow to the Kulaguru and, holding the name of the object of siddhi in your left hand, pronounce the mantra.

"Smearing the eyes with anjana, one may shatter iron locks barring doors, becoming able to enter either stable, warrior's house, Kalika temple, treasury or sacred place, and may have sexual union according to will even 100 times. After meditating on Svapnavati Devi, one should enter the pavilion of Kama."

The *Kali Tantra* gives more details of the puja of Kalika:-

"Now I speak of the ritual injunction which is the all-nectar-giver of the Devi. Doing this, a person becomes like Bhairava.

"Firstly, I speak of yantra, the knowing of which conquers death. At first draw a triangle. Outside, draw another. Then draw three more triangles. "Draw a circle and then a beautiful lotus. Then draw another circle and then a bhupura with four lines and four doors. This is how the cakra should be drawn.

"Worship the guru line, the six limbs, and the dikpalas (The eight, or according to some, ten guardians of the directions, ed.). Then the mantrin should place his head at the feet of the guru.

"O dearest one, after worshipping the pedestal, set down the offering. Place the mantra in the six limbs. Then, within the heart lotus, the ultimate Kala blossoms.

"Place her in the centre of the yantra by invoking her (via the breath). After meditating on the great goddess, dedicate the ritual offerings. Bow to Mahadevi and then worship the surrounding deities.

"Worship Kali, Kapalini, Kulla, Kurukulla, Virodhini, Vipracitta in the six angles. Then Ugra, Ugraprabha, Dipta in the middle. Then Nila, Ghana and Balaka in the inner angle. Then Matra, Mudra and Mita within this triangle, and then the very dusky one holding the sword, adorned with human skulls, with her left hand showing the threatening mudra and having a pure smile.

"Worship the eight mothers Brahmi, Narayani, Maheshvari, Chamunda, Kaumari, Aparajita, Varahi and Narasimhi.

"In equal shares, give these devis animal sacrifice and worship them, smearing them with scent and offering incense and flame. After doing the puja, worship using the root mantra.

"Give food and so forth to the Devi again and again. The sadhaka should offer flame ten times. So also he should offer flower with mantra according to the rules of ritual.

"After meditating on Devi, recite the mantra 1,008 times. The fruit of reciting, which is light, place in the hands of the Devi.

"Then, placing the flower on the head, do prostration. With supreme devotion, then rub out (the yantra)."

Shri Mahakala Deva

The highest sadhaka who recites a mantra whilst holding the rosary of human skullbone holds in his hand the eight siddhis, and is like the imperishable Shambhu. As the Ganges is situated at the top of one's head, what need is there to bathe in the (external) Ganges? Whosoever is devoted to the great rosary of human skullbone gains the merit of bathing in all sacred waters such as Varanasi, Kamarupa, Haridvara, Prayaga, River Gandaki, Vadarika and the Ganges Delta - Matrikabhedatantra IV, 27-29

The male spouse of Mahakali is the outwardly frightening Mahakala (Great Time), whose meditation image (dhyana), mantra, yantra and meditation image is given in the *Shaktisamgama Tantra*.

According to this work, the mantra of Mahakala is Hum Hum Mahakala praside praside Hrim Hrim Svaha. The seer of the mantra is Kalika, it is pronounced in the Virat meter, the bija of the mantra is Hum, the shakti is Hrim and the linchpin is Svaha.

Mahakala has four arms and three eyes, and is of the brilliance of 10,000,000 black fires of dissolution, dwells in the midst of eight cremation grounds, is adorned with eight skulls, seated on five corpses, holding a trident, a damaru, a sword and a kharpa in his hands.

With a beautiful body adorned with ashes from the cremation ground, on various corpses he dallies with Kalika, fondling her and making love with her and fiercely kissing her, surrounded by numbers of loudly shrieking vultures and jackals, adorned with a heap of braided hair, in a deserted place.

Kalika is of the form of the void, ornamented with skulls, with a sweet and charming face, in the midst of that five-fold love-yantra. Her yoni is the wheel of time (kalachakra), the tantra states.

Then follow various meditations that his devotees can perform.

"Meditate on Ganapati in the Muladhara, in the linga on Ganapati's beloved one, in the navel Vatuka Natha, in the heart on Vatuka Natha's beloved one, in the throat Oddiyana Pitha, in the brow the auspicious blazing one, in the forehead Karavira, and in the lock of hair Kshetrapala."

[Kshetrapala is lord or protector of the place. According to the Tantraraja Tantra, Shiva bestowed a boon on him which made him unconquerable in the

three worlds. The only way the gods could subdue him was by 64 of them sitting on him at once.]

"Meditate on Devi Kalika in the trikona, in the six petals the six limbs, in the navel the Shaktis of the directions, in the heart the twelve suns, in the throat the sixteen kalas of the moon, in the two-petaled lotus Kala and Kali together.

"On the head Kalika, the mother holding dominion over the void; in the forehead the Khecari; on the brow the Dikcari; in the heart the Gocari; in the navel the Bhucari; in the linga the Khaga; and in the Muladhara Vicitra "

[These are various classes of Shakti, some of which help the sadhaka towards his goal and some of which throw up obstacles.]

"In the forehead the sun, in the right eye the lord of time, in the left eye the lord of fire, in the throat Kalika, in the heart the demon-born, in the navel the demon Siddhas.

"Meditate in the head on Brahmi with Manthana-Bhairava; in the forehead Maheshvari with Satcakra-Bhairava; in the throat Kaumari with Phatkara Bhairava; in the heart Vaishnavi with Vibhaksha Bhairava; in the navel Varahi with Viresha Bhairava; in the genitals Indrani with Shrimanteshvara Bhairava; in the Muladhara Camunda with Hamsa Garbha Bhairava; in all the limbs Mahalakshmi with Candikeshvara Bhairava."

(These are the eight Siddha Devis, together with the eight Bhairavas, or Terrible Ones.)

Hymn to Mahakala Shani Mrityunjaya

There is a remarkable hymn attributed to the *Martandabhairava Tantra* which identifies Mahakala with Shani, or the planet Saturn, as well as with Mrityunjaya, or Shiva as conqueror of death. According to various sources, in the past there were five schools of tantra: the Shakta, which worshipped Devi; the Shaiva, which worshipped Shiva; the Ganapatya, which worshipped the elephant-god Ganesh; the Vaishnava, which worshipped Vishnu in his various forms; and the Saura. While the Saura were nominally worshippers of the Sun, in practice, they worshipped the son of the Sun, Shani. Here we translate the hymn to Mahakala Shani Mrityunjaya into English:

Shambhu Mahakala Shani, his body of sapphire hue, beautiful, celestial, resembling the cremation fire, holding axe, trident, arrow and a bow, enemy of

the Puras and the conqueror of all other demons, sitting on the Meru mountain peak, in a state of samarasa, was bowed to by Gauri, and questioned.

Parvati said: Holy god of all gods, cause of devotion and grace, tell me what lengthens life, you have not talked of this before. Tell me about your mighty form which promotes friendship in the worlds. Tell me about your special Mahakala form. Relate the hymn of praise to Shani Mrityunjaya, who gives freedom from time, bestows immortality, destroys untimely disease and give the Shani mantra particular to this hymn!

Ishvara said: Gauri, I always love you because you love the universe! This is the highest secret of all secrets, heavenly, the cause of creation in the universe. I am going to tell you the hymn of Shani Mrityunjaya. It gives good luck, kills all enemies, cures all disease, saves from accidental death, and promotes good health and longevity.

Gauri, if you love me, hide this carefully! Maheshvari, listen to that which is hidden in all tantras!

Pippalada is the seer (rishi) of this mantra-song of Shri Mahakala Shani Mrityunjaya. Anustubh is the metre. Mahakala Shani is the god. Sham is the seed, ayasi is the Shakti, kalapurusa is the kilaka. When reciting it, its result is freedom from untimely death.

Do rishi nyasa, hand nyasa and body nyasa. Place Maha Ugra on the head, Yaivasvata on the mouth, Shani on the mouth, and Mahagraha on the arms. Place Mahakala in the heart, Krisnatantu in the genitals, Tuducara on the knees, and Shanaiscara on the feet.

After doing nyasa according to rule, the body becomes like Shani, the lord of time. Now I will tell you of the meditation nyasa for the body, which a person should do after meditating.

Put the kalpa and its divisions in the hands and limbs. [These are the major divisions of time according to the Hindu viewpoint]

Say: "Hail to you Mrityunjaya! You are Mahakala's real form and the form of all manvantaras!" Place Kalatma on the body.

Say: "Hail Mahakala!" and meditate on all the limbs.

Meditate on the source of years, saying "Hail to you, conqueror of time."

Say: "Hail to you, served by eternity!" on the eyes and brow.

Say: "Hail to you Saura," on the cheeks.

Say: "Hail to you, black looking one!" on the hair.

Say: "Hail to you, lucky Maha Ugra," on the arms.

(Now follow the 27 naksatras or lunar constellations)

Say: "Hail to you, one hard to see," putting Asvina on the mouth.

Say: "Hail to you, blue rayed one," putting Kartika on the throat.

Say: "Hail to you, Maharudra," putting Margasiras on the arms.

Say: "Hail to you, celestial, strong and unconquerable one," putting Pausya on the heart.

Say: "Hail to you, revealer of time," putting Magha on the belly.

Say: "Hail to you, slow mover," putting Phalguni on the penis.

Say: "Hail to you, source of all," putting Caitra on the thighs.

Say: "Hail to you, dissolver of the world," putting Vaisakha on the knees.

Say: "Hail to you, Bhairava," putting Jyesta on the legs.

Say: "Hail to you, night," putting Asadh on the feet.

Say: "Hail to you, dark fortnight," from the feet to the head.

Say: "Hail to you, bright fortnight," from the top of the head to the feet.

Say: "Hail to you, Saturn, Mula, soles of feet.

Say: "Hail to you, Conquerer of all, Toya all the toes.

Say: "Hail to you, Scorching star, Visva, ankles.

Say: "Hail to you, Star of learning, Visnabha, legs.

Say: "Hail to you, Black rayed one, Dhanista, knees.

Say: "Hail to you, Support of time, Varuna, thighs.

Say: "Hail to you, Having dishevelled and matted locks, Purvabhadra, penis.

Say: "Hail to you, Formidable one, Uttarabhadra, back.

Say: "Hail to you, Slow mover, Revati, navel.

Say: "Hail to you, Dark planet, Hasta, belly.

Say: "Hail to you, Yama, Bhogisraja, breasts.

Say: "Hail to you, Liking sesame, Krittika, heart.

Say: "Hail to you, Axe bearer, Rohini, right hand.

(Now follow the 12 Suns)

Say: "Hail to you, Carrying trident happily, Mrga, left hand.

Say: "Hail to you, Supporting life, Raudra, upper right hand.

Say: "Hail to you, Holding bow, Punarvasu, upper left hand.

Say: "Hail to you, Destroyer, Tisya, right arm.

Say: "Hail to you, Terrifying archer, Sarpa, left arm.

Say: "Hail to you, Smeared in ash, Magha, throat.

Say: "Hail to you, Cruel planet, Bhaga, mouth.

Say: "Hail to you, Yogi, Yama, right nostril.

Say: "Hail to you, Support, Hasta, left nostril.

Say: "Hail to you, Eating little, Tvastra, right ear.

Say: "Hail to you, Made of the absolute, Svati, left ear.

Say: "Hail to you, Knower of things, Visakha, right eye.

(Now different yogas of Hindu astrology follow.)

Say: "Hail to you, Kala, Viskambha, joints of temple.

Say: "Hail to you, Great slow one, Pritiyoga, brow joints.

Say: "Hail to you, Awesome one, Ayusmanyoga, eye joints.

Say: "Hail to you, Giving slow results, Saubhagya, nose joints.

Say: "Hail to you, Lucky being, Éobhana, ear joints.

Say: "Hail to you, Black one, Hanu (?), jaw joints.

Say: "Hail to you, Skeleton, Sukarmana, neck.

Say: "Hail to you, Shadowy son, Dhriti, right shoulder joint.

Say: "Hail to you, Ugra, Shula, shoulder joints.

Say: "Hail to you, Eternally gladdening, Karpura, chest.

Say: "Hail to you, Knowing time, Vrddhi, middle of chest.

Say: "Hail to you, Krishna, Dhruva, wrist joints.

Say: "Hail to you, Skinny one, Vyaghata, back of shoulder.

Say: "Hail to you, Destroying things, Harsana, shoulder joints.

Say: "Hail to you, Blissful, Vajra, elbows.

Say: "Hail to you, Fire of time, Siddhi, centre of chest (?).

Say: "Hail to you, Self of time, Variyasa, right side joints.

Say: "Hail to you, Hail and hail to you, Parigha, left side joints.

Say: "Hail to you, Self evident time, Shiva, right thigh joints.

Say: "Hail to you, One of great mass, Siddhi, right knee joint.

Say: "Hail to you, Terrifying, Sadhya, right ankle joint.

Say: "Hail to you, Raudra, Shubha, right toe joints.

Say: "Hail to you, Knower of time, Shukla, left thigh joint.

Say: "Hail to you, True yogi, Brahmayoga, left knee joint.

Say: "Hail to you, Knower of yoga, Aindra, left ankle joint.

Say: "Hail to you, Gracious one, Vaidhrita, left toe joints.

(Now the seven dhatus or components of the human body according to Ayurveda, follow.)

Say: "Hail to you, Sacrificer, Vavakarana, skin.

Say: "Hail to you, Destroyer, Balava, blood.

Say: "Hail to you, All consumer, Kaulava, bone.

Say: "Hail to you, Lover of flesh, Taitila, flesh.

Say: "Hail to you, All-chewer, Gara, fat.

Say: "Hail to you, Killer of all, Vanija, marrow.

Say: "Hail to you, Wrathful terrible fire, Visti, semen.

Hail to the lord of space, the essence of space, invoked by many, the 100-fold one, the piercer of the Moon!

Hail to the faithful one, the true one, the eternally true one, hail to you lord of siddhas! Hail to you lord of yoga, naked flame, mover, origin of Varuna and time!

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 Natha of constellations, you the giver of results in constellations. Hail to you!

Hail to you, time, supporter of Yama, Agni, Moon and Sun!

Hail to you, planet of Capricorn and Aquarius, exalted in Libra!

(Now the days of the week follow.)

Say: "Hail to you, Black looks, Sunday, forehead.

Say: "Hail to you, Lover of death, Monday, mouth.

Say: "Hail to you, Absolute one, Tuesday, belly.

Say: "Hail to you, Embodied self, Wednesday, penis.

Say: "Hail to you, True form of mantra, Thursday, testicles.

Say: "Hail to you, Cause of results, Friday, anus.

Say: "Hail to you, Skeleton, Saturday, feet.

(Now various divisions of time according to Hindu astrology, follow.)

Say: "Hail to you, Subtle one, ghatikas, in hairs.

Say: "Hail to you, Form of time, killer of all evil, destroyer of the demon Tripura, origin of Shambhu!

Say: "Hail to you, Body of time, origin of time

Say: "Hail to you, varied parts of time, bliss of time.

Say: "Hail to you, Immeasurable measurer

Say: "Hail to you, god of time, time itself, essence of time.

Form of time, Bhairava, both nimesa and mahakalpa. I bow to you Mrtyunjaya Mahakala Shani!

Cause of all, alleviator of all fear, peril and the wicked, I bow to you...

Slayer of all, origin of all planets, cause of all results, I bow to you...

Giver of peace and prosperity to all living beings, I bow to you...

Cause of all happiness and misery, true form of all that exists, I bow to you...

Dispeller of untimely and accidental death, I bow to you...

Form of time, great planet, destroyer of samsara, I bow to you...

One of baleful glance, coarse haired one, terrifying one, long eyed one, I bow to you...

Dispeller of all planets, essence of the planets themselves, I bow to you...

Because you are the essence of time, I bow before you Shani! The whole world and time itself dissolves in you, the god of time! You are the body of time, the self, Shambhu, the Kalatma, the planetary devata!

The Shyama Upanishad

Just as a blind man cannot see the Sun, which shines on all, so those deluded by your Maya do not see the Kula - Kularnavatantra II, 53

There is a whole class of tantrik literature going under the name upanishad, which are not, however, nearly as ancient as works such as the *Chandogya Upanishad* and others. These upanishads, amongst which may be numbered the example below, often contain tantrik features which are absent from the older class of Hindu literature.

They may have been composed for several reasons; to give scriptural (Vedik) authority for the revealed tantras, or, quite the reverse, to undermine Vedik orthodoxy.

Be that as it may, there is no doubt that Hinduism, for many hundred years, has followed the tantrik model with temple worship, pujas, sadhus and the rest. Orthodox Brahminism has been left to orthodox brahmins.

The following name of the short work refers to Shyama (dusky), a form of the goddess, but the content is based on the puja of Kalika.

Om Krim. In the thousand petalled lotus one may achieve the true form of the absolute, most beautiful, using three Krimis, two Hums, two Hrims, Dakshine Kalike, then the previous seven syllables, ending with svaha. This is the best of all mantras.

One who recites this is lord of gods, the lord of the universe, the lord of women, every guru, all name, learned in all the vedas, immersed in all the sacred waters, Sadashiva himself.

Triangle, triangle, triangle, triangle, triangle, together with eight filamented petals, with a bhupura. Place Devi here, and in the heart and other limbs meditate on Her.

Meditate on Kalika as an adolescent, the colour of a thunder cloud, with crooked teeth, her hands bestowing boons, removing fear, and holding a sword and a head.

Kali, Kapalini, Kulla, Kurukulla, Virodhini and Vipracitta are in the six angles. Ugra, Ugraprabha, Dipta, Nila, Ghana, Balaka, Matra, Mudra and Mita are in the nine angles. Brahmi, Narayani, Maheshvari, Chamunda, Varahi, Narasimhi, Kaumari and Aparajita are in the eight petals. Madhava, Rudra, Vinayaka and Saurah are in the four angles. The dikpalas are in the directions.

Worship Devi in all the limbs, making the oblation with nectar and doing puja with the pancatattva. This is how devotees become saints.

The first result is that enemies become friends. Reciting the mantra protects against theft. The devotee becomes wealthy. This is the result of devotion to Tara, Durga or Sundari. All Bhutas sleep, while the black limbed one awakes. He without a son who studies this Upanishad of the black limbed one, gets a son. It is the equivalent of bathing in water like the Ganges, going to the holy places, sacrifice and homa.

Shrikula - Lalita Tradition

The Five Limbs (Panchanga) of Bala

Listen, Virachamunda, to the characteristics of jiva. It is supreme, whole, eternal, consisting of nothing, stainless. It is the ultimate atomic particle, the Natha, it is supreme Shiva, all pervading, it is above all, it is Hamsa, the soul of Shakti. It is the mind, the breath, the buddhi and the chitta, residing in the inspiration and expiration of the breath of all living beings. - *Kaulajnananirnaya, VI, 4-6.*

This is the first English translation of the five limbs, or panchanga, of the aspect of Goddess known as Bala Tripura. Bala means "girl", this aspect of the Red Goddess is the most highly erotic of Her three aspects, as the 1,000 names show. Bala is an adolescent woman, Tripurasundari a mother, and Tripurabhairavi a woman in whom menstruation has ceased.

Bala's root mantra is *aim klim sauh* and variations of this mantra are used in her daily ritual. Many tantrik devatas have manuals structured along similar lines. The devata is first visualised as residing in the heart, then later drawn out through the breath and "placed" in the yantra. On installation or invocation, various ritual accessories are offered, and the 1,000 adjectives (names) of the particular deity recited. The Devi is then drawn 'back' into one's heart, and the ritual concludes with various elements "cleaning up" the area of worship.

The five limbs of a ritual panchanga are Patala, Paddhati, Kavacha (Armour), 1,000 Names, and Stotra. The first gives the unfolding of the mantra, usually in coded form. It also describes the meditation image and the yantra of the devata, as well as various optional rites. The second limb describes the ritual worship, including worship of the avarana or attendants of the devata, which are really aspects of the god or goddess. The kavacha is an "armour" used to ward off evil and which may either be recited or written and then worn on the body. The fourth limb consists of the 1,000 names, of which there are very many sets in the tantrik literature. The fifth, the Stotra, is the hymn of praise of the ishtadevata, the tutelary devata of a tantrik sadhaka.

This particular manual comes from the *Devirahasya*, a large work which contains many other panchangas relating to different aspects of Shiva and Shakti.

Bala Patala

Seated on Kailasa Summit is Bhagavan, spouse of Uma, the God with a crescent Moon as His diadem, whose eyes are Sun, Moon and Fire, wearing an elephant skin, mighty, worshipped by the Gods, bowed to by hosts of Gandharvas, mighty Yakshas, and by gods and demons.

Having recited mantra, and having read sacred texts, rising up and bowing, Bhairavi questions the Lord.

Shri Bhairavi - Lord God, Ocean of Compassion, who reveals all Agamas, by Your grace I have heard of all the Vidyas, O Sureshvara. Now I would like to hear of Bala Tripurasundari. If this can be spoken of, declare the Vidya, O God Maheshvara.

Shri Bhairava -- Listen Devi, I speak of the five Limbed Manual (Panchanga) desired by sadhakas, (which consists of) Patala, Paddhati, Armour, 1,000 Names and King of Hymns. O Mahadevi, listen one-pointedly. Parameshani, Shri Bala is the Goddess bestowing both enjoyment and Liberation.

O Mahadevi, one may give away power, dominion, house and wealth. All these may be given away, but one should never give away this thing which is the best of all. In the Kali Yuga there is no other Vidya resembling this Vidya. It is said that Shri Bala Tripura gives siddhi quickly.

It should be passed on to peaceful disciples, and to those devoted to their Guru. One should not give this Vidya to the undevoted, O Parameshvari.

I will speak of the unfolding of the mantra, yantra, prastara, meditation, and the rites of the Devi, O Maheshvari. First, Deveshi, listen to the unfolding of the Mantra which bestows all fruit. It should be carefully concealed, whoever knows it becomes successful (Siddha).

One should place "Shakti" (Sauh) at the end of 'Vagbhava' (Aim) and "Kamaraja" (Klim), ending this with Namah. O Devi, this is the eight lettered Mantra of Bala. (There are) no obstacles, or impurity or restrictions attached to it, it causes one to become a Siddha, O Mahadevi, and is the King of Mantras in the Kali Yuga.

Dakshinamurti is the Seer, Pankti is the Metre for pronunciation, the Goddess if Tripura-Bala, "Aim" is the Seed, "Sauh" the Shakti. "Klim" is the linchpin. Its application is towards Dharma, Artha, Kama and Moksha.

One should do (six fold) Nyasa on the head, on the mouth, in the heart, on the feet, on the navel lotus and in all the limbs, O Devi.

One should do Nyasa according to the rules doing Seer, Hand and Limb nyasa, using the bijas of the mantra, O Maheshvari.

Now I speak of Her meditation, advantageous for all sadhakas:

I meditate on Bala, clothed in red, with a digit of the Moon as Her ornament, effulgent as the rising sun, with three eyes, holding a book and a rosary, showing the gestures of removing fear and giving, seated on a red lotus.

Having meditated in this way one should repeat the mantra which gives success. A pure sadhaka should prepare (the mantra by reciting it) 300,000 times.

Now I speak of the unfolding of the Yantra of Mahadevi, the Giver of both Enjoyment and Liberation, which is very hard to get to know of for any sadhaka.

Bindu, triangle, eight triangles, eight petals, adorned with three circles and enclosed in an earthsquare. This circle of Bala (and Her attendants) is the Destroyer of Pain, O Mountain-Born One!

One should worship the Shaktis of the pedestal when inscribing the Yantra. The pedestal Shaktis are Will (Iccha), Knowledge (Jnana), Action (Kriya), Lotus-Girl (Kamini), Giver of Sexuality (Kamadayini), Sexual Pleasure (Rati), Loving the Bliss of Sexual Pleasure (Ratipriyananda), and Mind-Born (Manonmani) lastly. One should place these Shaktis round the pedestal using the mantra "Vyoma Parvata Tartiya Sadashiva Mahapadam Pitha Padmasanaya Namah". This is the pedestal Mantra. Having put, in order, these 16 syllables around the image (Yantra) one should recite the root mantra.

One should invoke Devi and worship Her with the ritual accessories according to the rules. Having invoked the desired Devi in the centre of the yoni, one should worship in the triangle, in a similar way Sexual Love (Rati) on the left, Pleasure (Priti) on the right, and Mind-Born (Manobhava) at the apex. One should worship the six Limbs inside the yoni (i.e. central triangle) starting from the South East.

Outside the central yoni one should worship, from the East, in a clockwise direction, the Arrow-Devis. In the eight yoni-triangles one should worship the eight Shaktis called Beautiful Bhaga (Bhaga=female sexual organ), Bhaga, Nectar of Bhaga, Bhaga adorned with Flowers, Primordial Sexual Pleasure, The

Flower of Sex, the Girdle of Sex, the Bliss of Sexual Love - these are the eight Shaktis.

In the filaments of the lotus one should worship Brahmi and so forth, and in the petals themselves the (eight) Bhairavas. One should also worship, in the petal tips, from the East in a clockwise direction, the Sacred Sites called Kamarupa, Malaya, Kaulagiri, Cauhara, Kulantaka, Jalandhara and Oddyana -- the eighth being Devikuta.

In the bhupura one should worship in the cardinal directions Heruka, Tripurantaka, Vetala, Agnijihva, Kalantaka, Kapalini, Ekapada, Bhimarupa, Mala and Hatakesvara. (Also) in the directions one should worship Indra and the others with the (various) weapons.

Outside of this, in the directions, one should worship Vatuka, the Yoginis, Kshetrapala and Ganesha. In the intermediate points one should worship the (eight) Vasus, the Sun, and Shiva. One should worship all the elements and then the weapons.

First of all one should meditate on Bala in the embrace of Kamesvara in the centre; A Kaula should worship using the five makaras according to the rules of Kaulachara.

The sadhaka skilled in the mantra should worship Mahadevi in the bindu (of the yantra) with scent, unhusked rice, flowers, incense, flame and liquid oblation. This is called Layanga.

Listen to the rituals, O Parvati. Whosoever skilled in mantra who does this gains a share of success swiftly, it is certain. The (eight rites) are Paralysing, Deluding, Killing, Attracting, Subjugating, Driving Away, Peace Making and Healing.

This sadhana is the Quintessence, invisible, Dear One. One should not give this to those undevoted to Devi, and should keep it concealed and secret from pashus.

(1) On the first day of the Waxing Moon, Devi, having bathed and done the daily rite, one should go to a deserted place at midday. There one should do sacrifice by a 10th part using ghee, curd and so forth. One should do oblation to the Goddess, then immediately one is free to paralyse, this is certain.

(2) At dusk, in the cremation ground, one should recite (the mantra) on a seat made of owl feathers. One should do much sacrifice and by a tenth part of this give ghee, wine, grain, shoots and lotus seeds. Then one may delude the world.

(3) Having gone in the morning or at night to the place of Ghosts and Elementals (Cremation Ground), the mighty Hero should recite the Vidya of 16 letters in front of a cremation pyre. The mantrin should do much sacrifice of ghee, fragrant gums and hairs of chandalas in the burning funeral pyre. (In this way) one kills an enemy.

(4) On an eighth day of the Bright Fortnight the sadhaka should recite (the mantra) in secret. Having recited a myriad times using the root Vidya, and having meditated, O Charming One, one should do sacrifice of a 10th part giving ghee, lac, flowers, menstrual blood, wheat and bamboo shoots. (Then) one may attract women.

(5) Dearest, on a ninth day the ritualist, having bathed and done the daily rite, should offer much ghee, fish, eggs, lotus, pearls, and hair of deer. Doing sacrifice in this way, O Lady of Heroes, one is able to make people slaves.

(6) On the fourth Lunar Day of a Dark Fortnight one should recite the mantra at the arising of the Moon, Dearest. On a riverbank, seated in Shirsha Asana, the Hero should recite the mantra many times. One should sacrifice a 10th part of this, giving ghee, blue lotus, cloves, black pepper and tamarind. Then one may cause an enemy to flee.

(7) On a fifth night, O Deveshi, one should recite the mantra a myriad times. One should sacrifice a 10th of that and should offer ghee, fish, sugar cane and camphor - thus one may calm down great disputes, wars and adversities.

(8) On a great eighth day (of the dark Lunar fortnight) a person1 having bathed, should do sadhana on the best of pedestals. The hero should recite (the mantra) 10,000 times and should sacrifice a 10th part of that, giving ghee, camphor, grapes, many betel leaves, goat flesh and blood. Then one causes healing to occur.

This thing which is secret is the form of all, my very Self, O Deveshi, Secret. One should conceal it in the Kali Yuga. On Sundays etc. one should recite the mantra 10,000 times. Then one becomes Siddha, there should be no doubt about this! This celestial chapter is revealed because of Your love. Hide it! It should be concealed, hide it as You would conceal Your own yoni.

Shri Bala Paddhati

Now I will declare the Paddhati in its spoken form - the essence of Shri Bala Tripureshwari, the Giver of Happiness. Having done morning acts those who are devoted should worship Devi. This puja is fruitless for those impure at the Three (Twilights).

Extending from the base of the spine to the top of the head, like a lotus stem, a brilliant, white, slender thread, one should meditate on Devi, Giver of Subjugation, Great Good Fortune and Eloquence; as surrounded by a swarm of black bees; with braided hair garlanded with flowers; with a face marked with a jewel as her forehead mark; her mouth sweetly smiling, wearing a beautiful diadem; her head adorned with pearls and diamonds; with a slender crescent Moon as crest gem; her three bright eyes effulgent as a swarm of sapphire bees; with jewelled coiled earrings, the chief of which is as bright as the Sun: ornamented with shining pearls and gems of dazzling appearance; around her throat a necklace like a line of bees, beautiful and bedazzling, surpassing nectar in its beauty; adorned with beautiful and resplendent garments like the white water of the Ganga in flood; beautiful, sinuous graceful limbs, scented and sweet like creeping vines; covered in gold and by other precious metals, and by glistening jewels, glittering and bright; her beautiful feet and toes like red lotuses with their petals; as bright as the circle of the starry realm (Nakshatras); adorned with pearl-like blossoms; with her lower left hand holding a book and her upper right hand dispelling the fears of sadhakas; in her two right hands holding a rosary and bestowing boons; She herself being of the dazzling whiteness of snow, milk or the Moon; gracious and charming.

Armour of Shri Bala Tripurasundari

Shri Bhairavi said - Devadeva, Mahadeva, expander of devotees who please You, the Armour of Devi is hidden. Speak of this to Me!

Shri Bhairava -- Listen Devi, I speak of the Armour difficult to get even for gods. One should never reveal this high secret, which gives the wished for siddhi to a sadhaka. The Seer of the Armour is Dakshinamurti. Pankti is the Metre. The Devi is Tripurasundari. Its application in puja is the four aims of Mankind. She wears a pearl diadem, coiled earrings, armlets, a necklace of gems; pearl finger rings; effulgent bracelets and other jewels; a golden hip girdle, glittering anklets; her navel is adorned with a ruby, and she has a bracelet of shells, with a Kala of the Moon on her forehead. She holds a noose, a goad, a book and a rosary in her upper hands and the other hands.

May the Vagbhava Aim protect my head, and the Kamaraja Klim my heart! May the Shakti Bija Sauh protect me in my navel, genitals and feet!

May Aim Klim Sauh protect my face, and Bala shield me in my siddhi! May Ha Sa Ka La Hrim Sauh Bhairavi shield my throat, and may Sa Ka La Sundari shield me in the region of the navel!

May Mahatripurasundari shield my brow, and the point between my eyes! Subhaga protect my forehead! Bhaga shield my throat! Bhagodevi protect my heart! Bhagasarpini, shield my belly!

Bhagamala, shield my navel! Manobhava, protect my penis! May the auspicious Lady, the Queen of Queens, the Mahadevi, shield my anus!

Mother of the Cosmos (Jagad Ambika), form of Consciousness, protect my feet! Narayani, protect me at night! Shubhankari shield me in all my actions!

May Brahmani protect me in the East, and Vaishnavi in the South! May Varahi protect me in the West, and Maheshvari in the North! May Kaumari protect me in the South East, and Mahalakshmi in the South West! May Chamunda protect me in the North West, and Indrani in the North East!

Mahamaya, protect me in Water! Sarvamangala, shield me in Earth! Varada, protect me in Aether! Bhuvaneshvari, protect me everywhere!

This Armour is called "Names of the Goddess" and is hard to obtain! The pure person with concentrated mind should arise and recite it at dawn.

Whoever does it knows no fear or disease. Nor is he afraid of death or anxious about sin. He is never poor, nor is he vanquished by death. He dwells in the realm of Shiva, O Devi. I say to You that this is most certainly true.

O Auspicious One, whosoever should recite this Armour having not been initiated into Shri Vidya gains no fruit, but is struck by lightning.

The Thousand Names of Bala

Shri Devi - Shri Natha Shankara, Bliss-Maker, speak! O Lord God, how may one obtain the yoga-power of full devotion, O Ocean of Wine 1 If You have compassion for Me Shambhu, reveal that which is well-hidden!

Shri Bhairava -- By devotion to Shakti one comes to know the entire vermillion ocean of Bliss, the hidden essence of Bala. Dear One, I will speak to You of Her

1,000 Names. One should well hide it, O One with Thighs like Plantain Stems, it is revealed out of deep and amorous affection for You. Whoever meditates on how Devi is hymned immediately gains the whole mass of happiness, and is the cause of Knowledge.

(Of this 1,000 Name-Hymn of Shri Bala Sundari, Bhargava is the Seer, Anushtubh is the Metre, Shri Bala Tripura is the Devata. Aim is the Seed, Sauh is the Shakti, Klim the lynchpin. The application by reading it are the four aims of Mankind.

Rishi Nyasa :Hail to Bhargava the Seer on the head; Hail to Anushtubh the Metre on the mouth; Hail to Shri Bala the Devata in the heart; Hail to the Seed Aim in the genitals; Hail to the Shakti Sauh on the feet; Hail to the Linchpin Klim on the navel; Hail to the Application on all the limbs.

Aim hail to the thumbs; Klim obeisance to the index fingers; Sauh hail to the middle fingers; Aim hail to the ring fingers; Klim hail to the little fingers; Sauh to the front and backs of the hands hail Thus the heart and other Nyasa are related. Meditation-)

Wearing red clothes, with a Kala of the Moon as Her ornament, effulgent as the rising Sun, holding Book and Rosary, bestowing boons and banishing fears, I meditate on Bala on the Red Lotus.

Pleasing and Supremely Blissful Vermilion One. Ultimate Treasure of the Path of Devotion. Deep Left Thing. Manifestation of the Elements. Shankari. Shiva.

Boon Giver of Erotic Form. Essence. Auspicious Sphere of Action. Ocean of Ultimate Bliss. Passionate. Actress. Graceful One.

Kala of Sexual Play the Colour of Blossom. Dalliance. Absolute. Kala.

Suitable Essence. Creeper Granting All Wishes. Eager-Goddess. Playing with Love's Arrow. Truly Affectionate. Lovely Sweet Form.

Effulgent as 10,000,000 Suns. Cool as 10,000,000 Moons. Arrow Limbed One Shedding Nectar. Means by which Heaven is Attained.

Gazelle Eyed. Charming. Walking Beautifully. Happy and Peaceful One. Empress. Queen. Worshipped by Mahendra.

Lady Moving in the Cosmos. Ultimate Mover in the Cosmos. With Dishevelled Clothing. Irresistible Shakti. With Tinkling Golden Anklets.

With Breasts like the Paradise Tree on Mount Meru. Bearing Goad and Noose as Weapons and Giving Boons. Holding Arrows and Sugar Cane Bow in Her Two Beautiful Hands,

Face like the Disc of the Moon. With a Beautiful Crest Gem like a Little Moon. Having a Vermilion Forehead Mark. Her Lovely Braided Hair adorned with Flowers.

Rejoicing in a Garland of Coral Tree Blossoms. Adorned with a Garland of Gems. Fond of Gold Ornaments. Having a Beautiful Pearl Necklace.

Her Mouth is Full of Tambula. Her Mind is Filled with Sexual Bliss. Pleasing and Happy. Essence of Passion. Supremely Compassionate. Lady of Treasure.

An Effulgent Gem sits between Her Breasts. Intoxicated with Wine-Essence. Having a Mantra which is the Self of Bindu and Nada. Form of the Fourth.

The Lovely Giver of Happiness. Shankari. Fond of Blossoms. The Universe. Complete. Dweller in the Purna Pitha.

Rajyalakshmi. Shri Lakshmi. Mahalakshmi. Beautiful Queen. Santoshima. Excellence. Gold Vessel. Light.

All-complete. Supporter of the Cosmos. Creatrix. Increasor of Strength. Magnificence of all Earthly Kings. Mother Ruling All.

Lotus-Eyed One. One Gazing Long. Clear Eyed One. Flow of Love. Taste. [100] Chief One. Essence Body.

Vermilion Essence. Moving Gracefully. Colour of Pollen. Mad with Bliss in Sexual Intercourse. Inmost Quality. Self of Shakti.

Eyes Full of Love. Charming. Goddess of Love. Lovely Bhaga (Female Genitals). Beautiful Bhaga. Taking Pleasure. To be Enjoyed. Giver of Fortune. Lovely. Bhaga.

Kala of the Bliss of Yoni and Linga. Dwelling in the centre of the Bhaga. Form of Bhaga. Consisting of Bhaga. Bhaga Yantra. Highest Bhaga.

Yoni Mudra. Kamakala. Essence of Kula Nectar. Fire of the Kula Kunda. Subtle. Jivatma. Form of the Linga. Root Cause. Root Form. True Form of Root Action. Longing For It. Lotus-Bliss. Self Dissolved in Consciousness Meditation. Beneficent.

White and Red. Form of Bindu. Yoni which is the Sound of Knowledge. Sound of 10,000,000 Bells. Humming One. The Marvellous Risen Disc of the Sun. Dissolved in Sound. Completely Full. Place of Fullness. Many-Bodied.

Golden Music. Hereditary Music. Sound of the Drum. Garland of Letters. Siddhi-Kala. Dwelling in the Six Chakras. Sexually Playing in the Muladhara. Svadisthana. Dwelling in the fourth.

Situated in the Manipura. Loved. Essence of the Tortoise Chakra. Like a Flame in the Anahata. Made of Gems.

Vishuddha. Pure Sound. Residing in the Awakened Being. Song. Situated in the Ajna Lotus. Emanatrix. Skilful. Triple Circle.

Little Moon. Splendid as 10,000,000 Moons. Shining like 10,000,000 Suns. Shadow of the Ruby Red Lotus. Consisting of Eternity and Joy. Shining.

Auspicious Liquor. Very Beloved. Still and Joyful Nectar. Charming Limbed One Rejoicing in Intercourse. Having Sweet Nectar.

Seated on a Great Pedestal. Satisfied. Wild. Beautiful in Bearing. Drenched in a Shower of Nectar. Expanding Ocean of Redness.

Very Red. Fond of Moistness. Wearing Innumerable Earrings and Removing Fear. Excellent Oral Lore. Encircled by Countless Flowers and Fruit.

Dear. Auspicious. Beloved of Shiva. Shankari. Shambhavi. Powerful. Self Created. Beloved of the Self. Partner. One's Own. Mother Matrika.

Vowel-Being. Refuge. Chaste. Highest Being and Origin of Wine. Fortunate Gladdener. Respected. Devoted to All Good Fortune.

Lucky. Slender Thread. Maiden. Bright as a Fragment of a Half Moon. Beautiful Slender Creeper. Dear One. Wicked Deed. Evil Spell.

Gazelle Eyed. Excited Eyed. Sharp. Intoxicated with Wine Nectar. Delighted by Intoxicating Liquor. Beauteous as Madira Wine.

Pleased by Kadamba Wine. Handsome. Delighted. Rejoicing in Sideways Glances. One with Slowly Turned Down Eyes Gazing Long and Sweetly. Destroyer of the Family of Demons. Radiant Nectar of Sexual Desire. Suvasini. One with Rounded Body. One With Breasts Heavy with Milk.

Truly Beautiful. With Teeth Like Little Pearls. With a Halo. Radiant Mouth. Her Lips Like Tender Shoots. Her Nose Like the Tip of a Til Blossom. Her Forehead Shining Like Gold. With a Face like the Full Moon. With a Young Moon as Her Shining Diadem.

Her Lively Eyes Smeared with Orpiment. Her Ears Like Blossoming Flowers. Each Ear like Half a Leaf and resembling a New Moon. With the Sun as a Gem in Her Diadem.

Her Gold Earrings Studded with Gems. With Coiled and Begemmed Earrings. Very Beautiful Cheeks. With a Shell-Like Neck. Wearing Alluring Gems.

Wearing a Pearl Necklace which is Like the Ganges in Flood and Her Voice Like a Bird. Her Limbs Extending Like Many Lotus Roots. Carrying Noose, Goad and Bow. With Bracelets Entwined Round Her Clothes. Adorned with Various Beautiful Jewels. Her Lotus Hands the Colour of Copper and Her Lovely Nails Shining like Gems.

Her Fingers Adorned with Jewels with Beautiful Lines between Her Fingers. Her Two Beautiful Breasts Like the Mandara Tree. The Hair of Her Pubic Region like a Line of Serpents. Her Womanly Deep Navel Encircled by Three Lines. Very Slender of Waist.

Wearing a Breast Plate for Battle. Wearing a Beautiful Waist Cloth. Her Buttocks Like the Brows of an Elephant. Her Two Thighs Close Together Like the Cheeks of an Elephant. Her Beautiful Knees and Legs like Unworldly and Bright Paradise Trees.

With Hidden Ankles. Her Anklets Adorned with Gems and Making a Charming Ringing Sound. Her Two Feet Meditated on by Yogis. Ocean of Wine Nectar.

Vermilion Ocean. With a Vermilion Forehead Mark. Adorned with Dishevelled Hair. Perfect Nectar. Truly Wise. Intelligent. Most Beautiful of Divinities.

Like a Row of Scarlet Rays From a Dawn Sun. Beloved Cow of Heaven. Padmini of the Essence of Nectar. Stream of Rasa.

The Beautiful and Ever-present Boon Giving One. Autumnal. Giving True Fortune. Dear to Nataraja. Cosmic Dancer. Male and Female Dancer.

Brightly Coloured Yantra. Web of Consciousness. Knowledge Vine. Chief Thing. Dwelling in the Forehead. five-Sectioned One. Panchami.

four-Sectioned One. Tripartite Primordial One. Six-Sectioned One. Worshipped in the Vedas. Having 16 Sections. The Fourth. Supreme Kala. Shodashi. Goddess of Mantra and Yantra. Meru Circle.

Sixteen Lettered One. Three Lettered One. True Form of Bindu Nada.

Above the Letters. Mother of the Letters. Great Happiness Who is the Absolute as Sound. Consciousness Vine. Being with Sections. Kameshi. To Be Seen in Dream.

Goddess of Dream. Goddess of Awakened Intelligence. Refuge of the Watchful in the Waking State. Abode of Dream. Deep Sleep. Free from Idleness. Spring Creeper of Fragrant White Flowers (Madhavi).

Lopamudra. Queen of Kama. Daughter of Man. Worshipped by Lords of Wealth. Shakambhari. Nandi Vidya. Garland of Light Emanating Blossoms.

Mahendri. Served in Heaven. Oral Lore. Refuge of the Best Sadhakas. Chaste. Truly Good. Siddhi Cave.

Lady of the Three Cities. Worshipped by Conquerors of Cities. City Devata. Satisfied Destructrix of Obstacles. Without Qualities. Worshipped by the Celestial Cow.

Golden Mother. Lady of Hosts. Secret Mother. With Beautiful Buttocks. Giving Birth to All. Liberation. Initiation. Initiated Matrika.

Mother of Sadhakas. Mother of Siddhas. Most Powerful Wizardess. Deluding the Mind. Youthful and Intoxicated. Exalted. Her Beautiful Buttocks Swaying Slowly.

Dwelling in the Red and Blue Lotus. Smeared with Red and Adorned with Red Gems. Wearing a Pure Red Rosary. With a Very Beautiful Peacock Feather Crest aim. Satisfied by Kings. Waving Peacock Plumes. Perfume Diffusing in the Cosmos. Earth. Fragrance. Giver of Sexual Love. Beloved. Giving Success in Love to Those Seeking Love.

Nandini. Lakshanavati. Devata Resorted to by (Rishi) Vasishta. Devi of Goloka. Protectress of Shri Goloka and all the Worlds. Giver of the Fruits of Sacrifice. Mother of the Gods. Giving Boons to Gods.

Partner of Rudra. Auspicious Mother. Wide Expanse of the Ocean of Nectar.

Dakshina. Form of Sacrifice. True Maiden. Rejoicing in Resolution. Dwelling in the Ocean Full of Milk. Pure Yoni. Beautiful Eyed. Dwelling in Beauty. Truly Served. Dissolved in Beautiful Scents. True in Actions. Beautiful Tripura. With Beautiful Breasts. With the Breasts of a Young Maiden.

Menstruating Girl. Showing Her Menses. Colourful One. With a Bright Garland. Liking Red. Very Red. True Form of Love Making. Mother of Menses and Semen. Intent on Sex Play. Coming in Love Making.

Cry of Orgasm. Self of all Love Play. Life of the Gods. Bliss of Svayambhu Menses. Fond of Svayambhu Menses. Pleased and Satisfied by Svayambhu Menses. Cause of Creation of the Beautiful Svayambhu Menses. Place of Svayambhu Menses. Shakti Hole. All Love Dalliance is Her True and Sacred Pedestal.

Very Inner Whore. Duti. Artful. Pleased by Worship. Kullika. Dwelling in a Yantra. Dwelling in a Yoga Pedestal. With Beautiful Body. Form of the Quintessence. Having All Characteristics.

Wearing Various Beautiful Jewels. Worshipped With Five Arrows. Residing in the Upper Trikona. Bala. Kameshvari.

Worshipped by Hosts. Worshipped by Kulas. Lakshmi. Sarasvati. Pleased by Spring. Beloved. Having Gems on Her Breasts.

Bearing a Kala on Her Head. Her Feet Causing Growth. Residing in Kalas. Fond of Flowers. Wearing Flowers. Deludress of Love.

Intoxicated with Sexual Desire. Mohini. Kalas of the Moon. Shoshini. Vashini. Rajini. Subhaga. Bhaga. Pusha. Vasha. Sumana. Rati. Priti. Dhriti. Riddhi. Benefic. With a Garland of Rays. With Parts.

Moon. True Shadow. Rising Full Moon. Satisfied. Full Amrita. Dwelling in the Female Sex Organ Yantra.

Residing in the Linga Yantra. [500] Body of Shambhu. Yogini of Sexual Intercourse. Wine Goddess. Body of Bija. Steady. Dear to Sadhakas.

Self of the King of Bija. Giver of Dominion and Happiness. Giver of Desires. Shakti of Menses and Semen. Knower of Shiva's Semen. All Nectar. Consisting of Nectar. Consisting of Shiva and Shakti. Lady.

Dwelling in the Bliss of Love Making. The Matrika Fond of Love Making. Bliss of the Flowers of Sexual Intercourse. Lovemaking. Expander of Yoga. State of Happiness in Sexual Intercourse. Served by Unified Consciousness-Bliss.

True Form of the Substances Used in Offering and Giver of Success in Worship. Samarasya. Supreme One Female Form Fond of Love-Making.

Messenger of Knowledge. Accessible to Knowledge. Origin of Knowledge. Abode of Shiva. Consciousness- Kala. Knowledge With All its Parts. True Kula. Beautiful Self of Kula.

Four Kalas. Very Subtle Lotus Girl (Padmini). Supreme Being. Dwelling in the Play of Hamsa. Shadowy One. Emanatrix of the Two Parts of Hamsa.

Free from Passion. Liberation Kala. Supreme Being Indwelling in Kalas. Very Self Situated in Vidya Kala. Dweller in the Four Kalas. The Vidya Making All Content. Pleased One. The Light of the Supreme Absolute. The Supreme Paramatma. Dissolved in Things. The Fourfold Shakti.

The Diffusion of Shanta and Bodha Kalas. The Kala and Inner Essence of the Highest Knowledge. Pashyanti. Supreme Quintessence. The Inner Atma without Parts Known as Akula.

Madhyama. Vaikhari. The Bliss of Atma Kala. Dweller in Kalas. Tarini. Swift One (Tarani). Tara. Knower of the Inner Core Dissolved in the Shiva Linga.

Mover in the Ultimate Good. Delighting in the Bliss of the Absolute. Intoxicated with Rasa. Highest Rasa. Successful. Fond of Success. Uma.

Fond of All Castes. Increaser of the Bliss of Yogis and Yognis. Bestower of the Heroic Frame of Mind. Celestial One. Giver of True Heroism to Heroes.

Great Giver of the Heroic Mood to Pashus. One Whose Head is Bathed. Queen Shri. The Ultimate Matrika of Warriors.

Skilled in Sword and Missile. Grace. Essence Place. Enlivening in Battle. Victorious. Yogini. Pilgrimage. Crusher of Great Armies. Full. [600] Goddess of Wealth. Wealth. Provided with Great Hoards of Treasure.

Dwelling in Heaps of Gems. Jewel. Abiding in Necklaces of Gems. Mahishi. Worshipped by Kings. With Hosts. Bearing Hosts. Creatrix. Prostitute. Attainable by Yoga. Mallasena. Female Foot Soldier. Battle Array. Brave in Love. Banner. Dwelling in the Banner.

Beautiful Parasol. Little Mother. Mother (Amba). Fragrant. Moving in sadhana. Acting like Kings Act. Consisting of Brahmins and Kshatriyas. Dwelling in Moon and Sun. Fond of Her Priests. Chaste One. Brahmin Girl. Multitude of Sacrifices.

Supreme Wine of the Moon. Origin of All. Burning One. Patient One. Opposing Evil. Bearer of All. Creatrix of All. Origin. Moving in Eternity. Gayatri. Attainable by Knowledge. Initiated. Giving the Wished For Goal.

Dwelling in the Cosmos Like Jewelled Rays. Life of the Universe. Giver of Success in the Field. Augmentor of All. Little Usurer.

Support of Kula. One who Extends Herself Beautifully. Mind's Delusion. Refuge. Pure. Dwelling in the Twice Born. Doer of Actions. Worshipped in Festivals.

Going Under Various Guises. Bala. Wanton. Consisting of Kalas. With Beautiful Ears. Highest of All. Freer from Difficulties.

Durga. Staying in the Vindhya Forest. Beloved of the God of Love. Pacifier. Black One. Protectress. Intoxicated with Rasa.

Appeaser of Those Fallen From the Three Rules of Conduct. Bestower of Complete Happiness. Little Moon of the Cosmic Pleasure Garden. Giver of Happiness to the Multitude of Siddhas. Worshipped by Hosts of Yoginis.

Body of the Sixteen Nityas. Kameshi. Bhagamalini. Nityaklinna. Bherunda. Vahni-Mandala-Vasini. Mahavidyeshvari Nitya. Shiva Duti.

Tvarita. Kula Sundari. Nitya. Nilapataka. Vijaya. Sarvamangala. Jvalamala. [700] Vichitra. Mahatripurasundari.

Host of Gurus. Supreme Guru. Lady Prakashananda. Form of Shivanandanath. True Form of Shaktyanandanath. Consisting of Devi-Anandanath. Lady Kaulesha Anandanath. Form of the Divyaugha. Lady Samaya Anandanath. Lady Shukla Devi Ananda Nath. Kulesha Ananda Nathini.

Body of Klinnanga Ananda (Nath). Samaya Ananda Nathini. Consisting of Veda Ananda Nath. Sahaja Ananda Nathini.

Body of the Siddha Augha. Body of the Highest Guru. Gagana Ananda (Nathini). Vishva Ananda Nathini. Vimala Ananda Nathini. Madana Ananda

Nathini. Primordial Lady of the Worlds. Primordial Playful One. Nandana Ananda Nathini. Body of Sva Atma Ananda. Priya Ananda Nathini.

Self of the Manava Augha Gurus. Lady of the Gurus of the Gurus. Ultimate Secret. Guru Shakti. Fond of Those Who Sing the Praises of Their Own Guru. Known as Bewilderer of the Three Worlds. All Encompassing and Complete One.

All-Bewildering One. Residing in the Eastern Amnaya. Shiva-Shakti. Auspicious (Shiva) Shakti. Dwelling in Three Shiva Chakras. Known as the Giver of All Great Good Fortune. Giver of All Desires to Sadhakas. Called the All Protecting One. Devata of the Southern Amnaya.

Dwelling in the Centre of the Disc of the Sun. Devata of the Western Amnaya. Creating and Indwelling the Nine Chakras. Devata of the Northern Amnaya. Worshipped by Kubera. Origin of Kula. Residing in the Exalted Kula Amnaya.

Making and Dwelling in the Bindu Chakra. Lady of the Central Lion Throne.

Shri Vidya. Mahalakshmi. Lakshmi. Self of the Three Shaktis. Lakshmi Giving All Dominion. Pancha Lakshmi. Shrividya. Supreme Light Source. Supreme Shambhavi Without Parts. Matrika. Panchakoshi. Shrividya Tvarita.

Parijateshvari. Trikuta. Panchabaneshi. Panchakalpalata. Pancha Vidya. Source of Amrita. Wine. Lovely Lady. Annapurna. Cow of Plenty. Shri Vidya. Siddha Lakshmi. Matangi. Bhuvaneshvari. Varahi. Pancharatneshvari. One Who Dwells in the Letters of Matrika. Supreme Effulgence. In the Form of All Words. Aindri. Desire.

Own Lady. Vision of Shakti. Seed of the Sun. Having the Body of Brahma. Having the Body of Shiva. Having the Body of Vishnu. Residing in the Wheel of Creation. Having the Body of the Sun. Dissolved in the Chakra of Places. Having the Body of Mercury. Mahatripurasundari.

True Form of Tattva and Mudra. Pleasant One. [800] Knowledge Mudra. Satisfied by All Ritual Accessories. Dwelling in the Heart. Divinity of the Head. Divinity of the Top of the Head. The Absolute. With Amorous Three Eyes.

Dwelling in the Missile. Four Square One. Dwelling at the Doors. Dwelling in Each Door. Anima in the West. Laghima in the North. Mahima in the East. Ishitva Divinity of the Southern Door. Vashitva in the North West. Prakamya in the North East. Bhukti in the South East. Iccha in the South West.

Brahmi. Maheshvari. Kaumari. Vaishnavi. Varahi. Aindri. Chamunda. Mahalakshmi. Dwelling in the Ten Parts.

Kshobhini. Dravini Mudra. Akarshana. Unmadana. Mahankusha. Khechari. Bija. Yoni Mudra.

Dwelling in the Sarvashapura Chakra. Cause of Successful Siddhi. Kamakarshini Shakti. Buddhi Akarshana. Ahankara Karshini. Shabda Akarshana. Sparsha Akarshana. Rupa Akarshana. Rasa Akarshana. Gandha Akarshana. Chitta Akarshana. Dhairyta Akarshana. Smritya Akarshana. Bija Akarshana. Amrita Akarshini. Nama Akarshini. Sharira Akarshinidevi. Atma Akarshana. Form of the Sixteen Vowels. Temple of the Flow of Nectar. Tripureshi. Form of Siddha. Dwelling in the Sixteen Petals.

Queen of the All Agitating Chakra. Lady of the Guptatara Shaktis. Ananga Kusuma Shakti. Ananga Kati Mekhala. Ananga Madana. Ananga Madanatura. Ananga Rekha. Ananga Vega. Anangankusha. Ananga Malini. Shakti of the Eight Divisions of the Alphabet.

Making and Dwelling in the Eight Petals. Shrimat Tripurasundari. Giver of all Happiness & Dominion. Lady giving Great Good Fortune. Lady of the Sampradaya. Cause of All Agitation. Causing All to Flee. Attractor of All. Shakti Gladdening All. Shakti causing Crushing. Shakti causing all Paralysis. Shakti causing All Delusion. Shakti causing All Subjugation. Shakti who gives Colour to All and Everything. Shakti causing Sexual Awakening. Shakti giving the Fruit of All Desires. Shakti giving All Wealth. Shakti consisting of Mantra. Shakti causing the Dualities to Disappear. [900]

Siddhi-Tripura-Vasini. Lady giving All Desires to a Sadhaka. Lady giving the Fruit of All Actions. Lady of the fourteen Angle Chakra. Devi giving All Siddhi. Giver of All Prosperity. Shakti Beloved of All. Cause of All Good Fortune.

Full of All Sexual Desire. Liberator from All Sorrow. Alleviator of All Death. Destructress of All Obstacles. Devi Beautiful in All Limbs. Giver of All Great Good Fortune.

Tripureshi. Giver of All Siddhi. Dwelling in the Ten Triangles. Lady Bestowing All Protection. Nigarbha Yogini. Knowing All. Shakti of All. Giver of All Dominion. Devi Consisting of All Knowledge. Destroyer of All Ailments. True Form of All Adharas. Destroyer of All Evil. Devi made of All Bliss. True Form of All Protection. Mahima Shakti Devi.

Devi Giving All. Lady Residing in the Inner Ten Angles. Devi Tripura Malini. Lady Destroying All Disease. Rahasya Yogini. Vagdevi. Vashini. Devi Kamesvari. Modini. Vimala. Aruna. Jayini. Sarveshvari. Kaulini. Giver of Siddhi in the eight Angles.

Lady who gives All Love. Parapararahasya. Dweller in the Square & Trikona. Self of All Dominion Who consists of the Weapons. Kamesvari Arrow Form. Kameshi Bow Form. Kameshi Noose Form. Kameshi Goad Form.

Kamesvari the Indra Shakti. Residing in the Sphere of Fire. Presiding Devi of Kamagiri. Going in the Lowermost Angle of the Triangle.

Lady Dwelling in the Rightmost Angle. Vishnu Shakti at Jalandhara. Residing in the Sphere of the Sun. Rudra Shakti in the Leftmost Angle. Brahma Shakti in the Sphere of the Moon. Anuragini Dwelling at Purnagiri. Auspicious Lady of the Sphere of the Triangle. Tripura-Atma-Maheshvari.

Lady Residing in the Sphere of All Bliss. Secret One Dwelling in the Bindu. Supreme True Form of the Absolute. Mahatripurasundari. Dwelling Within All Chakras. Chief of the Whole of the Chakras. Lady of All Chakras. Lady of All Mantras. Lady of All Vidyas. Lady of All Speech. All Yogeshvari. Undivided Lady holding Dominion over All Pithas. Sarva-Kamesvari. Lady of All Tattvas and Dominions. Shakti. Shakti with Eyes Intoxicated with Bliss. Without Duality. Womb of the Dualities.

Unextended in the Cosmos. Mahamaya. Extended in the Cosmos. Dweller in Herself. Supporter of All Manifestation in the Cosmos. Ultimate Bliss Sundari.

Thus the celestial cause of Supreme Bliss has been declared, the Salt Vermilion Waves of Bala giving all satisfaction. O Parvati, of all sets of 1,000 names in the tantras, this is the quintessence.

Dearest, this hymn may be recited at all times, at night, and during puja in the morning. When Bala, the Giver of All Dominion and Happiness, is pleased, She bestows jewels of various kinds, wealth, and (answers all) requests. O Parameshvari, She bestows whatever desires a person has, and sons and daughters are born if one wishes it.

Enemies are destroyed, ailments are alleviated. If in a difficult situation, things are eased, medicines are bestowed on one. This bestows beautiful palaces, pictures, and all dominion. For a person, agriculture bestows rich harvests, and the heavenly cow seems to dwell for him on earth. His country prospers, and his

state is not afflicted with calamities. Great elephants shower him with streams of nectar.

He dwells happily in palaces, surrounded by gems and horses. His offspring become rulers, free from strife, ministers of the king. Those known to him please him, he becomes noble and very beautiful, wealthy, always in a good position, alluring. Spoken speech and verse musically flow from him, like the Ganges in flood. He becomes able to expound the various meanings of various verses, becoming skilled in the entire essence of all, successful, his speech like gracious blossoms.

Shastras unknown to him are constantly revealed. Those with faults who would attack him become fearful, they sing adoringly of him, like slaves before a king. Swords and missiles hurt not his limbs. Women of all classes become completely subjugated by him. Poison becomes like wine-nectar for him. The host of opponents are paralysed, and his enemy crushed, if the knower of Yoga should continually practise for a period of nine nights.

If he should recite day and night, without idleness, he becomes peaceful of mind, and all created things in all the worlds become subject to him, there is no doubt of it.

If one should perform the yoga continually for six months, one becomes the (very essence of) Yogamaya, without question. Whosoever reads this ultimate hymn whilst meditating on Kamakala has women in a state of subjugation seeking him, intoxicated with sexual desire, beautiful, mad with lust, with beautiful enraptured eyes. He knows satiety of love through feminine desire, in this act of subjugation.

On a fortunate day, having written the yantra of Devi on birch-bark, colouring it with rochana, kumkum, lac, red dye, or sunflowers, making the womb of the yantra (triangle) of gold or silver hue, very alluring, one should awaken Bala, having worshipped and established Her. If one should then carry this on one's head, throat, shoulder, or near to one's heart or navel, one becomes wealthy, victorious, and gains love.

There is nothing greater than this in the three Worlds for protection, most certainly. Planets, diseases, and so forth, anxieties, are all banished, one gains happiness and health, it is the cause of strength and virility, and destroys cruel elements and enemies.

It gives sons, daughters, increases a host of qualities, gives wealth and grain. In whichever city this best of sadhaka dwells, whilst bearing Her, wealth is gained.

In whichever dwelling this stotra is placed and written out, O Varanana, there I - Shiva, Hari and Kamala always dwell, and it is as if all the sacred waters spring from this place.

If the best of sadhakas should recite and read this devotedly he knows Knowledge, Bliss and Unity. O Deveshi, by reading this hymn, one gains the fruit of worship. One should recite it very carefully having established oneself in the six fold Nyasa. In the best of all tantras is the puja of Bala. There the 16 letters are the greatest thing. This, the best of all hymns, is found there.

O Sundari, one should never give this to those who are not pupils, the impure, fraudulent, and indolent, who make no efforts, the undevoted, those deficient of Vishnu bhakti, the unstable or the stupid. It should be given to those who are devoted, as it is the cause of liberation, and augments devotion. O Varanana, whilst engaging in sexual intercourse (Latayoga), one may read the hymn. One becomes like the Aeon Creeper (Kalpalata), and the fruit of one's desires are achieved.

If a sadhaka should steadily recite this whilst in Latayoga, offering blossoms to the gazelle-eyed (partner), he is blessed with the results of 100 sacrifices (Yajna). O Deveshi, Brahma and the other (devatas) worship his feet, he himself becomes like Shiva -- that discriminating person who is attached to devotion to Bala. He becomes one with the Bliss of the Absolute, Jyotsna, in the state of Sadashiva.

Shri Bala Stotra

Shri Bhairava said - Parvati, now I speak of the Hymn of Devi Bala. Having heard the secret Panchanga, one should always conceal it.

(Dakshinamurti is the Rishi of this stotra-mantra of Shri Bala Tripurasundari; Pankti is the Metre; Shri Bala Tripurasundari is the Devata; Aim is the Bija; Sauh is the Shakti; Klim is the Kilaka; its application when reciting it is pleasing Shri Bala.

Hail to Dakshinamurti on the head
Hail to the Metre Pankti on the mouth
Hail to the Devata Shri Bala in the heart
Hail to the Bija Aim on the navel
Hail to the Shakti Sauh on the genitals
Hail to the Linchpin Klim on the feet
Hail to the Application when Reciting on all limbs

Aim to the heart obeisance

Klim to the head

Sauh to the peak

Aim to the armour

Klim to the eyes

Sauh to the missile

Aim to the thumbs hail

Klim to the index fingers

Sauh to the middle fingers

Aim to the ring fingers

Klim to the little fingers

Sauh to the front and back of the hands

(Meditation:)

Like the coloured red rays of the Sun shining brightly through red dust, the colour of the Japa rose, holding book, dispelling fear, and in Her other hands giving boons and holding a fully blossomed white water lotus. Thus one should establish in one's heart the eternally beautiful form Bala.

One should recite Aim, O Tripura Bhavani. One becomes greater than God or Guru, and has dominion and so forth of the partner of the Lord of the Mountains.

Within the course of one day, one should recite the King of Your Mantras known as the triple syllable Kamaraja, that of Kameshvari. The person initiated in Kula should worship the earthly and most beautiful and alluring courtesan.

One should recite Sauh, O Tripura, Mother of the three Worlds! You Who Manifest, Play, and bring all to Completion, the core of the Absolute (Brahmapada), Self-Existent! One should worship in the rectangle, the circles, the eight petalled lotus, within the city of the lotus of six petals, worshipping Bala in the Bindu Pitha, in order to become greater than Shiva.

Whosoever should recite this hymn of Tripura, which consists of mantra, at night or at dawn, becomes garlanded (praised) on earth and in three days becomes equal to Shukra, Saura and Lakshmi.

Thus this stotra of Devi Bala, consisting of ultimate Mantra, is revealed. One should not give it to the undevoted, and should conceal it as if it were Your own yoni.

Bhavana Upanishad and Prayoga

She is the ultimate unified Shakti, the Parameshvari, triple Tripura, the very self of Brahma, Vishnu and Isha, the being who is Jnana Shakti, Kriya Shakti and Iccha Shakti. - Vamakeshvaratantra 4, 10-11

This is a seminal upanishad of the Shri Vidya tradition. Here, the text is translated along with the prayoga, or ritual application, composed by Bhaskararaya Machin, for the first time. The verses of the upanishad are in bold and any notes are italicised. Refer to the Shri Yantra to follow the meditation from the outside to the centre. The mantra on the top left is the bija Shrim.

Om. Peace and Good Fortune be to those who hear this!

1. Shri Guru is Shakti from Whom all the elements are created.

(The wise man) should bow, using the root mantra, and having done Rishi Nyasa should say, having touched the 1000 petalled lotus: Hail to the Continuous Consciousness-Shakti Form, the Sushumna Self, Shri Guru.

The root mantra is the fifteen-syllable mantra of Lalita: Ka E I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim. Rishi Nyasa is the sixfold nyasa preceding most tantrika rites. The 1000 petalled lotus, here above the head. The self of Sushumna, that is to say running from the base of the spine to the top of the head.

2. Of this (Shakti) the body, with its nine orifices, is the form.

Hail to Payashvini, Prakashananda Nath, on the right ear. Shankhini, Vimarshananda Nath, on the left ear. Sarasvati, to Shri Ananda Nath, on the tongue. Pusha, to Jnanananda Nath, on the right eye. Gandhari, to Satyananda Nath, on the left eye. Kuhu, to Purnananda Nath, on the penis. Pingala, to Svabhavanda Nath, on the right nostril. Ida, to Pratibhananda Nath, on the left nostril. Alambusha, to Subhagananda Nath, on the anus.

These are the Nine Natus placed on different parts of the body.

3. The Shri Chakra is of ninefold form.

(The wise man) should touch these places (and say): Hail to the Self of the Shri Chakra in the Form of 9 Chakras in the whole Body.

4. Varahi is the father-form. Kurukulla, the mother, is the receiver of offerings

Hail to the Father-Form, to the Selves of Bone (and the other three Dhatus), to Varahi.

Hail to the Mother-Form, to the Selves of Flesh (and the other four Dhatus), to Kurukulla the Receiver of Offerings.

5. The aims of man are the oceans.

Hail to the back of the body, the Dharma Self, the Sugarcane Ocean.

Hail to the right of the body, the Artha Self, the Salt Ocean.

Hail to the front of the body, the Kama Self, the Ghee Ocean.

Hail to the left of the body, the Moksha Self, the Milk Ocean.

6. The body is the island of nine gems.

Hail to the Body which is the Very Self of the Island of 9 Gems.

7. Skin first, then the seven bodily elements and hair (are the nine).

Hail to the Flesh Self, the Topaz Gem

Hail to the Hair Self, the Sapphire Gem.

Hail to the Skin Self, the Vaidurya Gem.

Hail to the Blood Self, the Manikya Gem.

Hail to the Semen Self, the Pearl Gem.

Hail to the Marrow Self, the Emerald Gem.

Hail to the Bone Self, the Diamond Gem.

Hail to the Fat Self, the Gomeda Gem.

Hail to the Ojas Self, the Ruby Gem.

Hail to the Presiding Deity of Flesh, to the Lady of the Time Chakra.

Hail to the Presiding Deity of Hair, the Lady of the Mudra Chakra.

Hail to the Presiding Deity of Skin, the Lady of the Letter Chakra.

Hail to the Presiding Deity of Blood, the Lady of the Gem Chakra.

Hail to the Presiding Deity of Semen, the Lady of the Space Chakra.

Hail to the Presiding Deity of Marrow, the Lady of the guru Chakra.

Hail to the Presiding Deity of Bone, the Lady of the Tattva Chakra.

Hail to the Presiding Deity of Fat, the Lady of the Planet Chakra.

Hail to the Presiding Deity of Ojas, the Lady of the Form Chakra.

8. Resolutions are the wish-fulfilling trees, energy the grove of aeon trees.

Hail to the Resolution Self, the Aeon Trees.

Hail to the Energy Self, the Garden of Aeon Trees.

9. The tastes sweet, sour, bitter, pungent, astringent and salty as perceived by the tongue are the six seasons.

Hail to the Sweetness Self, Spring Season.

Hail to the Sour Self, Simmer Season.

Hail to the Bitter Self,

Hail to the Pungent Self, Rainy Season.

Hail to the Astringent Self, Winter Season.

Hail to the Sense Selves, the Horses.

Hail to the Objects of the Senses, the Elephants.

Hail to the Compassion Self, the Moat.

Hail to the Ojas Heap, the Ruby Bower.

10. Knowledge is the Offering, The Known is the Oblation, the Knower is the Sacrificer. The meditation on Knowledge-Known-Knower and on their non-difference is the worship offered to the Shri Chakra.

Hail to the Knowledge Self, the Special Offering.

Hail to the Object of Knowledge Self, the Oblation.

Hail to the Knower, one's Own Self.

Hail to the Consciousness Self, Shri Mahatripurasundari.

Having accomplished this mentally one (should say): Hail to Knower-Knowledge-Object of Knowledge.

Then one should worship the 15 Nityas, placing the hand on the heart:

Hail to 1440 breaths, first Day of the Waxing moon, Kamesvari Nitya.

2nd Day, Bhagamalini Nitya.

Hail to 1440 breaths, 3rd Day, Nityaklinna Nitya.

Hail to 1440 breaths, 4th Day, Bherunda Nitya.

Hail to 1440 breaths, 5th Day, Vahnivasini Nitya.

Hail to 1440 breaths, 6th Day, Vajreshvari Nitya.

Hail to 1440 breaths, 7th Day, Shivaduti Nitya.

Hail to 1440 breaths, 8th Day, Tvarita Nitya.

Hail to 1440 breaths, 9th Day, Kulasundari Nitya.

Hail to 1440 breaths, 10th Day, Nitya Nitya.

Hail to 1440 breaths, 11th Day, Nilapataka Nitya.

Hail to 1440 breaths, 12th Day, Vijaya Nitya.

Hail to 1440 breaths, 13th Day, Sarvamangala Nitya.

Hail to 1440 breaths, 14th Day, Jvalamalini Nitya.

Hail to 1440 breaths, Full moon, Chitra Nitya.

This Nitya Meditation should be accomplished inwardly.

The breaths add up to 21,600, one with time.

11. Fate, love, and the other sentiments are Anima etc.

Hail to the outer line of the earth Square. (Diffusion Nyasa)

Hail to the Peaceful Sentiment, Anima Siddhi, on the back of the right shoulder.

Hail to the Miraculous Sentiment, Laghima Siddhi, on the tips of the fingers of the right hand.

Hail to the Compassionate Sentiment, Mahima Siddhi, on the right buttock. Hail

to the Heroic Sentiment, Ishitvta Siddhi, on the tips of the toes of the right foot. Hail to the Laughter Sentiment, Vashita Siddhi, on the tips of the toes of the left foot.

Hail to the Fearful Sentiment, Prakamya Siddhi, on the left buttock. Hail to the Angry Sentiment, Bhukti Siddhi, on the tips of the fingers of the left hand.

Hail to the Anxious Sentiment, Iccha Siddhi, on the back of the left shoulder.

Hail to the Erotic Sentiment, Prapti Siddhi, at the root of the penis. Hail to the Principle of Restraint, Sarva Kama Siddhi, on the back of the penis.

12. Desire, cruelty, greed, delusion, euphoria, envy, merit and demerit are the eight Shaktis -- Brahmi being the first.

Hail to the middle line of the earth Square.

Hail to Brahmi, the Desire Self, on the two big toes.

Hail to Maheshvari, the Cruelty Self, on the right side.

Hail to Kaumari, the Greed Self, on the head.

Hail to Vaishnavi, the Delusion Self, on the left side.

Hail to Varahi, the Pride Self, on the left knee.

Hail to Indrani, the Envy Self, on the right knee.

Hail to Chamunda, the Merit Self, on the right arm.

Hail to Mahalakshmi, the Demerit Self, on the left arm.

13. The nine root centres are the Mudra Shaktis.

Hail to the inner line of the earth Square.

Hail to the 1000 Petalled Lotus, the All Bewildering Mudra, on the two big toes.

Hail to the Muladhara Lotus, the All Agitation Causing Mudra, on the right side.

Hail to the Svadishtana, the All Attracting Mudra, on the head.

Hail to the Manipura, the All Subjugating Mudra, on the left side. Hail to the Anahata, the All Lust Making Mudra, on the left knee. Hail to the Vishuddha, the Great Goad Mudra, on the right knee.

Hail to the Three Yonis, the Khechari Mudra, on the right inside shoulder.

Hail to the Ajna, the All-Bija Mudra, on the left inside shoulder.

Hail to the 1000 petalled Lotus of the head, to the All-Yoni Mudra.

Hail to the Nine Adharas, the Trikhanda Mudra, on the big toes.

Hail to Tripura in the heart, in the Chakra Bewildering the Three Worlds.

Hail to the Prakata Yognis, one's Own Self, Anima Siddhi and so forth.
Hail to one's Unlimited Own Self, the All Bewildering Mudra.

14. Earth, water, fire, air, aether, ear, skin, eye, tongue, nose, speech, hands, feet, anus, penis, and mind's wavering are the sixteen Shaktis, Kamakarshini being the first.

Hail to the sixteen petalled Lotus.
Hail to Kamakarshini Nitya Kala, the element earth, on the back of the right ear.
Hail to Buddhikarshini Nitya Kala, the element water, on the right shoulder.
Hail to Ahamkarshini Nitya Kala, the element fire, on the right elbow. Hail to Shabda Karshini Nitya Kala, the element air, on the back of the right hand.
Hail to Sparshakarshini Nitya Kala, the element aether, on the right thigh.
Hail to Rupakarshini Nitya Kala, Hearing, on the right knee.
Hail to Rasakarshini Nitya Kala, Touch, on the right ankle.
Hail to Gandhakarshini Nitya Kala, Sight, on the sole of the right foot.
Hail to Chittakarshini Nitya Kala, Taste, on the sole of the left foot.
Hail to Dhairyakarshini Nitya Kala, breath, on the left ankle.
Hail to Smrityakarshini Nitya Kala, Speech, on the left knee.
Hail to Namakarshini Nitya Kala, Hands, on the left thigh.
Hail to Bijakarshini Nitya Kala, Feet, on the back of the left hand.
Hail to Atmakarshini Nitya Kala, Anus, on the left elbow.
Hail to Amritakarshini Nitya Kala, Genitals, on the left shoulder.
Hail to Sharirakarshini Nitya Kala, Mind, on the back of the left ear.
Hail to Tripureshvari in the heart, in the Chakra Fulfilling All Desires.
Hail to the Gupta Yognis, one's Own Self, Laghima Siddhi.
Hail to one's Unlimited Own Self, the All Panic Making Mudra.

15. Speech, holding, moving, excreting, generating, rejecting, accepting and being detached are the eight (shaktis) like Anangakusuma.

Hail to the right temple, Speech Self, Anangakusuma.
Hail to the right collarbone, Walking Self, Anangamekhala.
Hail to the right thigh, Sexuality Self, Anangamadana.
Hail to the right ankle, Evacuation Self, Anangamadanatura.
Hail to the left ankle, Bliss Self, Anangarekha.
Hail to the left thigh, Relinquishment Self, Anangavega.

Hail to the left collarbone, Concentration Self, Anangankusha.
Hail to the left temple, Detachment Self, Anangamalini.
Hail to the heart, the Chakra Bewildering All, Tripurasundari.
Hail to One's Unlimited Own Self, the All Attracting Mudra.
Hail to the Guptatara Yoginis, One's Own Self, Mahimasiddhi.

16. Alambusha, Kuhu, Vishvodara, Vatnrtta, Hastijihva, Yashovati, Payashvini, Gandhari, Pusha, Shankhini, Sarasvati, Ida, Pingala and Sushumna are the fourteen nadis -- Sarvasankshobhini being the first of the fourteen Shaktis.

Hail to the Chakra of fourteen triangles.
Hail to the middle part of the forehead, Alambusha (nadi), the Shakti bewildering all.
Hail to the right part of the forehead, Kuhu, the Shakti causing panic. Hail to the right of the cheek, Vishvodara, the Shakti attracting all. Hail to the right shoulder, Varuna, the Shakti gladdening all.
Hail to the right side, Hastijihva, the Shakti deluding all.
Hail to the right thigh, Yashovati, the Shakti paralysing all.
Hail to the right leg, Payasvini, the Shakti crushing all.
Hail to the left leg, Gandhari, the Shakti subjugating all.
Hail to the left thigh, Pusha, the Shakti colouring all.
Hail to the left side, Shankhini, the Shakti causing wantonness. Hail to the left cheek, Ida, the Shakti causing prosperity.
Hail to the left part of the forehead, Pingala, the Shakti made of Mantra.
Hail to the centre of the forehead, Sushumna, the Shakti destroying Duality.
Hail to the heart, the Chakra Creating Great Good Fortune, Tripura-Vasini.
Hail to the Sampradaya Yoginis, one's Own Self, Ishita Siddhi. Hail to One's Own Self, the All Subjugating Mudra.

17. Prana, Apana, Vyana, Udana, Sama, Naga, Kurma, Krikara, Datta and Dhananjaya are the 10 breaths -- Sarvasiddhidana being the first of the devatas of the outer ten (triangles).

Hail to the chakra of ten Triangles.

Hail to the right eye, the breath Self, the devi giving all Siddhi.
Hail to the root of the nose, the Demerit Self, the devi giving prosperity.
Hail to the left eye, the Vyana, the devi dear to all.
Hail to the middle of the belly, the Udana, the devi causing all subjugation.
Hail to the diaphragm, the Samana, the devi giving all sexual desire. Hail to the left knee, the Naga, the devi destroying unhappiness. Hail to the anus, the Kurma, the devi alleviating death.
Hail to the right knee, Krikara, the devi destroying all obstacles. Hail to the south west of the belly, Devadatta, the devi beauteous in all limbs.
Hail to the south east of the belly, Dhananjaya, the devi giving good fortune.
Hail to the heart, the Chakra Giving All a Sadhaka's Objects, Tripura shri.
Hail to the Kulakaula Yognis, One's Own Self, Vashita Siddhi.
Hail to One's Unlimited Own Self, the Mudra Causing All Wantonness.

18. The biological fire is fivefold through differences based on its association with the major breaths -- being Rechaka, Pachaka, Shoshaka, Dahaka and Plavaka.

19. Ksharaka, Utgaraka, Kshobaka, Jrimbhaka and Mohaka are fires associated with the lesser breaths. They assist digestion in a fivefold way -- what is eaten, chewed, sucked, licked and drunk.

20. These ten kalas of fire are the devatas of the ten inner (triangles).

Hail to the Inner Chakra of ten triangles.
Hail to the right nostril, Rechaka fire, the All Knowing devi.
Hail to the right corner of the mouth, Pachaka fire, the devi giving all energy.
Hail to the right breast, Shoshaka fire, the devi giving all dominion.
Hail to the right of the penis, Plavaka fire, the devi destroying all ailments .
Hail to the penis, Dahaka fire, the devi made of Knowledge.
Hail to the left of the penis, Ksharaka fire, devi who is the true form of all adharas.
Hail to the left breast, Udgara fire, the devi destroying sin.
Hail to the left corner of the mouth, Kshobaka fire, devi who is all bliss.
Hail to the left nostril, Jrimbhini fire, the devi who is the true form of all

protection.

Hail to the tip of the nose, Mohaka fire, the devi giving desired objects.

Hail to the heart, the Chakra Giving All Protection, Tripura-Malini.

21. Cold, warmth, pleasure, unhappiness, desire, sattvas, rajas and tamas are the eight shaktis Vashini etc.

Hail to the Chakra of eight Triangles.

Hail to the right of the lip, Coldness, Vashini Goddess of Speech.

Hail to the right of the throat, Warmth, Kamesvari Goddess of Speech.

Hail to the right of the heart, Pleasure, Modini Goddess of Speech.

Hail to the right of the navel, Desire, Aruna Goddess of Speech.

Hail to the left of the navel, Unhappiness, Vimala Goddess of Speech.

Hail to the left of the heart, Sattva Guna, Jayini Goddess of Speech.

Hail to the left of the throat, Rajoguna, Sarveshvari Goddess of Speech.

Hail to the left of the lip, Tamoguna, Kaulini Goddess of Speech.

Hail to the heart, to One's Own Self, Bhukti Siddhi.

Hail to the Rahasya Yoginis, One's Own Self, Tripura-Siddha-

Hail to One's Unlimited Own Self, Khechari Mudra.

22. The five flowery arrows are the sense-impressions, of which sound is the first.

23. Mind is the bow made of sugar-cane.

24. Attachment is the noose.

25. Repulsion is the goad.

Hail to the lower part of the heart triangle, the Five Substances of the Senses, the All-Piercing Arrows.

Hail to the right part of the heart triangle, the Mind, the All Deluding Bow.

Hail to the upper part, Attraction, the All Subjugating Noose.

Hail to the left part, Repulsion, the All Paralysing Goad.

26. Nature, intelligence and 'I am' are the devatas of the inner triangle - Kamesvari, Bhagamalini and Vajreshvari .

Hail to the tip of the heart, the Great Tattva, Kamesvari devi.

Hail to the right part, 'I am', Vajreshvari.

Hail to the left part, Manifestation, Bhagamalini devi.

Hail to the heart, the Chakra Giving All Siddhi, Tripura-Amba.

Hail to the Very Secret Yoginis, One's Own Self, Iccha Siddhi.

Hail to One's Unlimited Own Self, Bija Mudra.

27. Truly, awareness without attributes in Kamesvara.

28. One's very own self, true, blissful, complete, is the supreme Goddess Lalita.

29. The red glow of all this is the mirror.

30. Presence of consciousness is siddhi.

31. When one meditates in this way action is Homage.

32. The dissolving in one's Being of distinctions such as 'I', 'You', 'Existence', 'Non-existence', 'what is to be done', 'what is not to be done' and the duty to worship is the act of Oblation.

33. The thought of the sameness of all objects of mind is the act of Nourishment .

34. The fifteen days of the transformation of time are the Eternities (the Nityas).

Hail to the Bindu Chakra.

Hail to the centre of the heart, the chief devi without characteristics or form, Pure Consciousness, the Ultimate Devata Lalita in sexual union with Kameshvara, the One Absolute known as Truth- Consciousness-Bliss, Mahatripurasundari.

35. One who meditates in this way for three, two or even one moment is liberated whilst living, and is called a shivayogin.

36. These thoughts on the centre of the chakra have been discussed according to the tenets of the Kadi school.

37. Whosoever knows this is a student of the atharvashiras.

Abstract of Dakshinamurti Samhita

Dear One, Tripura is the ultimate, primordial Shakti, the light of manifestation. She, the pile of letters of the alphabet, gave birth to the three worlds. At dissolution, She is the abode of all tattvas, still remaining Herself - Vamakeshvartantra

This work is a comprehensive digest on the subject of Shri Vidya, 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, vidyas) of the Devi's 15 Nityas or eternities differ from those encountered in other texts including *Tantrarajatantra*, *Vamakeshvara*, the *Kalpa Sutras*, etc.

The different patalas (chapters) are of widely varying lengths, some consisting of only a few shlokas (verses), while others go into considerable detail.

Chapter one begins with praise of Tripura in her five lion seat form. Shri Devi questions Ishvara about the different amnayas, identified with the four directions and the upper face. Shiva describes the different forms of Shri Vidya and gives the vidya and dhyana (meditation images) of Lakshmi in her one syllable form. **Chapter two** describes Mahalakshmi puja, together with the vidya, dhyana, and purashcharana (preparatory acts) of the goddess. In the **third chapter**, Shiva describes the worship of the three Shakti form of Mahalakshmi.

Samrajya Lakshmi is the subject of the **fourth chapter**. After describing her form, Shiva gives her vidya and the different avarana or attendants in her yantra.

In **chapter five**, Ishvara speaks of Shri Kosha Vidya. A sadhaka who masters this vidya 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 Paranishkala Devata (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 mudra of knowledge and is served by hosts of yogis.

The **seventh chapter** deals with the Ajapa or unpronounced mantra. 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 Ajapa because it is

pronounced spontaneously, as a person breathes, and is called the Hamsa mantra. A sadhaka can meditate on different chakras in the human body, assigning sections of these breaths there.

Chapter eight speaks of Matrika, the goddess as the letters of the alphabet, starting with A first and Ksha last. Ishvara gives the mandala to create for her worship and gives a dhyana of the goddess.

The next patala, **chapter nine**, begins to describe Bala Tripurasundari in her form as a young pubescent woman. She sits on a beautiful jewelled lion seat in the midst of the kadamba forest. 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**, Shiva describes the Kama Bija, personified by Kameshvari. 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 Rakta Netra worship. She has the form of Lalita, with rounded high buttocks (nitambini), a slender waist, a peaceful face and beautiful eyes. She is young and beautiful with swelling, high firm breasts.

In **chapter 15** the devatas associated with the southern amnaya are briefly described. Then Shiva, in the next chapter, describes those of the western amnaya.

Chapter 16 describes the Mritisamjivini Devi, a female form of Mrityunjaya. The next, **patala 17**, describes Vajreshi.

In **chapter 18**, Shiva speaks of the Tripureshi Bhairavi vidya. This is Lalita as a woman in whom menstruation has ceased.

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

Chaitanya Bhairavi is the subject of **chapter 21**, while Kuta Bhairavi forms the subject matter in **chapter 22**. The form of the goddess known as Nitya Bhairavi is the topic of **chapter 23**, while another fierce aspect of Tripurasundari, Aghora Bhairavi (Damareshi) forms the subject matter of **chapter 24**. Devi Sampat Bhairavi in the subject of **chapter 25**.

In **chapter 26** Shiva tells Devi about Panchasundari. This is Lalita in her form as the five elements of space, fire, air, earth and water. **Chapter 27** deals with Parijateshvari, while **chapter 28** covers Pancha Baneshi, or the goddess in her form as the five arrows. Pancha Kameshvari is the topic of **chapter 29**, while Kalpalata Vidya is described in **chapter 30**. **Chapter 31** deals of Annapurna, or the Devi full of food. She is described as a Siddha Vidya, giving endless food to her devotees.

In **chapter 32** we learn of Matangi Ratna Devi. Details of her puja, her dhyana, her avarana devatas and her vidya are described. **Chapter 33** covers Bhuvaneshvari, and the same subject is continued in 34 and in **chapter 35** at some length. **Chapter 36** speaks of the Ghatargala Yantra.

Varahi (also known as Panchami) is the subject of **chapter 37**. Her yantra can be inscribed on silver, gold or copper. Alternatively, it may be drawn on birch bark (bhurja), using substances including kumkum, aguru, sandal, rochana, or turmeric and water. She is as bright as a blue lotus, wears a garland of skulls, and is adorned with nine jewels.

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

The **39th, brief chapter**, speaks of the Pancharatra Agama, known as the Vishnu Agama. It gives a dhyana of the Lakshmi. In **chapter 40**, Ishvara starts to speak of Kameshvari Nitya. The next chapters up to and including **chapter 53**, speak of the other Nityas. As noted elsewhere, these have different mantras and vidyas to those spoken of in the Tantrarajatantra.

Chapter 54 gives an explanation of the 15 Nityas (16, if Lalita is included). There follows an interesting correlation between the states of waking, dream and deep sleep with the three gunas. The fourth state (Turya), is described as the ultimate Kala, free from existence and non-existence, beyond the three gunas. These are the 16 Kalas but beyond this is a 17th Kala which is the Absolute itself. The text correlates the letters of the Shri Vidya mantra with the Nityas and with that which is beyond them. It relates the three sections of the Shri Vidya with the three worlds and with the Mahapitha formed from the Sanskrit letters A-Ka-Tha. In the centre of the universe (prapancha) is Tripura, who is of the nature of the absolute.

In **chapter 55**, Devi asks how one should perform the daily puja of the goddess. Shiva gives details here which are similar to those in other Shri Vidya tantras

and in Subhagodaya. In **chapter 56**, Shiva says that the supreme goddess is in the form of compassion, bears the universe (Jagadhatri), and is in the form of sound as Nada and Bindu. She is also beyond these. Various mantras of Shri Vidya exist, including those first pronounced by Kubera and Lopamudra. She enumerates the other vidyas of Shri Vidya pronounced by other rishis.

Towards the end of this chapter, Ishvara Shiva sings of the greatness of Lalita and describes the Turya or fourth technique, by remembering which, an individual becomes one with the Brahman or Mahapada. He says: "One's self (svayam) is Brahma, one's self is Vishnu, one's self is Rudra, there is no doubt about it." One who pronounces the vidya even once surpasses thousands of millions of Ashvamedhas (horse sacrifices), acts of homa, sacrifices, pilgrimages to holy places like Kashi, 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 Shrividya. After obtaining it from the guru, it washes away the most heinous of sins.

In **chapter 57**, he continues the subject of the worship of Shri Vidya and describes a great nyasa in which she is identified with the letters of the alphabet, the Ganeshas, the planets, the sidereal constellations (nakshatras), the solar constellations (rashis), the yoginis and the sacred sites. The full nyasa is published on this site. As an aside, tantrik astrology differs from Western astrology in that the signs of the zodiac are aligned with the stars of the constellations, rather than beginning at the Spring Equinox.

Chapter 58 discusses the important subject of Kamakala. The three bindus are to be meditated on in Tripura's forehead and two breasts, while the Ha-Ardha kala is in her yoni, below. One should meditate on being one with the Devi. Then follows a lengthy meditation on Lalita, similar to the one in *Vamakeshvara Tantra*.

In **chapter 59**, Shiva speaks of the famous Shri Yantra and describes the Shaktis or attendants worshipped in the different nine mandalas, together with how they should be visualised. The chapter concludes with the nine different forms of Lalita in each of these mandalas.

The **60th chapter** speaks of how the sadhika or sadhaka should end her or his puja, with worship of Shoshika and the rest. In **chapter 61**, he speaks of the different fruits of reciting mantra (japa) and of homa (fire worship) in a number of differently shaped kundas or fire pits. These produce different results according to the wish of she or he who does puja, and demand different types of fruit, flowers, and scents, depending on the object of the homa.

In **chapter 62**, Ishvara speaks of the Suvasini, of her characteristics, and of the sadhana 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 mudras 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 Kamas are described. By worshipping the Kamas, an individual may "delude the world" and attract 64 kotis of yoginis to the chakra.

In **chapter 63**, the important subject of the sexual worship of Shaktis is discussed. Shiva describes the vira sadhana and says that once semen is emitted using this rite, it should be offered to the Shakti. 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. You cannot adopt this method by reading it from a book, it continues.

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

The Fifteen Nityas

"The chakra of the letters of the alphabet is based upon time and so is identical with the sidereal zodiac." - *Tantraraja Tantra*

The Nityas or Eternities of Lalita represent the fifteen lunar days or tithis of the waxing Moon. Each has her own yantra, mantra, tantra and prayogas or ritual applications. The full circle of the Nityas also represents the 21,600 breaths a human being takes in a full day and night. As such, the Nityas are the *Kalachakra*, or Wheel of Time.

The information in this section is drawn from a number of tantras including the *Tantraraja*, the *Dakshinamurti Samhita* and the *Jnanarnava Tantra*, as well as the *Kalpasutra*, which seems to be the primary source. Readers will also find it useful to refer to Sir John Woodroffe's digest of the *Tantraraja* (Ganesh & Co, 1971), although here he fails to give sufficient idea of the number of prayogas (magical rites) associated with the Nityas. Yantras and mantras, where given, are drawn from *Tantraraja*, although it is necessary to point out that the *Dakshinamurti Samhita* gives somewhat different versions.

You can find larger versions of the yantras according to the *Tantrarajatantra* on this page.

The 15 Nityas are modifications of Lalita as red goddess with her three gunas and her five elements of aether, air, fire, water and earth. As the moon remains itself, though appearing differently according to phase, so too does Lalita. Each Nitya has her own vidya (that is mantra), yantra and group of energies (Shaktis). Their names appear in the first chapter of *Vamakeshvara Tantra*. Gopinath Kaviraj, a renowned scholar of tantra in the first half of this century, describes the Kalachakra and the Nityas succinctly in the introduction to the Sanskrit edition of *Yogini Hridaya*. (Sarasvati Bhavana Granthamala, 1963):

"What the Bhavanopanishad says implies that the Human Body is to be conceived as the Sri Cakra, being the expression of one's own self. (Svatma).

This means that while on the one hand the Body is to be regarded as non-different from the atma, the entire cosmic system associated with the body should also be viewed in the same light. This outer system in its manifestation rests on Time (kala), Space (deha) and a combination of the two. The exponents of the School hold that the well known fifteen Kalas of the Moon, representing the 15 lunar tithis, are to be regarded as identical with the fifteen Nityas



(Kameshvari to Citra). The sixteenth Kala called Sadakhya should be viewed as one with Lalita or the Supreme Deity Herself. In other words, one has to feel that what appears in Kalacakra is nothing but an expression of what exists eternally as Nityas in the supreme Sri Cakra itself. The tithicakra or the wheel of time is constantly revolving and the Sri Cakra is within it and not without. It should also be remembered that from the standpoint of an esoteric yogin the tithis are in the last analysis to be identified with the 21600 shvasas supposed to be the average number of breaths per day of a normal human being."

Hence Lalita or Tripurasundari is the 16th day or full moon, with her 15 digits. Each of the Nityas has a certain number of arms, the totality of arms (= rays) of the whole circle being 108. Because any unit of time is taken as a microcosm or parallel of any other valid unit, each of the fifteen Nityas thus has 1,440 breaths (see Bhavanopanishad). This identity between space, time, Tripurasundari and the individual is elaborated at great length and with considerable sophistication by the author of the *Tantraraja*.

According to that text, the Nityas are the vowels of the Sanskrit alphabet and are identical with both time and space. For example, if the number of tattvas or consonants (36) are multiplied by the 16 Nityas the number of letters is 576. The multiples of this number provide the number of years in the different Yugas. So the circle of the matrikas and the Nityas is identical with the sidereal zodiac as well as mantra.

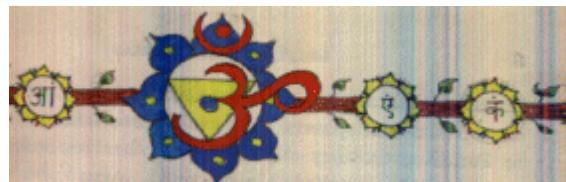
This theme is further elaborated in the 28th chapter of the same tantra, where Shiva says that in the centre of the world is the Meru, outside of this being the seven oceans and beyond this the Kalachakra or wheel of time which moves in a clockwise direction by the power of Iccha (Will) Shakti. The circle is divided by 12 spokes and the planets or grahas are within this. Lalita, says the tantra, is in the Meru, while 14 Nityas from Kameshvari to Jvalamalini reside in the seven islands and seven oceans. Chitra, who is the 16th Nitya, occupies supreme Space or Paramavyoma.

In the *Dakshinamurti Samhita*, the Nityas are identified with kalas or parts of the different stages of deep sleep, dreaming, waking, and full consciousness or Turiya. Here it is said that the Nityas, including Lalita, are the 16 parts of the continuum of consciousness, while the 17th Kala is beyond all of this. Each of the Nityas has the respective vowel letter associated with her mantra vidya.

Vowels	Moon	Deep Sleep	14 spokes	Prameya
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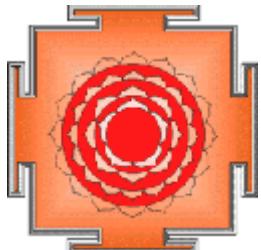
Consonants	Sun	Waking	Two 10s	Pramana
Ya etc.	Fire	Dream	Eight spokes	Pramata
Sha etc	Fire	Fourth	Four lines	
16 Petals	Fire	Waking		Pramata
Eight petals	Fire	Dream		Pramana
Three lines	Fire	Deep Sleep		Prameya
Visarga	Trikona	Blossoming universal place, Kriya		
Bindu	Bindu	Non blossoming place, Jnana		
Visargabindu	Mahabindu	Place of Samarasa		

Similar ideas are found in the *Matrikachakra Viveka*, as in the table above, drawn from the Sanskrit introduction to the 1934 Government Sanskrit College of Benares edition, which classifies the nine mandalas of the Shri Yantra according to Pramana - means of knowledge, Pramata - the subject, and Prameya - the object and relates the different states of consciousness to the yantra. See Tattvas on this site.



According to the *Tantraraja*, the 15 Nityas are limbs or rays of Lalita, who is herself pure consciousness without additions. Varahi and Kurukulla bear the relationship of father and mother respectively. The Nityas themselves can be meditated upon and worshipped in different forms and colours for the attainment of different ends. In daily worship (puja) of the Nityas, each has her own nyasa and ritual sequence and they are to receive puja on the lunar days associated with them. The vidya mantras of the different Nityas below are prefaced by *Aim Hrim Shrim* bija mantras and suffixed with *Shri Padukam Pujayami Tarpayami Namah*, that is Hail. I worship and libate the auspicious lotus feet [of the appropriate Nitya]. The yantras used below are those from the *Tantraraja* while the Sanskrit syllables are the vowel letters associated with each Nitya and day of the Moon.

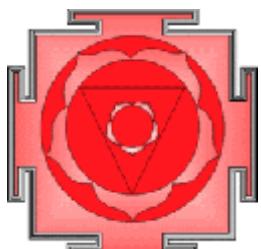
The images embedded in the text above are taken from a sadhaka's manuscript of the 1,000 names of Lalita.



Kameshwari Nitya

The first Nitya in the cycle is Kameshwari, a name which means Lady of Desire. Her vidya (mantra) according to the *Tantrarajatantra*, is Aim Hrim Shrim Am Aim Sa Ka La Hrim Nityaklinne Madadrave Sauh Am Kameshwari Nitya Shri Padukam Pujayami Tarpayami Namah.

The same tantra gives her dhyana or meditation image as red like 10 million dawn suns, having a diadem of rubies, wearing throat ornaments, necklaces, waistchains and rings. She is red, has six arms and three eyes, and bears a crescent Moon, smiling softly. She holds a bow of sugar cane, flowering arrows, noose, goad, and a nectar-filled begemmed cup, showing the mudra of bestowing boons. The five arrows of desire (Kama) in the five petals are Longing, Maddening, Kindling, Enchanting and Wasting. These five Kamas are five forms of Kamadeva, Lalita as Krishna, who are Kamaraja (Hrim), Manmatha (Klim), Kandarpa (Aim), Makara (Blum) and Manobhava (Strim) with the colours yellow, white, red, purple and blue. Each of the Kamadevas has two eyes and two arms, the hands holding sugar cane bow and flowering arrows, the very form of the five elements.



Bhagamalini Nitya

Nitya Bhagamalini, whose name refers to the flowering yoni, is the second of the cycle of the waxing Moon and has a remarkable and very long vidya (mantra) which runs: Aim Hrim Shrim Am Aim Bhagabuge Bhagini Bhagodari Bhagamale Bhagavahe Bhagaguhye Bhagayoni Bhaganipatini Sarvabhagavashankari Bhagarupe Nityaklinne Bhagasvarupe Sarvani Bhagani Me Hyanaya Varade Rete Surete Bhagaklinne Klinnadrave Kledaya Dravaya Amoghe Bhagavicce Kshubha Kshobhaya Sarvasatvan Bhagodari Aim Blum Jem Blum Bhem Blum Mom Blum Hem Blum Hem Klinne Sarvani Bhagani Me Vashamanaya Strim Hara Blem Hrim Am Bhagamalini Nitya Shri Padukam Pujayami Tarpayami Namah.

She has six arms, three eyes, sits on a lotus and holds in her left hands a night water lily, a noose and a sugar cane bow and in her right a lotus, a goad and flowering arrows. Around her is a host of Shaktis all of whom look like her, according to the *Tantrarajatantra*.

The *Dakshinamurti Samhita* has a different image (dhyana). Here (chapter 41), she is described as dwelling in the middle of a flowery forest, adorned with various gems, holding noose, goad, book, scales, nail (?) and writing implement, showing the mudras or hand gestures of allaying fears and bestowing boons. Her yantra is described differently, too, as triangle, hexagon, 16 petals, eight petals, then the bhupura or fence.



Nityaklinna Nitya

Her name means Wet Nitya, or Always Wet. The third Nitya's mantra is Aim Hrim Shrim Nityaklinne Madadrave Svaha im Nityaklinna Nitya Shri Padukam Pujayami Tarpayami Namah.

She is surrounded by nineteen Shaktis, according to the *Tantraraja*, who are Kshobhini, Mohini, Lila, Nitya, Niranjana, Klinna, Kledini, Madanatura, Madadrava, Dravini, Vidhana, Madavila, Mangala, Manmatharta, Manashvini, Moha, Amoda, Manomayi, Maya, Manda and Manovati. The Nityaklinna herself, the same tantra says, is restless with desire, smeared with red sandal paste, wears red clothes, smiles, has a half moon on her head, and holds noose, goad, cup and makes the mudra dispelling fear.

The *Dakshinamurti Samhita* (chapter 42) gives her root mantra as being of 11 syllables, Hrim Nityaklinna Madadrave Svaha. The image is similar except that she holds a noose, a goad, a skull and dispels fears. Her face is bathed in sweat and her eyes move with desire. Here the yantra is described as trikona, eight petals, and earth square (bhupura). She bestows enjoyment and liberation and subdues the three worlds for one siddha (successful) in her vidya (mantra).



Bherunda Nitya

Bherunda, the fourth Nitya, has three eyes and eight arms, with her body the colour of molten gold, wearing beautiful

ornaments on her hands, feet, arms and around her waist. She smiles sweetly with her hands holding noose, goad, shield, sword, mace, thunderbolt (vajra), bow and arrow.

The vidya mantra is: Aim Hrim Shrim Im Om Krom Bhrom Kraum Jhmraum Cchraum Jraum Svaha Im Bherunda Nitya Shri Padukam Pujayami Tarpayami Namah, says *Tantraraja*. Using her mantra destroys poison.

The *DS* describes her yantra as being triangle, eight petals and bhupura. In the triangle are Shikhini, Nilakanthi and Raudri. Bherunda, according to this source, rules the Vetalas. The vidya mantra also differs.



Vahnivasini Nitya

Vahnivasini is the sixth Nitya (Eternity) in the cycle, her name meaning the dweller in fire. Her mantra is Om Hrim Vahnivasiniyai Namah. The Shaktis in the eight trikonas are Jvalini, Visphulingini, Mangala, Sumanohara, Kanaka, Ankita, Vishva and Vividha. In the 12 petals are the 12 signs of the Hindu (sidereal)zodiac. Her description in the *Tantraraja Tantra* is as a beautiful young woman, the colour of gold, with eight arms, dressed in yellow silk garments, adorned with rubies. She holds a red lotus, a conch, a bow of red sugarcane and the full moon in her left hands; in her right a white water lily, golden horn, flowery arrows and a citron. Around her are numberless Shaktis who look like her. She is the dweller in fire who devours the universe.



Mahavajreshvari Nitya

Her vidya-mantra is Um Hrim Klinne Aim Krom Nityamadadrave Hrim Um Mahavajreshvari Nitya Shri Padukam Pujayami Tarpayami Namah.

She is described in the *Tantraraja* as having four arms, three eyes, garmented in red, red in colour, wearing red jewels and strewn with red flowers, wearing a crown of rubies. She sits on a throne on a golden boat which floats on an ocean of blood, and holds noose, goad, sugar cane bow and flowering arrows. She is

surrounded by a host of Shaktis similar to her and sways while she smiles mercifully.

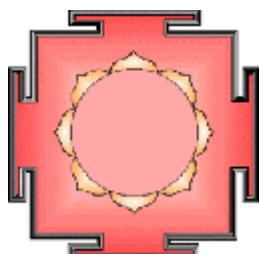
The description in the DS differs. Here, she is described as resembling the china rose, wearing red clothes, and holding noose, goad, skull and dispelling fear. She is swaying from having drunk pure wine. The yantra here is described as having a triangle, four petals, eight petals and a bhupura.



Duti Nitya

According to *Nityotsava*, an expansion of the *Kalpasutras*, the vidya-mantra of Shivaduti Nitya is Aim Hrim Shrim Shivadutyai Namah Shivadutinitya Shri Padukam Pujayami Tarpayami Namah. She is called Shivaduti because she makes Shiva her messenger (Duti).

The *Tantraraja* describes her as being dressed in red, with nine jewels in her crown, surrounded by Rishis singing her praises and having eight arms and three eyes. She looks as bright as the summer sun at midday and smiles sweetly. Her hands hold horn, shield, mace, cup, goad, cleaver, axe and lotus.



Tvarita Nitya

Tvarita is the ninth Nitya (Eternity) in the cycle. Also called Totala Devi. She is called Tvarita ("Swift") as She grants fruit to the sadhaka quickly. She is of auspicious form, in the first flush of youth, and dark in colour. She has three eyes and four hands and Her beautiful lotus-like face smiles gently. She is clad in new leaves. She is adorned with eight fierce and great serpents of four kinds, and with waist chains and anklets. On Her head is a crystal crown with a crest of peacock feathers. Her arms are adorned with bangles made of beautiful peacock feathers. She has an umbrella and a banner made of peacock feathers. She wears strings of (red) gunja berries around Her throat, and Her breasts are smeared with red sandal and kumkum. She holds noose, goad, dispels fear, and grants boons.

In front of this Goddess is a black servant carrying a mace, who is worshipped for the attainment of the desired fruit. On either side of Her are Her two Shaktis Jaya (conquering) and Vijaya (Victorious) who are like Her and who carry and swing gold canes.

The 8 Serpents are: Ananta and Kulika, fiery in colour, each with 1000 hoods, Her ear ornaments. Vasuki and Shankhapala, yellow in colour, each with 700 hoods, Her upper arm bangles. Takshaka & Mahapadma, blue in colour, each with 500 hoods, Her girdle. Padma and Kartataka, white, each with 300 hoods, Her toe ornaments. Her Shaktis are Humkari, Khechari, Chandi, Chedini, Kahepani, Strikari, Dumkari, Kahemakari -- these are similar to the Lokapalas, and the Shaktis in the 8 petals of the yantra. Her mantra is Om Hrim Hum Khe Ca Che Ksah Strim Hum Kse Hrim Phat.

Tvarita Puja

Taking up a position facing East, and having done three pranayamas, one should do the following Nyasa: Hail to the Rishi Saura on the head: Hail to the Metre Virat on the mouth: Hail to the Devi Tvarita Nitya in the heart: Hail to the Bija Om in the genitals: Hail to the Shakti Hum on the feet: Hail to the Linchpin Kse on the navel. Then making the anjali gesture near the heart one should do the following Nyasa: Cm Khe Ca to the heart Namah: Ca Cche to the head Svaha: Cche Ksah to the peak Vasat: Ksah Stri to the armour Hum: Stri Hum to the 3 eyes Vaushad: Hum Kse to the Missile Phat.

Then one should do the Tvarita Nyasa: (Head) Hrim Om Hrim Namah: (Forehead) Hrum Hum Hrim Namah: (Throat) Hrim Khe Hrim Namah: (Heart) Hrim Ca Hrim Namah: (Navel) Hrim Cche Hrim Namah: (Muladhara) Hrim Ksah Hrim Namah: (Thighs) Hrim Stri Hrim Namah: (Knees) Hrim Hum Hrim Namah: (Legs) Hrim Kse Hrim Namah: (Feet) Hrim Phat Hrim Namah: End with a diffusion.

After placing the yantra in front of you, visualise Devi Tvarita in the heart. Take Her to the head, resolve to do Her puja, place the flower on the yantra centre. Worship the triple Guru line first, as being in the three circles, then Devi's servitor who is in the west of the Yantra. Worship Jaya and Vijaya on both sides of the door. Worship Humkari, Khechari, Canda, Cchedini, Ksepini, Strikari, Dumkari, Ksemakari in the eight petals. Tvarita Devi in the centre.

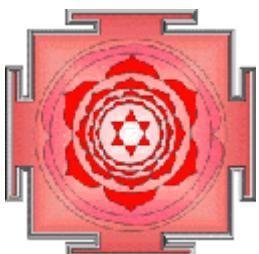


Kulasundari Nitya

Her vidya-mantra is given as Aim Hrim Shrim Aim Klim Sauh Kulasundari Nitya Shri Padukam Pujayami Tarpayami Namah.

She has twelve arms and six faces, says the *Tantraraja*. In her right hands she holds coral mala (rosary), lotus, a gem-studded pitcher, drinking cip, lemon and displays the exposition mudra. Her left hands hold book, red lotus, golden pen, garland of gems, conch shell with the last showing the boon mudra, according to the same tantra. Around her are hostes of Kinnaras, Yakshas, Devas and Gandharvas.

The letters of the vidya Aim Klim Sauh comprise the Tripura bulb which is the united state of knower, knowledge and object of knowledge; the three humours of Vata, Kapha and Sleshma; and Fire, Sun and the Moon. According to the DS (chapter 48), Kulasundari is identical with Bala and placed in the Eastern lion-seat.



Nitya Nitya

The *Kalpasutra's* version of Nitya Nitya's mantra runs Ha Sa Ka La Ra Daim Ha Sa Ka La Ra Dim Ha Sa Ka La Ra Dauh Nitya Nitya Shri Padukam Pujayami Tarpayami Namah.

The *Tantraraja* describes her as like the dawn sun, ruling the Shaktis of the bodily dhatus (Dakini, Shakini, Rakini etc), dressed in red clothes and wearing rubies. She has three eyes and 12 arms and holds in her hands noose, white lotus, sugar cane bow, shield, trident, and favour mudra, goad, book, flowering arrows, sword, skull, mudra dispelling fear.

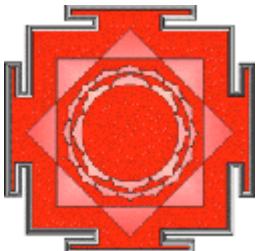


Nilapataka Nitya

Her name means Sapphire Banner and her mantra is Aim Hrim Shrim Phrem Strum Krom Am Klim Aim Blum Nityamadadrave Hum Phrem Hrim Em Nilapataka Nitya Shri

Padukam Pujayami Tarpayami Namah.

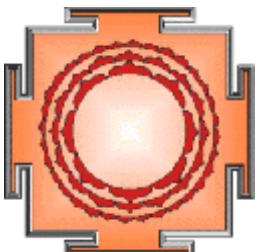
The *Tantraraja* says that she is nila (sapphire) in hue with five faces and ten arms, wearing red clothes and beautiful gems. Her left hands show noose, banner, shield, horn bow, and the mudra granting gifts. Her right hands show goad, dart, sword, arrows and the mudra banishing fear. She sits on a lotus surrounded by hordes of Shaktis like her. She rules the Yakshinis and the 64 Chetakas and has an uncanny collection of siddhis or magical powers to grant to her sadhaka or sadhika including a sword unbeatable in battle (Khadga siddhi), Treasure, the power to see through walls (Anjana), the ability to travel miles in an instant (Paduka Siddhi) and lots, lots more.



Vijaya Nitya

She brings victory in battle and success in buying and selling, hence her name, Victorious.

According to *Nityotsava*, her vidya mantra is Aim Hrim Shrim Bha Ma Ra Ya Aum Aim Vijaya Nitya Shri Padukam Pujayami Tarpayami Namah. According to the DS she has one head and 10 arms and wears a garland of human skulls but the dhyana or meditation image in the *Tantraraja* differs from this. There she has five heads and 10 arms which hold conch, noose, shield, bow, white lily, discus, goad, arrows and lemon.



Sarvamangala Nitya

Her name means "all auspicious" and her vidya mantra is Aim Hrim Shrim Svaum Om Sarvamangala Nitya Shri Padukam Pujayami Tarpayami Namah. She has two arms and one head, sits on her lotus yantra and has eyes which represent the sun and the moon, while she smiles sweetly. In her right hand she holds a citron and with the left shows the boon-giving mudra. All her 76 attendants surround her, they are solar, lunar and fiery.

She rules over the kalas (parts or digits) of the sun (12), the moon (16) and fire (10). This numbers 38 and her attendants are doubled because each is with her consort.



ॐ

Jvalamalini Nitya

Her name means "garlanded with flames" and her mantra, according to *Tantrarajatantra*, is Om namo bhagavati Jvalamalini devadevi sarvabhutasamharakarike jatavedasi jvalanti jvala jvala prajvala prajvala Hrim Hrim Hum Ram Ram Ram Ram Ram Ram Ram Jvalamalini Hum Phat Svaha.

As the Nitya of flame, she is surrounded by Shaktis, each of whom resembles her and she herself has a body of flaming fire, with six faces and 12 arms. Each of her faces, each with three eyes, smile sweetly.

Her 12 hands hold noose, goad, arrow, mace, tortoise, spear, flame and she shows two mudras - granting boons and dispelling fear.

The DS gives a different yantra to the *Tantraraja*, with one of the mandalas having forty rather than 32 petals.

The Shaktis and her description also show variants. She is described as sitting on a lion-seat, and holds different weapons which include the damaru drum and a jar of wine.



ॐ

Chitra Nitya

The last Nitya in the cycle is Chitra, whose mantra is Aim Hrim Shrim Ckaum Am Chitra Nitya Shri Padukam Pujayami Tarpayami Namah. Her name means variegated and she wears a silk garment of different colours, has four arms, one head and holds noose, goad, and shows the gestures granting boons and dispelling fears.

Gandharva Tantra

As long as you are contaminated with notions of me or mine, the self will not be found for it lies beyond cognition and cannot be realised as "my" self - Tripurarahasya IX, 13

Gandharva Tantra is an important work of the school of Shri Vidya and follows *Vamakeshvari Tantra* in having a left slant. Parts of this work are translated into English elsewhere on this site. This introduction to the Sanskrit text was written by M.S.Kaul in 1944 and is out of copyright. The abstract is of such interest to students and devotees Shri Vidya that it is well worth reproducing here. To preserve mantras and the like, I have used the iTrans format for transcription. (MM)

Abstract of Gandharva Tantra

Unlike the Agamas, the *Gandharva Tantra* begins with the two stanzas, one of salutation to the Elephant-god and the other of benediction invoking the protection of the Goddess Kundalini. This fact in itself reveals that the Tantra must be more or less modern. The tradition regarding the appearance of the Tantra is that the rival sage Vishvamitra, being envious of the prophetic powers of Vasishtha, performs a difficult penance. Failing even thereby to obtain equality with Vasishtha he goes to the North and implores the help of Dattatreya who consoles him and reveals the *Gandharva Tantra* which he has heard from Nandikeshvara. The tantra is in the form of a dialogue between Shiva and Parvati.

1st Chapter

It begins with the question from Parvati about Brahman, Yoga and the Body. Shiva defines the Brahman only. Thereupon Parvati thereupon enquires after some such secret lore as will enable the humanity to get release from the bondage of actions while enjoying the blessings of the earthly life. Shiva says that the Tantric lore is triune in nature as Tamasik, Rajasik, and Sattvik leading respectively to hell, heaven and emancipation. He advises that care should be taken to reject the first and informs that the subject matter of the Tantra is already revealed by Him to Krishna the son of Devaki and to Nandikeshvara. The former related it to Brahma and the latter to Pushpadanta and through him to Gandharvas. The sages received it from Brahma and Indra from Angiras and the king of the demons from Sukra. The result was that everyone became piously-minded including even Namuchi and other demons and the eternal foes of the latter, i.e. Indra and other gods lost their high positions. Brahma, pitying

them went to Shiva and related the grievances of the Gods. Shiva, consequently revealed more or less the materialistic Shastras to deceive the demons. Among these are mentioned the Pashupata-Saiva, the Vaisheshika, the Nyaya, the Samkhya, the Charvakas, and the Bauddha. All the mantras also were polluted as it were with various defilements and the Tantras interpolated with doubtful passages.

2nd Chapter

In this Parvati requests Shiva to remove the doubts referred to in the first Patala regarding the Shakti lore. Shiva accedes to the request and relates the importance of the worship of Shakti as Turiya. She (Tripurasundari) is called Turiya (the fourth) in-as-much as Kameshvari is the first. Bhagamalini the second and Vajreshvari the third. After this Shiva reveals the Mantra called Panchadasi Vidya. The same is of three parts. The first is called Vagbhava, as it imparts mystery over all forms of speech. It is read as ka e ii la hrii.m. The second goes by the name of Kamaraja and is composed of the six letters ha sa ka ha la hrii.m. The third is named Shaktibija consisting of the four letters sa ka la hrii.m. Panchadasi in this form is known by the name of Kamaraja-vidya. The forms of the same respectively worshipped by Lopamudra, Shiva and Shakti are sa ka la hrii.m, ha sa ka ha la hrii.m, sa ka la hrii.m, ha sa ka ha la hrii.m, sa ka la hrii.m; sa ha ka la hrii.m, ha sa ka ha la hrii.m, sa ka la hrii.m.

Then comes the Shodashi which is read as hrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m. The second form of the same is called Chintamani read as shrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m. The same Shodashi when read as hrii.m shrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m is called Saptadashi. Rajarajeshvari is read as shrii.m hrii.m klii.m sauH o.m hrii.m shrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m shrii.m hrii.m o.m sauH ai.m klii.m hrii.m shrii.m.

3rd Chapter

In the third Patala Shiva reveals the Panchami Vidya which consists of five Kutas. It is so called because the whole world consists of the five elements -- Earth, Water, Fire, Air and Sky represented by the five Kutas respectively presided over by the Shaktis of Brahma, Vishnu, Rudra, Isvara and Sadasiva. These are Kameshvari, Vajreshvari, Bhagamalini, Tripurasundari and Para. The Vidya is to be read as ka e ii la hrii.m, ha sa ka la hrii.m, ha ka ha la hrii.m, ka ha ya la hrii.m, ha ka la sa hrii.m. After this follows the description regarding the way in which the Sadhaka is to practise the Vidya and of the powers

appearing as a result thereof. Ekadashaksari or the mantra of eleven letters comes last. It is read as ka la hrī.m, ka ha la hrī.m, sa ka la hrī.m.

4th Chapter

In this Patala is given the Kavacha of Rajarajeshvari called Trailokyamohana. The sage of the Kavacha is Shiva, metre Virat, and the Goddess Mahatripurasundari. The Kavacha is said to have various kinds of efficacy which are detailed in the text. It is efficacious not only when practised but also when borne on different parts of the body after being written on a birchbark. The way of writing is that the names of the practitioner and the object of practice are written in the triangle of the Shrichakra, the Mulamantra coming at the top and around it the alphabet and around the alphabet the Kavacha.

5th Chapter

In this Shiva describes the way in which the Shrichakra is to be drawn and the different deities are to receive their worship in the nine component parts of Shrichakra. The Shrichakra is to be drawn either on a metallic plate or the earth with red lead by the golden pen. Devi is said to have three forms, physical, mental and cognitive. The first is represented by Mudra, the second by Yantra and the third by Mantra. Mahatripura-Sundari as seated in the lap of Mahashiva is to be worshipped in the Binduchakra or the centre. The maidens forming the six limbs of Mahatripura-Sundari Sarvajna etc. as also the Datal Eternities are to receive their worship in the four sub-quarters, centre and the quarters. The fifteen Kalas or fifteen vowels are to be worshipped in the triangle, five in the right side and five in the left side and five in the base of the triangle. The Datal Eternities are to be worshipped through the medium of the lady.

Attendant Deities. The three rectangles otherwise called Trailokyamohana chakra are respectively presided over by Brahma, Vishnu and Shiva. Lord Buddha, and the 10 Yognis, Anima etc. are to have their worship in the external rectangle; in the inner rectangle eight Mothers Brahmani to Mahalakshmi and in the innermost the Mudradevis Sanksobhini etc. All the Deities of the three rectangles referred to above go by the name of Prakatayoginis. In the sixteen-petalled lotus called Sarvashapuraka Chakra, Brahma and sixteen Guptayoginis Kamakarshanika etc. are to be worshipped. Eight Guptatara Yognis and Shiva receive their worship in the eight-petalled lotus called Sarvasankshobhana. In the fourteen-sided figure called Sarvasaubhagyadayaka Chakra the sun-god and the Sampradayayoginis Sarvasankshobhini etc. get their worship. Kulakaula Yognis and Narayana are worshipped in the outer decagon called Sarvarthasadhaka and in the inner decagon Nigarbha Yognis. In the octagon

called Sarvarogahara Chakra Rahasya Yogini Vasini etc. receive their worship. The Divinities of the weapons of Paramashiva and Mahatripura-sundari receive their worship outside the triangle. Kameshwari, Vajreshvari and Bhagamalini which are the three Shaktis respectively of Rudra, Visnu and Brahma are to be worshipped in the apex, left and right side of the triangle which is called Sarvasiddhiprada Chakra. These Shaktis are called Atirahasya Yognis. In the centre of the triangle or the Bindu Chakra Paraparahaasya Yogini Mahatripurasundari is to receive her worship. The worship of Mahatripurasundari is threefold, Para, Apara and Parapara. In the Apara the practitioner has to worship her as identical with the Kundalini in the body. In the Apara she is to receive her worship in Shrichakra with all the necessary articles of worship. The third form of worship includes both the inner and the outer aspects of the worship.

6th Chapter

In the sixth Patala Shiva, in reply to the query made by Parvati regarding the third form of worship, gives in detail instructions for the guidance of the practitioner. These are that the practitioner should rise early in the morning, sit on the Padmasana, have the Pranayama exercise and meditate upon his Guru seated in the thousand-petalled lotus, dressed in white, having two eyes and two hands with Varai and Abhaya Mudras, with his wife sitting on the left thigh and having two hands one holding the white lotus and the other engaged in the tight embrace of her husband.

Mantra of the Guru is aim hrii.m shrii.m ha sa kha phrem, ha sa ksha ma la va ra yum, ha sa kha phrem, ha sa ksha ma la va ra im, hsauh and names of the Guru and his wife followed respectively by anandanatha padukam pujayami and ambapadukam pujayami. He should offer the objects of senses through the latter to his Guru, smell as perfume, sound as flower, touch as incense, form as lamp, flavour as Naivedya. After this comes the mention of Yoga which is defined as the unification of Jivatma and Paramatma and of the eight limbs of the Yoga and their detailed description. At the end is given the description of the centres of Kundalini in the body, i.e., Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna and the thousand-petalled lotus above them, which in turn is followed by such instructions as those for bathing, application of collyrium to the eyes and the cleaning of teeth.

7th Chapter

In the above is given the way in which the devotee of Mahatripurasundari is to purify his body and perform the Sandhya. Bathing is said to be of three kinds as

also the Sandhya. The kinds are physical, mental and psychic consisting in the purification respectively of the body, the mind and soul. In the three kinds of Sandhyas done in the morning, mid-day and evening the devotee is to meditate upon Mahatripurasundari in three forms. The Gayatri of Mahatripurasundari is given as tripurasundari vidmahe kameshvari dhimahi tannah klinnam prachodayat. Each of these twenty-four letters is said to have a peculiar colour and shape. The muttering of the same results in having release from different kinds of sins. Agni etc. are the presiding deities of these twenty-four letters. Parashurama, Menanath, Agastya, Vasishtha and Dattatreya are declared to have freed themselves from heinous crimes such as matricide etc. Every important event in the life of a practitioner is to commence with the worship of Tripurasundari and at the end of the Sandhya he is to offer a handful of water mixed with red flowers and the powder of Sandalwood to the sun under the name of Martandabhairava with the Mantra hrii.m hamsah martandabhairavaya prakashashaktisahitaya idamarghyam namo namah.

8th Chapter

The eighth chapter describes the sacrificial altar and the way in which the practitioner should, while entering it, bow to the presiding deities of the quarters and other deities such as Ganesha, Ksetrapala etc. and how he should make an offering to the Bhutas with the Mantra om hrii.m sarvavighnakrt sarvabhutebhyoh hum svaha, how he should remove all obstacles by muttering seven times Astra-mantra which reads as aim klii.m sauh astraya phat and how he should clean the sacrificial altar. Every article of worship is to be concealed till the invocation of the Devi The Devotee is instructed to use his discretion in selecting Asana because the fruit of worship varies with the material of which the Asana is made. Red blanket is specially advised for the worship of Tripura. It must measure two cubits in length and a cubit and a half in width. He has to sit also on it under the instructions of Asana. The posture peculiar to the worship of Tripura is Padmasana and the North is the quarter which the practitioner must face to secure success in the worship of Tripurasundari. The practitioner should take care that when worshipping he should have everything red, such as saffron ointment, red dress, red seat etc. and while following instructions regarding the use of the articles of worship and their places, he should have the Shrichakra drawn in red lead, placed on the Simhasana. Towards his left he should place a stand with a pot full of water on a rectangular diagram. The stand is to be identified with the orb of the fire, the pot with the solar orb and the water with the moon and these must as such be worshipped with the Kalas of the fire, the sun and the moon. Anandabhairava and Anandahhairavi are to receive their worship through the pot. Conch and other vessels are also to be placed in particular places. The purification of the five elements, constituting the body by

removing the impurities attaching to them through the letters peculiar to the elements and by subsequent infusion of the energy of the Changeless Reality is to be attended to and performed as a preliminary to the worship. For this purification the practitioner is to deeply concentrate in the Bindu-chakra on the Turiya aspect of Mahatripurasundari. After this he has to protect himself against all sinister influences by Digbandhana with the Mantra om hrīm hamsah so-aham svaha aim klīm sauh tripurasundari mam raksha raksha.

9th Chapter

In the ninth chapter is given the Matrikanyasa. In performing this the practitioner is first to wash his hand in a particular manner with the mantra am aam sauh. Then he has to pay his attention to Rishinyasa etc. Then comes the Matrikanyasa of which all details such as Rishi etc. and the six limbs etc. are given. Matrika is said to be of two kinds as Antarmatrika and Bahirmatrika. In case of the former letters of the alphabet are to be meditated upon in the six centres of the body Muladhara to Bhrumadhyā. In the latter case letters of the Matrika preceded each by klīm are to be meditated upon, vowels individually in the sixteen different parts of the head, five groups of letters, gutturals to labials in hands, feet, sides, back, navel, and belly, identifiable with the seven constituents of the body, skin, etc. vital soul, individual soul and supreme soul in heart, armpits, throat, shoulders, lower end of the heart, hands and feet, belly and face. Different poses of the hands are also to be used in performing this Nyasa. Towards the end various results obtainable from Matrika-nyasa are described.

10th Chapter

In the 10th Patala the sixfold Nyasa of Shrividya as consisting of those of Ganesha, planets, constellations, Yoginis, signs of Zodiac and Pitha is described.

Ganesha Nyasa. In this the fiftyone Ganeshas, Vighneshvara to Ganesha with their Saktis are to be contemplated upon in the different parts of the body, forehead etc. assigning each letter of the alphabet to a couple as a.m vighneshvaraaya shriyai namo lalaaTe.

Planets (Graha) Nyasa. The planets Sun to comet occupy the places heart, middle of the eyebrow, eyes, heart, throat, navel, anus and the feet. Their letters are respectively vowels, semi-vowels, gutturals, palatals, linguals, dentals, labials, aspirates and La & ksha.

Constellations (Nakshatra Nyasa)

Details regarding this are as given in the following table:

1	2	3	4	5	6	7	8	9	10	11	12	13	14
a.m aa.m	i.m	ii.m u.m uu.m	R^i.m R^I.m L^i.m L^I.m	e.m	ai.m	o.m au.m	ka.m	kha.m ga.m	dha.m ~Na.m	cha.m	Cha.m ja.m	jha.m ~na.m	Ta.m Tha.m
Fore-head	Right eye	Left eye	Right ear	Left ear	Right nostril	Left nostril	throat	Right should.	Left should.	Right elbow	Left elbow	Right wrist	Left wrist
15	16	17	18	19	20	21	22	23	24	25	26	27	
Da.m	Dha.m Na.m	ta.m tha.m	da.m dha.m	na.m pa.m pha.m	Ba.m	bha.m	Ma.m	ya.m ra.m	la.m	va.m sha.m	Sha.m sa.m ha.m	ksha.m La.m a.m aH	
Right hand	Left hand	navel	Right hip	Left hip	Right thigh	Left thigh	Right knee	Left knee	Right leg	Left leg	Right foot	Left foot	

Yogini Nyasa. The Nyasa of Yognis is to be performed with the mantras in the following manner:-

YoginiLaki ni	Kakini	Shaki ni	Hakini	Yakini			
Colour	White	Blue	Red	Yellow	Brown	White	All colours
Form	With one face of three eyes	With two faces having three eyes each	With three faces having three eyes each	With four faces having three eyes each	With five faces having three eyes each	With six faces having three eyes each	All faces
Emblem	Sword, wine-cup, trident, skull-crowned club	Trident, small hand drum, lotus	Thunderbolt, vara spare, abhaya	Trident, small hand drum, noose, abhay	Bow, arrows, noose, goad, book, jnana-mudra	Small hand drum, rosary, skull, sword, book,	All weapons

				a		jnana-mudra	
Constituent s of the human body	Skin	Blood	Flesh	Fat	Bones	Marrow	Shukra
Seat	Throat	Heart	Navel	Linga	Muladha ra	Middle of the eyebrows	Cavity in the head
Offering	Milk & rice	White food	Sugar & rice	Curd & rice	Beans & rice	Turmeric & rice	All edibles

The mantra of the first is a.m aa.m i.m I.m u.m U.m R^i.m R^I.m L^i.m L^I.m e.m ai.m o.m au.m a.m aH Daa.m Dii.m Damalavarayuu.m Daakinyai namo daakini tvagdhaatugate chatuSShaShTilakshakoTiyoginisvaamini sarvasattvavasha.mkai aaGYa.m me dehi mama vichche

The mantra of the second is ka.m kha.m ga.m gha.m ~Na.m cha.m Cha.m ja.m jha.m ~na.m Ta.m Tha.m raa.m rii.m ramalavarayuu.m raakinyai namo raakini asR^igdhaatugate dvaatri.mshallakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the third is Da.m Dha.m Na.m ta.m tha.m da.m dha.m na.m pa.m pha.m laa.m lii.m lamalavarayuu.m laakinyai namo laakini maa.msadhaatugate ShoDashalakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the fourth is ba.m bha.m ma.m ya.m, ra.m la.m kaa.m kii.m kamalavarayuu.m kaakinyai namaH medodhaatugate aShTalakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the fifth is va.m sha.m Sha.m sa.m shaa.m shii.m shamalavarayuu.m shaakinyai namaH shaakini asthidhaatugate chaturlakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the sixth is ha.m ksha.m haa.m hii.m hamalavarayuu.m haakinyai namo haakini majjaadhaatugate dvilakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the seventh is a.m aa.m i.m ii.m u.m uu.m R^i.m R^I.m L^i.m L^I.m e.m ai.m o.m au.m a.m aH ka.m kha.m ga.m gha.m ~Na.m cha.m Cha.m ja.m jha.m ~na.m Ta.m Tha.m Da.m Dha.m Na.m ta.m tha.m da.m dha.m na.m pa.m pha.m ba.m bha.m ma.m ya.m ra.m la.m va.m sha.m Sha.m sa.m ha.m ksha.m yaa.m yii.m yamalavarayuu.m yaakinyai namo yaakini shukradhaatugate dashakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

Rashi Nyasa: Like the two previous Nyasas the above Nyasa also is prescribed in the table as given below.

	1	2	3	4	5	6	7	8	9	10	11	12
Letters	a.m aa.m i.m I.m	u.m U.m R^i.m L^i.m	R^I.m L^i.m L^i.m	e.m ai.m	o.m au.m	a.m aH sha.m Sha.m sa.m ha.m	ka.m kha.m ga.m gha.m ~Na.m	cha.m Cha.m ja.m jha.m ~na.m	Ta.m Tha.m Da.m Dha.m Na.m	ta.m tha.m da.m dha.m na.m	pa.m pha.m ba.m bha.m ma.m	ya.m ra.m la.m va.m ksha.m
Seat	Right ankle	Right knee	Right testicle	Belly right	Right shoulder	Right head	Left head	Left shoulder	Left belly	Left testicle	Left knee	Left ankle

Pitha Nyasa. In this the practitioner has to identify the fiftyone Pithas Kamarupa etc. with the different parts of the body and in doing so the letters of the Matrika are to go along with the names of the pithas one with each with a Bindu at the top. The chapter ends with the spiritual powers that the practitioner of this Shodhanyasa gets.

11th Chapter

In the 11th Patala are described first the Nyasa of (1) Asana, (2) Vasinyadivagdevata, (3) Mulanga, (4) Navayoni, (5) Chaturvyuha, (6) Tattvanya, (7) Mulavidya, and (8) Sammohana.

In the first, Asanas, i.e. Amritarnavasana, Potambujasana, Atmasana, Chakrasana, Sarvamantrasana, Sadhyasana, Sadhyasiddhasana, Paryankashaktipithasana, and Mahapretasana respectively presided over by Tripura, Tripureshwari, Tripurasundari, Tripuravasini, Tripurashri, Tripuramalini, Tripurasiddha, Tripuramba, and Mahatripurabhairavi are to be contemplated upon in feet, knees, thighs, hips, private part, Muladhara, navel,

heart and cavity in the head. The Mantras to be used are: (1) a.m aa.m sauH tripuraamR^itaarNavaasanaaya namaH (2) ai.m kl.li.m sauH tripureshvareipotaa,nujaasanaaya namaH (3) hr.ii.m kl.li.m sauH tripurasundaryaatmaasanaaya namaH (4) ai.m hvlii.m hsauH tripuravaasiniichakraasanaaya namaH (5) hsai.m hsklii.m hssauH tripurashriisarvamantraasanaaya namaH (6) hr.ii.m kl.li.m ble.m tripuramaaliniisaadhyaaasanaaya namaH (7) hr.ii.m shrii.m sauH shivamahaapretapadmaasanaaya namaH.

In the second, eight goddesses of speech are to be meditated upon as presiding deities of (1) Vowels, (2) Gutturals, (3) Palatals, (4) Linguals, (5) Dentals, (6) Labials, (7) Semi-vowels, and (8) Aspirates. Their names, seats and Kutas are (1) Vashini, cavity of the head, rbluu.m (2) Kameshvari, forehead, khrl.ii.m (3) Modini, middle or the eyebrows, nvl.ii.m (4) Vimala, throat yluu.m (5) Aruna, heart, jmrii.m (6) Jayini, navel, hasalavayuu.m (7) Sarveshvari, Linga, jhamarayuu.m (8) Kaulini, below the Linga, kshmrii.m

In the third, the six limbs, i. e. heart, head, tuft of hair on the head, armour, eyes and the weapons are to be located in the five fingers of the hands and their palm and back. While doing so the practitioner is to mutter in each case the mantras of Shrividya twice. The six poses of the hands are prescribed for these six limbs, the three fingers -- middle, ring and index for Hridaya; two fingers -- mid and index for Shiras; thumb for Shikha; ten fingers for Kavacha, the three above referred to for eyes and the two above mentioned for Astra.

In the fourth, Vashini etc. are to be meditated upon in the different parts of the body named in book and the muttering of all the three Kutas of Shrividya is to be done in each case.

In the fifth, the four forms of Mahatripurasundari, i. e. Kameshvari, Vajreshvari, Bhagamalini and Mahatripurasundari are to be contemplated upon below the Linga, in the heart, in the middle of the eyebrows and in the cavity in the head with the four famous centres of her worship and their priests.

The mantras to be muttered are:

(1) ai.m agnichakre kaamagiripiThe mitreshanaaathaatamake kaameshvarirudraatmashakti shriipaadukaayai namaH (2) kl.li.m suuryachakre jaalandharapiThe ShaShThiishanaathaatamaka.m vajreshvariiviShNavaatmashakti shriipaadukaayai namaH (3) sauH somachakre puurNagiripiThe uDDiishanaathaatamaka.m bhagamaaliniibrahmaatmashaktishriipaadukaayai namaH (4) turyabijja.m

brahmachakre uduyaanapiiThe charyaanaathaatmake
parabrahmaatmashaktishriipaadukaayai namaH

In the sixth, the three Tattvas Atma, Vidya and Shiva are to be located in the three parts of the body, viz. (1) from feet to the place below the Linga, (2) thence to heart, (3) from the heart to the middle of the eyebrows, uttering the following mantras:-

1. ai.maatmatattvavyaapikaayai mahaatripurasundaryai namaH
2. klii.m vidyaatattvavyaapikaayai mahaatripurasundaryai namaH
3. sauH shivatattvavyaapikaayai mahaatripurasundaryai namaH

In the seventh, the three Kutas of Shrividya are to be located. in hands, etc. individually and the fourth bija is to have its place in the cavity in the head. The fifteen syllables of the Panchadasi are located in the cavity in the head, Muladhara, heart, eyes, ears, mouth, arms, back, knees and navel.

In the eighth, the practitioner is to consider himself as endowed with a body of mantras and meditate upon Shrividya in the mantra form. While this is being done, Yonimudra is to be placed in the cavity of the head, forehead, middle of the eyebrows, face and heart.

What has been described above relates to the external worship. As regards the internal, the practitioner is first to purify his mind and soul through pranayama which is said to be of the highest value in the spiritual domain. By Prana is meant the life breath and by Ayama the control thereof. Pranayama consists of the three functions -- inhalation, exhalation and retention.

Awakening of Kundalini. While doing the pranayama referred to above, the practitioner is to mutter mentally either the whole mantra or its initial syllable. The Kundalini lying dormant in the Muladhara is to be contemplated upon as a thin red flame rising upwards when awakened with the help of Aumkara and piercing the six life centres in its upward march, till it reaches Shiva and becomes united with Him in bliss. Thence she comes down again through the same way to Muladhara. The Kundalini while moving up from Muladhara to the heart receives the name of vahnikuNDalinii being fiery, from heart to the throat suuryakuNDalinii being solar and from throat to head somakuNDALinii being lunar. The three Kutas respectively get assimilated to her in the three places referred to above. In the Bindu, the fourth form of Kundalini as embracing all the Bijas and all forms of light is to be contemplated upon.

Meditation on Kundalini, which constitutes the inner worship, helps the practitioner to acquire freedom from all sins.

12th Chapter

In the 12th Patala the mental offering of worship and the mental approach to and unification with Mahatripurasundari are at length described. In the first, the practitioner is to sit on the prescribed Asana keeping his body erect and with the hands full of red flowers placed near the heart, close the eyes and feeling as it were the august presence of Mahatripurasundari in the heart, offer worship to her with the mental 16 requisites of worship. The Yogis and sages have recourse to this worship only.

In the second, i.e., the Dhyanayoga, the practitioner has to select a solitary place and seat himself in a particular posture with all his mental operations brought under control. He should feel oneness with the Transcendental Self through absolute introspection. In order to rise to that plane of consciousness he has to immerge the different elements of which the world is composed in the causeless cause. The order in which these evolutes are absorbed from the following into the preceding is given as follows:--

The earth element merges in the water, water in the fire, fire in the air, air in the ether, ether in the mind, mind in the ego, ego in the manifest. the manifest matter in the unmanifest, and the unmanifest in the Supreme Self.

After the absorptive meditation is over, he has to think of evolution. In this he is to think of evolution of the world from the causeless cause through matter, ego, mind etc. down to the frog, Kalagnirudra, Adharashakti in the form of a crocodile and boar holding on the tooth the earth. There he has to think of the nectar-ocean, the coral island, the golden hill, the heavenly garden Kalpodyana and of streams and lakes. On the shore of the highest among the lakes he should imagine the existence of the desire-granting tree with a jewel-pavilion having four gates fitted with diamond doors and coral thresholds and other decorative parts. After having done so, he is to imagine the presence of one big lotus enclosed in another placed in the centre of the Simhasana arranged on a platform of jewels inside the pavilion described above. The outer lotus represents all the elements, its bulb the bliss, its stalk the consciousness, all the evolutes of Prakriti furnishing the thirtytwo leaves and the fifty letters furnishing the pericarp of the lotus. Inside the lotus he has to think of the sun, moon and fire one placed below another. In the fiery orb there stands the triangular mass of light borne by the five karanas. In the centre of this triangle stands the third lotus in which the practitioner is to think of the seven goddesses Tripura to Tripuramba. Of the last, beautiful description of each part of the body is given in detail in the text. While thinking so, the practitioner is to be at one with Mahatripurasundari.

13th Chapter

In this stress is laid first of all on the actual realization of the unity between the worshipper and the worshipped. Everything else used in the worship receives sanctity by it. A devotee is enjoined to worship Shrividya both mentally as well as physically in case he happens to be rich enough. All vessels required for worship may be of copper. A devotee may, if he can, make five vessels from five jewels which are named as Garuda, Manikya, Vajra, Vaidurya and Nila. The Bijas of the five jewels are gluu.m sluu.m pluu.m mluu.m nluu.m The pot which is to contain Vishesarghya is to get a place in the ceremonious manner between Shrichakra and the worshipper on a diagram drawn on the earth. The diagram is to consist of a rectangle, a hexagon, a circle and a triangle, one enclosing the other. The mantra to be used is ai.m klII.m sauH mahaatripurasundaryaa arghyapaatraasana.m saadhyaaami.

The stand of the pot, the pot and the liquid poured into the pot represent the fire, the sun and the moon and hence the former are to receive the worship respectively of the Kalas of the latter. The liquid to be poured is to be one of the following: wine, milk, coconut-juice, sugar-cane juice, sugar, honey, ghee. Presence of the sacred waters is to be invoked in the pot from the solar orb with the Ankushamudra. Then the pot is to be covered over with the hands in the Matsyamudra. The jewels Manikya etc, are to be put into the liquid of the pot, the goddess of jewels being worshipped through the jewels. Her mantra is nine-syllabled as shrii.m hrii.m gluu.m sluu.m pluu.m mluu.m nluu.m hrii.m shrii.m

The Matrika is to be contemplated upon in the form of a triangle, vowels occupying the base, consonants ka to ta and tha to sa the arms and ha and ksha the centre. The three angles and the centre are to be identified with Kamarupa, Jalandhara, Purnagiri and Uddyana presided over by the four forms of Tripura. Ananda-bhairava described as ten-armed, five-faced and having ten emblems and Suradevi similarly formed in his lap are to be worshipped inside the pot. Amritikarana, Sakalikarana and Paramikarana are to be done afterwards with Dhenumudra and Mahamudra as also with Musalamudra, Yonimudra and Galnimudra. The mantras of these are (1) hasakshamalavarayuu.m aanandabhairavaaya vauShaT.h (2) sahakshamalavarayuu.m suraadevyai vauShaT.h

In the purification the verses to be muttered are (1) hamsaH etc, (2) pratidviShNu etc. (3) tryambaka.m yajaamahe etc. (4) tadviShNoH etc. (5) viShNoryoni etc. The mantra ai.m klII.m etc. is to be muttered ten times. The last items of purification are to be done with the help of the Sandipini Vidya

ai.m vada vada etc. At the end, the practitioner is to offer libation to Shrividya from the liquid thus consecrated.

14th Chapter

The 14th Patala deals with the worshipping of Kameshvari. In it the practitioner is to offer the Asana on the Kamapitha to Kameshvari invoking the presence of Adharashakti and others upto Kamesvara who serve as her seat. Kamesvara is to be contemplated upon as four-armed, seated on the white lotus and holding in the left hand trident and bow and in the right white lotus and Bijapura. Then Kamesvari is to be contemplated upon as being seated in the lap of Kamesvara in response to the invocation with the mantra ai.m hrī.m sauH mahaatripurasundaryamR^itachaitanyamuurtim kalpayaami. The rites of removing the sinister influences and Digbandhana come after this. The vitalizing of the idol is to be conducted by the Sadhaka, after holding the breath and realizing through contemplation the presence of Mahatripurasundari in the heart, by conceptualizing the vitality in the handful of flowers after it comes out through the nostrils with the Bija ya.m

Trikhanda and Avahani Mudras, which are described in the text, should be used as also the Avahanividya hrsaim hsklii.m hssrauH invoking the presence of Mahatripurasundari in the idol.

This being over, the practitioner has to address his prayers to Mahatripurasundari for firm stay, for being eye to eye and mind to mind with the practitioner, for success in completion, for being invisible to the undeserving, for being blissful and finally for being merciful using the Mudras, such as are prescribed for these acts.

After these preliminary rituals, comes the offering of three handfuls of flowers and three libations of the consecrated liquid with the mantras (1) ai.m klīi.m sauH mahaatripurasundarii shriipaadukaa.m puujayaami (2) ai.m klīi.m sauH mahaatripurasundarii shriipaadukaa.m tarpayaaami.

Exhibition of the nine Mudras Samksobhini to Yoni follows the offering of the following prayer to the Goddess:-

"O Goddess: May you be kind to me, may you accept my worship as I, though poor physically as well as in material resources, offer it in a devotional spirit."

After the exhibition of the Mudras, the Sadhaka is to present the seven items of offerings using namaH svadhaa vauShaT wherever necessary.

Tarpana is to be done with the Tattva Mudra in which the thumb and the index fingers of the left hand are to be joined. At the end, come Japa and offer of the sacrifice, ointment, collyrium, mirror and umbrella.

15th Chapter

The 15th chapter describes the things to be offered in worship. These are Asana, Padya, Arghya, Achamana, Madhuparka, Snana, Vastra, Bhushana, Gandha, Anjana, Pushpa, Dhupa, Dipa, and Naivedya.

Asana or the seat. It is to be either of gold or silver or cloth or jewels or flowers or wood. Among the cloths red blanket is preferable.

Padya means water for footwash. Cold water mixed with sandal-wood paste and Agaru is to be offered either in a pot of gold or silver or in a conch.

Arghya for the head. This is to consist of white mustard beans, sesamum, milk, red sandal and red flowers mixed in water. This is to be offered in a conch like other articles with a particular mantra given in the text.

Achamana or water for sipping. This is to be pure and scented with camphor and Agaru and offered in the same pot as is prescribed for Padya.

Madhuparka. This consists of curd, ghee, water, honey, sugar and sugar-cane juice or of cocoanut-juice, sugar, curd and ghee in equal proportions and honey in a larger quantity and offered in a bronze or silver pot.

Snana. Water mixed with camphor, Agaru, musk, Gorochana, saffron, cocoanut-juice, honey, sugarcane-juice, sugar, five products of cow, particular herbs called Sarvausadhi, is to be offered in a jug or conch for bath.

Vastra. A pair of cloths figured and silken is to be presented for dress.

Bhushana. Sixteen kinds of ornaments detailed in the text all made of gold and set with jewels are to serve as Bhushana.

Gandha. Five kinds of perfumery obtainable from certain fragrant substances by powdering, friction, burning, pressing, and from muskdeer are also to be offered.

Anjana. This is collyrium for application to the eyes. It is to be made of lampblack collected in a golden pot from a burning lamp having ghee or oil and scented with camphor.

Pushpa. Flowers to be offered are to be fresh. Certain species such as Bakula, Kesara etc. are declared dear to Tripura. Garlands also made of these flowers please her very much.

Dhupa, or the incense. It is to be offered in a pot and consists of sixteen substances, Patra to Agara given in the text.

Dipa. Lamps preferably of ghee with a wick of cotton are offered for illumination. These should be of gold or silver or earth or iron and placed on stands of similar material with the shape of a tree.

Naivedya, or food. It comes last and is to be presented and placed either on the right or on the left or in front, lamps coming always either on the right or in front, incense on the left or in front, scents, flowers and ornaments always in front.

16th Chapter

Sixteenth Patala is devoted to the description of the offering, such as, drink and food and of the way and varieties of salutation. Among the first comes wine. This is to be distilled in the following manner:-

Well filtered sugarcane-juice should be allowed to grow stale for some time. Mango juice and honey should be mixed with it as also juices of jujuba, rose-apple fruit, dates, cocoanut, wine and intoxicative powders such as of Mohini, Jati, Datura, Jatiphala, mace, cardamom, black and long pepper, dry ginger and Triphala. The same should be scented with camphor and kept in a gold or silver or glass vessel and mixed with sugar and allowed to remain corked, being covered over with red cloth for seven nights. When at the end it becomes thus prepared and ready for use, it should be scented again with sandal paste, Aguru and camphor. This kind of wine is reserved for the more or less abstemious people and for those otherwise-minded a common species of the same is prescribed. Its use is admissible only in a strictly ceremonious way.

The four kinds of food detailed as chewable, suckable, lickable and drinkable come after drink. Every variety of solid food is to be offered when properly cooked and spiced. Every sweet fruit also is to be offered in cups of gold or silver and food in dishes or gold, silver, copper or stone or even in lotus leaves. The mantra to be muttered in this offering is mahaatripurasundari vaivedya.m gR^ihaaNa. After offering the perfumed water for sipping come the offerings to five lifebreaths Prana etc., with the five fingers. Offering of dessert comes last except Namaskara. The latter is said to be of three varieties as physical, lingual

and mental. The physical again is of three kinds as that in which hands are folded and placed on the head and as that in which the head only touches the earth. The Lingual also is of three kinds. First is that in which self-composed prayers are offered the second in which prayers from the Puranas, Vedas or the Tantras are offered and the third in which prayers composed by others are offered. The mental also has three kinds according as the mind thinks well, ill or indifferent.

Pradakshina or circumambulation is included in the bowing. The former is of six varieties as triangular, hexagonal, semi-circular, circular, staff-like with eight limbs and the terrific. Moving from the south to the north-west, thence to the north-east and again thence to the south goes by the name of Trikona. That from the middle of the south to the north-west, thence to the north-east and thence to the middle of the south and again from the south-east to the south-west, thence to the middle of north, and thence to the south-east, goes by the name of Shatkona.

Moving from the middle of the south to the north-west and thence turning round and going to the middle of the south, goes by the name of Ardhachandra. Moving with the right hand extended and the head bent from the middle point in front of the Deity, around from the right is called Pradaksina.

Rising from one's own seat, going back several steps and then prostrating on the earth is called Danda.

Bowing in which the earth is touched with chin, mouth, nose, jaws, eyes, ears, and cavity in head goes by the name of Ashtanga. Touching the earth with the skull goes by the name of Ugra.

17th Chapter

In the 17th Patala worship, in the nine component parts of Shrichakra, of the attendant deities classified under nine categories technically called Prakatayoginis etc., is given along with the description of the Mudras and their use. In the first part called Trailokyamohana represented by the three rectangles the worship is to be conducted from the right unlike other parts in which the left side is to be adhered to. In the external rectangle Buddha as the great Lord of Yoginis is to be worshipped with the Mantra bu.m buddhaaya namaH along with the ten psychic powers Anima. etc. The first four powers occupy the quarters beginning with west, second four the sub-quarters beginning with the north-west and the last two come below and above. The mantra to be used in the worship of a psychic power is hrii.m shrii.m and the name of the psychic power and

shriipaadukaa.m puujayaami. In the inner rectangle the eight mothers Brahmani etc. and the eight Bhairavas Asitanga etc. are to be adored. In the innermost rectangle the Mudra Devis Sarvasanksobhini etc. receive their worship. For the description of Sarvasanksobhini Mudra see the text. The Bija of the Mudra is draa.m.

In the second part, i.e. sixteen-petalled lotus bearing the name of Sarvashapuraka sixteen datal eternities, and Brahma receive their worship. The Mantra of Brahma and the Bija of Dravini Mudra to be shown here are respectively o.m brahmaNe namaH and drii.m.

In the third part, i.e. eight-petalled lotus called Sarvasanksobhana, Shiva and Uma, the eight Guptatara Yognis Anangakusuma etc. are adored. Mantras of Shiva and Uma, eight Guptatara Yognis and the Bija of the Mudra are klii.m shivaaya namaH, hrii.m umaayai namaH, Gutturals, Palatals, linguals, dentals, labials, semi-vowels, aspirates, La ksha and klii.m.

In the fourth i.e. fourteen sided figure called Sarvasaubhagyadayaka the sun-god, the Sampradaya-yognis Sarvasankshobhini etc. and the Mudra called Sarvavashakari come in. The Bija of the Mudra is bluu.m

In the fifth, i. e. external decagon called Sarvarthasadhabha Vishnu (as Hrishikesha), Kulakaula-yognis and Sarvonmadakari Mudra find thir worship. The mantra of Vishnu and the Bija of the Mudra are klii.m hR^ishiikeshaaya namaH and saH

In the sixth part i.e. inner decagon called Sarvarakshakara, Vishnu (Trilokyamohana), Nigarbhayoginis, Sarvajna etc. and the Mahankusha Mudra receive their worship. The Bija of Vishnu and the Mudra are klii.m and kro.m

In the seventh part i.e. octagon called Sarvarogahara, Rahasya-yogints Vashini etc. receive their worship. The Mudra to be exhibited is khechari of which the Bija is hasakhaphre.m

In the eighth part i.e. the triangle called Sarvasiddhiprada Kameshvari, Vajreshvari and Bhagamalini, the three shaktis respectively of Rudra, Vishnu and Brahma are to be worshiped in the apex, left and right sides of the triangle. These Shaktis are called Atirahasya-yognis. Mudra to be exhibited there is Bija-mudra ,of which the Bija is hsauH

In the ninth part i.e. centre of the triangle called Sarvanandamaya Parapararahasya-yogini i.e. Tripura-bhairavi is to be worshipped along with

Mokshasiddhi and the lion the vehicle of the Goddess. The Mudra to be shown is Yoni-mudra of which the Bija is ai.m

The deity-in-chief is to be worshipped in all the eight previous parts under different names--Tripura, Tripureshwari, Triparasundari, Tripura-vasini, Tripurashri, Tripuramalini, Tripurasiddha and Tripuramba.

For the description of the Mudras see the text.

18th Chapter

The 18th chapter gives a detailed description of Japa. It is said to consist in the repeated muttering of certain syllables. Meditation on and muttering of the Mantra are prescribed to be successive, both being necessary for acquiring psychic powers. The rosary meant for Japa is to be considered as consisting of the letters of the alphabet in both the orders, successive and reverse as also of their eight groups. It therefore contains 108 beads. In the absence of the rosary a devotee is to keep an account of his muttering by using finger-joints. Top and mid-joints of the index fingers are to be avoided. The rosary made of crystal etc. before being used for Japa is to be placed either in front or on the left hand and then to be sanctified with proper worship after being besprinkled with water. The mantra of Mala is ai.m maa.m maale mahaamaale sarvashaktisvaruupiNi chaturvargastvayi nyastastasvmaat.h me siddhidaa bhava

After being so purified in the said manner, it is to be held in the right hand with the mantra glau.m avighna.m kuru maale tvam.h Care is to be taken in rotating it in a cautious manner, so that it may not slip down from the hand. The rosary along with Yantra, mantra and mudra is strictly prohibited from being shown to any body. The Index finger is not used at all in the rotation of the rosary. The five fingers, thumb to the little finger are to be used in the Japa respectively meant for emancipation, destruction of the enemies, earning of wealth, pacification and attraction. Virasana is helpful to Japa. Japa is of three kinds loud, low and mental, the loud being inferior to the low, and the latter to the mental. It is to be done neither too quickly nor too slowly. The mind at the time of Japa should be entirely withdrawn from the sense-objects. Unlike a hymn, Japa is always to be mental in the case of Shridhanya. The minimum number of times that Japa is to be done comes to 108, the middle to a thousand and the maximum to ten thousand. Rules to be observed in Japa are that the practitioner is lightly-dressed, must not have his hands wrapped up with cloth and must have his head naked and free from cares, be neither angry nor hasty, neither diseased nor hungry. He must above all have his mind concentrated.

Japa at the end is dedicated to Shrividya. Pranava (Omkara) as forming the essence of the Vedas is to precede and follow. Japa is always to be accompanied by Homa (sacrifice). Offerings in the Homa should be equal to the 10th part of the mutterings of Japa. In case a practitioner be not in a position to do Homa he is advised to mutter the Mulamantra twice the number of the offerings of Homa. Worship offered to the Deity with the various prescribed articles helps the practitioner to get desirable objects determined in each case by the former. The latter are described at length in the text. The nine Mudras are to be exhibited at the beginning and the end of worship.

The following things lead to success in worship:-

Solitude, Spiritual purity, abundant purity of the worshipping material, presence of sweet-smelling substances, mental fortitude, affablehess of manners, nobility of disposition, beautiful dress, devotional tone etc.

19th Chapter

In the 19th chapter worship and offerings to Vatuka, Yiginis, Kshetrapala and Ganesha are described. The latter are to be located in the four diagrams drawn in north-east, south-east, southwest and north-west of the seat of Shrichakra. Offerings are to consist of various edible (kind of meat), fish, sugar, curd, milk and flour.

Vatuka is to be meditated upon as dwarfish, lotus-eyed, gold-yellow and four-armed bearing in the hands mace, conch, lotus and disc. The mantras of worship and offering to Vatuka with the left hand thumb and ring-finger are blo.m baTukaaya nama ehyehi deviiputra baTukanaatha kapilajaTaabhaarabhaasvara trinetra jvaalaamukha sarvavighnaan.h naashaya naashaya sarvopachaarasahita.m bali.m gR^hNa gR^hNa svaahaa

Yiginis. These are of optional bodily form, gold-yellow, wearing the garland of skeletons, dressed in red and bearing in arms linga, noose, skull and goad. Mantra of offering with the left hand thumb, mid-finger and ring-finger is yaa.m yoginibhyaH sarvavarNa.myoginibhyo hu.m phaT.h svaahaa

Kshetrapala. He is described as collyrium-black and bearing sword, skull, trident and small hand-drum. Mantra of the offering with the left-hand fisted and having the index-finger stretched is kshaa.m kshii.m kshuu.m kshai.m kshau.m kshaH kshetrapaala dhuupadiipaadisahita.m bali.m gR^hNa gR^hNa svaahaa

Ganesha. He is described as elephant-headed, four-armed, naked, big bellled, holding noose, goad and skull-bowl filled with wine, with shakti in the lap.

Mantra of the offering with the left hand fisted having the mid finger raised up is
gaa.m gii.m guu.m gaNapataye varavarada sarvajana.m me vashamaanaya
bali.m gR^hNa gR^hNa svaahaa

After making offerings to various kinds of beings the practitioner is to offer himself with the mantra itaHpuurva etc. and the prayers imploring the goddess to accept the offerings overlooking the errors of commission and omission. Towards the end of the chapter it is described how the practitioner has first to immerge the attendant deities in the goddess and then the goddess herself with the help of Pranayama withdrawn from the outside world in the lotus of his own heart. Shoshika, the goddess that is entitled to the Nirmalya receives the practitioner's attention at the end.

20th Chapter

In this Shoshika is described at length. Her Mantra is given in two forms as follows (a) uchChiShTa etc. (b) ai.m hrii.m etc. She is described as seated on a corpse, dressed in red, bearing in two arms skull-bowl and scissors. The practitioner of her mantra is to make offerings to her and soon after taking food and without washing his body mutter her mantra. Her Homa and Tarpana are to be performed in a rectangle drawn on the ground with curd, white mustard and rice. By offering various kinds of meat in the fire in her name the practitioner acquires certain desired objects. These are detailed in the text.

21st Chapter

In the above the last rites of worship are described. The practitioner is first of all advised to offer Nirmalya to Ucchistamatangi or Soshika taking care that no drop falls down on the earth. The water in the conch is to be held in the left hand and after sanctifying the same with mutterings of the mantra the body is to be besprinkled with the same water through the right hand. Washings of the feet of the goddess are to be drunk and the remainder is to be used in rubbing the head and the rest of the body. Arghya is offered to the Sun-god with his mantra for completing the ceremony. In this the knees of the worshipper are to touch the ground and the mind to be concentrated. Salutation to and seeing of the sun are to begin and end the ceremony. The place where the vessels have been arranged should be duly washed with the water and the washing should be thrown into the water or near the root of a tree. After offering the food to the preceptor and his wife or in their absence to the girls, the remaining part of the same should be eaten by the devotee. Such a food is considered as Amrita. Sipping water before and after is necessary as also reciting the following prayer:- shivo daataa shivo bhoktaa etc.

Ladies and Brahmins are to be fed each time the worship is performed. Offering of food to the preceptor, girls, Brahmins and Cow helps to remove the sin of errors committed in worshipping. In doing Japa the concentration of the mind is to be aimed at by believing in and feeling identity with Shrividya either as transcendent or as immanent.

22nd Chapter

This chapter describes the duties of a Sadhaka. These are:- (1) Realization of the Supreme Reality as identical with the individual soul. Anything offered with this conviction receives sacredness. (2) The worship of Tripura. It is to be done either as Nitya or as Naimittika or as Kamyा. By the first is meant that which is done everyday and omission of which is sinful. By the second is meant that which is done occasionally with a definite end in view and failure in the performance of which is attended with the evil consequences. The last denotes that kind of worship which is done avowedly to gain some object. In rendering all these kinds of worships it is to be kept in view that nothing is done contrary to the popular usage. Worship in all its forms if done without any desire to gain this or that object is viewed as Sattvika. (3) Performance of the acts that are prescribed for him by the Shruti and Smriti such as service to the parents and entertainment of friends and relations, maintenance of protection of the dependents; preservation of peace and order with a view to honouring the righteous and punishing the wicked. (4) Meditation upon Tripura Sundari and Tripura Bhairava four times a day in the morning, mid-day, evening and midnight.

23rd Chapter

This describes the importance of worshipping the girls, their prescribed ages and the way in which they are to be worshipped. Maidens also are mentioned in this chapter to receive the worship of the practitioner as representing the eight mothers Brahmi etc.

24th Chapter

It describes the importance and fruit of offering worship to the girls and the Prayaschitta or penance, that is to be done by the devotee when he misses performance of daily worship. It lays stress on the daily worship as compared with the occasional or purposeful and instructs that on the 14th, 8th or 15th days of the bright half of the month as also on the 14th day of the dark half falling on Tuesday, Yajna or sacrifice should be offered to Tripura. Yajna is considered as a body in which meditation, worship, muttering of the mantra and Homa

constitute the four hands, devotion head, faith heart, skill in action eyes, knowledge of the Atman the Soul and Nyasas the remaining parts of the body. Such a 14th day of the dark half of the month on which Tuesday and the constellation Tishya fall simultaneously is the most sacred day for the devotee of Tripura.

25th Chapter

This chapter is devoted to the description of the sacred spots in India and the merits that a devotee gains by offering worship in these places. The sacred places are river banks, caves, mountain tops, sources of water, confluences of rivers, forests, gardens, mountain feet, Tulasi groves, cow-sheds, root of the Ashvattha or Amalaki, temple of Shiva, sea shore of ocean, solitary places and those where the preceptor lives or which help in the concentration of the mind, the cities of Benares and Dwarika, the Vindhya mountain, Aryavarta, Brahmavarta, Prayaga, Pushkara, the river Karatoya, Nandikunda etc. It also tells that the devotee is not held back from worship by the consideration of impurity arising from death or birth and that he should offer worship mentally in times of such a calamity.

26th Chapter

It deals with Diksha or initiation. It is necessary for the practitioner of mantras because it imparts right knowledge and removes sins. Before having been done by man to man initiation was started by the holy line of nine divine teachers, viz. Prakasha, Vimarsa, Ananda, Jnana, Satya, Purna, Svabhava, Pratibha, Subhaga, the first three living eternally in heaven, the middle three partly in heaven and partly on earth and the last three only on earth. These receive their worship between Vimala and Jayani in Shrichakra. Qualifications are laid down of both the initiator and the initiate. The former among other things must have all good qualities = be free from vanity, greedless, healthy, pure, speaking truth and knowing sacred laws of the Tantras. The latter must be orthodox, merciful, attached to the teacher, considerate and greedless. He should avoid all acts of indecency, especially when in the presence of the teacher and should have as much faith in him as in his own God or Mantra and be respectful towards him. The months which are prescribed for initiation are given in the following order of importance:-

Assoon, Katak, Baishakh, Phagan, Maghar, Chet, Har and Magh. Days of the lunar reckoning and the week days prescribed for the said purpose are 15th, 5th, 2nd, 7th, and 13th and Sunday, Thursday, Friday, Monday and Wednesday.

The initiation is said to be of three kinds that of mantras, that of Shakti and that of Shiva. The first involves the use of mantras, worship, postures, meditation and concentration etc. The second has a reference to that in which the initiator infuses his own spiritual power in the initiate. The third is that in which a spiritualist par excellence sanctifies the person with no regard to qualifications merely by his glance to the extent that the Reality becomes visible to him.

The end of the chapter explains the details of initiation such as selection and preparation of a place for initiation, making offering to Vastupala together with the Vedic recitation and blessing of the learned Brahmins, sowing of seeds, and rendering worship to the Dikpalas with a view to invoking their help in performing initiation, purification of the place, Shrichakra and the disciple with Panchagavya, performing Homa and disclosing the mantra called Svapnamanava, i. e. hili hili shuulapaaNaye svaahaa to the disciple and putting him to sleep afterwards. The disciple is instructed to carefully remember the dreams good or bad he has seen in sleep. The good dreams are those in which the objects seen are a girl, an umbrella, a chariot a lamp, a palace, a river, saffron etc. Bad dreams on the other hand, involve reference to an ass, a crow, ditch etc. The preceptor has to make a hundred offering with the Astra mantra in case the initiate sees bad dreams.

27th Chapter

This also is devoted to the description of initiation. The seeker after initiation is to approach the initiator with the request for initiation after having duly done worship to gods and the manes. Initiator is to enter the pavilion raised for the purpose and instal a water-pot of gold or silver or copper on the Shrichakra drawn on the earth. The water-pot is to be filled with fragrant substances and certain herbs and varieties of earth, and wrapped with a couple of cloths. The same is to be placed on a stand. The stand, the water-pot and the water respectively representing the Fire, the Sun and the Moon are to receive worship through their Kalas. The candidate for initiation is asked after this to fill his hands with flowers and throw them so as to see whether their throw is in the auspicious direction or otherwise. In the latter case the initiator is to ward off the evil by performing a Homa. After performing worship to the attendant deities of Tripurasundari sacrificial food is to be prepared of which a part is to be offered to her and the rest to the fire, care being taken that the fire is ablaze. The candidate is to have his face covered with a cloth and then be besprinkled with the water from Vishesharghya and the initiator is to request the goddess to be kind to the candidate and inspire him with her devotion. After this he has to receive instruction from the initiator as to the line of action he should follow in future. The initiator should imagine that the fetters of sins binding the body of

the candidate have been burnt down with the fire of Kundalini rising from the Muladhara to the Brahmarandhra and also enter his body through the Yogic power and unite his soul with his own. After having him seated on a diagram of the alphabet the onitiator should bathe him with the water of the water-pot, muttering the three Bijas of the Mulamantra and then dress him and oint him with sandal-wood and other pastes. He should also instruct the candidate to perform the Matrika-nyasa and the Mantra-nyasa at the end of which his face is to be unveiled and he sees things required for the worship and takes food, while muttering the mantras of the Tattvas with the Mudra of morsels. Then the initiator acquaints him with the mantras of the Guru and Bala and the mantra of the candidate's choice or all mantras at once. In doing the latter the initiator keeps his foot on the head of the candidate. He also gives him a new name of initiation consisting of two or three syllables with the word aanandanaatha coming at the end. Having thus brought him up to the same footing with himself in the spiritual sphere, the initiator should embrace him and smell him on the head. In order to keep his own spiritual power intact the teacher should also perform the Japa of the Mulamantra one thousand and eight times. The cadidate should offer due and costly presents so that his preceptor may be satisfied.

28th Chapter

In this are given the instructions regarding Purashcharana which is necessary for obtaining success in the mantra. Purushcharana means performance of the Japa of a mantra either one thousand and eight times or fifty thousand times. This is necessary to remove the obstacles due to lack of faith, scepticism and the demerits of the previous lives. This may be done either by the disciple or by the preceptor or by some worthy Brahmin in some sacred place either on the 14th or the 8th or the 15th day of the dark half of the month. The practitioner is to keep a fast for the previous day and perform worship to Brahmins or teachers, Ganesha, mother deities and manes. The Japa is to be done in a suitable place which is to be selected carefully by testing the same with the help of the diagram called Kurmachakra consisting of nine sections in which the alphabet or the Matrika is arranged in a prescribed manner.

The rosary to be used is to consist of the beads of pearl, crystal etc. Beads may number a hundred, fifty or twentyeight. One of them which stands for the Meru should be the biggest, the rest being gradually smaller in size and each bead should have a knot. The holy articles of food, such as, curd, milk, Ghee etc. should be taken and those of the opposed character should be avoided. The practitioner should also observe sleeping on the earth, celibacy, silence, absence of envy, three daily baths, avoidance of mean acts, daily worship, daily charity, praising of the deity, occasional worship, reliance on the teacher and the deity

and avoid the company of and eating with women, Sudra, outcast, etc., lying, cheating, deceitful talk, hearing the music and seeing a dance etc. Japa should not be done when the doer is without a Pavitra in the hand, naked, with the head covered, without a seat, asleep, going or standing in the street, dark places or talking. It should not be continued on seeing, talking to and hearing an outcast, sneezing, discharging the wind and yawning. Everyday such an amount of Japa should be done from the morning till midday as has been fixed per day.

There should not be a pause of even one day in the period of Purashcharana. At the end of Japa the offering should be made to the extent of its 10th part in the purifying fire. Tarpana, Marjana and the feeding of the Brahmins should be done respectively to the extent of the 10th part of the Homa, 10th part of the Tarpana and 10th part of the Marjana.

The five acts of a sacred bath, purging of the sins, offering water to the Sun, sipping of water and Pranayama come after the above. The large scale worship is to be conducted at the end to complete the Parashcharan.

There is yet another way of performing the same. According to this the Sadhaka is to keep a fast previous to the day on which a Solar or Lunar eclipse fails and stand in the river navel-deep and mutter the mantra during the time of the eclipse, and after having done so perform Homa etc.

29th Chapter

In the above the practitioner is instructed to mutter the mantra of Devi with his wife at the time of midnight, because anything done of religious merit at this time has got far greater significance than if done at others. Performance of Japa nine-hundred thousand times of Devi is calculated to qualify the practitioner for approach to her.

This is to be done in the following manner:-

Three hundred thousand times when the practitioner has to concentrate his mind upon Kundalini in the Muladhara centre coiling herself round a phallic mass of light called Svayambhu. Again three hundred thousand times in the heart with the mind fixed on Kundalini with the Linga as above called Bana. Lastly the same number of times in the head with attention fixed on Kundalini with the Linga called Itara.

Mind loses its separate entity and becomes one with the object of meditation when Japa is performed a crore times. The serpent power lying dormant is to be awakened and raised from centre to centre in the body of the Sadhaka and these

centres number nine and are located in the Muladhara, Linga, navel, heart, throat, middle of the eyebrows and so on. The practitioner is advised farther to see that the mautra when muttered is not subjected to the impurity, attendant on birth and death. Each breath before its beginning and termination is said to have this pollution. Immunity from such impurity is obtained by that practitioner who knows the meaning of the mantra, the life of the mantra and the Yonimudra.

The meaning of the mantra of Devi Tripurasundari is said to be sixfold, i.e. literal meaning, traditional meaning, inner meaning, Kaulika meaning, occult meaning and real meaning.

According to the literal meaning, the mantra is to be understood as implying the union of Shiva and Shakti because the constituent syllables of the same represent either Shiva or Shakti. Hence the first part of the mantra called Vagbhava, i.e. ha sa ka la hrii.m represents Vama Shakti, Brahma, Goddess of wisdom, volition and Purvbamnaya, the second called Kamaraja, i.e. ha sa ka ha la hrii.m, Jyeshta Shakti, Vishnu, Goddess of earth, cognition and Dakshinamanya, and the third called Shakti, i e. sa ka la hrii.m, Raudri Shakti, Rudra, action and Pachimnaya. The syllable at the end of all these parts represents Ambika Shanti, Shambhu, Santa, all the three aspects volition etc. and Uttaramnaya.

All these parts are further viewed as representatives of the three acts of creation, sustenance and destruction. In this way in the Vagbhava with reference to the creation as beginning, ha denotes Brahma, sa Goddess of wisdom; with reference to the same as continuing (considered as sustenance) ka denotes Vishnu, la Goddess of earth; with reference again to the same as ending, ha denotes Rudrani and ra Rudra and the syllable ii denotes Shiva Shakti and their combination (Anakhya). In the Kamaraja ha and sa represent continuity as beginning, ka & la continuity as continuous, ha continuity as ending and ii as Anakhya. Addition of ha in this part indicates that it refers to the stage of continuity. In the Shakti, sa as abbreviation of ha sa denotes destruction as beginning, ka la destruction as continuity, ha destruction as ending and ii the same as before.

According to the Sampradayartha ha denotes sky ka air ra fire sa water and la earth, giving birth respectively to sky etc. The goddess of the mantra is to be meditated upon as identical with the whole universe. The fifteen syllables of the mantra respectively represent also the 15 qualities of the elements, i.e. one of the sky, two of the air, three of the fire, four of the water and five of the earth.

The mantra when analyzed into its constituents including both vowels and consonants resolves itself into the 37 parts as five vowels (four a + one ii) and six consonants ha sa ka la ha ra in the first part, as six vowels (five a + one ii) and seven consonants ha sa ka ha la ha ra in the second part, as four vowels (three a + one ii) and five consonants sa ka la ha ra in the third part, as three Bindus at the end of these parts and as a whole. These 37 constituents represent the 36 categories both individually and collectively. The six ha's in the mantra represent the sound as effect (fivefold) and as cause. The three ii's and the Bindu at their end stand for the four forms of touch, three ra's represent three aspects of form, two sa's represent two kinds of water, gross and subtle and the third. Sa stands for the connection between water and nectar. Three la's represent the earth as existing in the three worlds, three ka's also represent three classes of cognisers – Ashuddha, Shuddha and Mishr, 12 a's represent Jiva as such, Jiva as breath, Jiva as spirit, three Bindus, purusha, Raga, Vidya, Kala, Niyati, Kala, Maya, Shuddhavidya, Ishvara and Sadashiva and three Nadas, Shanti, Shakti and Shambhu.

According to the inner meaning, the mantra reminds of the identity between Shiva, the teacher and the disciple.

According to the Kaulika meaning it reminds of the identity between the mantra, the diagram, the deity, the teacher and the disciple. Identity between the mantra and the diagram is thus established:-

Three la's = three rectangles, three sa's = three circles enclosing the two lotuses, thrice three parts of hrī.m, i.e. ha ra ii = nine triangles, three ha's = one 14 sided figure and two decagons, three ka's = the centre.

Identity between the diagram and the deity is shown as below:-

One hundred and eleven deities that are worshipped in the different parts of the diagram attend upon the Devi and hence she is the main deity of the chakra. She is also manifest in the form of the planets counting nine as she constitutes the essence of the moon, the sun and the fire, volition cognition and action, Sattva, Rajas and Tamas.

She appears in the form of constellations representing sense organs (5) active organs (5) sense and action objects (10) mind, wisdom, ego, chitta, matter, qualities, and spirit.

The six Yoginis Dakini to Hakini as presiding deities of the six constituents of the body skin etc. and the eight mothers Brahmi etc. as presiding over vowels, gutturals, palatals, linguals, dentals, labials, semi-vowels and aspirates are mere

representations of the Devi. As one with the ten vital currents, limited soul and supreme soul she appears as twelve signs of the zodiac.

The above forms of Ganesha are also traceable from the mantra. The three parts of the mantra respectively represent Vaikhari, Madhyama, and Pashyanti as presiding over the three groups of sixteen letters each (tha to sa, ka to ta, a to aH). Hence Devi the deity of the mantra stands as the mistress of all the forms of speech.

As the mantra has three parts, three Bindus and three Nadas, it reminds of her planetary form. Again as it possesses three parts having five letters (ha ra ii Bindu and Nada) at the end of each in addition to the remaining letters numbering 12 she is to be considered as one with constellations. As the six letters suggestive of Shakti, i. e. three hrii.m and three la's represent Yoginis she assumes their form. Similarly all the letters of the mantra excepting the three ending hrii.m counting 12 stand for the 12 signs of zodiac and hence she appears in the form of Rashis also.

The identity between the teacher and the taught

This can be acquired and realized just as that between the Deity and her body either as a mantra or as chakra, which has been described above.

According to the occult meaning the mantra reminds the practitioner again and again to be attentive to the idea of identity between his self and Kundalini which wakes up in the Muladhara and rises from there to the lunar seat in the head.

According to the real meaning the Sadhaka has to merge himself in the Transcendental Self.

30th Chapter

The three parts of the incantation of Devi known by the terms Vagbhava, Kamaraja and Shakti together with the Hamsa-mantra are described in this chapter. ha and sa of ha.msa are said to be representative of the vital breath and the soul, existence and intelligence, Shiva and Shakti. This mantra is called Ajapa because it is not to be muttered but to be meditated upon so much so that the practitioner is to realize his unity with the Transcendental Self. Of the Matrika or the Sanskrit alphabet, vowels constitute the breath and Bindu and Visarga consciousness. Every incantation becomes lifeless, as it were, if not possessing Bindu, Visarga, ha, sa and ii. shrii.m hrii.m ha.msaH ai.m klii.m

soha.m hrii.m shrii.m is supposed to vitalize every mantra as do Bodhini and Dipini. Meditation on Kundalini in the form of a flame, if accompanied by the three Kutas above referred to, leads the practitioner to acquire respectively extraordinary wisdom, power of charming and immunity from the effects of poison.

The meaning of Kamakala and what it stands for and other details regarding the same are given at the end of the chapter.

31st Chapter

This chapter gives the details regarding the Homa or sacrifice. These are offerings to be made, formation of the Kunda and the diagram, sacrificial pots, the incantations meant to invoke the fire etc. Particular objects obtainable from making particular offerings are also fully mentioned together with the measure and weight of the latter at the end of the chapter.

32nd Chapter

How a particular ring is to be prepared and how the same is to be worn by the worshipper of Devi are mentioned in this chapter. The ring like the letters of the Sanskrit alphabet, is to be considered as identical with the Sun, Moon and Fire. Hence the same is to be made up of gold, silver and copper as representing Sun, Moon and Fire. The metals named above are to be in the ratio of 12, 16 and 10. The ring is to be washed with the five products of cow and five Amritas on a bright Tuesday. The alphabet should be written in the form of a lotus and the nine pots full of perfume, water and jewels should occupy the place of the eight leaves and the centre of the lotus. In the central pot should be placed the ring the three parts whereof should be worshipped as Moon. Sun and Fire with the three Bijas of Devi and with the three groups of letters, 16 vowels, 24 consonants ka to bha and ten other consonants ya to ksha.

Nyasa of Sammohini and Matrika comes after this. The goddess of the latter is to be meditated upon as three-eyed, moon-white and wearing the emblems rosary, goad, arrows, noose, two lotuses, bow and book. After offering the worship with flowers, lamps etc., together with that of attendant deities and muttering the mantra a thousand times, the ring should be put in hand. The Sampata Homa also should be done after this. The disciple who is to wear the ring should be bathed with the water of the nine pots above referred to when placed on the lotus of the Matrika. When thus qualified, he is to wear the same on the index finger. It may be made of nine jewels which are sacred to the nine

planets which represent the nine classes into which the Sanskrit alphabet is divided.

33rd Chapter

This chapter deals with the invocation of the presence of Devi. It is said to be possible in three ways in the diagram, in the image and in the disciple. The disciple should make an image either of a jewel or of gold or of silver and have Devi invoked in it. The image should be taken out every month and worship conducted through it with the 64 articles of the same. The diagram should be washed with the five products of a cow placed in an altar on a conch. After this he should do either items of worship and having washed the same diagram with different juices and waters and put the same on a golden seat. Then Devi is to be invoked and the diagram retouched and electrified with the mantra aa.m hrī.m etc. Then is the worship to be done with the necessary articles. Recitation of the hymns completes the worship.

34th Chapter

In this the reader finds the details given about the worship of Devi as done by the follower of Kulachara. Among many other things, he has to observe that he does not keep fasts, does not see a naked lady or one with visible breasts, that he avoids anything painful to women, that he eats modestly so as to keep healthy, that when sacrificing an animal he gets it beheaded by someone else while reciting the mantra udbudyasva etc. He is further directed not to be too much given to hunting, nor to indulge in the gambling but to strictly watch the conduct of women at home. He alone is to make use of the liquor who is not adversely affected by it but who on the other hand is uniform in treatment to all beings, is equally affected by honour or dishonour, by friend or foe, by stone or gold and who speaks smilingly and with steady eyes. The best sign of success in worship is afforded by detachment, thirst for release, renunciation, control over everything, the practising of the eight-limbed Yoga, avoidance of enjoyment, mercy towards all beings, acquisition of omniscience etc.

35th Chapter

The worship of Devi through the medium of a lady forms the subject-matter of this chapter. This is strictly to be done in privacy and at night. In laying stress on the use of the necessary material for this sort of worship instances are quoted of Vishnu, Indra, Pushpadanta, Dattatreya and Balarama. Various powers are said to be obtainable from this worship. But the worshipper is to do every function with the help of his wife.

36th Chapter

In this chapter the follower of Kulachara is instructed to have his wife initiated like himself by his own teacher who is to treat her as his own daughter. The Kula worship is to be celebrated on the 8th and 14th day of each half of the month through a diagram drawn on an earthen pot with red lead. The diagram is to consist of a hexagon inside a lotus. The image of Devi is to be drawn with the same material in the middle of the hexagon. The name of the person to be hypnotized is to occupy the cheeks of the image. The mantra of Devi ai.m klili.m sauH comes before and after. The Kamabija, i.e. klili.m, should be prominent in the other parts of the image. The muttering of the Vasantasundari mantra klili.m hrii.m ai.m niilasubhage hili hili vicche svaahaa comes after this. Then he has to electrify the image with the spiritual power and after having done the same perform the actual worship. The spiritual counterpart of the above is also detailed in this. The practitioner has to place himself in an even seat in a pure solitary place with the nervous system fully purified. He has to purify the latter with the Pranayamic exercises and be in the Sundari-mudra in which eyes are fixed on the nose-tip or the inner soul, or the middle of the eyebrows and the teeth, lips and tongue are to be closed with the serpent force drawn up from the Muladhara. He has to melt the nectar in the thousand-petalled lotus in the head and with the nectar shower so obtained he is to worship Devi in the heart-lotus. Invocation of Devi is to be done through inhalation and retention of the breath. The same nectar is to be offered for the washing of the feet, Arghya and sipping. Thirtysix component principles of the world are to serve the purpose of perfume. The flowers to be offered are non-violence, abstention from theft, commiseration, forgetfulness, sense-control, presence of mind, absence of envy, hatred and attachment, and truthfulness. Air serves the purpose of incense, light of lamp, Sun of mirror, Moon of umbrella, happiness of ornaments, sky of chamara and heart-throbbing of bell. The nectar above referred to is the drink but not the liquor. By the Sundari or the matchless beauty is meant the subtle flame which occupies the central place of the Nada which ultimately is the essence of the fire, the air, the sky, the water and the earth. The practitioner of the worship has to merge the products of the five different elements in the elements themselves, lights in the light and the mind in the Brahman. In the pit of Kundalini he is to enkindle the spiritual fire and make into it the offering of all desires, whether definite or indefinite, merit and demerit, with the incantation given in the book at pages 320-321.

37th Chapter

This chapter relates how the things which have been rejected by the followers of the Vedas can be used by a Tantrik worshipper in a particular manner so as to

gain success in worship. It is said that there is absolutely nothing pure and nothing impure. It is the way of using it that causes its purity or impurity. What is really needed is the fixing of mind on the Brahman. It is variously described as Prakriti by Samkhyas, as Avidya by the Vedantins, as Mahavidya by Shaivas and as Mahamaya by Tantriks. Brahma, Vishnu and Maheshvara adore Mahamaya. Brahma by worshipping her obtained Savitri representative of the will-power as his consort and Vishnu Lakshmi representing the cognitive power. She is said to have two forms gross and subtle. The gross form is visible in females and the subtle in the Kundalini. It is therefore, commanded that the females should not be subjected to any cold treatment such as beating etc. Worship of the subtle form is conducted through the Kundalini Yoga.

38th Chapter

In this Shiva says that the Devi feels satisfied not so much with the mental worship as with the physical. In accounting for the same it is said how she was once praised by Brahma and how she being pleased conferred on the Trinity, Brahma, Vishnu and Shiva, their respective powers -- creation, sustenance and destruction and how she was born first as Sati and then as Parvati and how she advised Shiva to marry her as a Vira and how he praised her expressing that all his eight forms were really her own manifestations and at the end how she appeared before Shiva in the form of the Universe.

The reader is here to see for himself how much the Tantra has borrowed from the Durga-saptashati and the Bhagvadgita.

39th Chapter

This chapter sets forth that spirit and matter are the two eternal principles. The former is represented by the male sex and the latter by the female. The latter, therefore, is endowed with the Gunas (qualities). From this view-point the question of purity and impurity attaching to the things of the world is said to be conventional for taking it for granted that the world consists of the five elements, we have to see how the same earth can be considered to give rise to the cast distinction such as, Brahmin etc, or to the distinction either as divine or as human etc. He is held to be a Brahmin who feels really that the soul is different from the body and is one with the Brahman as Supreme Bliss.

The Vedantic description of the Brahman and of the bodies of the soul, gross, subtle and causal is put in the mouth of the Devi.

40th Chapter

In this Shiva and Parvati change positions. Shiva becomes the questioner and Parvati the replier. The latter states how the world consists of the two elements Shiva and Shakti and how their simultaneous existence is essential and how she is to be worshipped through incantation, image etc. When physical worship is to be conducted the Linga is advised to be worshipped alongside. The way of worship associated with the Kulachara is fully detailed towards the end.

41st Chapter

In the above explanation of the Anuttara or the Transcendental Self comes first. It is defined as the unification between Sat and Chit, Prakasha and Vimarsha, Shiva and Shakti (being and knowing). The Bija of the Devi given here points to the same thing so far as its connotation is concerned. All the incantations are said to lead when practised to the same stage in the long run, though at first they may be helpful to the practitioner's approach to Shiva or the Devi. The practitioner has to bear in mind that the objective world is in nature one with the subjective. The Transcendental Self manifests itself trebly, first as Bindu, then as Nada and lastly as Bija. The Shaivistic doctrine regarding the cosmic evolution and that of the Sanskrit alphabet is described in elucidation of the Anuttara much in the same way as Abhinava Gupta and Kshemaraja have done.

The verse frequently quoted by the writers on Shaivism comes at the end and means an individual soul out on gaining oneness with the supreme reality as supreme bliss energises to merge the objectivity in the subjectivity.

42nd Chapter

This closes the book and deals with the description of the physiological and spiritual phenomena as known to the experts in the Tantrika lore. It is given in the form of question and replies. Devi asks the following questions:

1. Whence does the speech originate and wherein does it disappear? 2. Who feels appetite and thirst and who sleeps and wakes up? 3. Who sins and is bound and who emancipated? 4. How is the etheric side of the soul to be accounted for in the body? 5. How does the soul assume the physical body? 6. Who is the soul? 7. How does the soul see? 8. How does it become Sakala (bound) and how Nishkala (released)? 9. How does it get sustenance and what accounts for its physical appearance and disappearance?

Shiva replies:

1. Speech comes from and merges in the mind through the instrumentality of Avyakta and the vital breath. 2. Vital breath feels desire for food and drink and bodily fire enjoys them. Wind (Vital breath) causes sleep and waking. 3. Mind is responsible for sins and bondage. When the soul being under control ceases to function, it becomes free. 4. The soul has three sides, aerial, astral and etheric as breathing, digesting and speaking. 5. The soul appears in the physical form under the influence of matter as Sattva, Rajas and Tamas and it is centered in the tip of the nose and heart. It lives as embodied so long as the heart and the head continue to function. 6. The supreme reality is the soul. 7. It sees through the body. 8. It becomes Sakala when It comes under the influence of Prakriti and Nishkala when it realizes its unity with the Transcendental Self. 9. It gets sustenance through its actions and appears and disappears through the presence or otherwise of limitations caused by action. It rises and falls like a ball in the scale of life.

In explaining the above replies Shiva makes a reference to the doctrine of the Upanishads as revealed to Sanatkumara the son of Vishnu.

The last lines of the chapter like those of the Upanishads. describe the merit of reciting the Tantra.

Jnanarnava Tantra

By images, ceremonies, mind, identification, and knowing the self, a mortal attains liberation - Shaktirahasya

This work falls into the Shri Vidya class of tantras and is a relatively brief and comparatively straightforward example of the genre. Jnanarnava means Ocean of Knowledge.

Consisting of 26 patalas (chapter), the *Jnanarnava* amplifies information relating to the Shri Vidya 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 (bahiryaga).

Chapter One

Cast in the familiar agamic form as a discourse between Devi and Ishvara, the goddess starts the tantra by asking of the true nature of Shri Vidya. Ishvara opens by saying that the letters of the Sanskrit alphabet from A to Ksha, endued with the 14 vowels and the three bodies, constitute the body of Matrika Devi, which is one with the circle of time (Kalamandala). This is the absolute as sound (Shabdabrahma). It is the true form of the Atma and is Hamsa.

Ishvara then dilates on the three bindus. Hamsa indicates the three gunas; the three Shaktis Iccha, Jnana and Kriya; 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 Shakti, while the deep sleep state is tamasik and is the Shiva form. The dream state is rajasik, says Ishvara. The Turiya (the fourth) pervades all these states and is the supreme Kala, the Jnanachitkala, a state of true consciousness. This is Tripura and the true rosary of the letters (akshamala).

Chapter Two

Devi wants to know about the different mantras and forms of Tripura. Ishvara says that Tripura has three forms of which the first is Bala. He outlines a three syllable mantra which is Aim Klim 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 puja (worship), including tantrik gayatri and the other usual details including nyasa and the like.

Chapter Three

Ishvara starts to talk about internal worship (antaryaga). Before beginning external worship, the devotee should visualise the root mantra as pervading the body from the Muladhara to the top of the head, and visualise it as effulgent as kotis 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 bijas 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 kumkum, vermillion and camphor. It may also be inscribed on bhurja (a type of birch bark). Then follows a detailed dhyana (meditation image). She is adorned with many strings of pearls, 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 sadhaka. She is pure white as milk or snow and has a sweetly smiling face.

Chapter Four

Here, Devi asks Ishvara about how to perform puja in the chakra or mandala described earlier. Shiva describes twelve pitha shaktis whose names are Vama, Jyeshtha, Raudri, Ambika, Iccha, Jnana, Kriya, Kubjika, Riddhi, Vishaghnikha, Dutari and Ananda. 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 shaktis 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. Ishvara says that these are the bodies of Brahma, Vishnu, Rudra, Ishvara and Sadashiva. Brahma, Vishnu and Rudra represent the three gunas and the states of creation, maintenance and destruction. There then follows a detailed description of different mudras and other ritualistic details in the puja, as well as a description of the other deities who receive offering in the yantra.

Chapter Five

The subject of puja is continued here. There is a very lengthy meditation image of the goddess, followed by passages about the worship and the mantras of the yoginis, Batuka, and the other bali devatas, as outlined in Gandharva Tantra. The five great corpses form the base of the Hamsa mattress. See elsewhere on this site, in the section on the paradise island, to understand the next few chapters.

Chapters Six to Nine

Chapter six deals with the eastern lion seat, and describes the different Devis and shaktis who dwell in the direction. The mantra of Tripura Bhairavi is given. The Tripura Bhairava vidya is said to be hard to obtain in the three worlds.

Sampatprada Bhairavi 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 rudrakshas and shows the mudra giving boons. There then follows a description of Chaitanya Bhairavi. The next chapters describe the southern, the western and the northern directions. Although the dhyanas differ from those given in the Paradise Island section, the different devis have similar forms. Here their yantras and vidyas are also outlined.

Chapter Ten

This is a lengthy chapter which covers a number of mantras necessary to the worship of the Devi. These include the hand-purifying mantra (karashuddhi), the asana or seat mantras, and the other vidya mantras used in her worship.

Chapter Eleven

A very brief chapter of only 14 verses which describes the Panchadashi (fifteen letter) Kadi vidya, all in code form.

Chapter Twelve

Describes the other divisions in Shri Vidya, starting with the Lopamudra mantra.

Chapter Thirteen

Deals with the Sodashi Devi, whose 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, Turiya, is the supreme kala, above being and non-being, above the gunas and pure.

Chapter Fourteen

Describes the placing of the golden vessel or jar, and details the ten kalas of Fire, the twelve kalas of Sun, and in the moon mandala, the sixteen kalas, together with the mantras used in this worship. Reference can be made here to the *Gandharva Tantra* introduction, which you can find on this site.

This patala 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 earthsquare or bhupura. The sun is to be worshipped in this yantra.

The different six limbs of nyasa are also worshipped in this yantra, and a sadhaka should perform bhutashuddhi, or purification of the elements in the human body.

Different more complex nyasas should be performed, including the Mahashoda Nyasa, which is elsewhere on this site, and detailed in the *Yoginihridaya*. The different meditation images to be used are outlined. The puja includes the visualisation and placing of the 50 (51) letters of the Sanskrit alphabet.

This is a very lengthy chapter, much of which repeats information about puja which is rather neatly summarised in the *Subhagyodaya*.

Chapter Fifteen

Ishvara starts by saying to the Devi that he will declare the utmost Nitya mandala, and starts by speaking of Kameshvari, the mahavidya who subdues all of the worlds. Her mantra is then given in code form.

The vidyas of the other fourteen Nitya devis are then related. Mudras and nyasas related to Lalita are outlined. Inner worship (antaryaga) is recommended over external puja.

Chapter Sixteen

The text then proceeds with a question from Shri Devi about inner yaga and outer yaga (worship). Devi, replies Shiva, exists between the muladhara and brahmarandhra chakras.

There then follows a beautiful and lengthy dhyana (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 vidyas, all worship and puja, all shastras or holy texts, all amnayas, and who is pure bliss and consciousness herself, the supreme Mother. She should be invoked in the centre of the chakra using mudras, and all the mudras should be shown to her. She is surrounded by her fifteen Nitya attendants, and by the nine gurus, all of whose names end in Anandanath, as well as by masses of enlightened gurus. She is the Navachakreshvari, or Lady of the Nine Chakras. Then follows a very lengthy description of her other attendants in the Shri Yantra, much of which material is outlined elsewhere on this site, as well as her nine forms in the nine mandalas of the Shri Yantra.

Chapter Seventeen

Shiva is asked about the sixteen letter vidya, about the rules of reciting the mantra, as well as some instructions for the substance the Shri Yantra may be drawn on, which include bhurja bark, gold, silver, copper and the like. This chapter also has some prayogas (applications) for subjugation and the like, and the flowers and other substances used to obtain the desired results.

Chapter Eighteen

This short chapter deals with a rite known as the ratna or jewel puja, which is also described in the *Gandharva Tantra*. Performing this rite for a period of one month removes the blemishes accrued from seven incarnations, the text claims.

Chapter Nineteen

Shakti asks the lord to explain the nature of the three bijas, the essence of Tripurasundari.

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

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 *Vamakeshvarimatam*. The successive recitations and the more intensive homas eventually cause every denizen of the three worlds to become attracted to the sadhaka.

It also describes the construction of the kundas (fire pits) to be used in these homas, together with other diagrams employed in the homas, along with the substances such as camphor and kumkuma which should be used in the worship.

Chapter Twenty One

Speaks of inner (antar) homa, which is figuratively described as using a four square kunda.

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 jiva, which, however, is one with the atman.

By sacrificing everything in the microcosm, which is one with the macrocosm, into the central sushumna fire, knowledge (Jnana) is obtained.

Chapter Twenty Two

Feeding and worship of the kumaris or virgins is the topic of this chapter.

The kumaris 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 kumaris, the chapter then goes on to describe the Duti, or shakti of a sadhaka. This section of the chapter contains reference to the virasadhana.

Chapter Twenty Three

Continues the topic of Dutis (messengers) by speaking of the Inner Duti. She is Iccha, Jnana and Kriya Shakti, the self of Shiva and Shakti, the parabrahma, 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 kalas. 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 varnas (so-called castes) and the chandala. The Duti, or inner goddess, is free from such distinctions. In her, all such distinctions do not exist.

Chapter Twenty Four

Ishvara starts to speak about the rules for initiation (diksha), without which worship of the Devi 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 devis who rule over the initiation, as well as the regulation of breath (pranayama) and other particulars of the time of initiation.

The chapter contains an unusual description of the chakras and of initiation in these chakras, 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.

Chapter Twenty Five

A very brief chapter which contains the rules for making a pavitra. This sacred thread must be scented with rochana, kumkuma and the like, and fashioned in particular way with 118 threads intertwined together.

Chapter Twenty Six

The last chapter in the tantra speaks of the damana rite, which must be preceded by elaborate precautions to protect the sadhaka performing it.

Shri Kurukulla Devi

Thou art the Adya Parama Shakti. Thou art all power. It is by thy power that we, the trinity, are powerful in the acts of creation, preservation and destruction. Endless and of varied colour and form are thy appearances, and various are the strenuous efforts whereby the worshippers may realise them - Mahanirvanatantra V, 2 (Woodroffe edition)

Devi Kurukulla is, like Varahi, a balidevata, that is a receiver of offerings. She is one with Lalita and is identified, at least in the *Tantrarajatantra*, with Tara. She is one with the 15 Nitya devis of the waxing moon.

She has three mantras, one of seven syllables, one of 13 and one of 25 syllables but in her daily puja the mantra of Tara is employed (Om tare tuttare ture svaha).

According to the vast mediaeval tantrik digest *Shrividyanava*, these mantras are Om kurukulle svaha (7), kurukullayah om kurukulle hrih svaha (13); kurukullayah om kurukullehrih: mama sarvjanam vashamanaya hrim svaha. Because she has three mantras she is called Trikhanda (three sections).

Her meditation image is as a naked woman, with dishevelled hair, red and full of bliss. Her four hands bear arrow, bow, noose and quiver. Around her is a multitude of Shaktis who look just like her and all have taken their first bath after menstruation, have flowering yonis and eyes intoxicated with desire.

The preparatory act (purashcharana) for worshipping Kurukulla is to recite her vidya-mantra 100,000 times, using red flowers.

Her yantra (top left) is inscribed with the 25 syllable mantra-vidya for success.

According to the tradition, yantras which do not have bija mantras inscribed on them, are powerless.

Lalita Tripurasundari, the Red Goddess

Dear One, Tripura is the ultimate, primordial Shakti, the light of manifestation. She, the pile of letters of the alphabet, gave birth to the three worlds. At dissolution, She is the abode of all tattvas, still remaining Herself - Vamakeshvaratantra

What is Shri Vidya and what relationship does it have to the goddess Lalita and to her yantra, the Shri Yantra? Vidya means knowledge, specifically female knowledge, or the goddess, and in this context relates to her aspect called Shri, Lalita or Tripurasundari whose magical diagram is called the Shri Yantra. She is a red flower, so her diagram is a flower too.

The tantrik tradition views its symbols as having a gross aspect, a subtle aspect, and a supreme aspect. In terms of Lalita, the gross form is the image of the goddess with her four arms and so forth, the subtle form is as yantra, and the supreme form is her mantra, all three being the goddess in different aspects. Behind the sometimes colourful symbolism is deep wisdom coupled with practical methods for realising oneself.

Lalita loves puja. This term is usually translated as worship. However, this is misleading, as it introduces a duality into a process intended to bring the practitioner (sadhaka or sadhvika) to a non-dual position. There can be various pujas including daily rites, those performed at the four twilights, rites done for specific objects, optional rites done on festival days, or on otherwise auspicious days such as lunar eclipses or the entrance of the sun into a sidereal constellation, rites in assemblies or groups, and rites accomplished with a partner. *Subhagodaya*, on this site, is a translation which gives the full puja of Tripurasundari or Lalita.

Lalita means *She Who Plays*. All creation, manifestation and dissolution is considered to be a play of Devi or the goddess. Mahatripurasundari is her name as transcendent beauty of the three cities, a description of the goddess as conqueror of the three cities of the demons, or as the triple city (Tripura), but really a metaphor for a human being.

What then is a yantra? The word is usually translated as a machine, but in the special sense of the tantrik tradition refers to the Devi in her linear or geometrical form. Yantras, by the way, are always used flat. They may be two-dimensional or three-dimensional. Every aspect of Devi has her own mantra and yantra. The yantra of Devi Lalita is Shri Yantra. The divinity of the yantra always occupies the centre or apex.

The different parts or petals and lines of the yantra are usually arranged in concentric circles (mandalas) and contain rays or sub-limbs of devi. The Shri Yantra has nine of these mandals, each filled with various aspects of the Devi. In Shri Yantra there are 111 aspects. The Shri Yantra is said to be a geometric form of the human body, which implies that goddess as Macrocosm is one with human being as Microcosm.

Formation of the Shri Yantra

The creation of the Shri Yantra is described in the *Yogini Hridaya (Heart of the Yogini Tantra)*, which still does not exist in an English translation, as far as we are aware. This is said to be the second part of the *Vamakeshvara Tantra*.

"From the fivefold Shakti comes creation and from the fourfold Fire dissolution. The sexual union of five Shaktis and four Fires causes the chakra to evolve. O Sinless One! I speak to you of the origin of the chakra.

"When she, the ultimate Shakti, of her own will (svecchaya) assumed the form of the universe, then the creation of the chakra revealed itself as a pulsating essence. From the void-like vowels with the visarga (:) emerged the bindu, quivering and fully conscious. From this pulsating stream of supreme light emanated the ocean of the cosmos, the very self of the three mothers.

"The baindava of the chakra has a triple form, dharma, adharma and atma, and matri, meya and prama. The chakra of nine yonis is the great mass of consciousness bliss and is the ninefold chakra and the nine divisions of the mantra.

"The baindava is placed on a dense flowery mass and is the Chitkala. Similarly, the ambika form of eight lines is the circle of the vowels. The nine triangles quiver forth the effulgent form of 10 lines. The Shakti, together with her surrounding nine blossomed forth the 10 trikonas. The second quivering form of 10 lines has Krodhisha as first of the 10. These four chakras, of the nature of light, create the 14-fold form, the essence of perception."

-- *Yogini Hridaya, I 6-16.*

At the very heart of the bindu or centre of the Shri Yantra is that which caused it to emanate. This is Kamakala, consisting of the three bindus or potentials. One is red, one is white, and one is mixed. The red bindu is ova, the white bindu semen, and the mixed bindu the union of Shiva-Shakti, the individual as potential Shri Cakra.

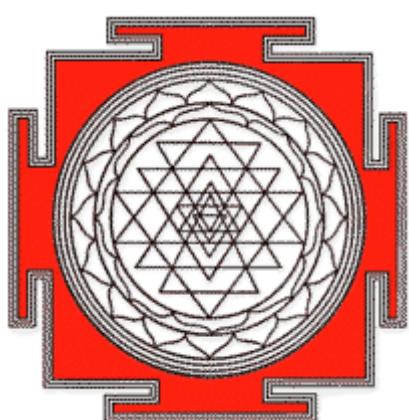
Father and Mother are represented in Shri Vidya by two limbs or aspects of Lalita known as Varahi and Kurukulla. The semen of Varahi, the father-form, gives four alchemical dhatus to the child. The ova of Kurukulla, the mother-form, gives five dhatus to the child. Consciousness enters via orgasm. The three bindus, collectively known as Kamakala (digit of sexual desire), are the root potential of sun, moon and fire. It is like sun and moon coming together in an eclipse, or the seed from which the plant human being grows.

Varahi's four alchemical dhatus are known as the four fires. Kurukulla's alchemical dhatus are known as the five saktis. The combination of these five saktis (downward pointing triangles) and four fires (upward pointing triangles), forms the complex figure in the centre of Shri Cakra.

Varahi's four fires are the 12 (3×4) sun Kalas, 12 sidereal constellations. Kurukulla's five triangles are the 15 (5×3) Kalas of the moon, 15 lunar days. The complete individual grows within nine months to be born as a Shri Yantra or plant. The flowering of this plant is shown by the 24 petals of the yantra. The above all gives rise to the familiar shape of the Shri Yantra. The yantra is usually arranged in one of two forms. In the Bhuprastara, it is two dimensional and laid flat, usually facing the east, but sometimes the north, depending on the practice. The Meruprastara has the yantra in a pyramidal form. Unless the yantra be decorated with the appropriate bija and other mantras, it is worthless. It is also dead unless it is installed with life and the individual doing the puja is initiated into one of the lines (parampara).

The Nine Mandalas of the Shri Yantra

The Earth Square or Bhupura



This mandala represents the enclosing walls or fence of the zonule of a practitioner. The three lines of the bhupura of Shri Yantra each has a set of subsidiary aspects or sub-limbs of the goddess. On the **outer line** are the eight world protectors (lokapalas), the guardian spirits of the directions and intermediate directions.

On the **middle line** are eight Siddhi Saktis identified with the senses. On the **inner line** are eight Shaktis ruling Desire, Anger, Envy, Delusion, Greed, Jealousy, Virtue and Vice. They are the eight Matrikas. These saktis are collectively known as the Obvious Ones

(Prakata Yoginis). A form of the triple Devi known as Tripura rules all these shaktis in this individual mandala of the yantra known as 'The Chakra Ruling the Three Worlds'. She has four arms, is the colour of crystal, is adorned with pearls and holds a book, a pot, and a beautiful lotus. her Vidya is Am Am Sauh.

Outer line: Indra (E) wears yellow, rides an elephant; Agni (SE) wears red, rides a ram; Yam (S) wears black, carries a staff; Nirriti (SW) wears dark green; Varuna (W) wears blue, and his vehicle is a makar; Vayu (NE) wears pale clothes; Soma (N) wears pure white; Ishana (NE) is a form of Mahadeva Shiva.

Middle Line: The Siddhi Shaktis are smeared with vermillion, wear red garlands, carry noose and goad, and are as bright and beautiful as red lotuses.

Inner Line: Brahmi wears yellow, has four arms, is beautiful. One hand dispels fear, one grants boons, the others hold a jewelled jar and makes the gesture of purification. Mahesvari wears white, has three eyes, holds trident, skull, axe, and vessel containing sour curds. Kaumari wears yellow, holds shakti-dart, Javelin, and makes the gestures of dispelling fear and granting boons. Varahi is dark in colour, holds conch, discus, dispels fear, grants boons. She wears many ornaments and gems. She has the head of a pig, holding plough, mace, sword and shield. Indrani is black, carrying a bright blue lotus. Camunda is black, holds trident and damaru (hourglass drum), holds axe, and milk in a bowl. Mahalaksmi wears yellow, holds serpent, shield, bell and milk in a skull shaped cup.

The nature of this outermost mandala is fire of fire. The gem is topaz. The time is 24 minutes (360 breaths). The Mudra is the All Agitating.

Sixteen Petals

The saktis in this circle are known as the Hidden Ones.

The whole mandala of sixteen petals is called 'Fulfiller of Desire'. The presiding form of the Lalita is Tripureshi. Her vidya is Aim Klim Sauh. She is described as ornamented with all gems, carrying a book and a rosary. The 16 yoginis in this mandala are associated with the attainment of desires by the cultivation or strengthening of power over mind, ego, sound, touch, sight, taste, smell, intellect, steadiness, memory, name, growth, etheric body, revivification, and physical body. They are described as the Nitya Kalas. Each holds a noose, a goad, pot full of nectar, and makes the sign of giving. They are very red.

The gem of the mandala is sapphire. The dhatu of physical alchemy is chyle, the first product of the disintegration of food by the biological fires. The time is three hours (2700 breaths). The Mudra is the Wettening Mudra. The nature of the mandala is sun of fire.

Eight Petals



The saktis in this mandala are called the Very Secret Yognis. The whole circle of eight petals is called the 'All Exciting Cakra'. Presiding here is Tripura Sundari. Her vidya is Hrim Klim Sauh. She is described as swaying because of her love intoxicated state, with her eyes full of bliss.

She smiles with passion. She shows the mudras dispelling fears and granting boons.

The eight saktis in each of the eight petals of the mandala are described as saktis of Speech, Holding, Walking, Excreting, Pleasure, Abandoning, Concentration and Detachment. They are described as sapphire blue, holding noose, goad, dispelling fear, and holding blue lotus. Their names (Ananga Madana etc) all convey terms of loving sexuality.

The gem is cat's eye. The dhatus are Flesh. The time is day and night (21600 breaths). The mandala's nature is moon of fire.

Fourteen Triangles



This mandala is called 'The Cakra Bestowing All Good Fortune'. The Yoginis are called 'Concealed by Tradition'. The presiding form of the devi is Tripura Vasini. Her vidya is Haim Hklim Hsauh.

She is very red and very beautiful. Fourteen shaktis of the triangles are associated with the chief nadis or currents of bioenergy. They are described as being proud, wanton, young, colour of cochineal, ornamented with gems, holding noose, goad, mirror, winecup full of nectar. They are the Akarshanis or Attractors.

The gem is coral. The dhatus are blood. The time is weekday. The Mudra is called All Subjugating. The nature of the mandala is fire of sun.

Outer 10 Triangles



This mandala is called 'The Cakra Bestowing All Objects to the Sadhaka'. The saktis are called the Kula Kaulas. The presiding aspect of Red Devi is Tripura Shri.

Here, the goddess is as effulgent as 1000 rising Suns, adorned with celestial ornaments, with large rising breasts, holding book and rosary, dispelling fears and granting boons.

The 10 shaktis in the triangles are described as having thrilled faces, holding noose and goad and adorned with various crystal and heavenly gems.

These are the Yoginis of the 10 vital breaths. The gem is pearl. The dhatus are Ova/Semen. The time is Lunar Day (tithi).

The Mudra is called the All Intoxicating with Love. The nature is sun of sun.

Inner Ten Triangles



The mandala is called 'The Cakra Protecting All'. The Yoginis are called Without Origin. The presiding aspect of Lalita is Tripura Malini. Her vidya is Hrim Klim Blem.

She holds noose and goad, dispels fear, and holds a skull. She is of vermillion brightness.

Her shaktis are the colour of 1000 rising suns, adorned with pearls and gems, holding noose, chisel, and showing the gestures of knowledge, and giving boons. They are the saktis of the 10 Vital Fires. The gem is emerald. The dhatus are Marrow. The time is Lunar Fortnight. The Mudra is the Great Goad. The nature is moon of sun.

Eight Triangles



This mandala is called 'The Cakra Destroying all Disease'. The yoginis are known as the Secret or Rahasya yoginis. The presiding aspect of the Red Goddess is Tripura Siddha.

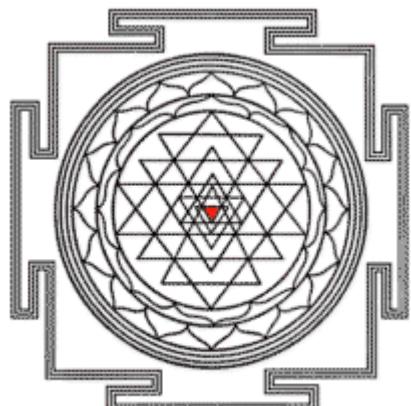
Her vidya mantra is Hrim Shrim Sauh. She is described as the Destroyer of Poison.

Her yoginis are the colour of pomegranate flowers, wearing red clothes, smeared with red scent, each carrying five arrows and a bow. These saktis are the rulers of Cold, Heat, Happiness, Sorrow, Desire, and the three gunas Sattvas, Rajas, Tamas. They are also called the eight Vasinis and rule the eight Sanskrit letter groups. The gem in this mandala is diamond (Vajra). The time is month. The Mudra is Khecari Mudra. The nature of the mandala is said to be fire of moon.

The Four Weapons

In between the mandalas of eight triangles and the central triangles are the four weapons of the Red Goddess -- flowery bow, flowery arrows, noose and goad.

Central Triangle



This mandala is called 'The Cakra Giving All Success'. The Yoginis are called Very Secret. Lalita dwells here as Tripura Amba, her Vidya being Hsraim Hsrklim Hsrsauh.

She is also known as Sampatprada Bhairavi, coppery effulgent, like 1000 suns, with three eyes, a face like the moon, adorned with white gems, with a beautiful figure, rising swelling breasts, intoxicated, wanton, young, proud, holding book, dispelling fear, holding a rosary and granting boons.

Her three saktis are called Lady of Lust (Kameshvari), Adamantine Lady (Vajreshi), and Flowery Vagina (Bhagamalini). Kameshvari is called the Rudra Shakti. She is white in colour, besmeared with camphor, adorned with pearls and crystal, and various other gems, holding book, rosary, bestowing boons and dispelling fear.

Vajreshi is the Vishnu Shakti. She is bright as red powder (kumkuma), adorned with flowers and gems, like the dawn sun. Her eyelids are smeared with sapphire dust, she holds sugarcane bow, flowery arrows, bestows boons, dispels fear.

Bhagamalini is the Brahma Shakti. She is effulgent as molten gold, adorned with priceless gems, holds noose, goad, and shows the gestures of knowledge and bestowing boons.

The gem of the mandala is Gomaya. The dhatus are Fat. The time is season (two months). The Mudra is the Bija Mudra. The nature of the mandala is sun of moon.

Bindu



This mandala is called 'Purely Blissful'. The Yogini in this mandala is the Queen of Queens, Rajarajeshvari, the Very Red One, her Transcendent Majesty Lalita Maheshvari Mahatripurasundari.

Her vidya (Kamaraja vidya) is ka e i la hrim ha sa ka ha la hrim sa ka la hrim, plus a secret 16th syllable. Her description is that given in *Vamakeshvara Tantra*.

Surrounding her are the Fifteen Nityas. The gem is ruby. The dhatu is hair. The time is year. The mudra is Yoni Mudra. The nature of this central mandala is moon of moon.

Yantra Mantra Tantra of Lalita

Lalita, as primordial devi, rays out her attendants and shaktis as modifications of moon, sun and fire. In this Shiva has no place, no qualities, is without the ability to act. Only when united with devi may 'he' act.

This is based on the subtle and practical idea of Shiva as pure consciousness, witness of the triple manifestation of his Shakti. This Shakti, the very essence of the three gunas of Sattvas, Rajas, and Tamas, is the cause of all manifestation in the universe and as a human being. The three shaktis, by blending and reblending, create all things.

Shakti is triple as sun, moon and fire -- that is to say of all the sidereal constellations and planets, and therefore of Time itself. She is triple as Will (Iccha), Knowledge (Jnana) and Action (Kriya). She is threefold as intellect, feelings, physical sensation.

Shakti is triple as wake-dream-deep sleep. What is called the Fourth is the witness, Shiva, who is said to pervade the whole cosmos just as heat pervades a red hot iron.

The physical body, according to the precepts of Ayurveda, is triple as the 'humours' Vata, Pitta and Sleshma. The varying combinations of these three shaktis make up the physical body.

Shakti is also fivefold as aether, air, fire, water and earth. The combination of the five elements and three gunas produce Lalita's Eternities (Nityas) -- 15 in number, each identified with a lunar day of the bright fortnight. The moon, symbolising Shakti, is the mirror or reflection holding together all creation.

A close examination of the details relating to the nine mandalas of Shri Yantra reveals that the shaktis of the whole circle represent the human being, who, in potential, is Shakti-Shiva united. The aim is for a person to realise that all powers, energies and manifestation are shaktis of consciousness, pure awareness.

The yantra may be examined in two ways, either as manifestation or dissolution. Maintenance is an intermediate state between the two polarities. When she is worshipped as creatrix the order is from centre to perimeter. As dissolver, the puja is from perimeter to centre.

In Sivananda Yogi's *Subhagodaya* is given the daily ritual or puja of Lalita's Shri Yantra -- based on the *Vamakeshvara Tantra*. This rite is based on non-dualism, in a spiritual sense the realisation of the intrinsic oneness of macrocosm and microcosm.

As the puja is intended to banish all thoughts of difference, the devi is first felt or visualised in the heart, and then drawn out via the breath and installed in the yantra. She is then worshipped as actually residing there. But a clear link has been made between subject and object. The true home of devi is as cosmocreatrix in the heart of the body which is the devi in human form.

The Various Mandalas of Shri Yantra

The Triple Goddess, from her own will to manifest, extends herself in a ninefold way, as modifications of moon, sun and fire. The attributions of the various mandalas shows the type of energy represented. The meditation in Bhavana Upanshad is a figurative way of describing this celestial city or mountain which is a human being.

The island of jewels is the gross human body with its 9 alchemical bases or dhatus. Each is figuratively described as a gem -- diamond, emerald, sapphire, ruby etc. The sea of nectar (semen/ova) is the base for the arising of the human body. The diagram sums up the meditation. We can see that this island of gems is a very pleasant place to be, full of gardens, with a beautiful, begemmed palace, wafted with a gentle breeze upon which is carried great fragrance, cool, alluring.

This indicates the Kaula view that one gains liberation by a very pleasant way, enjoying as one goes. This paradise island is very, very close. Each of the elements in the island meditation has a subtle meaning associated with the esoteric physiology of Shri Vidya.

She, Lalita, united with Shiva, is subtlety of subtlety, hidden behind the curtain hanging from the canopy. Her forms may appear to become progressively less subtle, but she still remains herself.

Bala-Sundari-Bhairavi

Although Tripurasundari, as mother of the universe (jagadamba) is the aspect most often met with in works of Shri Vidya, she is also worshipped as Bala (a young girl), and as Bhairavi (a crone).

As Bala, she is 16 years old, a virgin, very playful and dear. Bala has her own yantra and mantra. her vidya is Aim Klim Sauh.

Bhairavi is also an aspect of Lalita, but represents Shakti in whom menstruation has ceased, and has some affiliations with Kali.

Applications of Shri Vidya

There are many prayogas (ritual uses) related to Shri Yantra. Some rites depend on auspicious times, such as Full moon days or nights in specific solar months

Devi also manifests as the five elements of aether, fire, air, water and earth. The saktis are purple (air), white (water), red (fire), yellow (earth), blue (aether).

Chapter II of *Vamakeshvara* gives a large number of rites, which one is not entitled to perform unless the daily rite is also accomplished. These rites are called the shatkarma, six acts: protection, peace, victory, wealth, punishment, destruction. The categories vary occasionally. When punishing an enemy it is necessary to both protect yourself and to know the right time for performance, according to the rules, and also the vulnerable points, which vary with the phase of the moon and with astrological aspects.

It is important to remember that Shri Vidya was primarily oral, and vital information was often left out of the written versions, so it is necessary to know a host of things before a rite can be started.

Initiation

Devi Lalita may be installed in a disciple, a yantra, or an image. All the methods essentially follow a similar form, but the right time must be selected. A disciple must have the necessary qualifications and potential.

After initiation, she or he is to perform an operation to endue the vidya with energy or life. This involves the recitation of the root vidya a specified large number of times, although other valid methods exist for preparation.

The Vidya (Mantra)

There are said to be fifteen lines of mantra, each perceived by a different Rishi (Seer). The most widespread seems to be that called Kadi (beginning with 'Ka'), which itself has three sections. The other main division is Hadi, although it is said that the Kularnava Tantra incorporates both in a division called Kahadi. Devotees of the Kadi line worship the Shri Yantra from the perimeter to the centre, while Hadi devotees worship it from the centre to the perimeter. Some of the lines of the vidya are said to be broken, and do not run in a continuous stream.

The Sixty-four Kaula Tantras

These tantras are enumerated in *Vamakeshvara* and *Kulachudamani Tantras*, and in other places. At some time in history a school of Shri Vidya was formed on an orthodox Vedik basis. A proponent of this school, Lakshmidhara, wrote a commentary on the famous Shri Vidya hymn called *Saudaryalahari*.

Unfortunately, most of the sixty-four tantras are lost. But their contents may be gauged from Lakshmidhara's commentary. We have to remember that the descriptions are based on an orthodox Vedic interpretation.

1) Mahamaya Sambhara. Deluding of intellect and senses. 2) Yogini Jala Sambhara. Involving the agency of Yognis. 3) Tattva Sambhara. Causing elements to appear and transform. 4-11) Eight Bhairava Tantras. The commentator says that these are objectionable as they belong to the Kapalikas or skull wearers such as Naths, Aghoris, and so forth. 12-19) The Bahurupa Astaka. Importance attached to the eight shaktis or Matrikas.

20-27) The Eight Yamalas. Of these, only Rudra Yamala seems to have survived, although it is doubtful that the text which exists is the same as the original. Other of the yamalas do exist in part as quotations in later tantras. The commentator says these relate to Siddhi. 28) Candra Jnana. Expounds the 16

Nityas, but condemned as 'it smacks of Kapalika tenets'. 29) Malini Vidya. Enabling one to cross great oceans. This could be the Malini Vijaya Tantra, a work of the Kashmir Saivites which includes magical operations based on the 36 tattvas.

30) Maha Sammohana. Hypnosis. 31-33) Vamajusta, Mahadeva and Vatula. These are condemned as they deal with Vamachara. 34-35) Vatula Uttara and Kamika. The latter is still extant, and belongs to the Kashmir group of Agamas. The chief guru of this school is the famous Abhinavagupta. 36) Hridbheda Tantra. Condemned through Vamachara. 37-38) Tantrabheda and Guhyatantra. Condemned because of retaliatory magic. 39) Kalavada. Digits of the moon, induction of chandrakalas, which are the 108 parts of the moon found in a horoscope.

40) Kalasara. The rules of colour. There is no reason given for its exclusion. 41) Kundika Mata. Attainment of siddhi through elixirs and drugs. 42) Mata Uttara. Deals with 'quicksilver'. See the Matrikabhedha Tantra. 43) Vinakhya. Power over Yakshinis. 44) Trotala. Magical practices of medicine and clairvoyance. 45) Trotala Uttara. Bringing the 64 crores of yoginis face to face. 46) Pancamrita. Nectar from the body. The five nectars are mentioned in the Kaula Jnana Nirnaya. 47) Rupabheda. 48) Bhuta Uddamara. 49) Kulasara. 50) Kullaoddisha. 51) Kulacudamani. 48,50 and 51 are still available. The commentator says these tantras are not sanctioned by Veda.

52-56) Sarvajna Tantra, Mahakali Mata, Arunesi, Modinisa, Vikunthesvara. They are all declared reprehensible as they belong to the digambaras (naked sadhus). 57-64) East, West, South, North, Uttara Kaulas, Vimala, Vimalotta, Devi Mata. One of these lines still exists.

The Nine Nathas

Each of the nine Nathas or lords is identified with an aperture of the human body, and with one of the nine mandalas of the whole Shri Yantra. One's own guide is Shiva as pervading these nine chakras, and is identified with the current of bioenergy called Susunna. They are all meditated on as white, with two eyes and two arms, showing the gestures banishing fear and giving boons. They may be visualised as being in sexual intercourse with the presiding aspects of the Devi in the nine mandalas.

The Four Oceans

The four duties of a human being are described as oceans because of their limitless extent. The sadhaka in the zone is at the junction point or field of action of these four oceans, on the island of gems.

The Nine Bodily Dhatus

Each of the nine matters (dhatu) in the body is presided over by an aspect of Lalita. The Universe, in Shri Vidya, is said to be time, space, and a combination of the two. The first is Shakti, the second Shiva, and the third Shiva and Shakti in union. These are also the three eyes on Lalita's face, and sun, moon, fire.

The Island of Nine Gems

On this island, which is all and everything, seed and sprout, the six seasons all manifest simultaneously. The Aeon Trees (Kalpadruma) are identified with resolution as any act undertaken with resolution is fruitful. The six seasons are identified with the six tastes of a human being.

Horses are the five senses as they lead one forward into action, figuratively taken as war. It is Lalita who slayed the demon Bhanda with all his fearful hordes. All her saktis assisted her in this. Then the celestial city, the Nagar was built. Elephants are the objects of senses, or the impressions.

Shri Vidya implies unity between knower, means of knowledge and knowledge itself. These are the three cities. This means that the knower, by means of the five instruments of knowledge, offers to knowledge itself, Devi in the yantra. (See *Bhavanopanishad*).

The Fifteen Nitya Shaktis

These are modifications of Lalita as red goddess with her three gunas and her five elements of aether, air, fire, water and earth. They are identified with the 15 days of the lunar fortnight. As the moon remains itself, though appearing differently according to phase, so too Lalita. Each Nitya has her own vidya, yantra and group of energies (saktis). Lalita or Tripurasundari is the 16th day or Full moon, with her 15 digits. Each of the 15 Nityas has a certain number of arms, the totality of arms (= rays) of the whole circle being 108. Because any unit of time is taken as a microcosm or parallel of any other valid unit, each of the 15 Nityas has 1440 breaths.

One lunar fortnight is 21600 breaths -- which is the number of a whole cycle or process. The breaths of a human being during one day and night are 21600 - 10800 of which are solar, the other 10800 being lunar. By this device, the unity of the 15 Nityas, time, space and a human being is shown. As time is breath in Shri Vidya, we find that the periods of the four famous yugas are also based on breath. Each breath is influenced during the day by the planets in their waxing and waning of power.

These cause poisons to accumulate in the physical body. Nectar is released when the sun mandal 'melts' the moon mandal, and one attains to Hamsa. This is the nectar of compassion.

Lalita as the Whole Universe

Tantrik rites often include 'nyasas', the placing of some principles in a certain sequence on one's own body. The idea is that this process purifies and divinises.

Lalita's Sodha (sixfold) Nyasa is a highly complex rite in which a practitioner places on the body the 51 letters of the alphabet, the planets, the 27 naksatras or lunar mansions, the 12 sidereal constellations, and the 51 sacred sites (pithas) of all India.

Placing these different things on the body the practitioner comes to realise oneness with the whole cosmos. This ritual also illustrates some important concepts. The *Tantraraja* states that there is no difference between the circle of the letters of the alphabet and the sidereal Zodiac. Lalita as devi is Shakti as all language, mantra, sound, music and vibration. She is also Shakti of Time as all planets and constellations. She is the very essence of sun and moon. Each of these realms requires inner comment.

Fifty-one Ganesas and 51 Letters

The image of Ganesa illustrates the three realms. elephant, his body human, and his vehicle a mouse. These are three realms in one being. He is lord of obstacles in three ways. As elephant, his great strength can break barriers. As human, he can use his intelligence. As mouse, he can penetrate the smallest places. Every aspect of Shri Vidya may be understood in three ways -- gross, subtle, and supreme -- and so the meaning of things often remains uncertain unless you already know someone who has the key, or belong to the in group.

As letters of the alphabet, Lalita is Matrika Shakti, who deludes by her Maya through words, speech, mantra.

Planets

The tantriks knew the seven traditional planets of western astrology, and also had a greater number of shadowy planets, of which Rahu and Ketu -- the nodes of the moon -- are the best known. The planets are important to an understanding of Shri Vidya, but the details are so extensive that they must be reserved for a later time.

Twenty-seven Nakshatras

These constellations were thought of as beyond the 12 sidereal constellations, so remote they were almost beyond time itself. These 27 are employed in Shri Vidya to determine suitability of partners, constructing Vajra Yantras, and so forth. Each of the 27 has its own animal. A yoni or lingam is classified as being harmonious or the reverse according to the position of the natal moon in these constellations. They are also associated with sacred herbs and trees, and much used in specific or optional rites.

Yoginis

The Yoginis of the bodily centres (dhatus) reveal very much of interest as they are associated with the well known but much misunderstood cakras. These Yoginis are really images of the ayurvedic or alchemic bases in the body.

They can only be understood in relation to such an alchemy. Kundalini is the body shakti, the great deluder, the trickster, the cause of sleep. To raise her means to become conscious of her manifestation. Shakti in the body has her various forms as Prana (Breath) Shakti, fire Shakti and so forth. When Prana Shakti becomes agitated, she zigzags up the body. At this time one starts to experience dissolution. Various things may be seen and felt.

Dakini, Rakini &c. preside over the alchemical physical bases of skin, blood, flesh, fat, bone, marrow. The last of these yoginis presides over the highest dhatu, highest as it forms the physical basis for new life -- ova/semen. In this form she is truly limitless, as she manifests as the Aeon Tree (Kalpadruma). The Dakinis and Rakinis &c. are pictured as terrifying as they consumers of the food one ingests.

Twelve Rashis (Constellations)

These are viewed as 12 great suns or sun Kalas, mighty Adityas presiding over great affairs, feeding on human beings and their essence.

Fifty-one Pithas

These are places in India particularly sacred to devi, as they mark the spots where the parts of her body fell after it was sliced into pieces by the discus of Visnu. The yoni fell at Kamarupa, hence the special spiritual regard in which this place is held by Kaulas.

The Nadis

Nadi means river, and is extended to include other currents and courses, such as those of the bioenergy and the pulse. Ayurvedic texts have written works distinguishing various types of pulse indicating dysfunction of the three powers. Nadi is also 150th part of the ascendant in a birth chart based on the sidereal zodiac. Such a birth chart is called Rashi Kundali. It is impossible to cast accurate charts without knowing which nadi rules a person or time. Each nadi has an aspect of the devi ruling it, and a solar and lunar part -- hence there are 3600 in the zodiac.

There are said to be 72000 nadis in the human organism. This number indicates a large but not infinite number of channels of bioenergy. They are the pathways of Prana Shakti.

The chief pathways are Susumna, extending from a point between the anus and genitals to the top of the head; ida and pingala, which are the solar and lunar pathways coiled around the central channel. This Susumna is Shiva and Shakti in sexual union. The human body is conceived of as a tree -- the root is at the top of the head, and it ramifies downwards. These channels are the pathways or body vehicles for Vata, one of the three dosas or humours in Ayurveda of the human body, and constitute the central nervous system with three main concentrations.

Marmas

Marmas are 108 in number, well documented points of the human organism which, if pierced, usually cause death. Many are recognised by western medicine. On the Shri Yantra, marmas are represented by the confluence of three or more lines.

Sandhis

These are joints in the human frame, knee joint, elbow joint &c. The body is the temple of the devi. On the Shri Yantra sandhis are represented by the junction of two lines.

Meaning of Kula

A 'kula' is a Shakti. The foregoing shows that each Shakti in the yantra is some energy of the human organism in its gross, subtle, or causal aspects. 'Akula' (lit. 'not Kula') is Shiva.

"Having abandoned her family of young Kula women, she becomes Shiva, with no qualities, no characteristics, devoid of the form of time." -- *Vamakesvara Tantra*

"All things the body. The body is the sacrificial ladle. Knowledge is the food." -- *Shiva Sutras II, 9-10.*

The Weapons of Lalita

Lalita holds five flowery arrows, noose, goad and bow. The noose is attachment (moon). The goad is repulsion (sun). The sugarcane bow is the mind. The flowery arrows are the five sense impressions. When oonsciousness perceives these, the outward directed arrows stop being dry sticks.

These five flowery arrows together with the bow are personified as six Krishnas or Kamadevas. V84 of ch xxiv of *Tantrarajatantra* states that Lalita assumed a male form as Krishna, and 'by enveloping all women enchanted the whole world'. Each of the six forms is like dawn, with six arms, holding flute, noose, goad, sugarcane bow, flowers, sour milk.

Eroticism in Shri Vidya

The physiology of Shri Vidya postulates macrocosm and microcom as one. From this follows the realisation that the sexual union of man and wanana mirrors the cosmic creation. It is natural that loving sexuality should be seen to have a cosmic status.

Kaulas have been criticised as their works emphasise love and death, but they were always realists. Many tantras establish that the terrifying Kali and the benign Lalita are two sides of the same coin. This coin or currency is called life.

Lalita, with her waxing moon, represents creation, and Kalika with her waning moon dissolution. Each is a complete symbol, of high sublimity and loaded with spiritual significance.

The Fifteen Syllable Mantra

A chart, in Sanskrit, in the Adyar Library edition of *Varivasya Rahasya*, which deals with the fifteen lettered Vidya of Lalita is so useful to an understanding of Shri Vidya and the yantra that we have summarised its contents below.

The Kadi Vidya runs ka e i la hrim: ha sa ka ha la hrim: sa ka la hrim. There is also a secret 16th syllable said to be the quintessence of Lalita.

There vidya, yantra, guru, disciple, goddess are all conceived of as being one. The Shri Yantra is within the wheel of time (Kalacakra), and represents the human body (microcosm), and the universe (macrocosm). These 15 letters are conceived to exist within the meru or spine of a human being, from the base to the top of the head.

The seven (or nine) 'cakras' are strung along this thread of light, as are the different mandals or circles of Shri Yantra. Note that the Lalita Vidya is itself divided into three parts, each represents fire, sun and moon.

Different letters of the alphabet all exist in a subtle form within the spinal cord. Each chakra is presided over by a Yagini whose function is connected with the transmutation of food, which is alchemy of the food factory.

There are 50 petals associated with these six cakras as there are 50 letters of the Sanskrit alphabet. $21600/50 = 432$. The cakra of the absolute or semen/ova itself has 1000 letters or petals. Semen is conceived of as residing here because of its alchemical nature as an elixir produced by the synthesis of the forms of food.

These three which are oneness are knower, means of knowledge, object of knowledge. Their union is called samarasa.

The three corners of the central triangle of the Shri Chakra are presided over by three symbolic Nathas. The Fourth Natha, Shiva Himself, is united with Shakti in the centre of the Bindu.

This Bindu, united Shiva Shakti, creates the cosmos. If we observe nature we see that the Shri Cakra (child) comes from the sexual union or samarasa (perfect assimilation) of man (Shiva) and woman (Shakti).

Their samarasa is known as the Fourth, because it appears when all three are present, and also produces or has the three as its powers or saktis.

This Fourth is awareness, the witness, the enjoyer, the measurer, the measuring stick, and the measured, Adinatha, the merulingam, beyond time and space, and therefore outside the Shri Yantra or the cosmos as modification or play of sun, moon and fire. These last three form the body of Lalita.

The three saktis of the Fourth are known as Kamesvari, Vajresi and Bhagamalini, in the symbolism of Shri Vidya.

They are also the saktis Iccha, Jnana and Kriya (Knowledge, Will, Action), and in their aspects as Creator, Maintainer and Destroyer are known as Vama, who vomits forth the universe, Jyesta who maintains, and Raudri who dissolves.

The body of a human being is made up of these three in combination and blending. They are active, passive and reconciling.

The three are also symbolised as three holy mountains known as Kamagiri, Purnagiri, and Jalandhari. The apex of these foothills is the very secret Oddiyana, at the centre of Shri Yantra. The three also represent three symbolic lingas within the human frame.

Conceived of as the human body, and as the Meru or subtle spine, these three places are points of convergence or pilgrimage of the channels of bioenergy connected with the sun and moon. There is a correspondence between these channels in the body, and the luminaries in the heaven.

As the Shri Yantra is Time and Space, all constellations, planets, lunar mansions, are conceived of as being the body of Lalita, Maha Tripura Sundari. It was these three cities that were destroyed by Lord Shiva, and described in the Shiva Mahimna Stotra.

At the confluence of the three rivers of bioenergy are three lingams of Supreme Shiva, resorted to by the wise. One united with the Fourth is liberated. Others are deluded by the Maya or play of the goddess, who, with her three aspects in all is known as Mahamaya Adya, the womb of all.

She deludes by her every process, and has the form of Matrika devi, or goddess of speech and words. The 15 syllables of the vidya are usually disguised in symbolic design or code. The three Hrims are called the three maya granthis or knots of delusion. This Hrim breaks down into Ha for Shiva, Ha for Shakti, and Im for samarasa.

The Fourth (Turiya) also pervades consciousness in its states of waking, dreaming and deep sleep. This is also expressed in the *Shiva Sutra*.

Meaning of Shri Vidya

The Yogini Hridaya, the second part of the Vamakeshvara Tantra, states that the mantra has several meanings. Some are literal, others traditional, inner, Kaulika, occult and real.

Literal Meaning

The syllables represent Shiva and Shakti. The first part, Ka E I La Hrim, is called Vagbhava, and is Vama Shakti, Brahma, Jnana Shakti, and Eastern Face. The second part, Ha Sa Ka Ha La hrim, is Kamaraja, Jyesta Shakti, Visnu, Iceha Shakti, and Southern Face. The third part, Sa Ka La hrim, is called Shakti, is Raudri Shakti, Rudra, Kriya Shakti and Western Face. The fourth part, the hidden or secret syllable, is mother goddess, Shambhu Natha, the totality of the three shaktis of Knowledge, Will and Action, and the Northern Face or amnaya.

Traditional Meaning

Ka = air, Ha = fire, Sa = water, La = earth, Ha = aether. The vowels are above aether. The 15 syllables are 1 of aether, 2 of air, three of fire, four of water, and five of earth. The three forms of La represent the three Worlds. The five forms of the letter Ha represent sound.

Inner Meaning

The vidya shows oneness of Shiva, Guru, devi and disciple; as it is Shiva in sound form (Shakti) which preserves the line.

Kaula Meaning

The Mother goddess is known as Ganeshi (Lady of Hosts), because of her great number of rays. These are the Ganesas of the sixfold Nyasa. Devi has three eyes which are sun, moon, fire. She has three saktis which are Will, Knowledge, Action. She has three gunas which are active, passive, reconciling. These are the nine planets. The 27 naksatras are 10 Knowledge and Action modes, 10 objects of senses, Devi, Deva, three gunas as one, and the four inner causes. The six yoginis have their names beginning Da, Ra, La, Ka, Sa, Ha -- and end in 'akini'. They preside over the physical bases (dhatus) of the body. The 12 sidereal constellations are the 10 vital breaths, the embodied being (jiva), and the

Supreme Creator. The 51 pithas correspond to the letters of the alphabet, and are points of confluence one should visit within the body. Each of the three sections of the vidyas represents speech -- in potential, in formation, in manifestation. The Devi is Matrika Shakti.

Breath is Time

This is a fundamental postulate of Shri Vidya and much of the symbolism is based on it. The letters of Sanskrit said to represent the embodiment of Lalita as mantra are 52 in number: 16 vowels and 36 consonants. These, multiplied together, total 576. This number, divided by nine yields 64. The Shri Yantra is said to have 64,000,000 yoginis in the nine sub-mandalas.

Each mandala has a unit of Time associated with it. The basic unit is a breath. One nadika is equal to 24 minutes or 1440 seconds, and each breath is one 360th of this, or four seconds. A human being breathes 21600 times each 24 hours.

A Kali Yuga is 432,000 years of 360 days. A Dvapara Yuga is 864,000 years. A Treta Yuga is 1,296,000 years. A Satya Yuga is 1,728,000 years. The circle of the sidereal zodiac has 12 constellations, each of which has nine parts (navamshas). These 108 (12 x 9) are called Candrakalas.

Each Candrakaia is, itself, a micro-constellation. The number of degrees in the sidereal cakra is 360. The number of minutes is 21600. A conjunction is 21600', a square 5400', an opposition 10800'. Each eternity (Nitya) of the root mantra has 1440 breaths. (See the prayoga of Bhavana Upanishad). This implies that Lalita is 21600, as she is the collectivity of the 15 Nityas.

Lalita's cakra is the grand synthesis of Time, Space, and humankind. Her 36 tattvas are the whole cosmos.

Ritual Accessories (Upachara)

These can be multiplied indefinitely. The chief are scent (earth), incense (air), flame (fire), water, and flowers (aether). They should all be red, or tinged with red. They represent, in their basic form, the five impressions. See *Gandharva Tantra*.

Devatas of the Leftovers

At the end of the rite Vatuka Natha is in the NE, and takes flame leftovers; Yoginis in the SE take mantra leftovers; Kshetrapala in the SW takes scent and incense leftovers; Ganesa, in the NW, takes mudra leftovers. The aspect of

Lalita called Sosika consumes everything that is left. She is worshipped in the NE in a circular pit.

Gayatri

This is the name of a specific kind of mantra used at the four twilights of dawn, midday, dusk and midnight. There are Vedik and Tantrik gayatris. Lalita has her own which is *tripurasundaryai vidmahe kameshvaryai dhimahi tanno klinne prachodayat*.

Esoteric Meaning of the Vidya

This leads the sadhaka to identify the vidya with moon, sun and fire, as sections of the central or Susunna Nadi, relating to Intellect, Emotions, and Physical Sensations. These have to be brought together for the Fourth to appear. There are 10 fire kalas, 12 sun kalas, and 15 moon kalas. The 16th includes them all.

Sound

The letters of the vidya are Nada, or sound, and the absolute, and end as uttered sound. When charged with the consciousness of the Fourth these mere letters become mantra. Otherwise, words continually delude.

The 16th syllable of the vidya also represents the Fourth. This Fourth is Kamakala. Beyond it is the Ultimate Absolute (Atiturya - beyond the Fourth), and beyond any sort of description.

Meditation on Lalita

I bow to the goddess made of mantra, who consists of the 51 Ganeshas, the nine planets, the 27 constellations, the six Yoginis, the 12 signs of the Zodiac and the 51 letters of the alphabet and sacred sites. Vamakeshvara Tantra

"Then one should meditate on Devi, resembling a lotus, like the early morning rays of the Sun, like a hibiscus or a pomegranate flower, red as a ruby, or like *kumkuma* dissolved in water, adorned with a bedazzling jewel in Her diadem, and by a dense mass of small bells, Her mouth, like a line of black bees, amidst beautifully curved red lips, the circle of Her face like the dawn or a day lotus, a curved half moon of nectar on Her forehead, Her eyes like bows, and a beautiful brow, O Parameshvari.

"Her eyes are moving playfully to and fro, filled with joy and bliss, the roundness of Her cheeks surpassing the curve of the lunar crescent. The slender line which is Her nose is like a beautiful wanton shoot. Her upper nectar like lip is of the red effulgence of copper or coral. Her smile is sweeter than honey, the quintessence of love. Her very beautiful chin is endowed with all beauty.

"Her neck is shell-like, She has large, open eyes, arms as graceful as lotus stalks. Her hands equal in appearance very beautiful red lotuses, and Her nails are brighter than brightness itself. Her rising breasts uplift a slender pearl necklace, which resembles a shower of nectar on them. Her truly beautiful belly is adorned with three lines.

"Her charming begemmed navel is like a stream. The roundness of Her hips is like a precious jewel, She wears a girdle of pearls, and has beautiful buttocks. The circle of Her buttocks is cleft by a line, Her hair like royal elephant goads. Isvari, Her very beautiful thighs are like two beautiful plantain stems. Her two lovely legs are like two charming plant stems. Her unblemished lotus feet are like the crest gem of Brahma.

"Her redness surpasses the redness of the China Rose, vermillion, or the pomegranate flower. She is clothed in red garments, holding an effulgent noose and a goad. She sits on a red lotus, and is adorned with red gems. She has four arms and three eyes, and She holds five arrows and a bow. Her mouth is filled with various pieces of betel mixed with camphor.

"Her beautiful gazelle like body, smeared with red powder, is the vanquisher of the God of Love. She wears the most beautiful kind of clothes, and is adorned with every kind of precious gem. She is the Mother Who gladdens creation, the cause of happiness in the world, causing all love in the world, creating the world, the Devi made of Mantra, great good fortune Sundari, consisting of all wealth, eternal, supremely blissful, joyful." - dhyana from *Vamakeshvara Tantra*.

Nityotsava

*By the annihilation of evil desires (durvasana), the unchanging (sthira) Atma manifests itself. This Atma is eternal (nitya), true and therefore without a second and great (mahan, i.e. not limited by time and space). It may also be attained by means laid down in Nityahridaya Tantra (i.e. Yoginihridaya) - **Introduction to Tantrarajatantra, Woodroffe***

Compiled by Umanandanatha, a disciple of the famous Shri Vidya upasaka Bhasuranandanatha (Bhaskararaya), the *Nityotsava* is ostensibly based on the *Parashurama Kalpasutras*, a collection of brief aphorisms outlining many of the features of Shri Vidya, for which see other pages on this Web site.

Some of the material contained in this text has been translated and is also available on this site. See the sections under the heading **Shri Kula** on the index page.

The *Nityotsava* contains very little philosophical material on the cults which centre around the famous Shri Yantra, but a wealth of detail on the ritual, the mantras and other features of this complex tantrik form. These include not only the worship of Mahatripurasundari, but also of Ganapati (Ganesh), Dandini (Varahi) and Shyama (Kurukulla). There are also chapters dealing with practices common to all tantrik devata.

Mantras and other ritual details below use the iTrans format, which you can view in their Devanagari characters by copying and pasting into the freeware program Itranslator.

Chapter One

This section is devoted to initiation (*diksha*), and starts with a salutation to the nine Nathas, to Shiva, to Ganesh, to the Empress (Maharajni = Tripura) and to the gurus of the tradition.

After this, Umanandanatha goes on to describe initiation, starting first with descriptions of the act contained in the Kalanirnaya (Kaulanirnaya?) and the Manthana Bhairava tantras. This section outlines the times for *diksha*, 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, while the 15 days of the moon (*tithis*) also are said to have specific 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 (Shani), the nodes of the moon (Rahu 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 *Tantrarajatantra*. 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 devata.

The text mentions the nature of Tripura Siddhanta, 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 upasana, the duty of an upasaka of Tripurasundari, and different types of initiation such as Shambhavi diksha, Shakti diksha and Mantri diksha. The text talks of Samayachara, of the Kuladharma, and the competence of people for given mantras.

Chapter Two

This chapter deals with Ganapati (Ganesh) and his ritual worship, including the mantras, tarpana (oblations) and nyasas necessary.

It then goes on to deal with the puja proper, the necessary substances with which to accomplish this, the dhyana of Vighneshvara (Lord of Obstacles), worship of the pitha Shaktis, named in this text as Tivra, Jalini, Nanda, Bhogada, Kamarupini, Ugra, Tejovati, Satya and Vighnashini. Mantras should commence shrI.m hrI.m kLI.m and end with namaH. The six limb puja (shadangapuja) is as follows:--

shrI.m hrI.m kLI.m OM gA.m hR^idayAya namaH
hR^idayashaktishrIpAdukA.m pUjayAmi ..
3 shrI.m gI.m shirase svAhA shirashaktishrIpAdukA.m pUjayAmi ..
3 hrI.m gU.m shikhAyai vaShaT.h shikhAshaktishrIpAdukA.m pUjayAmi ..
3 kLI.m gai.m kavachAya hum.h kavachashaktishrIpAdukA.m pUjayAmi ..
3 glau.m gau.m netratrayAya vauShaT.h netratrayashaktishrIpAdukA.m
pUjayAmi ..
3 ga.m gaH astrAya phaT.h astrashaktishrIpAdukA.m pUjayAmi ..

The text then goes on to detail the three aughas or lines of guru related to Mahaganapati, which are divided into the divya (celestial), the siddha and the manava (mortal) lines.

The text then describes puja of the Mahaganapati yantra, which is divided into five parts. The first set of attendants relate to the three lines, the six lines, and the space between the lines. The second avarana relates to the six konas. The third avarana is connected with the junction points (sandhis) of the six konas, and are the six limb devatas. The fourth avarana is related to the eight petals, starting from the west, with the Devis there being Brahmi, Maheshvari, Kaumari, Vaishnavi, Varahi, Mahendri, Chamunda and Mahalakshmi. The fifth avarana relates to the earth-square or bhupura and worships the guardians of the directions, the kshetrapalas, given in the text as Indra, Agni, Yama, Nairriti, Varuna, Vayu, Soma, and Ishana. Each of these forms holds his appropriate weapon, rides his appropriate vahana, and holds his appropriate direction and sub direction in the order given. Thus, although the *Nityotsava* contains no illustration of the yantra, it can be constructed as triangle, hexagon, eight petals and earthsquare.

After worship of the avarana deities, Gananatha (Ganapati, Ganesh) should be worshipped with sixteen ritual accessories. Then follows a description of the fire sacrifice, the giving of bali, a stotra about tarpana (oblation), a dhyana or meditation on Ganapati, the ashtakam or eight limbed hymn, Suvasini puja, and the purashcharana, or preparatory rites to be performed in his worship.

Chapter Three

This large chapter, called Shri Krama, deals with the worship of Lalita Tripurasundari, and opens with Umanandanatha bowing to his guru, Shri Bhasurananda Natha.

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

The sadhaka is then recommended to meditate on the ajapa gayatri, the "non-recited" gayatri of 21,600 breaths a human takes every day. Then follow details relating to bathing, and to sandhya or the twilight worship. Here, there is to meditation on the sun as Martandabhairava, seated in union with his Shakti, Prakashashakti. The tantrik Gayatri of Tripurasundari is described as:-

ai.m hrI.m shrI.m ka e I la hrI.m tripurasundari vidmahe ai.m hrI.m shrI.m ha sa ka ha la hrI.m pITHakAmini dhImahi ai.m hrI.m shrI.m sakalahrI.m tannaH klinne prachodayAt.h.

This combines the Gayatri with the 15-lettered vidya of Lalita Tripurasundari.

After these preliminaries, the Shri Krama chapter begins to describe the puja proper, together with the rites necessary when entering a temple. These include worship of the different kalas (parts) of the Sun, Moon and Fire, followed by a short section which describes the material of which a Shri Yantra may be fashioned. Gold, silver, copper and other metallic plates are mentioned, while substances such as sindura, kumkum, 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, followed by temple worship, a section which we have translated elsewhere on this site.

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

Nine nyasas are recommended for the worship of Lalita, and these are listed in the text as matrikanyasa, karashuddhinyasa (hand purification), atmarakshanyasa (protection of the atma), chatusasananyasa, Bala six-limbed nyasa, Vashini and the other (Vakdevatas) nyasa, root vidya nyasa, shodhanyasa and chakranyasa. The next section deals with placing of the vessel for the ordinary offering, which are 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 preparation of special offering.

Umanandanatha quotes from the *Jnanarnava Tantra* next to describe the inner yaga or meditation on the Shri Yantra which is to be performed, while the next section deals with the worship of the 64 ritual accessories (upacharas) used in the puja. Then follow the mantras of the Fifteen Nityas, which, unlike in the *Tantraraja*, are given in full and without special code.

A large section on the different gurus in the Shri Vidya tradition follows this section, and, as in the Ganapati section of *Nityotsava*, these are divided into celestial, siddha and mortal gurus, both for the vidya (mantra) that begins with Ka (Kadi) and for that which begins with Ha (Hadi).

The celestial gurus in the Kadi group are listed as Paraprakashandanatha, Parashivanandanatha, Parashaktyamba, Kauleshvaranandanatha, Shukladevyamba, Kuleshvaranandanatha and Kameshvaryamba. The siddha aughas are Bhoganandanatha, Chinnanandanatha, Samayanandanatha and Sahajanandanatha. The manava agha consists of Gaganandanatha, Vishvanandanatha, Vimalanandanatha, Madanandanatha, Bhuvananandanatha, Lilanandanatha, Svatmanandanatha and Priyanandanatha.

At the close of this lengthy section, mantras are given for other, unknown gurus.

The next section opens with the puja of the attendants of the mandalas of the Shri Yantra, nine in number. As these have been listed in full elsewhere on this site, we refer you to the appropriate sections. This is followed by the sadhaka being enjoined to meditate on Kamakala, which consists of the three bindus and the ardhamastra. Brief instructions for homa, giving bali, pradakshina and circumambulation follow, before a stotra or hymn to Tripurasundari is to be recited.

Following this is Suvasini Puja, with a mantra given for purification of the Shakti which reads ai.m hrI.m shrI.m ai.m kLI.m sauH tripurAyai namaH imA.m shakti.m pavitri kuru mama shakti.m kuru svAhA. The Shakti 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 Shri Yantra, and the number of marmas and sandhis that result from drawing it correctly. This is so interesting that in future we will place it on the site in iTrans format and translate it. Then follows a brief section of the different prastaras of the Shri Yantra and the pranapratishta of the Shri Chakra, which imbues the device with life and which is translated elsewhere on this site, is given in full. A yantra made of gold lasts for life, one of silver 22 years, copper 12, and on bhurja bark six years.

A lengthy section follows on the homas that may be performed, while the next section describes the mudras or hand-gestures used in the Kadi Shri Vidya cult.

The next section deals with the types of nyasas used when worshipping Tripurasundari. These were mentioned earlier (see above) and a number of them, including the lengthy Shodhanyasa and the Shri Chakra Nyasa are elsewhere on this site.

Instructions on how to perform japa (recitation of the vidya) are then given. Instructions are given for reciting various vidyas such as the Kameshvari mantra, the Kamakala mantra, the Utkilana mantra, and a large number of other mantras relating to Tripurasundari, to her aspects or to various elements of her worship, such as the rosary, are then described in full.

The Fifteen Nitya mantras are given again, as well as special mantras for "miraculous" aspects of Tripura such as Asvarudha, Bala, Annapurna, Svapnavarahi and many others. Some of these aspects, together with the prayogas (applications) relating to them are described in the *Tantrarajatantra* and other places, and relate to magical powers that a sadhaka can achieve through their use.

A section then follows on optional rites that may be performed in various solar months, and which the *Tantrarajatantra* also details.

Chapter Four

Details the rites of Shyama, the dusky form of Tripura, who is described elsewhere in Shri Vidya tantras as Tara or Kurukulla, and who is the "mother" form, just as Varahi is the "father" form of the goddess.

The nyasas and the other elements in tantrik puja are described, together with the yantra to be drawn, and the avaranas to be worshipped.

In the central triangle Rati, Priti and Manobhava receive puja, followed by the five arrows in the triangles of the pentangle. On the tips of this star the five forms of Krishna, one with Kali, receive worship, while the eight devatas Brahmi, etc. receive worship in the eight petalled lotus. On the tips or filaments of the lotus Laksmi, Sarasvati, Rati, Priti, Kirti, Shanti, Pushti, and Tushti are worshipped.

The sixteen petalled lotus has sixteen Shaktis or attendants named in the text as Vama, Jyeshta, Raudri, Shanti, Shraddha, Sarasvati, Kriyashakti, Lakshmi, Srishti, Mohini, Pramathini, Ashvasini, Vichi, Vidyunmalini, Surananda and Nagabuddhika. This is the fourth avarana.

In the outer lotus of eight petals are the Bhairavas Asitanga, Ruru, Chanda, Krodha, Unmatta, Kapali, Bhishana and Samhara. Inside the four petals are Matangishvari, Siddhalakshmi, Mahamatangi, and Mahasiddhalakshmi. This is the sixth avarana. Ganapati, Durga, Vatuka and Kshetrapala are to be worshipped in the square, followed by protectors of the directions.

Then follows a description of recitation of the mantra of Matangi, followed by praise of that aspect of the goddess. Rules for an upasaka (worshipper) of Shyama follow, including details of the purashcharana and so forth required, as well as the types of homa, a description of the Kurma Chakra, purification of the mala or rosary, and a lengthy section on how to purify Rudraksha malas specifically. Optional homas and the dimensions of the fire pits to be used are detailed.

Chapter Five

This chapter of *Nityotsava* deals with the puja rites of Dandini, in this context similar to the "father form" Varahi. As in previous chapters, the various nyasas, upacharas and other ritual details relating to Dandini are described, together with the gurus of the parampara and the different avaranas of her yantra. The mantras of Varahi and a lengthy Varahi stotra are described.

Chapter Six

This very brief chapter is called the Parapaddhati, and describes the general form of worship or puja for other devatas.

Chapter Seven

Describes a number of practices, pujas and mantras common to all, and makes quotations from Pancharatra texts, the *Tantraraja* and other sources.

Various chakras used to determine the time of initiation, such as the Kulakula and the Rini-dani are described, as well as a number of mantras which are used to ensure that the root mantra, that is the mantra of the ishtadevata or desired form of divinity, is successful. These purifications relate to the birth, the life and other stages that a mantra is assumed to have.

Lalita's Paradise Island

Aim Hrim Shrim hail to the sea of nectar; island of Gems; garden of Various Trees; Aeon Tree garden; Santana garden; Hari Chandana garden; Mandata garden; Parijata garden; Kadamba garden; Enclosing wall of Topaz; Enclosing wall of Ruby; enclosing wall of Gomeda gem; enclosing wall of Diamond; Enclosing wall of Vaidurya gem.

Aim Hrim Shrim 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.

Aim Hrim Shrim Hail to the Eastern Face Doer; Southern Face Door; Western Face Door; Northern Face Door; Circle of Jewelled Lamps; Great Lion Throne Made of Gems; Brahma Couch Foot; Vishnu Couch Foot; Rudra Couch Foot; Ishvara Couch Foot; Sadashiva Couch Foot; Hamsa Mattress; Pillow on the Hamsa Mattress; Mattress strewn with safflower; the great canopy; Aim Hrim Shrim hail to the great curtain.

One should worship using these 44 temple mantras, employing flowers and rice.
- Nityotsava, translated in **Lalita Magic**, Sothis Weirdglow 1983.

There is a beautiful island, scented by fragrant breezes, with a multitude of gardens, lakes and bowers and there Shri Shri Lalita Devi resides. Before you enter through the great curtain you must pass through four gates, to the east, south, west and north of Her lion throne. Her canopy is also a hidden gate. This symbolism has some similarities to Shiva with his five faces. The scheme is set out in full below for the lovers of intricacy. There's a drawing of a scheme by Mark Bostel, and published in *Lalita Magic*.

East of the Lion Throne

1) **Bala.** Her mantra is Aim Klim Sauh. She dwells in the centre of a forest of trees with bright orange-coloured blossoms (Kadambas), in the centre of a Jewelled pavilion, below a great Aeon Tree, seated on a Jewelled throne, a priceless gem as Her diadem, at Her feet a Jewelled pot, with jewels as necklace, effulgent bracelets, holding a book and dispelling fear with Her left hand, with Her right holding a rosary,

2) **Sampatprada Bhairavi.** Mantra: Hsraim Hasakalarim Hsraum. She is as bright as 1000 rising suns, charming, wearing red linen garments, with a garland of flowers on her head, her breasts smeared with red unguent, carrying a china rose, a hook, dispelling fear and granting boons, with 3 eyes, a face full of love-play, the Moon as her diadem, smiling slowly.

3) **Chaitanya Bhairavi.** Mantra: Shaim Sa Ka La Hrim Shravu. Like 1000 rising suns, adorned with various Jewels, crescent moon as diadem, wearing red clothes, carrying noose and goad, bestowing boons and dispelling fear, she is adorned with skulls, has massive round swelling firm breasts.

4) **Chaitanya Bhairavi** (b). Mantra: Shaim Sa Ka La Hrim Nityaklinne Madadrave Sauh. She carries noose and goad, and a skull, she is red, garlanded with skulls, seated on a throne made of five corpses.

5) **Kameshvari Bhairavi.** Mantra: Ha Sa Kha Phrem Ba Sa Ka La Rim Ha Saum. She is bright as 1000 rising suns, the Moon is her diadem, she has 3 eyes, beautiful gems, red clothes, garland of bloody heads, carries a trident, a damaru, a sword, a shield, a bow and arrow, a noose and a goad.

South of the Lion Throne

1) **Aghora Bhairavi.** Mantra: Aghore Aim Ghore Hrim Sarvatah Sarvasarvebhy Ghoraghoratare Shrim Namaste astu Rudrarupebhyah Klim Sauh. She is reddish, like a 1000 suns, the Moon is bound in her hair, she wears various gems, has pearls as a diadem, wears a blossoming red line of skulls, has 3 beautiful eyes, with large swelling breasts, wearing red clothes, young, wanton, holds a book and dispels fear in her two left hands, and in her right holds a rosary and bestows boons. She is seated on a great corpse.

2) **Mahabhairavi.** Mantra: Ha Sraim Ha Sa Ka La Hrim Ha Srau. Description as (1) above.

3) **Lalitabhairavi.** Mantra: Hrim Klim Hsraum. She is like 1000 rising suns, with flaming rubies as her diadem, red pearl earrings, limbs smeared with red unguent, bedecked with beautiful red flowers, wears red clothes, holds noose, goad, book and rosary. She is the Kumari form.

4) **Kameshi Bhairavi.** Mantra: Klim. She is effulgent as the China Rose. She carries bow and arrows and is adorned with precious gems.

5) **Raktanetra Bhairavi.** Mantra: Saim Sa Ka La Rim Sauh. She has a flaming ruby coloured diadem, red pearl earrings, her limbs all smeared with red paste, a

garland of beautiful red flowers, red clothes, holds a noose, goad, book and rosary, is wanton, youthful, without shame, has beautiful rising large breasts, beautiful buttocks and lovely slender waist.

West of the Lion Throne

- 1) **Satkuta Bhairavi.** Mantra: Ha Sa Ka La Ra Daim Ha Sa Ka La Ra Dim Ha Sa Ka La Ra Dauh. She is as brilliant as the sun at dawn, resembling the China Rose, wearing a garland of skulls, at her feet is a gold vessel, she has large swelling breasts, holds a noose, goad, book and rosary. Sits on a corpse.
- 2) **Nitya Bhairavi.** Mantra: Da Ra La Ka Sa Haim Da Ra La Ka Sa Him Da Ra La Ka Sa Hauh. Seated on 5 skulls, wears a garland of skulls, as effulgent as the sun. Adorned with gems, holds a noose and goad and dispels fear and grants boons.
- 3) **Mrita Samjivani.** Mantra: Hrim Hamsah Samjivani Jum Jivah Pranagranthim Kuru Kuru Kuru Kuru Svaha. No description given.
- 4) **Mrityunjayapara.** Mantra: Vada Vada Vagvadini Ha Saim Klinne Kledini Mahakshobham Kuru Kuru Hasaim Om Moksha Kuru Kuru Ha Sauh. Dwelling in the centre of the Kadamba Forest, she holds a book in her left hand, and in her right a rosary. She is as white as dazzling jasmine.
- 5) **Vajra Prastarini.** Mantra: Hrim Klinne Aim Krom Nitya Madadrave Hrim. She is in the centre of the Kadamba Forest, red, with a beautiful crescent Moon (Moon Kala) as her diadem, very red, with 3 beautiful eyes, upon a great yantra in the centre of a crimson sea, holds pomegranate, arrow, noose, goad, bow, skull. She is smeared with red.

North of the Lion Throne

- 1) **Bhuvaneshvari Bhairavi.** Mantra: Hasraim Ha Sa Ka La Hrim Hrasaum. She is as brilliant as a China Rose, like a pomegranate flower, with a crescent moon as her diadem, 3 eyes, red clothes, various beautiful gems, large rising swelling breasts, seated on a corpse, with a garland of skulls, holds a noose and goad and grants boons and dispels fear.
- 2) **Kamaleshvari Bhairavi.** Mantra: Sahraim Sahakalahrim Sahraum. Description as (1) above.
- 3) **Siddha Kaulesha Bhairavi.** Mantra: Hasraim Hasrim Hasrauh. She is a Kumari, effulgent as 1000 rising suns, with 3 eyes, Moon as her diadem, slender

waisted, large buttocks, wearing large Jewels, adorned with red, wanton, youthful, proud, large high swelling breasts, wears a garland of skulls, beautifully bejewelled, holds a book and dispels fear with her left hands, in her right she holds a rosary and grants boons. She sits on a corpse.

4) **Damara Bhairavi.** Mantra: Hashaim Haklim Hasauh. Like a Bandhuka flower, seated on 5 skulls, the Moon is the peak of her beautifully gemmed diadem, wears a garland of skulls, has 3 eyes, red clothes, large rising swelling breasts, holds book, rosary, gives boons, dispels fears.

5) **Kamini Bhairavi.** Mantra: Hasaim Ha Sa Klim Hasauh. She wears red jewels and ornaments. Holds a noose, a goad, grants boons and dispels fears, sits on a corpse, she is garlanded with skulls.

Great Upper Direction

1) **Sundari.** Mantra: Haim Ha Ka La Hrim Hasauh

2) **Sundari.** Mantra: A Ha Saim Ah A Sim A Hasauh

3) **Sundari.** Mantra: Aim Ha Sa E Ha Sa Ha Shaim Ha Ha Ha Ka La Hrim Ha Ha Ha Harauh

4) **Sundari.** Mantra: Ka La Sa Sa Sa Sa Haim Ka La Ha Ha Sa Sa Sa Ha Haim Ka La Ha Ha Sa Sa Sa Hrim

5) **Sundari.** Mantra: Ha Sa La Ksha Sa Ha Sa Hauh Sa Ha Ha Sa La Kshah Saim Ha Sa Ha Sa La Ksha Ha Sim

This concludes the description of the Red Yoginis who dwell in the five directions around Devi Lalita in Her palace of gems. The bija mantras, of tongue twisting perplexity have an inner logic related to the root mantra.

The *Shri Vidya Ratna Sutras* shows that Devi Lalita outrays thousands upon millions of rays which are each Devis of a certain colour. The 15 Goddesses above are important in the overall scheme, and mentioned in such works as *Dakshinamurti Samhita* and *Jnanarnava Tantra* -- both important tantras of the Shri Vidya path.

A few of the mantras are Sanskrit words interspersed with bija -- for example South 3 -- Speak! Speak! Giver of Speech! Hasaim. Moisten! O Moistener! Cause Great Agitation[Cause Great Agitation! Hasrim. Om Give, Give Liberation! Hasauh.

The Philosophy of Tripura Tantra

*Proportionately slight effort is enough for erasing slight vasanas. He whose mind has been made pure by good deeds in successive past incarnations, gains supreme results quite out of proportion to the little effort he may make - **Tripura Rahasya, XIX, 65-66, Ramanashram edition***

This is another article from the *Sarasvati Bhavana Studies* series, written by the eminent tantrik scholar Gopinath Kaviraj, which is out of copyright. Here, he deals with the *Tripurarahasya*, and more especially with the 36 tattvas of the Kaula Shri Vidya and Trika systems. Words which were in Sanskrit in the original have been put into iTrans format.

The *Tripurarahasya* exists in several English translations.

The Philosophy of Tripura Tantra

By Gopinath Kaviraj

It is a truism that every system of theocratic culture in India has behind it a consistently evolved system of philosophic thought. It is difficult, in the present state of our knowledge, to give a definite idea of the number of such systems in ancient and mediaeval times and even of the extent of literature comprised under each. Continued progress in researches in this field is likely to yield fresh materials favourable to the better understanding of the true history and philosophic value of these systems. The work known under the name of "Tripurarahasya" (Jnana Khanda) forms indeed a highly important document in the history of Indian Philosophy, so far as the system of a section of the Sakta Tantra is concerned, and should be appreciated from that point of view.

The systematisation of Tantric Philosophy, on its Sakta side, does not, seem to have yet been seriously attempted. The Sarva Darsana Sangraha of Madhavacharya ignores the Sakta School altogether. So do the other compendia, earlier and later. (e.g. Saddarsana Samuchchaya of Haribhadra, Sarvasiddhanta Sangraha of Sankaracharya etc.). There are different lines of Sakta culture still in existence and we have reason to believe that some at least of these have preserved the philosophical tradition. The literature associated with the third Mahavidya, named Sodasi or Tripura Sundari is very extensive and presents several interesting features of Tantrik literature. It is possible to construct a regular philosophy of the school out of the materials available to us and in this work of reconstruction the present treatise will, it is hoped, prove to be substantially helpful.

The Tripurarahasya, which claims to treat of the secrets of the Tripura Culture in all its aspects, is said to consist of three sections - viz. Mahatmya, Jnana and Charya. The Jnana Khanda has been published at Benares in a new edition¹. The Mahatmya Khanda, of which (as of the Jnana Khanda) we have an original manuscript in the Government Sanskrit College, Benares, was entrusted for publication to the publishers of the Chowkhambha Sanskrit Series, Benares. The third section is apparently lost, no trace of it having yet been found. It is an extensive work of which the first two sections contain 2163 and 6687 verses.

The work is attributed to one Haritayana and the commentary called Tatparyadipika is from the pen of one Dravida Sri Nivasa, son of Vaidyanatha Diksita, resident of the village of Mahapuskara in the Dravida country. The commentary was composed in 4932 Kali Era (1831 A. D.). The text is in 22 chapters.

The book is in the form of a discourse delivered by Haritayana to Narada. This discourse professes to be a reproduction of the teachings of Dattatreya to Parasurama and claims to be based on personal realisation and reason.

The plan of the work may be thus summed up. Parasurama having heard Dattatreya's lectures on the greatness of the Supreme Deity Tripura Sundari as embodied in the Mahatmya Khanda expressed a desire to the Master to be enlightened on the methods of worship for propitiating the Goddess. He was subsequently initiated in due form into the mysteries of Tripura worship and practiced penances for 12 years, under instructions from his tutor, at a hermitage on the Mahendra Hill in the South. In the course of his spiritual exercises the ultimate problems of life and reality began to trouble his mind, and being unable to reach a solution himself he betook himself to the feet of his Guru for light and guidance. He has already heard a teaching on the subject from Samvarta, the great Avadhuta, on his discomfiture by Rama Chandra in the Treta age, but he had not been able to realise it at the time. He requested the master to explain to him the secrets of Samvarta's lessons, so that his doubts might be dispelled for ever. Dattatreya's response to Parasurama's question, interspersed with Parasurama's cross-questions here and there, constitutes the body of the Jnana Khanda. It would thus appear that the text of the Tripura Rahasya, which embodies the teachings of Haritayana to Narada, represents an old traditional lore of secret science originally revealed by Samvarta and subsequently expounded by Dattatreya to Parasurama.

The name Parasurama stands eminent among the votaries of Tripura. The Kalpa Sutra, treating of the secrets of the Tripura worship in ten Khandas and containing 335 Sutras, is attributed to Parasurama who is described as a scion of

the family of Bhrgu, a disciple of Shiva and the son of Jamadagni and Renuka. This description of Parasurama implies that the Parasurama of the Tripura Rahasya is believed to be identical with the author of the Kalpa Sutras, though Pandit A. Mahadeva Sastri has, perhaps rightly questioned this identity². The tradition has it that Dattatreya was the author of a Samhita work in 18000 verses which was known under his own name (viz. Datta Samhita). Parasurama studied the extensive work and, to bring its contents within easy reach of students, summarised it in a body of Sutras distributed into 50 sections (Khandas). This contained 6000 Sutras, The Samhita and the Sutra were both summed up, in the form of a dialogue between Dattatreya and Parasurama, by Sumedha (pupil of Parasurama). This tradition is found recorded in the Tripurarahasya, Mahatmya Khanda.

It is evident that the work of Sumedha, who was of the Harita family and consequently known as Haritayana, is really to be identified with the Tripurarahasya itself rather than with the Kalpasutras of Parasurama as Laksmana Ranade has done³, because the Parasurama Kalpa Sutra is not in the shape of a dialogue between Datta and Parasurama and is not attributed to Sumedha, whereas the Tripurarahasya has the form of a similar dialogue)⁴ and is ascribed to Sumedha Haritayana.

The line of Tripura worship is represented by several teachers. We have already referred to Dattatreya, and Parasurama. The names of Durvasas, Agastya, Lopamudra and several others may be added in this connection. Durvasas is associated with the authorship of a mahimnaH stotra of the Goddess, where he is described in the colophon as sakalAgamAchArya. Nityananda, who wrote a commentary on the above Stotra, says that Durvasas *inter alia*, Krodha Bhattacharaka is really identical with Siva Himself, who is the Master of the teachers of all the Agamas (sakalAgamAchAryachakravatI.m), as born from the womb of Anurapa.

The Supreme Goddess is variously named - as Tripura, Sundari Lalita, Sodasi, Sri Vidya, Kamesvari, etc. She is called Tripura, in as much as Her Body consists of three Saktis, viz. Brahma, Vaisnavi and Raudri.⁵ The Tripurarahasya speaks of Her in the following terms:

tripurAnantashaktyaikyarpUpNI sarvasAxINI .
sA chitiH sarvataH pUrNA parichChedavivarjanAt.h ..

The partial appearance of the Self as thus occurring is known as bAhyAvabhAsa, because such appearance implies the manifestation of what may be described as empty space which is other than the Self. Remembering

that Chaitanya is all-embracing and can have nothing outside it - for if there were any such thing it would not shine out and would therefore be non-existent - what is popularly called the external is indeed only a reflection on Chaitanya as on a mirror. When the universe comes into being it does so as only an image within the unique Self. The universe as such is varied but underlying it is the pure and simple unity of Chaitanya revealing itself to the eye of diligent search (anusandhAna). The manifestation of the universe, due to the Free Will (svAtantrya) of the Absolute, is thus a process of Abhasa, - and for the initiation of this process nothing beyond the play of the Will is needed. The material and efficient causes, supposed to be necessary for every product, are held unnecessary.

The peculiar metaphysical position of the Tantra consists in the theory of Abhasa, which is consistent with this position. It rejects the Vivartavada of Neo-Vedanta, because the world is not originally a false appearance due to Error. It is real in the same way as an image is real, but it has no existence apart from the medium in which it is manifested. Its existence is only the existence of the medium. To the Vedantist the world appears as such to the ignorant owing to his ignorance and in the last analysis it is resolved into Maya which is *not identical* with Brahman and is material; but to a Tantrist the world is real and is expression of the Chit Sakti or Free Will of the Lord and is really spiritual in essence like the Lord Himself. In the last resort it turns back into the Chit Sakti which is never withdrawn, for the Will (svAtantrya) remains, even after the world has disappeared. The Vedanta system has had to fall back on the doctrine of Vivarta, because it denies in a sense svAtantrya to Pure Chaitanya. The first stadium of creation is thus an Abhasa. The second stage which represents the subsequent condition shows how the Chit Sakti, already appearing (AbhAsamAna) in the Pure Chaitanya, further progresses. Maya emerges on the scene now and the Vivarta is the logical outcome. The third stage marks how Maya becomes productive. This is the Parinama or Evolution which gets on till the bhutas spring into manifestation. The fourth stage which represents creation out of the bhutas is known as Arambha or physico-chemical process of genesis. From the supreme stand-point of Tantra, however, the entire Creation is an Abhasa.

As thus realised She is the Eternal and supreme Truth beyond all limitations consequent on time and place. She is the essence of Chaitanya and is called Lalita owing to Her transcendent charms. The Sakti Sangama Tantra observes that it is this Lalita which assumes the form of Krsna as Purusa.⁶

Sundari is one of the ten Mahavidyas (Mundamala Tantra, Patala 1). It is said (Ibid) that the ten Vidyas combined form a Mahavidya, but Sodasi is a

Mahavidya by Herself. The Todala Tantra (Patala 1) calls Maha Tripura Sundari by the name of Panchami with Siva (five-faced) as Her Bhairava. The Sakti Sangama however (Purascharyarnava, pp 13-14) makes Lalitesvara Her Bhairava. This is different from Tripura Bhairava (or Vikarala, the companion of Chhinna) and Ghora Bhairava (i. e. Kala Bhairava, the companion of Dhumavati).

The system teaches that the Supreme Reality is of the nature of Pure Intelligence, which is self-luminous and unaffected by the limitations of time, space and causality. It has absolute freedom (pUrNa svAtantrya) in as much as its Power or Will (sa.mkalpa) is unrestricted. This Power is really identical with the Essence of Chaitanya and remains either involved in it or expresses itself as its inalienable property. In the technical phraseology of the Shastra it is known as Vimarsa or Krpa, and is an eternal attribute of Chaitanya. The freedom referred to above implies that the Essence of Consciousness is free from vikalpas and is fundamentally distinct from matter. The Chaitanya is free, as it does not depend on anything else for its own revelation of matter.

The Power exists in a two-fold condition. What is generally known as creation or dissolution is in reality consequent on the manifestation of this Power or on its abeyance. It always functions, but its function is sometimes (e. g. during the creative period) expressed as the manifestation of the Universe till now absorbed in and identified with the Essence of Reality and at other times expressed as self-manifestation alone.

The Supreme Reality of the Agamas would thus seem to differ in a sense from the Brahman of Vedanta. Though both are essentially of the nature of Intelligence there is a fundamental distinction between the two. The Absolute of the Tantra is endowed with Power which is held to be identical with Itself and by virtue of which It is described as the Free Agent (svatantrakarttA). Freedom to act forms the essence of Chaitanya. In other words, according to the Tantric viewpoint, Siva and Sakti are aspects of one and the same Reality. But in the current non-dualistic school of Vedanta Brahman, which as in this Tantra is described as of the nature of Pure Consciousness, is no better than an action-less Locus (adhikaraNa), on which the Power, which is attached to It mysteriously and is neither identical with nor distinct from It, plays. It is conceived as a Pitha or passive background in relation to the active power operating on It. The Sakti, called Maya in the Vedanta School, is not thus of the nature of Brahman but is material (anirvachanIya), though it is held to be, of course mysteriously, subservient to it. But as conceived in the Tantra Sakti or Pure Freedom is absolutely non-material. The term Chit Sakti used to denote this power implies its spiritual essence.

What in the Tantras is known as vAhyAbhAsa or the manifestation of a non-ego (anahambhAva) within the Pure Ego (shuddhAtma) but appearing as external to it is the Radical Nescience (mUlavidyA) of Vedanta. This non-ego is the so called Avyakta (Unmanifest) or Jada Sakti (Matter). But the Freedom or the Spiritual Power (Chit Sakti) of the Lord, as described in the Tantras, is beyond the Nescience referred to above, and to this Power the Advaita Vedanta seems to be a stranger.

In as much as the Avidya itself or the Material Power is a product of the Spiritual Power which is the ultimate source of all existence there is no discrepancy in the statement, often found in Tantric Literature, that this Power has three distinct states of its existence: -

- (a) During the universal dissolution when the Self is free from all vikalpas the Sakti exists as Pure Chit Sakti or Chit Prakrti.
- (b) When the vikalpas are on the point of merging - when though there is no vikalpa as such there is yet a tendency in the direction of vikalpas - the Sakti is called Maya Sakti or Jada Prakrti.
- (c) But when the vikalpas are fully developed and materiality becomes dense the Sakti appears as Avidya.

It has already been observed that the appearance of the universe follows upon the self-expression of the Divine Power and the Cosmic End follows from the withdrawal of the self-same Power.

After the period of Cosmic Night is over the Will of the Lord, in co-operation with the mature adrsta of Jivas, manifests only partially, as it were, the Essence of the Self, whereby the Self is revealed as limited.

The appearance of limitation is thus the emergence of not-self, known as Avidya or Jada Sakti, called also by the name of Void (shUnya), or Prakriti or Absolute Negation or Darkness (tamaH) or Akasa. This is the first stage in the order of creation and represents the first limitation imposed on the Limitless.⁷ The erroneous belief, generated through the Freedom of the Lord - the Self - that the Ego is partial (ekadeshika) and not full and universal (pUrNa) is responsible for the appearance of this Something which being a portion of the Self is yet outside of it and free from self-consciousness and is described as not-self or by any other name as shown above.

Thus the Supreme Reality splits itself spontaneously, as it were, into two sections - one appearing as the subject and the other as the object. The

Purnahanta which is the essence of Supreme Reality disappears after this cleavage: the portion to which limited egoism attaches being the subject and the other portion free from egoism the object. The object as thus making its appearance is the Unmanifest (avyakta) Nature from which the entire Creation emanates and which is perceived by the subject as distinct from itself.

It has been observed that Chaitanya is of the nature of self-luminous Light (sphurat.h prakAsha), which may shine on itself (svAtmA), in which case it is known as *Ahanta*, or I-ness may rest on the Non-ego (anAtmA) and express itself as *Idanta* or This-ness. The essence of Chaitanya consists in the fact that the light (prakAsha) is always confined to itself. This universal Ego or 'I' stands, behind all dualism. The Supreme Ego is universal, as there is nothing to limit (parichCheda) or to differentiate (vyAvR^{it}ti) it, and the entire visible universe exists in identity with it. But this characteristic by its very nature is absent from Matter (jaDa), which is not self-manifest. Just as light and heat co-exist in fire, in the same way universal *Ahanta* and Freedom or Sakti co-exist in Chaitanya. This freedom is Maya which though essentially identical with Chaitanya (chidekarUpa) brings out varieties of an infinite kind, but in bringing out this variety it does not in the least swerve from the Essence.

The appearance of the Universe in Pure Chaitanya is the action of Avidya, which has three distinct stages:

(a) The first is the germinal state (bIjAvasthA), when the material power, which is still in its earliest phase of manifestation, is pure. Matter does not assert itself at this stage and consequently there is no differentiation in experience. In other words, it does not yet appear as distinct from Chaitanya, though potentially it exists. This stage is represented by the five pure Tattvas, viz., Siva, Sakti, Sadashiva, Suddha vidya and Isvara.

(i) The Avidya, which has been described above as being the Chaitanya in its limited appearance as an object external to the subject is called Siva. In pure Chaitanya, owing to the play of Its own Will, an infinite number of limited aspects (spA.msha) arises. These are mutually distinct. From this point of view to every limited aspect of Chit there is a corresponding object external to it (bAhyAbhAsa), but to the Unlimited Chit or Pure Self (pUrNashrAtmA = parashiva) there is no externality. The universal (sAmAnyA) common to all the pure and limited Chit aspects referred to above is called Siva Tattva. This Tattva is thus a Samanya holding within it all the Visesas, but Para Siva or Pure Self is transcendent and above both Samanya and Visesa. Hence Siva Tattva may be more properly described as Pure Chaitanya in its general but conditioned form, free from all Vikalpas and is to be distinguished from the Absolute proper.

(ii) The appearance of Siva (parichChinna nirvikalpachit.h) as aham.h is called Sakti. Although this self-presentative character (aha.mbhAsana) is in the essence of Chit, so that there can be in fact no differentiation between Siva and Sakti as such, the Chit is nevertheless known as Siva in so far as it is free from all visesas and as Sakti by virtue of its characteristic self-awareness (aha.mbhAsana).

When the self-presentation (aha.mbhAsana) is no longer confined to the Self but is extended to the not-self or the object (mahAshUnya) external to the Self it is known as Sadasiva. This state marks the identification of the Self with the not-self in the form "ahameva idam.h" and indicates predominance of spirit over matter.

(iv) But when matter prevails and the consciousness assumes the form "idam.h aham.h" the state is technically called Isvara.

(v) The term Suddha Vidya is reserved for the state which represents an equality in the presentation of the subjective and objective elements in consciousness.

(b) The second stage in the evolution of Avidya, described as a~nkurAvasthA, represents a further development of difference or materiality, when the subtle products of matter and spirit make their appearance. In this mixed condition both spirit and matter are equally predominant and the seven mixed (mishra) tattvas, viz, Maya, Kala, Vidya, Raga, Kala and Niyati reveal themselves.

(i) The confirmation of difference due to the Free Will of the Supreme, which characterises the second stage, has the effect of reversing the normal relation between spirit and matter. Thus while in the first stage described above Spirit or Chit Sakti dominates matter or Jada Sakti which exists in a rudimentary state, merged in spirit or Self, the second stage shows the preponderance of matter over spirit. Consciousness loses its supremacy and becomes a quality inherent in the material subject. All this is due to the emergence and development of bhedasa.mkalpa in Chaitanya. This material subject - which is matter prevailing over spirit and related to it as a substance to its quality - is called Maya.

(ii-vi) The five aspects of Maya are the five so-called *Kanchukas* which are the five eternal Saktis of Para Siva in a limited form. The obscuring power of Maya acts as a veil as it were upon the Omnipotence, Omniscience, Self-contentment, Eternity and Freedom of the Supreme Self and thus acting is known as Kala, Vidya, Raga, Kala and Niyati respectively.

(vii) The Pure Self as obscured by Maya and its fivefold activities appears as Purusha with its limitations of action, knowledge, contentment, eternity and freedom.

(c) The third or grossest stage in the evolution of Avidya is represented by the dense products of the mixed tattvas, where matter is overwhelmingly strong. This stands for the group of the twenty four tattvas, from the Primary Prakriti down to Prithivi, constituting the material order.

Prakriti, with which the lower creation begins, is indeed the assemblage (samaShTi) of the Vasanas of all persons with various and beginningless Karmans: it may be fitly described as the body of the Karman Samskaras of the Jivas, considered as inhering in Chit Sakti or Self. This Karma vasana or Prakriti is threefold according as the experience which is the moral outcome of this vasana is pleasant or painful or of the nature of a comatose condition in which neither pleasure nor pain is felt.

The Vasanas exist in a twofold condition, as Avyakta when they lie unmanifest in dreamless sleep or as Chitta when they manifest themselves in dreams and wakeful states. In the dreamless state there can be no experience of pleasure and pain, because the mature Karmans having been worked off through experience the others which are not yet ripe are not ready for fructification. It is a fact that Karmans, when they are matured by time, cause the Jnana Sakti of the Conscious Self to move outwards and have contact with the objective world. In a state of sleep such movement is naturally absent. But the process of time during which the sleep continues acts on the Karmans and matures some of them, so that the Jnana Sakti is allowed to come in touch with the external objects or with their eemblances and sleep is over. The Sakti as thus qualified by the body of Karma-Vasan as leading to contact with the objects and consequent enjoyment (bhoga) is known as Chitta.

The Chitta differs according to the difference of Purusa but it is one with Prakriti in dreamless sleep. Thus the Chitta may be viewed as Purusha or as Prakriti according as the conscious (chiti) or unconscious (avyakta) element prevails in it. It is not therefore a distinct category, but falls either under Purusa or under Prakriti.

Notes

1. This section was originally published in open leaves. But the edition became scarce and the growing interest in Indian philosophical thought rendered a republication of the text necessary.
2. Preface to the edition of the Kalpasutras of Parasurama as published in the Gaekwad's Oriental Series, No. 22, in 1923 (P. VIII).
3. Preface to Parasurama Kalpasutras, P. X.
4. P. Laksmana was well aware of the weakness of his arguments, for he admits

that the Kalpa Sutras is not in a dialogue form. He adds however that the concluding passage of the work shows that it is a dialogue between the Master and his pupil (Ibid.) (P.X). But it must be pointed out that there appears to be nothing in the text of the Sutras to warrant this inference.

iha khalu sakalAgamAchArya kravartI.m sAxAt.h shiva eva .
anurUpAgarbhasambhUtaH krodhabhaTTArakAkhadurvAsA mahAmuniH, etc.

5. See Puraischaryarnava, Sundarl Stava P. 20).

kadAchidAdyA lalitA pu.mrUpA kR^iShNagrahA . etc.

6. This is the view of the Sakti Sangama Tantra. But in the Vaisnavism associated with the name of Sri Chaitanya, Lalita is represented, not as identical with Krsna - which position is reserved for Radha -but as a Sakti, whose function is to preside over Nikunja, where the eternal sport of the Divine Couple takes place and from where all are shut out. Cf. Radhatattvasudhanidhi for further particulars.

7. It should always be borne in mind that the Absolute suffers no change, not even when through its power it assumes limitation. It remains always pure and undivided, although to those whose vision is dimmed it appears as multiple.

Rajarajeshvari Kavacha

Shiva's sun mandala, having opened, melts the moon mandala, causing a flow of birth-nectar-liquor which is blissful and gladdening. Having abandoned her family of young Kula women, she becomes Shiva, with no qualities, no characteristics, devoid of the form of time - Vamakeshvarimatam IV, 13-14

The word Rajarajeshvari means "the lady queen of queens", the empress, and this kavacha or armour appears in the fine Tripura tantra, *Gandharvatantra*. The devotee or sadhaka can write or utter the armour, all the while visualising mantra, devata, and in this case yantra on her or his body. Here, the entire armour focuses on the symbolism of Shri Shri Mahatripurasundari, the Empress, queen of queens, and her attendants in the chakra called Shri Yantra. Our notes are in square brackets.

Kavacha

The Rishi of the Rajarajeshvari Armour is Shiva, the metre Virat, and the devata Mahatripurasundari. Hamsah is the Shakti, Para the Bija, and Shrim the linchpin. Its application is Dharma, Artha, Karma and Moksha.

May Tripura in three ways protect me, and give all success. May Bala, in the mouth, with Aim Klim Sauh, protect and give all success. The auspicious holy great Devi Tripurabhairavi must protect with Hsasrahn Ha Sa Ka La Hrim Hasrauh in the throat. May the great Lady Mahatripurasundari shield in the heart!

May the Rajarajeshvari Vidya, Shodasi, who confers great good fortune, may She always protect me in the Brahmarandhra, O Kamala Parameshvari! May the Devi who is the daughter of the Lord of the Mountain always protect on the head!

May the Kama Bija [Klim] shield on the forehead! Let the Vag Bija [Aim] shield on the throat! Let Sauh protect me in the ribs and Om on the shoulders!

The beloved of Shambhu must always protect my right and left arms. May the beloved of Vishnu always protect in the wrists. May Parvati protect the hands! Let the beloved of the Sidereal Constellations protect in the eye! May the beloved of Rati protect in the ear, and let Shakra shield the nose! May Parvati Parameshvari always protect the back.

Hsauh in exhalation and inhalation must protect, O Supreme Giver of Siddhi! Kama must always protect in sexual love. May Pinaki protect in the region of the penis. Prithivi must entirely protect! Let Hrim be a shield of the heart!

May the beloved of Vishnu protect in the breasts, belly, and in front of the heart. Let Vajradara protect in the eye, and let Maya shield the abdomen. May Sauh protect the feet, and let Aim shield the restless tongue. The syllable Klim must protect the region of the teeth, O Boon Giver!

May Bhuvaneshvari extend from the head to the feet, and be in all the limbs! May the Supreme Goddess, beloved of Hari, always protect with armour against loss and destitution. In the adhara, the Vagbija must protect! Dear One, the Kamaraja must shield the heart region. Parvati, the Shakti part must protect in the brow-centre!

On the head the Trikuta must protect, with all mantra, on the forehead. May the 28 letters always protect the circle of the face!

(The Fifteen Nityas)

May Kameshvari shield in the forehead, and Bhagamalini in the face. Let Nityaklinna, the Conferrer of Great Good Fortune, forever protect the right eye. Let Bherunda shield the left eye, and Vahnivasini the right ear. May the transcendent Vajreshvari protect in the region of the left ear. May the Supreme Goddess Shivaduti protect the right nostril. Let Tvarita, the all Success Bestower, protect the left nostril. May Kulasundari always and forever protect my right cheek. Trailokyavimala must protect the region of my left cheek. Nilapataka, shield my upper lip. Vijaya, shield my lower lip. Devi Sarvamangala, always protect my upper teeth. Jvalamalini, always shield my lower teeth. Everywhere, in the head, Vichitra protect. The base, the most important thing, the Mahatripurasundari, She who is the Shodashi, may She always protect my face!

The different Gurus must always protect the back.

(Nine Chakreshvaris - forms of Tripura ruling the nine mandalas)

O Parameshvari, may Tripura always protect my feet. May Tripureshvari always protect my knees. Tripurasundari Devi must always protect my thighs. Tripuravasini Devi must always shield my hips! Let Tripurashri always shield my genitals. The Devi Tripuramalini must always shield the Muladhara. Let Tripurasiddha shield my navel, and Tripuramba shield my heart ! Mahatripurasundari must always protect me in the 1000 petal lotus.

(Male Lords of Chakras - matching forms of Chakreshvaris)

In the midst of the heretical host, may Buddha encompass and protect me! Let Brahma shield the Brahmanda (macrocosm) and may Shiva protect my Yoga

Power! Let the Sun protect me in Knowledge, and may Lord Narayana protect me in Liberation!

(Outer Line of Shri Yantra)

Anima must protect in the West, Laghima in the North. Mahima must protect in the East, Ishitva must protect in the South. May Vashita protect in the North West, and in the North East Prakamya, the giver of siddhi. Bhuktisiddhi in the South East, and Icchasiddhi in the South West must protect. Praptasiddhi must protect below, and Mokshasiddhi on high!

(Middle Line)

Brahmani must protect the twilight. Maheshvari must shield the day. Kaumari must protect at noon! Indrani must protect at night! Vaishnavi, who gives all siddhi, must protect me in the Brahma Muhurta! At midnight Varahi must protect! Let Chamunda protect in hostile invasion! Mahalaksmi, in great power, must always protect !

(Inner Line)

Sankshobhini must protect on the head. Dravini must protect in the heart. Akarshini in the peak, and Vashyada in the armour must protect. Unmadini in the eye, and Mahankusha in all my body must protect. Trikhanda, protect my arms. Bija must protect the seed. Khechara must protect the feet, and Yoni Mudra on all sides!

(Sixteen Petals)

Let the Kamakarshana form always shield works of sexual attraction. Let the BuddhyakarshaUa shield me in the great place of Buddhi Akarshana. Let the Ahamkara Vikarshani always protect in the Ahamkara. Let the Shabdakarshana form shield the actions of the Shabda. May the Sparsha Karshana form always protect me in matters of touch. Let the Rupa Karshana form always shield the great Rupavikarshana! O Parameshvari, may the Rasakarshana shield in taste! Let the Gandhakarshana form always protect me in smell! May the Chittakarshana form protect me in attraction. Let the Dhairyakarshana form protect in steadiness always! Let the Smritya Karshana form shield works of Knowledge and Attraction. Let the Namkarshana form shield uttering of names always! May the Bija Karshmia form protect me in the sprouting of seed. Let the Atma Karshana form protect in Para Jiva Karshana! Let Amrita Karshini protect always in works of Nectar (Amrita). Let Sharira Karshini always protect in bodily protection !

(Eight Petals)

Anangakusuma must protect protect in all work in front of me. Anangamekhala must protect behind. On the left, Anangamadana must protect me. Anangamadanatura must protect me on the right. Let Anangarekha always, and forever, shield me above. Anangavegini must protect me below. Let Anangankusha always protect me in the directions! Anangamalini must protect always in the intermediate points.

(Fourteen Triangles)

Sarvasangkshobhini must protect me above. Sarvavidravini must protect me below. Sarvakarshini must protect me in the directions. Sarvahladakari must encircle and protect me in the intermediate points. Sarvasanmohini must protect completely. Sarvastambhanakarini must protect me within and without. Sarvajrimbhani must always protect me in the heavens. Sarvavashyakari must protect me in the underworld. In the world of Gods, Sarvaranjaaakarini must always protect me! Sarvonmadanashmkti must encircle and protect me on earth. Sarvarthasadhani Shakti must protect me amongst the host of created beings! Sarvasampattipurani must protect in dissolution. Sarvamantramayi must protect from Rakshas and Yakshas in the house! Sarvadvandvakshayamkari must protect from Denors in the house!

(Outer Ten Triangles)

Sarvasiddhiprada must always protect me in the king' s palace! Sarvasampatprada must protect me in my own home, and give all prosperity! Sarvapriyankari must protect in all the worlds everywhere! Sarvamangalakarini must shield me in all good actions. Sarvakamaprada Devi must protect me in all works everywhere! Sarvaishvaryapradayini must protect me in lordship everywhere ! Sarvamrituprashamani must protect me always at my death! Let Sarvavighnavasini protect always in all supports! Sarvargasundari must protect me in the form of my bodily parts! Let Sarvasaubhagyadayini protect all my good parts!

(Inner Ten Triangles)

Sarvajna protect my house! Sarvashaktimaya, protect me in battle! Sarvaishvaryaprada must protect me on the road, Sarvajnanamayi on water! Sarvavyadhinashini must protect me from all disease everywhere! Sarvadharasvarupini must powerfully protect me on the mountain! Sarvapapahara must protect in all works everywhere! Sarvanandakarini Devi must protect from random killing in open places. Sarvarakshasvarupini must protect from all hostile anxieties! In all determined work, Sarvepsitaphalaprada must protect!

(Eight Triangles)

Vashini must shield in works of subjugation. Kameshi must shield in works of paralysing. Modini must protect in works of delusion. Vimala must shield in works of driving away. Aruna must protect in speech, Jayini in matters of conversation. Sarveshvari must always protect in sexual acts, Kaulini in acts of dissension.

(The Weapons of Devi)

O Maheshvari, the five arrows must always protect in blossoming. The bow must protect in works of delusion, the noose in acts of subjugation. The greatly illustrious goad must protect me in acts of paralysing.

(The Central Triangle)

All-Knowledge must protect me in the heart! Satisfaction must guard me in the head! The state of being eternally awake must always protect me in the tuft of hair! Let Independence shield me in the Armour. May Courage always shield me in the eyes. Let the three without form protect and give all siddhi! Kameshvari, protect in sexuality! Vajreshvari, protect me in battle! Bhagamalini, always protect me in the love-lore of Shri!

(Bindu)

Devi consisting of All Bliss, Mahatripurasundari, protect me in taste, sight, smell, sound, and touch! Vatuka, protect in the North East! Numbers of Yoginis, protect in the South East! They must protect skin, blood, fat, bone, flesh, marrow and semen! Kshetrapala must protect in the South West, and Ganesha in the North West of the Temple!

The Elephant Woman Shoshika must protect me, O Beautiful Lady of the Kulas. The Female Dweller in the Muladhara must always protect my Shakti.

Mahashodha Nyasa

Thou art the body of Shambhu with two breasts which are the Sun and Moon. Oh, Bhagavati, thou art the all pervading stainless one; therefore the connection between each, of thee as part and whole is the nature common to both, the same lordship and supreme bliss - Wave of Bliss (Woodroffe's translation)

The Sodha Nyasa (sixfold nyasa), which is part of the daily worship of Tripurasundari, is here for the first time translated into English, from the work called *Nityotsava*, itself a commentary on the famous *Kalpasutras* of Parashuram.

Parashurama was a brahmana initiated by Lord Dattatreya into the worship of Shri Shri Mahatripurasundari Lalita Devi. The *Kalpasutras* provides a compendium for the worship of that Devi. Various forms of nyasa, which means 'placing', enter into this and all other forms of tantrika puja. The dialogue between Parashuram and Dattatreya is contained in the *Tripura Rahasya*, a wonderful work which is available in an English translation published by the Sri Ramana Ashram in Tiruvannamalai.

The Sodha Nyasa in which Devi outspreads as Ganeshas, planets, 27 nakshatras (asterisms), yoginis of the seven dhatus or bodily elements of ayurveda, sidereal zodiac, and sacred sites (pithas) is described in very many agamas such as *Vamakeshvara Tantra*, *Gandharva Tantra*, *Jnanarnava*, *The 1,000 Names of Lalita*, etc.. It is described in detail in the *Yogini Hridaya*, itself said to form the latter part of the *Vamakeshvara Tantra*.

The ritual centres the worshipper as one with She whose true nature is Chit or Consciousness Shakti. She is triple in Her manifestation as the three gunas -- represented by Her three Saktis of Iccha (will), Jnana (knowledge), and Kriya (action) -- and rays out as the 15 Nityas or Eternities who express the phases of the Moon or Candrakalas, and form the body of time.

According to the tradition, Shiva, without characteristics is awareness. And Shiva is one with Shakti. Her parts as represented by the Shodha Nyasa amount to 156, and comprise all visible manifestation. She is Maya Shakti, the Matrika or letters of the alphabet Devi, the heap of words and letters which delude men and women, and also those letters transformed by awareness into mantra.

Her yantra is the Shri Chakra, which contains all letters within its heap of petals, lotuses and lines. This yantra, which is a diagrammatic representation of the human body, is within the wheel of time.

Worship via this ritual is intended to assist a sadhvini or sadhaka to realise her or his oneness with the Shakti, with the yantra, and with time itself in all its manifestations.

Mahashodha Nyasa

In this wonderful abbreviated six way nyasa, obeisance to Dakshinamurti, the Rishi, on the head; to the metre Gayatri in the mouth; to the Devi Mahatripurasundari, to Ganeshas, Planets, (27) Sidereal Constellations, Yoginis, 12 Rashis, the Sacred Sites (pithas) in the heart; obeisance to the application of this Shri Vidya limb nyasa, in the palm of the hand.

Aim Hrim Shrim Am Kam Kham Gam Gham Nam Am Aim obeisance to the thumbs

Aim Hrim Shrim Im Cam Cham Jam Jham Nam Im Klim, index fingers

Aim Hrim Shrim Um Tam Tham Dam Dham Nam Um Sauh, middle fingers

Aim Hrim Shrim Em Tam Tham Dam Dham Nam Aim Aim, ring fingers

Aim Hrim Shrim Aum Pam Pham Bam Bham Mam Aum Klim, little fingers

Aim Hrim Shrim Am Yam Ram Lam Vain Sam Sam Sam Ham Lam Ksham Am

Sauh, front & back of hand

(similarly for heart &c. nyasa)

Meditation: Radiant as 1000 rising suns, with full, magnificent breasts, wearing red garlands and clothes, smeared with red unguent, with red gems and red ornaments, holding goad, noose, bow and arrows in Her radiant four hands, with three beautiful eyes, with a gold ornament on Her head -- thus we meditate on the Supreme Sundari, consisting of Ganeshas, Planets, (27) Nakshatras, (6) Yoginis, (12) Rashis, Pithas, and the letters of the alphabet.

Thus is declared the collective form of the Shri Devi, together with Her weapons and instruments of action. Now meditate on Ganeshas, the first of the individual forms:

Ganesha Nyasa

Meditation: resembling the newly risen Sun, with an elephant's face, soft eyes, holding goad, noose, and granting boons, with Shakti, of vermillion lustre, decorated with all manner of gems. One of (her) hands holds a lotus, the other touches (Ganesha's) lingam. His trunk is coiled to the left. When meditating, the noose comes first. The Shakti holds a lotus in Her left hand, and Her right hand embraces (Ganesha's lingam).

Having meditated thus, nyasa should be done in the places where the letters of the alphabet reside, prefixing each with three syllables thus:

Aim Hrim Shrim Am obeisance to the Lord of Obstacles with Shri. On head.
Aim Hrim Shrim Am to the King of Obstacles with Hri. On forehead.
Aim Hrim Shrim Im to the Guide with Tushti. On right eye.
Aim Hrim Shrim Im to the Most Auspicious with Shanti. On left eye.
Aim Hrim Shrim Um to the Heart of Obstacles with Pushti. On right ear.
Aim Hrim Shrim Um to the Maker of Obstacles with Sarasvati. On left ear.
Aim Hrim Shrim Rm to the Chief of Obstacles with Rati. Right nostril.
Aim Hrim Shrim Rm to the Chief of Hosts with Medha. On left nostril.
Aim Hrim Shrim Lm to the One Tusked with Kanti. On right cheek.
Aim Hrim Shrim Lm to the Two Tusked with Kamini. On left cheek.
Aim Hrim Shrim Em to the Elephant Faced with Mohini. On upper lip.
Aim Hrim Shrim Aim to the Guileless with Jata. On lower lip.
Aim Hrim Shrim Om to the One with Hair Twisted like a Cowrie with Tivra. On upper teeth.
Aim Hrim Shrim Aum to the Long Faced with Jvalini. On lower teeth.
Aim Hrim Shrim Am to the One with Pointed Ears with Nanda. On tongue.
Aim Hrim Shrim Ah to the One with Bull as Banner with Surasa. On throat.
Aim Hrim Shrim Kam to the Lord of Numbers with Kamarupini. On right shoulder.
Aim Hrim Shrim Kham to Indra's Elephant with Subhra. On right elbow.
Aim Hrim Shrim Gam to the One with Ears Like Winnowing Baskets with Jayini. R. wrist
Aim Hrim Shrim Gham to the three Eyed One with Satya. Base of right fingers.
Aim Hrim Shrim Nam to the Pot Bellied One with Vignneshi. On right finger tips.
Aim Hrim Shrim Cam to the Great Noisy One with Surupa. Left shoulder.
Aim Hrim Shrim Cham to the four Armed Form with Kamada. Left elbow.
Aim Hrim Shrim Jam to Sadashiva with Madavihvala. Left wrist.
Aim Hrim Shrim Jham to the Gladdening One with Vikata. Left root of fingers.
Aim Hrim Shrim Nam to the Ugly Faced with Puma. Left finger tips.
Aim Hrim Shrim Tam to the Beautiful Faced One with Bhutida. Right thigh.
Aim Hrim Shrim Tham to the Delightful One with Bhumi. Right knee.
Aim Hrim Shrim Dam to the One Footed with Shakti. Right ankle.
Aim Hrim Shrim Dham to the Dual Tongued with Rama. Right foot.
Aim Hrim Shrim Nam to the Hero with Manushi. Right toes.
Aim Hrim Shrim Tam to the Warrior with Makaradhvaja. Left thigh.
Aim Hrim Shrim Tham to the Peaceful Faced One with Virini. Left knee.
Aim Hrim Shrim Dam to the Boon Giver with Bhrukuti. Left ankle.
Aim Hrim Shrim Dham to the Left Hand God with Lajja. Left foot.

Aim Hrim Shrim Nam to the One with Crooked Trunk with Dirghagona. Left toes.

Aim Hrim Shrim Pam to the One with two Tusks with Dhanurdhara. Right side.

Aim Hrim Shrim Pham to the Leader of the Army with Yamini. Left side.

Aim Hrim Shrim Bam to the Village Lord with Ratri. Back.

Aim Hrim Shrim Bham to the Intoxicated One with Chandrika. Navel.

Aim Hrim Shrim Mam to the Clear Headed with Sashiprabha. Belly.

Aim Hrim Shrim Yam to Intoxication's Vehicle with Lola. In heart.

Aim Hrim Shrim Ram to the Ascetic with Chapala. Right collar bone.

Aim Hrim Shrim Lam to the One with Shorn Hair with Riddhi. Shoulder hump.

Aim Hrim Shrim Vam to the One with a Tusk with Durbhaga. Left collar bone.

Aim Hrim Shrim Sham to the Pre-eminent One with Subhaga. Heart to right palm.

Aim Hrim Shrim Sham to the Bull Bannered with Shiva. Heart to left palm.

Aim Hrim Shrim Sam to the Greedy One with Durga. Heart to right foot.

Aim Hrim Shrim Ham to Ganesha with Kali. Heart to left foot.

Aim Hrim Shrim Lam to the One like Thunder with Kalakubjika. Heart to genitals.

Aim Hrim Shrim Ksham to the Lord of Obstacles with Destroyer of Obstacles. On heart.

Planet Nyasa

Meditation: the Sun Etc, in the colours red, white, red, dusky, yellow, pale yellow, black, purple, smoky. Of the form of Kamadeva, the Lord of Love, ornamented with celestial gems. His left hand rests on his left thigh, and his right hand shows the sign of giving. Meditate also on the Shaktis, with their hands dispelling fear and granting boons. Each one is highly appealing, and decked with every kind of jewel. Having meditated in this way:

Aim Hrim Shrim Am Am Im Im Um Um Rm Rm Lm Lm Em Aim Aum Om
Am Ah obeisance to the Sun with Ranuka. In heart.

Aim Hrim Shrim Yam Ram Lam Vam to the Moon with Amrita. Centre of brow.

Aim Hrim Shrim Kam Kham Gham Nam to Mars, with Dharma. In eyes.

Aim Hrim Shrim Cam Cham Jam Jham Nam to Mercury, with Yashasvini. Ears.

Aim Hrim Shrim Tam Tham Dam Dham Nam to Jupiter, with Shankari. Throat.

Aim Hrim Shrim Tam Tham Dam Dham Nam to Venus, with Jnanarupa. In heart.

Aim Hrim Shrim Pam Pham Bam Bham Main to Saturn, with Shakti. In navel.

Aim Hrim Shrim Sham Sham Sam Ham to Rahu, with Krishna. Mouth.

Aim Hrim Shrim Lam Ksham to Ketu, with Dhumra. Genitals.

Nakshatra Nyasa

Meditation: as flame, like the fire of All Destroying Time, their hands dispelling fear and granting boons, all ornamented with jewels. Bow to Ashvini first. Having meditated thus:

Aim Hrim Shrim Am Am obeisance to Ashvini. Forehead.
Aim Hrim Shrim Im to Bharani. Right eye.
Aim Hrim Shrim Im Im Urn to Krittika. Left eye.
Aim Hrim Shrim Rm Rm Lm Lm to Rohini. Right ear.
Aim Hrim Shrim Em to Mrigasiras. Left ear.
Aim Hrim Shrim Aim to Ardra. Right nostril.
Aim Hrim Shrim Om Aum to Punarvasu. Left nostril.
Aim Hrim Shrim Kam to Pushya. Throat.
Aim Hrim Shrim Kham Gam to Ashlesha. Right shoulder.
Aim Hrim Shrim Gham Nam to Magha. Left shoulder.
Aim Hrim Shrim Cam to Purvaphalguni. Back.
Aim Hrim Shrim Cham Jam to Uttarpahalguni. Right elbow.
Aim Hrim Shrim Jham Nam to Hasta. Left elbow.
Aim Hrim Shrim Tam Tham to Chitra. Right wrist.
Aim Hrim Shrim Dam to Svati. Left wrist.
Aim Hrim Shrim Dham Nam to Vishakha. Right hand.
Aim Hrim Shrim Tam Tham Dam to Anuradha. Left hand.
Aim Hrim Shrim Dham to Jyeshta. Navel.
Aim Hrim Shrim Nam Pam Pham to Mula. Pelvis.
Aim Hrim Shrim Bam to Purvashadha. Right thigh.
Aim Hrim Shrim Bham to Uttarashadha. Left thigh.
Aim Hrim Shrim Mam to Shravana. Right knee.
Aim Hrim Shrim Yam Ram to Dhanishta. Left knee.
Aim Hrim Shrim Lam to Shatataraka. Right ankle.
Aim Hrim Shrim Vam Sham to Purvabhadrapada. Left ankle.
Aim Hrim Shrim Sham Sam Ham to Uttara Bhadrapada. Right foot.
Aim Hrim Shrim Lam Ksham Am Ah to Revati. Left foot.

Yogini Nyasa

Meditation: In the Vishuddha chakra in the cavity of the throat, in the 16 petal lotus, is Dakini, rosy, three-eyed, armed with club, sword, trident and shield, with 1 face, striking the ignorant with terror, always fond of milk food, presiding over the skin, whose form is surrounded by very beautiful Amrita &c., worshipped by auspicious holy heroes. Having meditated thus:

Aim Hrim Shrim Dam Dim Da Ma La Va Ra Yum obeisance to Dakini.
Aim Hrim Shrim Am Am Im Im Um Um Em Em Lam Lim Em Aim Aum Om

Am Ah, Being of Skin, protect! protect me! Obeisance to you.

The nyasa of Dakini should thus be performed in the 16 petals of the Vishuddha in the throat, with 16 golden letters. On the eastern petal first, meditate in clockwise order on the attendant Shaktis thus:

Aim Hrim Shrim Am obeisance to Amrita; Am to Akarshini; Im to Indrani; Im to Ishani; Um to Uma; Um to Urdhvakeshi; Em to Riddhida; Em to Rikara; Lm to Likara; Lm to Likara; Em to Ekapada; Aim to Aishvaryatmika; Om to Omkara; Aum to Aushadhi; Am to Ambika; Ah obeisance to Akshara.

Meditation: in the heart, in the 12 petal Sun lotus, meditate on Rakini with Kalaratri etc. as attendants, as having two faces, fanged, black in colour, holding rosary, trident, skull cup and damaru, three eyed, who presides over Blood, who likes greasy food, worshipped by auspicious holy heroes, who gives freedom from fear. Thus having meditated:

Aim Hrim Shrim Ram Rim Ra Ma La Va Ra Yum obeisance to Rakini. Aim Hrim Shrim Kam Kham Gam Gham Nam Cham Ccham Jam Jham Nam Tam Tham, 0 Being of Blood, protect! protect me! Obeisance to you.

In the Anahata, the twelve petal lotus, the golden lotus blossom of the day, one should do Rakini nyasa in the petals starting from the east, and going clockwise thus:

Aim Hrim Shrim Kam obeisance to Kalaratri; Kham to Khandita; Gam to Gayatri; Gham to Ghantakarshini; Nam to Narna; Cham to Chanda; Ccham to Chaya; Jam to Jaya; Jham to Jhahkarini; Nam to Jnanarupa; Tam to Tankahasta; Tham to Thankarini obeisance.

Meditation: meditate on Lakini in the 10 petal navel lotus, as having three faces, fanged, of red colour, holding dart, thunderbolt, club and the (mudra) banishing fear, very terrific, inspiring terror, the Flesh devata, liking sweetmeats, bestowing all happiness, attended by Damari and others. Thus having meditated:

Aim Hrim Shrim Lam Lim La Ma La Va Ra Yum obeisance to Lakini. Aim Hrim Shrim Dam Dham Nam Tam Tham Dam Dham Nam Pam Pham, 0 Being of Flesh, protect! protect me!

Thus one should do Lakini nyasa in the golden-red coloured Manipura lotus of 10 petals, and then one should place Her surrounding attendants in the various petals from the east direction:

Aim Hrim Shrim Dam obeisance to Damari; Dham to Dhamkarini; Nam to Narna; Tam to Tamasi; Tham to Sthani; Dam to Dakshaya; Dham to Dhatri; Nam to Nari; Pam to Parvati; Pham to Phatkarini.

Meditation: meditate in the six petal Svadishtana lotus on Kakini, with four faces, three eyes, holding trident, noose, skull, and the mudra banishing fear, ever proud, presiding over Fat, fond of mead, yellow, fond of food mixed with curd, giving desired objects, with Bandhini &c. as attendants. Thus having meditated:

Aim Hrim Shrim Kam Kim Ka Ma La Va Ra Yum obeisance to Kakini. Aim Hrim Shrim Bam Bham Mam Yam Ram Lam, O Being of Fat, protect! protect me! Obeisance to yon.

In the petals of the Svadishtana lotus, of six petals, golden in colour, in the genitals, the abode of Kakini, one should place Her retinue of Shaktis, in the east petal first:

Aim Hrim Shrim Barn obeisance to Bandhini; Bham to Bhadrakali; Mam to Mahamya; Yam to Yashasvini; Ram to Rakta; Lam to Lamboshti obeisance.

Meditation: meditate on Sakini, in the four petal Muladhara lotus, as having five faces, three eyes, of smoky colour, presiding over Bone, holding elephant hook, lotus, book, knowledge mudra, liking mudga beans, intoxicated with liquor, attended by the soft Varada etc. Thus having meditated:

Aim Hrim Shrim Sham Shim Sa Ma La Va Ra Yum obeisance to Sakini. Vam Sham Sham Sam, O Being of Bone, protect! protect me! Obeisance to you.

In the abode of Sakini, the golden petal Muladhara lotus, one should place Her attendants in the petals, from the East first:

Aim Hrim Shrim Vam obeisance to Varada; Sham to Shri; Sham to Shanda; Sam obeisance to Sarasvati.

Meditation: meditate on Hakini, between the eyebrows, in the two petal bindu lotus, as of white colour, showing the Knowledge mudra, holding damaru, lotus, rudraksha rosary, skull; abiding in the Marrow, with six faces and three eyes, with Hamsavati &c. as attendants, liking saffron flavoured food, doing good to all. Thus having meditated:

Aim Hrim Shrim Ham Him Ha Ma La Va Ra Yum obeisance to Hakini. Aim Hrim Shrim Ham Ksham, O Being of Marrow, protect! protect me! Obeisance to

you.

In Hakini's place, the two petal Ajna lotus in the middle of the forehead, in the right and left petals: Aim Hrim Shrim obeisance to Hamsavati; Ksham obeisance to Kshamavati. One should place these two Shaktis and then:

Meditation: Meditate on the auspicious Devi Yakini, residing in the Moon in the pericarp of the 1000 petal lotus in the Brahma Randhra, the presiding devata of Semen, armed with every kind of weapon, with faces on every side, with a host of Shaktis from A to Ksha as attendants, 1000 in number, Amrita first, Kshamavati last, the first of these in the eastern direction, liking every kind of food, devoted to Para Shiva. Having meditated thus:

Aim Hrim Shrim Yam Yim Ya Ma La Va Ra Yum obeisance to Yakini. Aim Hrim Shrim A to Ksha (51), O Being of Semen, protect! protect me! Obeisance to you.

In the 1000 petals one should place Her attendants 1000 in number, Amrita first and Kshamavati last.

Rashi Nyasa

Red, white, yellowish white, variegated, black, orange, brown, russet, purple, black and smoky is the order they should be remembered in. Having meditated thus:

Aim Hrim Shrim Am Am Im Im obeisance to Aries. Right foot.

Aim Hrim Shrim Um Um to Taurus. Right of penis.

Aim Hrim Shrim Rm Rm Lm Lm to Gemini. Right of belly.

Aim Hrim Shrim Em Aim to Cancer. Right of heart.

Aim Hrim Shrim Om Aum to Leo. Right shoulder joint.

Aim Hrim Shrim Am Ah Shhm Sham Sam Ham Lam to Virgo. Right of head.

Aim Hrim Shrim Kam Kham Gam Gham Nam to Libra. Left of head.

Aim Hrim Shrim Cham Ccham Jam Jham Nam to Scorpio. Left shoulder joint.

Aim Hrim Shrim Tam Tham Dam Dham Nam to Sagittarius. Left of heart.

Aim Hrim Shrim Tam Tham Dam Dham Nam to Capricornus. Left of belly.

Aim Hrim Shrim Pam Pham Bam Bham Mam to Aquarius. Left of penis.

Aim Hrim Shrim Yam Ram Lam Vam Ksham to Pisces. Left foot.

Pitha Nyasa

White, black, red, dusky, green, yellow are, in sequence, the colours of the 50 sacred sites (Pithas). Having meditated thus, the devotee should place these Pithas using the letters of the alphabet:

Aim Hrim Shrim Am obeisance to Kamarupa. Head.
Aim Hrim Shrim Am Varanasi. Circle of face.
Aim Hrim Shrim Im Nepala. Right eye.
Aim Hrim Shrim Im Paundrardhana. Left eye.
Aim Hrim Shrim Um Purasthira Kashmira. Right ear.
Aim Hrim Shrim Um Kanyakubja. Left ear.
Aim Hrim Shrim Rm Purnashaila. Right nostril.
Aim Hrim Shrim Rm Arbudachala. Left nostril.
Aim Hrim Shrim Rm Amritakeshvara. Right cheek.
Aim Hrim Shrim Lm Ekamraya. Left cheek.
Aim Hrim Shrim Em Trisrotasi. Upper lip.
Aim Hrim Shrim Aim Kamakoti. Lower lip.
Aim Hrim Shrim Om Kailasa. Upper teeth.
Aim Hrim Shrim Aum Bhrigunagara. Lower teeth.
Aim Hrim Shrim Am Kedara. Tongue tip.
Aim Hrim Shrim Ah Chandra Puskarini. Throat.
Aim Hrim Shrim Kam Shripura. Right shoulder joint.
Aim Hrim Shrim Kham Omkara. Right elbow.
Aim Hrim Shrim Gam Jalandhara. Right wrist.
Aim Hrim Shrim Gham Malaya. Right hand finger root.
Aim Hrim Shrim Nam Kulantaka. Right hand finger tips.
Aim Hrim Shrim Cham Devikota. Left shoulder joint.
Aim Hrim Shrim Ccham Gokarna. Left elbow.
Aim Hrim Shrim Jam Maruteshvara. Left wrist.
Aim Hrim Shrim Jham Attahasa. Left hand finger root.
Aim Hrim Shrim Nam Viraja. Left hand finger tips.
Aim Hrim Shrim Tam Rajageha. Right leg joint.
Aim Hrim Shrim Tham Mahapatha. Right knee.
Aim Hrim Shrim Dam Kolapura. Right ankle.
Aim Hrim Shrim Dham Elapura. Right sole of foot.
Aim Hrim Shrim Nam Koleshvara. Right foot toes.
Aim Hrim Shrim Tam Jayantika. Left leg joint.
Aim Hrim Shrim Tham Ujjayini. Left knee.
Aim Hrim Shrim Dam Chitra. Left ankle.
Aim Hrim Shrim Dham Kshirika. Left sole of foot.
Aim Hrim Shrim Nam Hastinapura. Left foot toes.

Aim Hrim Shrim Pam Uddisha. Right side.
Aim Hrim Shrim Pham Prayag. Left side.
Aim Hrim Shrim Bam Shashtisha. Back.
Aim Hrim Shrim Bham Mayapuri. Navel.
Aim Hrim Shrim Mam Jalesha. Belly.
Aim Hrim Shrim Yam Malaya. Heart.
Aim Hrim Shrim Ram Shri Shaila. Right shoulder.
Aim Hrim Shrim Lam Meru. Back of neck.
Aim Hrim Shrim Vam Girivara. Left shoulder.
Aim Hrim Shrim Sham Mahendra. Heart to right hand palm.
Aim Hrim Shrim Sham Vamana. Heart to left hand palm.
Aim Hrim Shrim Sam Hiranyapura. Heart to right foot sole.
Aim Hrim Shrim Ham Mahalakshmi Pura. Heart to left foot sole.
Aim Hrim Shrim Lam Oddiyana. Heart to genitals.
Aim Hrim Shrim Ksham obeisance to Chayachatra. Heart to top of head.

Thus the shodha nyasa is completed.

Shri Chakra Nyasa

When one meditates that the virtuous one is in her heart, as bright as vermillion, it is said that she causes delusion, desire, subjugation and attraction - Vamakeshvarimatam IV, 42

The following lengthy and complex nyasa is translated from *Nityotsava*, a work based on the *Kalpasutras*, and written by Umanandanatha, a disciple of Bhaskararaya (Bhasurandandanatha), an 18th century devotee of Shri Vidya who wrote an extensive commentary on the *Lalitasahasranama* (Thousand Names of Lalita).

This last work is in English translation in an Adyar Library tradition. Bhaskararaya also wrote a work called *Varivarahasya*, also in English translation. The Shri Chakra Nyasa identifies the different elements of the Shri Yantra with different parts of the human organism. As the devotee touches the particular part of the body, she or he visualises the particular aspect and at the same time pronounces a mantra, linked to the particular matrikas or letters of the Sanskrit alphabet.

For a full understanding of this complex nyasa, look at the other sections on Shri Vidya on this web site, in particular, Lalita and the different mandalas of the yantra. The translation of the Bhavanopanishad, along with the prayoga or practical application, is also worth having at hand.

Shri Chakra Nyasa

After having done the daily declared practice of Shri Devi, and having given ritual offering (upachara), mantra, and holding a flower between folded hands, the devotee should meditate firstly on the form of the Shri Chakra on the head.

Aim Hrim Shrim hail to the collective deities of the Chakra, the Prakata, Gupta, Guptatara, Sampradaya, Kulakaula, Nigarbha, Rahasya, Atirahasya, Pararahasya Yoginis. These should be diffused over all the limbs.

Aim Hrim Shrim Gam hail to Ganapati. Right thigh.

Aim Hrim Shrim Ksham. Kshetrapala. Right shoulder.

Aim Hrim Shrim Yam Yoginis. Left shoulder.

Aim Hrim Shrim Vam Vatuka. Left thigh.

Aim Hrim Shrim Lam to Indra. Big toes.

Aim Hrim Shrim Ram to Agni. Right knee.

Aim Hrim Shrim Tam Yama. Right side.

Aim Hrim Shrim Ksham, Nirriti. Right shoulder.

Aim Hrim Shrim Vam Varuna. Head.

Aim Hrim Shrim Yam Vayu. Left shoulder.
Aim Hrim Shrim Sam Soma. Left side.
Aim Hrim Shrim Ham Ishana. Left knee.
Aim Hrim Shrim Ham Sah Brahma. Head.
Aim Hrim Shrim Am hail to Ananta. Muladhara.

Nyasa of the Chakra Bewildering the Three Worlds

Aim Hrim Shrim hail to the Chakra Bewildering the Three Worlds. Diffusion
Aim Hrim Shrim hail to the First Line
Aim Hrim Shrim Anima Siddhi. Back of shoulder on right.
Aim Hrim Shrim Laghima Siddhi. Tips of right fingers.
Aim Hrim Shrim Mahima Siddhi. Right thigh joint.
Aim Hrim Shrim Ishitva Siddhi. Tips of right toes.
Aim Hrim Shrim Vashitva Siddhi. Tips of left toes.
Aim Hrim Shrim Prakata Siddhi. Left thigh joint.
Aim Hrim Shrim Bhukti Siddhi. Left hand finger tips.
Aim Hrim Shrim Iccha Siddhi. Back of right shoulder on left.
Aim Hrim Shrim Prapti Siddhi. Root of tuft of head.
Aim Hrim Shrim hail to Sarvakama Siddhi. Back of head.
Aim Hrim Shrim hail to the Middle Line of the Bhupura. Diffusion.
Aim Hrim Shrim hail to Brahmi. Big toes.
Aim Hrim Shrim Maheshvari. Right side.
Aim Hrim Shrim Kaumari. Head.
Aim Hrim Shrim Vaishnavi. Left side.
Aim Hrim Shrim Varahi. Left knee.
Aim Hrim Shrim Indrani. Right knee.
Aim Hrim Shrim Chamunda. Right shoulder.
Aim Hrim Shrim Mahalakshmi. Left shoulder.
Aim Hrim Shrim hail to the Inner Line of the Bhupura. Diffusion.
Aim Hrim Shrim hail to Sarva Sankshobhini. Big toes.
Aim Hrim Shrim Sarvavidravini. Right side.
Aim Hrim Shrim Sarvakarshini. Head.
Aim Hrim Shrim Sarvavashankari. Left side.
Aim Hrim Shrim Sarvonmadini. Left knee.
Aim Hrim Shrim Sarvananknsha. Right knee.
Aim Hrim Shrim Sarvakhechari. Right shoulder.
Aim Hrim Shrim Sarvabija. Left shoulder.
Aim Hrim Shrim Sarvayoni. Top of head.
Aim Hrim Shrim Sarvatrikhanda. Big toes.
Aim Hrim Shrim hail to Tripura, the Lady of the Chakra Bewildering the Three

Worlds. Am Am Sauh.

These Prakata Yoginis in the Chakra Bewildering the Three Worlds, with their mudras, with their Siddhis, with their weapons, with their Shaktis, with their vehicles, with their attendants, are all placed in the heart.

Nyasa of the Chakra Fulfilling All Desires

Aim Klim Sauh hail to the Chakra Fulfilling All Desires (diffusion)
Aim Hrim Shrim hail to Kamakarshini Nityakala (back right ear)
Aim Hrim Shrim Buddhyakarshini (right shoulder)
Aim Hrim Shrim Ahamkarakarshini (right elbow)
Aim Hrim Shrim Shabdakarshini (back right hand)
Aim Hrim Shrim Sparshakarshini (right thigh)
Aim Hrim Shrim Rupakarshini (right knee)
Aim Hrim Shrim Rasakarshini (right ankle)
Aim Hrim Shrim Gandhakarshini (sole right foot)
Aim Hrim Shrim Chittakarshini (sole left foot)
Aim Hrim Shrim Dharyakarshini (left ankle)
Aim Hrim Shrim Smrityakarshini (left knee)
Aim Hrim Shrim Namakarshini (left thigh)
Aim Hrim Shrim Bijakarshini (back left hand)
Aim Hrim Shrim Atmakarshini (left elbow)
Aim Hrim Shrim Amritakarshini (left shoulder)
Aim Hrim Shrim Sharirakarshini (back left ear)
Aim Hrim Shrim Aim Klim Sauh hail to the Lady of the Chakra Fulfilling All Desires (in heart)
These Gupta Yoginis in the Chakra Fulfilling All Desires with their Mudras &c.
(are declared)

Nyasa of the All Agitating Chakra

Aim Hrim Shrim Hrim Klim Sauh hail to the Chakra (diffusion) Agitating All
Aim Hrim Shrim hail to Ananga Kusuma (right temple)
Aim Hrim Shrim Ananga Mekhala (right shoulder joint)
Aim Hrim Shrim Ananga Madana (right thigh)
Aim Hrim Shrim Ananga Madanatura (right ankle)
Aim Hrim Shrim Ananga Vegini (left thigh)
Aim Hrim Shrim Ananga Ankusha (left shoulder joint)
Aim Hrim Shrim Ananga Malini (left temple)
Aim Hrim Shrim Hrim Klim Sauh hail to the Lady of the All Agitating Chakra

(heart)

These Guptatara Yoginis in the Chakra with their Mudras &c. (are declared).

Nyasa of the Chakra Bestowing All Good Fortune

Aim Hrim Shrim Haim Hklim Hsauh hail to the Chakra Bestowing All Good Fortune (diffusion)

Aim Hrim Shrim hail to Sarva Sankshobhini (middle of f'head)

Aim Hrim Shrim Sarva Vidravini (right of f'head)

Aim Hrim Shrim Sarvakarshini (right cheek)

Aim Hrim Shrim Sarvahladini (right shoulder)

Aim Hrim Shrim Sarvasammohini (right side)

Aim Hrim Shrim Sarvastambhini (right thigh)

Aim Hrim Shrim Sarvajrimbhini (right leg)

Aim Hrim Shrim Sarvavashankari (left leg)

Aim Hrim Shrim Sarvaranjini (left thigh)

Aim Hrim Shrim Sarvonmadini (left side)

Aim Hrim Shrim Sarvarthasadhini (left shoulder)

Aim Hrim Shrim Sarvasampattipurani (left cheek)

Aim Hrim Shrim Sarvamantramayi (left f'head)

Aim Hrim Shrim Sarva Dvandva Kshayankari (back of head)

Aim Hrim Shrim Haim Hklim Hsauh hail to Tripura Vasini, Lady of the Chakra Bestowing All Good Fortune (heart)

These Sampradaya Yoginis in the Chakra Bestowing All Good Fortune, with their Mudras etc. are declared.

Nyasa of the Chakra of all Objects of the Sadhaka

Aim Hrim Shrim Hsaim Hsklim Hssauh hail to the Chakra of All Objects of the Sadhaka (diffusion)

Aim Hrim Shrim hail to Sarvasiddhiprada (right nostril)

Aim Hrim Shrim Sarvasampatprada (right corner of mouth)

Aim Hrim Shrim Sarvapriyankari (right breast)

Aim Hrim Shrim Sarvamangalakarini (right testicle)

Aim Hrim Shrim Sarvakamaprada (right of penis)

Aim Hrim Shrim Sarvadukhavimochini (left of penis)

Aim Hrim Shrim Sarvamrityuprashanani (left breast)

Aim Hrim Shrim Sarvavighnavasini (left testicle)

Aim Hrim Shrim Sarvargasundari (left of mouth)

Aim Hrim Shrim Sarvasauhhagyadayini (left nostril)

Aim Hrim Shrim Hsaim Hsklim Hssauh hail to Tripura Shri, the Lady of the

Chakra Giving All Objects to the Sadhaka (heart)

These Kulottirna Yoginis, in the Sarvarthasadhaka Chakra, with their Mudras &c. thus are declared.

Nyasa of the Chakra of All Protection

Aim Hrim Shrim Hrim Klim Blem hail to the Chakra Giving All Protection (diffusion)

Aim Hrim Shrim hail to Sarvajna (right eye)

Aim Hrim Shrim Sarvashakti (nose root)

Aim Hrim Shrim Sarvaishvarya Pradayini (left eye)

Aim Hrim Shrim Sarvajnanama (left shoulder root)

Aim Hrim Shrim Sarva Vyadhi Vinashini (left thigh root)

Aim Hrim Shrim Sarvadvara Svarupa (left knee)

Aim Hrim Shrim Sarvapapahara (right knee)

Aim Hrim Shrim Sarvanandamaya (genitals)

Aim Hrim Shrim Sarva Raksha Svarupini (right thigh root)

Aim Hrim Shrim Sarva Ipsita Phalaprada (right shoulder root)

Aim Hrim Shrim Hrim Klim Blem hail to Tripura Malini, the Lady of the Chakra of All Protection (heart)

These Nigarbha Yoginis, in the Chakra of All Protection thus (are declared)

Nyasa of the Chakra Destroying All Disease

Aim Hrim Shrim Hrim Shrim Sauh hail to the Chakra Destroying All Disease (diffusion)

Aim Hrim Shrim Am Am Im Im Um Um Rm Rm Lm Lm Em Aim Om Aum Am Ah Blum hail to Vashini, Devata of Speech (right of chin)

Aim Hrim Shrim Kam Kham Gam Gham Nam Klhrim Kameshvari (right of throat)

Aim Hrim Shrim Cam Cham Jam Jham Nam Nvlim Modini (right of heart)

Aim Hrim Shrim Tam Tham Dam Dham Nam Ylum Vimala (right of navel)

Aim Hrim Shrim Tam Tham Dam Dham Nam Jmrim Aruna (left of navel)

Aim Hrim Shrim Pam Pham Bam Bham Mam Hslvyum Jayini (left of heart)

Aim Hrim Shrim Yam Ram Lam Vam Jhmryum Sarveshvari (left of throat)

Aim Hrim Shrim Sham Sham Sam Ham Ksham Kshmrim Kaulini (left of chin)

Aim Hrim Shrim Hrim Shrim Sauh hail to Tripura Siddha, Lady of the Chakra which Removes All Disease (heart)

These Rahasya Yoginis in the Chakra Removing All Disease, with their Mudras &c. thus are declared.

Weapon Nyasa

The four weapons, in order, beginning from the East, should be placed in the heart triangle.

Aim Hrim Shrim Dram Drim Klim Blum Sah hail to the All Crushing Arrows(behind the triangle)

Aim Hrim Shrim Dham the All Bewildering Bow (right side of triangle)

Aim Hrim Shrim Hrim the All Subjugating Noose (front of triangle)

Aim Hrim Shrim Krom hail to the All Paralysing Goad (left side of triangle)

Nyasa of the Chakra Giving All Siddhi

Aim Hrim Shrim Hsraim Hsrklim Hsrsauh hail to the Chakra Giving all Siddhi (diffusion)

Aim Hrim Shrim hail to the first section, which is the Kamarupa Pitha and which is Kameshvari (front part of triangle)

Aim Hrim Shrim to the second section, which is the Purnagiri Pitha and which is Mahavajreshvari (right part)

Aim Hrim Shrim to the third section, which is the Jalandhara Pitha and which is Mahabhagamalini (left part)

Aim Hrim Shrim hail to the Root Mantra, the Oddyana Pitha, and Mahatripurasundari (in centre of triangle)

Then one should place, in order, the 16 vowels and the 16 Nityas:

(Kameshvari Mantra) hail to Kameshvari Nitya. Similarly one should place the remaining 14 Nityas, placing the Root Mantra and Shodashi in the centre.

These Atirahasya Yogihis, in the Chakra Giving All Siddhi, with their Mudras etc. thus (are declared).

Nyasa of the Chakra Consisting of Bliss

Aim Hrim Shrim ka e i la hrim ha sa ka ha la hrim sa ka la hrim hail to the Chakra Consisting of Bliss (diffusion)

Aim Hrim Shrim ka e i la hrim ha sa ka ha la hrim sa ka la hrim hail to Shri Lalita (centre of heart)

These Parapara Hahasya Yuginis, with their Mudras, Weapons, Siddhis, Shaktis, Vehicles and Attendants, should be placed in the Chakra Consisting of Bliss.

Aim Hrim Shrim ka e i la hrim ha sa ka ha la hrim sa ka la hrim hail to Shri Lalita, Lady of the Chakra Consisting of Bliss.

Then, in the heart, the Yoni Mudra should be displayed, and having recited the Root Mantra once more, one should do hand and limb nyasa.

Shri Nathana varatnamalika

Even Shiva bereft of Kundalini Shakti becomes a corpse (Shava) - Devi Bhagavata

This tiny Sanskrit work, the rosary or garland of the nine gems of the Nathas, is found in the 1953 Ganesh & Co version of Sir John Woodroffe's translation and text of the work on Shri Vidya *Kamakalavilasa*. Ascribed to Maheshanatha, the text includes a commentary by the renowned Shri Vidya upasaka Bhaskararaya (Bhasuranandanath).

The briefness of the text, reproduced in iTrans format below but without Bhaskaraya's commentary, 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 matrikas, or letters of the Sanskrit alphabet, the Shri Yantra, and time itself.

As the first shloka says, Hamsah is the gayatri mantra produced by the breathing, and this is one with the unconscious recitation of the mantra so.aha.m, pervading all human beings.

Sir John Woodroffe says in a commentary to his translation of the *Anandalahari* (Wave of Bliss), published in 1916: "Shiva can do nothing without Shakti which is of threefold aspect of Iccha (will), Jnana (knowledge) and Kriya (action). The author here speaks of the Mantra Hamsah. Ham is the Bija of Shiva and Sah that of Shakti. Ham+Sah = Hamsah = Sah+Ham = So Ham = So'Ham = Sa+Aham, So Ham being Sah+Ham = Shakti+Shiva; if S and H be eliminated therefrom there remains Ong or Om the Pranava..."

The Navanaths of the title of this work are, in the *Tantrarajatantra*, linked to the nine orifices of the human body, and to the nine mandalas of the Shri 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, Shiva and Shakti, 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

Yoginihridaya states, with the mandalas of the Shri Chakra, the letters of the alphabet (sound/mantra), and the Shaktis or attendants of the goddess.

Some of these Shaktis, as the introduction to the *Malinivijayottaratantra* 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 Shiva-Shakti. The normal course of creation is pravritti, an expansion or flowing outward. The sadhaka is to cultivate nivritti, *ulta sadhana* - a reverse movement, or *kaya sadhana* - cultivation of the body.

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

The different *nyasas* of the Shri Vidya tradition are intended to bring to a sadhaka the realisation of his or her essential unity with the matrikas, with the constellations (*rashi*) planets (*graha*) which includes the Sun and the Moon) and the 27 asterisms (*nakshatra*), and breath itself.

Practical ways to achieve this realisation are reputed to be the inner tradition of sadhana 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 Shiva-Shakti, instead identifies with partial aspects or Shaktis.

The *Tantrarajatantra* 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 Pranashakti (herself one with the supreme Devi), in the body.

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

shrIgaNeshAya namaH
shrImaheshanAthakR^itA
shrInAthanavaratnamAlikA
shrIbhAsurAnandanAthavirachitayA
ha.msaH so.aha.m mantramayaiH shvAsanikAyairyA gAyatrI janteShu

serveShu pinaddhA .
tadrUpaH sannAvirabhUddhAsanayA yasta.m sanmArga.m mattmayUra.m
gurumIDe .. 1..
udyadbhAsvanmaNDalakAlAddinanityAvidyArUpaH prApa
ShaDathInarabhAvam.h .
yastIrthAtmA maNDalapUrNAxaravarShmA ta.m sanmArga.m mattamayUra.m
gurumIDe .. 2..
tatpashvAtyaprANasamUhairnavanAthA yaH ShaDtri.mshattattvamayaH
ShoDasha nityAH .
eva.m rItYA vAsitasa.mdhyAtrayamUrtista.m sanmArga.m mattamayUra.m
gurumIDe .. 3..
svAsaiH ShaShTyA ShaShTighaTIdaivatarUpo ##(##60##)##
meShapraShTadvAdashashashi ##(## 12 ##)## pratimAnaH .
arkAdyAtmA yo navasa.mkhyAgrahamUrtista.m sanmArga.m mattamayUra.m
gurumIDe .. 4..
pa~nchAtmA bhUtanikAyo gatamAyo yaH pa~nchAshadvarNa ##(## 50 ##)##
vapushchakrgatAbhiH .
shaktyAlIbhiH sa~NgatimAnekanavatyA ta.m sanmArga.m mattamayUra.m
gurumIDe .. 5..
yaddhA pa~nchAshallipipIDaikaradAnAmAvR^ittyAsIdyaH phalavAn.h
deshikavaryaH .
GYAnottu~Ngo ##(## 3600 ##)## DaralakasahaShaTkavR^itaista.m
sanmArga.m mattamayUra.m gurumIDe .. 6..
netrodgADho ##(## 4320 ##)## deshikarADbhUta ##(## 5 ##)## samUhaireno
vArI yo navanAthagrahachakraIH .
naxatrasyAvR^ittibhirAnandasharIrasta.m sanmArga.m mattamayUra.m
gurumIDe .. 7..
nityAvR^ittAvIshalayaH sannachalo.abhUnnADYAvR^ttau rAshiShu
nAnAjaparUpaH .
abhyasyadbhistattvagaNairunnatamUrtista.m sanmArga.m mattamayUra.m
gurumIDe .. 8..
dhR^ityurvIshAShTendradigAshAhiyugatriproktAbhiH
pu.mhetibhirambAbhirabhinnaH .
AvR^ittyava.m ShaNNavateryaH shikharAtmA ta.m sanmArga.m
mattamayUra.m gurumIDe .. 9..
ityagrathnAdbhAskararAyo navaratnairbhAlAmagryA.m nAtharahsyA.m
gamayantItam.h .
yeShAmeShA kaNThagatA te jagadambA vidyAbhyAsAdatra januShyeva
maheShaH .. 10..
iti shrImaheshanAthakR^itA nAthanavaratnamAlA samAptA .

Shri Vidya Ratna Sutras

Thou who has stolen the left half of the body of Shambhu art yet methinks dissatisfied therewith. It would seem that the other half has been stolen also, so that Thou art now red and three-eyed, weighted with two breasts, and with the whole of the crescent moon Thou art crowned - Wave of Bliss V23, Woodroffe translation

This brief work, available in an iTrans Sanskrit version, gives in a concise form details of Devi Lalita, the Triple Goddess, Mahatripurasundari, along with her attendant and subsidiary forms with their yantras and mantras.

It is apparent from the work below that Lalita is outside or above the cardinal points, in the palace of gems on the paradise island. The throne she occupies is surrounded by four gates; each presided over by a vidya (Devi as sound). The whole work, in the original Sanskrit, uses a number code for the yantras and vidyas (mantras) of the different retinues, with consonants representing numbers, vowels zero.

The vidya (translated here as female excellence), the form of the Devi, and her yantra are all one.

Below, and before our translation, is the English introduction to the Sanskrit text, published in 1924 as Volume II of the Princess of Wales Sarasvati Bhavana series, written by Narayana Shastri Khiste, and out of copyright. The Sanskrit text as published in that text has jumbled the numbers.

We apologise in advance for any defects in our translation, and welcome corrections.

Introduction

The Vidyaratna Sutra is an interesting work on Tripura Agama attributed to Gaudapada. Though the identity of this author is not yet established, it seems probable that he was the same as the Parama Guru of the great Shankaracharya. That Shankaracharya was also a Tantric teacher of the Tripura Line is now beyond doubt; and it is well known that Gaudapada was the author of a stotra called Subhagodaya, which sings the glories of the Supreme Goddess in the form of Tripura.

Bhaskara Raya in his Saubhagyabhaskara refers to and quotes from Shri Vidyaratna sutra as a work of Gaudapada.

The author of the Commentary on the sutras, also published with the text (as far as available), was one Shankararanya who calls himself a pupil of Vidyaranya muni. He must be distinguished from Shankarananda, another pupil of Vidyaranya, whose style of composition as evident from his numerous commentaries on the Upanisads is widely different from that of the present author.

Though Shankararanya associates himself with the name of the great Vidyaranya, his fame will not thereby be ensured. The whole commentary bears traces of grammatical aberrations, faulty Sanskrit and lack of mastery of the subject.

Assuming that the author did not wilfully beguile his relations, he may be assigned to the 14th or 15th Century AD.

The sutras of Gaudapada are 101 in number, of which the first 21 only have been commented upon. The commentary did not extend further, the author observing that as the remaining sutras are plain in meaning they do not call for notes.

The subject matter of the sutras may be touched upon in a few words:

Brahma is described by the author as the Principle of Light, which is its Essence and Power. It is self-luminous in character, and the relation between Brahma and Shakti is one of non-difference. This Power is called anAmA, better known as Shrividya, which though one becomes manifold by means of the three tattvas.

The Tattva is the same as Brahma or Shakti.

It is threefold, viz. Atma, Vidya and Shiva. In the guru too we have a triple Ogha (viz. Divya, Siddha and Manava), Krama otherwise known as Adhisthana, Sadhana, Tattva, charana, or as Shakti, Kamaraja and Vagbhava Kutas, or as Para, Pashyanti and Madhyama.

The Shakti as thus triplicated, becomes Vidya, Shyama and Shambhavi, which are associated respectively with Brahma, Vishnu and Shambhu.

The lords (Purushas) of these three powers, are Parama Shiva (of Para Vidya), Sadashiva (of Shyamala) and Rudra (of Shambhavi).

The Vidya is by reason of perfection of Saundarya called Tripurasundari.

She is also called Kameshvari after the name of her Purusha Parama Shiva who is called Kameshvara.

She is referred to as Rajarajeshvari, Shodashi, &c. also.

From the above sketch it will appear that Shyama and Shambhavi are respectively the Purva and Uttara Vidyas of Shrividya, from which many Vidyas appeared and came to be regarded as belonging to the family of Maha Vidya.

Thus the Vidyas issuing from Shyama of the Purvamnaya preside over the Rgveda at the Eastern Gate. The Shambhavi Vidyas are of the Uttaramnaya and preside over the Samaveda at the Northern Gate.

The Supreme Vidya Tripurasundari, as Anuttara, is mistress of the Baindava Chakra within the Chintamani grha.

The above will suffice, I believe, to give an idea of the general contents of the book now published.

The present edition of the sutras and their commentary is based upon the following data:

(1) Ms, marked as ka obtained from my friend Pandita Gopinatha Shastri Dravida BA Rajaguru of Jaipur State (for which I thank him very much) and now deposited in the Govt. Sanskrit Library, Sarasvati Bhavana, Benares. Fols 1-18. Size, 9-2" x 4-5". Lines, 13 in a page, and letters, 40 in a line. Script, Nagari. Material, country made paper. Date, Samvat 1838 (= 1781 AD).

(2) Ms. marked as kha. It is a transcript prepared from a Ms of the Govt. Oriental MSS Library Madras and collated with another Ms of the same Library. Fols 1-11 (sutras); 1-59 (commentary). Size, 8.2" x 6.3". Lines, 11 in a page, and letters, 14 (Text) - 24 (commentary) in a line.

Script, Nagari. Material, English paper. The Ms is useless except for purposes of collation.

Govt. Sanskrit Library,
Sarasvati Bhavana,
Benares,
March 31, 1924

Translation

Now the investigation into the Shakti mantra agama.
This indivisible creatrix is the self.
Chit-Shakti is the very essence of consciousness (chaitanya).
She, known as Anama, is called Shri Vidya.
Through the three tattvas, she becomes many.
The multitude of triangles and petals is her chakra.
She is the sum total of Shambhavi, Vidya and Shyama, who are the three tattvas
and the three types.
She is the sum total of the various vidyas from east [clockwise] to north.
These vidyas are, therefore, her retinue.
Shyama is in the east.
Saubhagya, herself a composite-aggregate, is in the south.
Another composite-aggregate is in the west.
Shambhavi, with her retinue, is in the north.
There is another composite-aggregate above.
Mahavidya Tripurasundari, the Anuttara, is in the palace made from the wish-
fulfilling gem (Chintamani).
She, in order to kill (the anti-god) Bhandasura, became many.
From her arose the many mantras, yantras and tantras.
With their various kinds of devotion and their various principles of worship
(upasana).
From these arise various results (fruits).
The dwelling place of Shri is said to consist of bindu, triangle, eight triangles,
two series of 10 triangles, 14 triangles, eight petals, 16 petals, three lines, and a
rectangle.
This consists of nine enveloping gems.
Out of herself the mother created Saubhagya's yantra.
Having produced this, she created the western place.
These three have various attendants.
The yantra of Shuddhi Vidya, her dwelling place, has two, three, six and sixteen
petals.
The abode of Kumari has two, eight and 16 petals.
Each of these has a yantra with one, three, six, eight, five, eight, eight, 12 and
six petals.
The yantra and dwelling place of Shyama has bindu, four, five and eight
triangles, and 16 and eight petals.
This is the supreme abode of all the collectivity (?).
The yantra of Hari is bindu, eight, eight, six, 14 petals, and two sets of eight
triangles.
The yantra of Shri Guru consists of bindu, eight, three, eight petals, three circles

and a bhupura.

Or the abode of Shri Guru consists of the letters A-Ka-Tha within a triangle.

All of the vidyas of the Anuttara consist of Shuddha Vidya.

Vartali has five avaranas or subsidiary circles.

Vatuka has six.

Tirodhana has the same number.

Bhuvaneshi has seven.

Sannihita has six.

Kameshi has three kalas.

Turiya has five.

Maharddha has six.

Shambhavi has five.

Mrigeshi has six.

The abode of the female excellence Bodhaka has four avaranas.

The female excellence Saubhagya has 15 letters.

Similar to her is the western Vidya.

Shyama has 100 letters.

The female excellence (vidya) Pushpini has 22 syllables.

The female excellence Shuka Vidya has 42 letters.

The female excellence Hasanti Devata has 35 syllables.

The excellence known as Shuddhavidya has three letters.

This is the yantra of Pushpini.

Shri has, therefore, all these different kinds of flowery circles.

Sharika is the parrot-coloured one.

She has hosts of attendants.

Of all these, She (Shyama) is the world-gladdener.

Her own yantra is bindu, three, six, and eight triangles, eight petals and an eight fold Earth square.

This number is (the number of) her hosts of attendants.

The yantra of Samaya Vidyeshvari originates from Shuddhi Vidya.

Saubhagya's yantra has three, six and six triangles and two sets of eight petals with an earthsquare.

She has give attendants.

Vartali's yantra has bindu, three petals, three triangles, 16 petals and an earthsquare.

Vatuka's yantra has a bindu, three and eight triangles, eight petals and 16 petals.

Tirodhana's yantra has 16 and eight petals and an earthsquare.

Bhuvaneshi's yantra consists of bindu, three and six angles, eight triangles, eight petals, and an earthsquare.

Annapurna's abode is bindu, six and eight triangles, 16 petals, eight petals and an earthsquare.

Bhuvaneshi has a secret yantra of bindu, triangle, four angles, a beautiful circle

of 16 petals and an earthsquare.

Maharddha has a bindu, eight angles, two petals, 16 petals, eight petals and an earthsquare.

Svanayaki has a yantra of six angles.

Mishra Vidya's yantra is 16-fold.

Vagvadini's consists of eight lines.

Shambhavi's yantra is four fold.

Kumari is the female excellence (vidya) of three letters.

Dvadasharddha has 10 letters.

Saubhagya Sannihita has 36 letters.

The mantra of Maha Heramba is of 28 letters.

The mantra of Vatuka is of 28 letters.

The Boar-Faced One (Varahi) has both a mantra of 108 syllables and nine syllables.

The female excellence (vidya) Yavantika has 56 letters.

The female excellence Bhuvaneshi is of one syllable.

Or else the female excellence of 27 letters.

The Kadi is the 15-lettered (vidya) starting with the letter Ka as first of the 15 letters.

Kamakala, the union of two things, the female excellence (vidya) of the fourth letter.

Mukhya's vidya is one syllable.

The vidya Turya is of 13 letters.

Maharddha is the female excellence (vidya) of 109 letters.

Ashvarudha is the 12 syllabled female excellence.

The Mishra Vidya is the vidya of one syllable.

The Vagvadini is the vidya of 13 letters.

Para is the female excellence (vidya) of one syllable.

The Paraprasada form has two letters.

Parashambhu has both a six-fold and an 11-fold vidya of long and short vowels.

Para Shambhavi has a vidya which is fivefold and of both long and short vowels.

The chief vidya, the Annutara aggregate, has a vidya of 17 letters.

There is an infinite number of her divisions and sub-divisions.

These sutras were declared by Gaudapada.

Shri Puja

One should take one's rosary, which may be made of pearl, beautiful emeralds, lotus seeds, rudrakshas, crystal, coral, ruby, red sandalwood and so forth. Having made oneself like Tripura, smearing oneself with kumkum, aguru, camphor and musk, one should recite the mantra 100,000 times. This liberates one from great sins - Vamakeshvarimatam V, 8-10

This daily puja of Shri Mahatripurasundari is drawn from a variety of sources including **Subhagodaya**, the *Vamakeshvara Tantra*, the *Gandharva Tantra* and the *Dakshinamurti Samhita*.

Om, I bow to the elephant headed god

Rise early, sit in the lotus position, perform pranayama and worship Guru through his Shakti:

1. *Aim Klim Shrim Ha Sa Kha Phrem Ha Sa Ksha Ma La Va Ra Yum Ha Sa Kha Phrem Ha Sa Ksha Ma La Va Ra Yim Hsauh Shauh [Guru's name] Anandanatha Padukam Pujayami*

Meditation - Seated in the white 1000 petal lotus, dressed in white, with two eyes, two hands, granting boons and dispelling fear. His Shakti sits on his left thigh, She has two hands, one holds a white lotus, the other holds Her partner in tight embrace.

Then offer the objects of the senses through the Shakti - smell as perfume, sound as flower, touch as incense, sight as light, taste as food. Then bathe with the Gayatri of the Devi:

*Tripurasundari Vidmahe Kameshvari Dhimahi Tannah Klinne
Prachodayat (1)*

Use this Gayatri 108 times whilst meditating on Her in the heart. Then make an offering to Martanda Bhairava (2), offering a handful of water mixed with red flowers and sandal, whilst kneeling and uttering:

*Hrim Hamsah Martanda Bhairavaya Prakasha Shakti Sahitaya Idam
Arghyam Namo Namah (3)*

2. Bow to the lords of the Directions (4), to the Yoginis (5), to the Lord of Soil (6), to Ganesha (7), to the boy Vatuka (8), and then make an offering to the Elements:

Om Hrim Sarvavighnakrit Sarvabhutebhyo Hum Svaha (9)

Then remove all obstacles with:

Aim Klim Sauh Astraya Phat (10)

Place the water pot yantra on the left, and place the pot with water on it. The base represents Fire, the pot Sun, and the nectar Moon (11). Say:

Aim Klim Sauh Mahatripurasundarya Arghyapatrasanam Sadhayami (12)

Invoke the presence of amrita into the pot from the Sun. Then cover with the hands. Meditate on the letters of the alphabet forming a triangle in the centre of the pot (13). Worship Ananda Bhairava and Suradevi in the pot:

Ha Sa Ksha Ma La Va Ra Yum Ananda Bhairavaya Vaushat. Sa Ha Ksha Ma La Va Ra Yim Suradevyai Vaushat (14)

Then mutter:

Aim Klim Sauh Amrite Amritodbhave Amriteshvari Amritavarshini Amritam Sravaya Sravaya Svaha! (15)

Then purify with the mantra:

Aim Vada Vada Vagadini Aim Klim Klenne Kledini Kledaya Mama Kshobham Kuru Kuru Klim Sauh Moksham Kuru Kuru Svaha (16)

3. Visualise earth dissolving into water, water into fire, fire into air, air

into aether, aether into 'I am', that into Buddhi, Buddhi into Prakriti, Prakriti into the Absolute. Visualise the angry black man in the left side of the abdomen. Think of the purple bija Yam on the left nostril and inhale 16 times to dry up, then red Ram in abdomen with 64 retentions (to burn), then white Vam in forehead with 32 exhalations (to wash), then yellow Lam in the adhara. Deeply concentrate on the regions of Fire, Sun and Moon, and on the Devi as the Fourth in the Bindu. Then protect with the mantra:

Om Hrim Hamsah So Aham Svaha. Aim Klim Sauh Tripurasundari Mam Raksha Raksha (17)

4. Wash the hands with the mantra:

Am Am Sauh

Hrim Klim Sauh Shri Mahatripurasundari Devyatmasanaya Namah (18)
Haim Hklim Hsauh Shri Mahatripurasundari Chakrasanaya Namah (19)
Hsaum Hsklim Hssauh Shri Mahatripurasundari Sarvamantrasanaya Namah (20)

Hrim Klim Blem Shri Maha Tripura Sundari Sadhyasiddhasanaya Namah (21)

Then perform the nyasa using thumb and middle fingers:

Aim Klim Sauh Shri Mahatripurasundari Hridayaya Namah (22)
Aim Hrim Shrim Shri Mahatripurasundari Shirase Svaha (23)
Aim Hrim Shrim Shri Mahatripurasundari Shikayai Vashat (24)
Aim Hrim Shrim Shri Mahatripurasundari Kavachaya Hum (25)
Aim Hrim Shrim Shri Mahatripurasundari Netratrayaya Vaushat (26)
Aim Hrim Shrim Shri Mahatripurasundari Astraya Phat (27)

At this stage other nyasas may be performed.

5. Then meditate in the heart, saying: I meditate on Shri Shri

Mahatripurasundari as having four arms, three eyes, and holding noose, good, flowers and bow.

Then take Devi via the left nostril onto a flower with the bija Yam, and place the flower on the yantra, image, or disciple. Say:

Hsaim Hsklim Hssrauh

Make the gesture of bringing the Devi into the yantra. Offer three handfuls of flowers saying:

Aim Klim Sauh Maha Tripura Sundari Shri Padukam Pujayami (28)

Offer three libations of consecrated liquid with:

Aim Klim Sauh Maha Tripurasundari Shri Padukam Tarpayami (29)

Then say the following:

O Devi, may You be kind to me, and accept this worship, as I, though poor physically as well as in material resources, offer it in a devotional spirit.

Then present the nine mudras, afterwards offering flowers, incense, light, food, wine, and praise. Then perform circumambulation, either triangular, hexagonal, half moon, circular, staff like, eight limbed, or terrific. (30)

6. Then worship the Yoginis in the different chakras of Shri Yantra starting with the outermost line of the Bhupura:

Aim Hrim Shrim Anima Siddhi Shri Padukam Pujayami Tarpayami Namah.

Do the same with Laghima. (31)

Then worship the Shaktis in the middle line with:

Aim Hrim Shrim Brahmi Matri Devi Shri Padukam Pujayami Tarpayami Namah.

Do the same with Maheshvari etc. (32)

Then worship the Mudra Shaktis of the inner line with:

Aim Hrim Shrim Sarva Sankshobhini Mudra Shakti Shri Padukam Pujayami Tarpayami Namah.

Do the same with Sarvavidravini &c. (33)

Having worshipped these Prakata Yoginis in the Trailokya Mohana Chakra, with their Mudras, Siddhis, Weapons, Shaktis on Vehicles, with their attendants, with all their worships and libations, take a flower in the Anjali Mudra, and say:

Aim Hrim Shrim Am Am Sauh Tripura Chakreshvari Shri Padukam Pujayami Tarpayami Namah.

Then the Sarvasankshobhini Mudra should be displayed with the mantra Dram. Then say:

O Devi, bestow on me the desired siddhi, I seek refuge in the compassionate one. Through devotion, I bestow on You the first avarana worship.

7. Worship the 16 Kala Shaktis (34) then, going anti-clockwise with:

Aim Hrim Shrim Kamakarshini Nitya Kala Shri Padukam Pujayami Tarpayami Namah.

Do the same for Buddhyakarshini etc.

Thus having worshipped the Gupta Yoginis in the 16 petal Chakra with their mudras etc, one should say:

Aim Klim Sauh Tripureshi Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then the Sarvavidravini Mudra should be displayed, with its mantra Drim. Say:

O Devi bestow on me the desired siddhi &c. Through devotion I bestow on You the second avarana worship.

8. Then worship the Shaktis of the eight petal lotus (35) with:

Aim Hrim Shrim Ananga Kusuma Devi Shri Padukam Pujayami Tarpayami Namah.

Do the same for Anangamekhala etc. Thus having worshipped the Guptatara Yoginis in the eight petal lotus with their mudras &c. one should say:

Aim Hrim Shrim Hrim Klim Sauh Tripurasundari Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then one should display the Sarvakarshini Mudra with its mantra Klim. Say:

O Devi bestow etc.

9. Then worship the Shaktis of the 14 angle Chakra (36) with:

Aim Hrim Shrim Sarvasankshobhini Shri Padukam Pujayami Tarpayami Namah.

Do the same for Sarvavidravini &c. Thus having worshipped the Sampradaya Yoginis in the 14 angle (chakra with their mudras &c. one should say:

Aim Hrim Shrim Haim Hklim Hsauh Tripura Vasini Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then display the Sarva Vashankari Mudra with its bija Blum. Say:

O Devi bestow etc

.

10. Then worship the Shaktis of the outer 10 angles (37) with:

Aim Hrim Shrim Sarva Siddhi Prada Shri Padukam Pujayami Tarpayami Namah

Do the same for Sarva Sampatprada &c. Thus, having worshipped the Kulakula Yoginis in the outer 10 angle chakra with their mudras &c., one should say:

Aim Hrim Shrim Hsaim Hsklim Hssauh Tripura Shri Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then one should display the Unmadini Mudra with its bija Sah. Say:

O Devi etc.

12. Then worship the Shaktis of the inner 10 angles (38) with:

Aim Hrim Shrim Sarvajna Shri Padukam Pujayami Tarpayami Namah

Do the same for Sarvashakti etc. Then, having worshipped these Nigarbha Yoginis in the inner 10 angle chakra, one should say:

Aim Hrim Shrim Hrim Klim Blem Tripura Malini Chakreshvari Shri Padukam Pujayami Tarpayami Namah

One should display the Great Ankusha Mudra with its bija. Say:

O Devi etc.

13. Then worship the eight Vak Devatas of the eight angled chakra (39) with:

*Aim Hrim Shrim Hrim Shrim Am Am Im Im Um Um Rm Rm Lm Lm Em
Aim Om Aum Am Ah Blum Vashini Vagdevata Shri Padukam Pujayami Tarpayami Namah; Kam Kham Gam Gham Nam Klhrim Kameshvari; Cam Ccham Jam Jham Nam Nvlim Modini; Tam Tham Dam Dham Nam Ylum Vimala; Tam Tham Dam Dham Nam Jmrilm Aruna; Pam Pham Bam Bham Mam Hslvyum Jayini; Yam Ram Lam Vam Jhmryum Sarveshvari; Sham Sham Sam Ham Lam Ksham Kshmrim Kaulini Vagdevata Shri Padukam Pujayami Tarpayami Namah*

Thus having worshipped the Rahasya Yoginis in the eight angle chakra with their mudras etc. one should say:

Aim Hrim Shrim Hrim Shrim Sauh Tripura Siddha Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then show the Khechari Mudra with the bija Hssvphrem. Say:

O Devi etc.

14. Then, in the space between the eight angles and the trikona, one should worship the weapons of Shri Shri Devi with:

*Aim Hrim Shrim Dram Drim Klim Blum San Sarvajambhanebhyo
Banebhyo Nama Bana Shakti Shri Padukam Pujayami Tarpayami Namah
(40)*

*Aim Hrim Shrim Dham Sarvasammohanaya Dhanushe Namah Dhanush
Shakti Shri Padukam Pujayami Tarpayami Namah (41)*

*Aim Hrim Shrim Hrim Sarvavashikaranaya Pashaya Namah Pasha
Shakti Shri Padukam Pujayami Tarpayami Namah (42)*

*Aim Hrim Shrim Krom Sarvastambhanaya Ankushaya Namah Ankusha
Shakti Shri Padukam Pujayami Tarpayami Namah(43)*

Thus the worship of the weapons. Then worship the three guna Shaktis in the trikona with:

*Aim Hrim Shrim Vagbbavamuccharya Agnichakra Kamagiri Pithe
Mitrisha Nathatmaja Kameshvari Devi Rudratma Shakti Shri Padukam
Pujayami Tarpayami Namah (44)*

*Aim Hrim Shrim Kamarajamuccharya Suryachakra Jalandhara Pithe
Shashtisha Nathatmake Vajreshvari Devi Vishnvatma Shakti Shri
Padukam Pujayami Tarpayami Namah. (45)*

*Aim Hrim Shrim Shaktibijamuccharya Somachakra Purnagiri Pithe
Oddyana Nathatmake Bhagamalini Devi Brahma Shakti Shri
Padukam Pujayami Tarpayami Namah (46)*

Thus having worshipped the Atirahasya Yoginis in the central trikona, one should say:

*Aim Hrim Shrim Hsraim Hsrklim Hrsrauh Tripuramba Chakreshvari Shri
Padukam Pujayami Tarpayami Namah*

One should then say:

Aim Hrim Shrim Hsauh

and show the Bija Mudra. Say:

O Devi etc.

15. Then Shri Shri Devi should be worshipped in the Bindu with:

*Aim Hrim Shrim Shri Mulamuccharya Brahmachakre Oddyana Pithe
Charya Nathatmake Shri Maha Tripurasundari Devi Parabrahmatma
Shakti Shri Padukam Pujayami Tarpayami Namah* (47)

Having worshipped Shri Shri Lalita Devi in this manner, one should do so again saying:

*Aim Hrim Shrim Ka E I La Hrim Ha Sa Ka Ha La Hrim Sa Ka La Hrim
(bija) Shri Lalita Maha Chakreshvari Shri Padukam Pujayami Tarpayami
Namah*

Having worshipped thus, the Yonimudra should be displayed with its bija Aim. Say:

*O Devi bestow on me the desired siddhi etc. Through devotion I bestow
on You the ninth avarana worship.*

16. Then perform japa of Panchadashi a minimum of 108 times. Sprinkle the rosary with consecrated nectar saying:

*Aim Mam Male Mahamale Sarvashakti Svarupini Chaturvargastvayi
Nyastastasmat Me Siddhida Bhava* (48)

Hold it in the right hand with:

Glaum Avighnam Kuru Male Tvam (49)

Rotate it in japa without using the index finger.

17. Then the Yoginis should be worshipped in the South East with:

Yam Yiginibhyah Sarvavarna Yiginibhyo Hum Phat Svaha (50)
The mudra is left thumb, mid finger, and ring finger all touching.

Then Kshetrapala should be worshipped in the South West with:

*Ksham Kshim Kshaim Kshaum Kshah Kshetrapala Dhupadipadisahitam
Balim Grahna Grahna Svaha (51)*

The mudra is left hand fisted and index finger outstretched.

Then Ganesha should be worshipped in the North West with:

*Gam Gim Gum Ganapatye Varavarad Sarvajanam Me Vashamanaya
Balim Grahna Grahna Svaha*

The mudra is left hand fisted, mid finger raised.

Then Vatuka should be worshipped in the North East with:

*Blom Vatukaya Nama Ehi Ehi Deviputra Vatuka Natha
Kapilajatabharabhasvara Trinetra Jvalamukha Sarvavighnan Nashaya
Nashaya Sarvopacharasahitam Balim Grahna Grahna Svaha*
The mudra is left thumb joined with the ring finger.

17. Then make offerings to gods, men, ancestors, Yakshas (54), yakshas (55), pishachas (56) and the elements, finally offering the self with:

*Itah purvam prana buddhi deha dharma adhikara jagrata svapna
sushuptishu manasa vacha karmana hastabhyam padbhya mudarena
shishna cha yatsmritam yakuktam yatkritam mam madiyam sakalam tvayi
brahmanyarpitamastu Svaha (57)*

Then merge the Devi 's attendants in the Devi, then the Devi into the flower, and with the Aether bija take Her through the right nostril back into the heart.

19. Then worship Shoshika with:

*Aim Hrim Shrim Namo Bhagavati Matangeshvari
Sarvajanavashankari Svaha (58)*

Offer curds, white mustard, and rice into Her rectangular Homa fireplace.

Offer the remainder to Shoshika, drink some of the water, rubb one's head with what remains after that. Then offer to Martanda Bhairava with:

*Hrim Hamsah Martanda Bhairavaya Prakasha Shakti Sahitaya Idam
Arghyam Namo Namah*

The knees are to touch the ground (59).

20. Wash the altar with water, then throw remainder near the root of a plant.

Offer food to Guru and Gurushakti, or to the Kumaris (60) present, the remainder being eaten by the sadhaka.

Notes

1. Let us meditate upon Tripurasundari. Let us contemplate Kameshvari. May that Wetness direct.

2. The Sun. Meditation: Red as coral, four faces with three eyes in each, holding cleaver, lotus, chakra, dart, noose, goad, rosary and skull. The left half of his body is that of his Shakti. On his head is a jewelled crown, and he wears a bright garland.

3. Hrim Hamsah to Martanda Bhairava with his Shakti Illumination, I give this offering, hail.

4. The Lokapalas, 10 in number.

5-8. The Yognis, representing the seven dhatus, are in the SE, Kshetrapala who rules the place is in the NW, Ganesha is in the NW, the boy Vatuka is in the NE.

9. Om Hrim to all the Elements who make all obstacles Hum Svaha.

10. Aim Klim Sauh to the Astra Missile Phat!

11. These are the three centres in the body, the Fourth pervades them all.

12. Aim Klim Sauh I make the place of Maha Tripura Sundari's vessel of offering.

13. Vowels on the top line, Ka to Ta on left line, Tha to Sa on right line, Ha to Ksha in centre.
14. Ha Sa Ksha Ma La Va Ra Yum to the Bliss Bhairava Vaushat. Sa Ha Ksha Ma La Va Ra Yim to the Wine Devi Vaushat.
15. Aim Klim Sauh in Nectar, born from Nectar, the Nectar Devi, the Showerer of Nectar, Flood! Flood! with Nectar Svaha.
16. Aim Speak! Speak! Utterer of Speech! Aim Klim Sauh with Moisture, Moisture Devi Moisten! Make, make great agitation! Klim Sauh. Make, make Liberation! Sauh.
17. Om Hrim Hamsah That I Am Svaha. Aim Klim Sauh, O Tripurasundari, Protect! Protect me!
18. Hrim Klim Sauh to the seat of Devi Maha Tripura Sundari's Being Namah.
19. Haim Hklim Hsauh to the Chakra Seat of Shri Mahatripurasundari Namah.
20. Hsaum Hsklim Hssauh to the Seat full of All Mantra of Shri Mahatripurasundari Namah.
21. Hrim Klim Blem to the seat of the Sadhyas and Siddhas of Shri Mahatripurasundari Namah.
22. Aim Klim Sauh to Shri Mahatripurasundari in the heart hail.
23. Aim Hrim Shrim to Shri Mahatripurasundari in the head Svaha.
24. Aim Hrim Shrim to Shri Mahatripurasundari in the hair knot Vashat.
25. Aim Hrim Shrim to Shri Mahatripurasundari in the Armour Hum.
26. Aim Hrim Shrim to Shri Mahatripurasundari in the three Eyes Vaushat.
27. Aim Hrim Shrim to Shri Mahatripurasundari in the Astra Missile Phat.
28. Aim Klim Sauh I worship the padukas of Mahatripurasundari.
29. Aim Klim Sauh I offer libation to the padukas of Mahatripurasundari.
30. Half Moon: West to NE, turn round, return to West. Circular: Right hand extended, head bent. Staff: Rise, go back sane steps, fully prostrate. Eight

Limbed: Touch ground with chin, mouth, nose, jaw, eye, ear cavity.
Terrific: Touch ground with skull cavity.

31. These Yognis are of a bright red colour, very beautiful, making the gestures dispelling anxiety and granting boons, with two other hands holding noose and good.
32. See elsewhere for meditation details.
33. They are red, restless with sexual desire.
34. The Kala Shaktis wear red, are red in colour, and carry noose and good.
35. They are of lovely symmetrical form with long hair.
36. Very beautiful, wearing red, full of desire, with dishevelled hair, carrying bow and five arrows.
37. They are white, dressed and adorned in white.
38. White and clear like the autumnal moon.
39. They are ruby, with four arms, holding book/rosary, curds, dispelling fear and granting boons.
40. Aim Hrim Shrim Dram Drim Klim Blum Sah to the All Devouring Arrows, to the Arrows Namah. I worship and libate the padukas of the Arrow Shakti, hail.
41. Aim Hrim Shrim Dham to the All Deluding Bow hail. I worship and libate the padukas of the Noose Shakti. Hail.
42. Aim Hrim Shrim Hrim to the All Subduing Noose hail. I worship and libate the padukas of the Noose Shakti. Hail.
43. Aim Hrim Shrim Krom to the All Paralysing Goad hail. I worship and libate the padukas of the Goad Shakti. Hail.
44. Aim Hrim Shrim the Vagbhava Section in the Fire Chakra at the Kamagiri Pitha, the Self of Mitrisha Nath, the Kameshvari Devi, the Self of Rudra, I worship and libate Her padukas, hail.

45. Aim Hrim Shrim the Kamaraja Section in the Sun Chakra at the Jalandhara Pitha, the Self of Shashtisha Nath, the Vajreshvari Devi, the Self of Vishnu, I worship and libate that Shakti 'S padukas, hail.

46. Aim Hrim Shrim the Shakti Section in the Moon Chakra at the Purnagiri Pitha, the Self of Oddyana Nath, the Bhagamalini Devi, the Self of Brahma, I worship and libate that Shakti's padukas, hail.

47. Aim Hrim Shrim The Shri Root Section in the Brahma Circle at Oddyana Pitha, the Self of Charya Nath, the Shri Mahatripurasundari Devi, the Shakti with the Self of the Supreme Absolute, I worship and libate Her padukas, hail.

48. Aim, in my rosary, in my great rosary, the form of all Shakti in which dwell the four aims (of mankind), bestow siddhi on me.

49. Glaum may You make no obstacles in the rosary!

50. Yam to the Yoginis, all letters of the Yoginis Hum Phat Svaha.

51. Ksham etc. Lord of the Soil, take! Take the incense and light offering Svaha.

52. Gam etc. to Ganapati, Boon Giver, Subdue All Living Things! Take, take the offering Svaha.

53. Blom hail to Vatuka. Come here! Son of Devi, Vatuka Natha, wearing a garland of skulls, three eyed, fiery-faced, destroy! Destroy all enemies! Take! Take all the ritual accessory offerings together! Svaha.

54. Spirits in the service of Kubera.

55. Species of malignant demon.

56. Flesh eating demon.

Shri Shoshika Devi

Thus she is the ultimate, unified Shakti; the Parameshvari, triple Tripura, the very self of Brahma, Vishnu and Isha; the being who is Jnana Shakti, Kriya Shakti and Iccha Shakti - Vamakeshvarimatam IV, 10-11

Shoshika is the goddess of the leftovers. At the end of *puja*, or ritual worship, the remains of the offerings are cast into a fire and dedicated to this aspect of Tripurasundari. The aspect of Lalita called Shoshika consumes everything that is left. She is worshipped in the north-east in a circular pit, enclosed within a square. Other guardians of the intermediate directions consume specific elements (upacharas) in the puja.

Chapter 20 of the *Gandharva Tantra* deals with her worship in detail. "Devi said: How is Parameshani Shoshika worshipped Shiva? What is the nature of this Mahadevi? Speak fully, Lord.

"Ishvara said: I now speak of the very secret Devi Shoshika Sundari, the foremost Ucchishta Devi, Matangi, the bestower of all success. Devi, the Vidya gives all prosperity and removes all defects. Weakness and misfortune disappear in one who comes to this knowledge. By depending on this Vidya, O Devi, one may destroy the fixed, the mobile, the artificial and the bodily [afflictions]. This Vidya is a Mahavidya, the destructress of all sin, giving heaven, liberation, dominion and good fortune. If poor, one gains wealth, if a fool one becomes knowledgeable. Listen! I declare the mantra of Mahadevi accordingly. Pronounce Ucchishta then Chandali then Sumukhi and Mahapishachini, afterwards saying Hrim then Thah Thah (Svaha). Mahadevi, this mantra is the giver of all success.

"Now I speak of her other mantra, very hard to get. Aim Hrim Shrim namo bhagavati Matangeshvari Sarvajanavashankari Svaha. This is the mantra giving all siddhi.

"Deveshi, in the case of this Devi there are no defects, obstructions or restraints. There is neither limb nyasa or hand nyasa nor attendants with this devata. He who is rooted in this mantra becomes the celestial tree. I speak to you of her dhyana accordingly. Sitting on a corpse, wearing red garments, adorned with red jewels, resplendent with red gunja berries. In the first flush of youth, with high, swelling breasts, carrying a skull bowl and scissors, the form of supreme light.

"Now I speak to you of her alluring manner of worship. Listen, Devi! Offer water for sipping and food immediately after. After giving bali using the root

mantra, a sadhaka should then recite it many times. With the leavings he should do japa of she, the desired giver of success. Listen to what follows which gives results. Having done homa and oblation in the circle within a square with a bindu and a bhupura, the sadhaka should worship the mandala of the Devi using the root mantra.

"There he should invoke the Devi who is the permanent form of fire. He should worship and do homa using milk, with mustard seed and rice. By reciting it 1,000 times, he can subjugate a king. He should do homa using goat's flesh with honey and ghee. After 1,000 recitations, they become the givers of success." (*Gandharva Tantra*, XX. 1-25)

Subhagoda

I have produced the five amnayas (traditions) from my five faces, those of the east, the west, the south, the north and the upper. These are the five amnayas and all five are renowned as paths to liberation -Kularnava III, 7

Subhagoda by Shivanandamuni, here translated in English for the first time, is a treatise which details briefly the daily worship (puja) of the Goddess or Devi called Lalita (She Who Plays), also known as Devi Mahatripurasundari (The Great Beautiful Lady of the Three Cities).

This work deals mainly with the worship of the diagram (yantra) of that Goddess, which is an epitome of Humankind and the Universe. Shiva is pure Consciousness, that is to say the source of light, and Shakti is the mirror in which Shiva knows himself. The Devis or Shaktis within the Shri Yantra (see illustration above) are the Shaktis or Energies of Supreme Shiva, who is without attribute, and is Consciousness pure and simple.

In the Bhavana Upanishad the relationship between the various sections of the Lalita Chakra and the functions and faculties of a human being according to this school are enumerated.

There are said to be three great Lights within a human being. These are Sun, Moon and Fire, Sun is situated in the heart, Moon in the brain, and Fire in the genitals. These three are the Three Beautiful Cities, which collectively form the triple being of Lalita, When these three Lights fully shine, then Pure Shiva, who is the Fourth, is fully manifested. By a daily act of Will, the Universe's Creation, Maintenance and Dissolution takes place.

Fundamental to this ancient tradition is the assumption that all that is the universe is also contained within the human body. Stars, planets, rivers, seas, Suns, Moons, even the smallest mote of dust, all these things which appear 'outside' are also found 'inside'. The real act of oblation is the offering of the entire cosmos both active and subjective into the Fire of Pure Consciousness, This is the Bhairava-Mudra, in which there is Self Remembering simultaneously with looking outwards.

Realisation is said to consist of the firm knowledge that there is no difference between worshipper and worshipped, between Guru, Mantra, Yantra and Shakti.

The Number 21600

This number is said to represent the breaths of a human being in a day of 24 hours. There are said to be 10800 by day and the same number by night. These breaths constitute an unpronounced mantra called Ajapamantra, Sa being the Sun and Ha being the Moon. These Sun and Moon breaths represent the inhalation and exhalation of the Creator of the Cosmos, and from these two proceed all Cosmic variations.

Lalita has 15 Nityas or Eternities -- the mantras are declared in this work. Each of these 15 subsidiary or attendant Devis rules over a lunar day. The 16th or Full Moon day is Lalita Herself. Each of the Nityas is said to possess 1440 breaths ($1440 \times 15 = 21600$). This number 21600 and its multiples and integers is of great importance in Shri Vidya. For example, the calculation of the places of the planets in Hindu sidereal astrology is obtained by referring to how much each planet has moved in the current Kali Yuga of 432000 years, it being assumed by the astrologers that all the planets started off at the beginning of the Yuga at 0 degrees Aries. So too there are 108 beads in a Tantrika rosary, 108 dance positions, 108 worlds, 108 lesser divisions in the Zodiac (navamsa), 108 lingas, all mantras are to be recited 108 times, etc., etc.

In the Zodiac there are 360 minutes, with 60 seconds in each, making 21600 seconds. Like the human body the Zodiac is based on the division into Sun and Moon. All numbers based on 21600 such as 108, 54, 27, 36, 9 lead to an understanding of the yantra of Lalita.

Letters of the Sanskrit Alphabet

Lalita is also known as Matrika Devi, the Goddess of the Letters of the Alphabet. In Sanskrit there are 36 consonants and 15 vowels. In some arrangements of Her yantra these letters are to be found inscribed in the various triangles and petals of Shri Yantra. The combination of the 15 Vowels (the 15 Nityas) and the consonants (the 36 Tattvas) produces all sound, all mantra, all vibration, all word, and all music.

There are 8 letter groups in the Sanskrit alphabet. These 8 groups are personified as the 8 Little Mothers, worshipped all over India. The 9th group is Lalita Herself. She is beyond language and description. It is little realised 'that gods and goddesses do not have names, but instead are described. "She who Plays" (Lalita) is not the name of the red goddess, but merely one of Her characteristics. She is beyond Name and Form.

In the first 12 verses (shlokas) of the *Vamakeshvara Tantra* is given a hymn to the Goddess as the Mother of the Letters:

1. I bow to the Goddess made of mantra, who consists of the (51) Ganeshas, the (9) Planets, the (27) Lunar Constellations, the (6) Yoginis, the (12) Signs of the Zodiac, and the (51) Matrika-Seats.
2. I bow to the great Matrika Devi, the Supreme Lady, who in Time is both a fraction of a second and the end of the Universe, the Destroyer and the Creatrix of Time.
3. Who is the whole perfect measure of the letters of the alphabet, worshipped by the Sun, Garuda, the Moon, the God of Love, by Lord Shankar, the God of Fire, and by Vishnu.
4. I worship the Devi of all Devis, the great Shri Siddha Matrika, whose letters of the alphabet, like moonlight, adorn the three worlds.
5. Who is the great thread of the letters of the alphabet, from which is woven the three worlds, who extends from the top of the head to the base of the spine. I worship you, O Siddha Matrika.
6. Who is made up of the 11 adharas (in the body), the universe-seed, the source of the primordial triangle. From the top of the head to the base of the spine you are the Origin of the World.
7. Who is the aggregate of the 8 letter-groups A-Ka-Ca-Ta-Ta-Pa-Ya-Sa, the primordial Source and Many Rayed Dweller in the centre of the heart.
8. Unfolder of the letter I, essence of essences, Most Ultimate One, I bow to you Great Devi, form of the Utmost Bliss.
9. The primordial One, of whom other gods and goddesses have no inkling. Who knows what and from where She creates? O Producer of Form and Formlessness!
10. I worship You, the imperishable letter-form from A to Ksha, O Devi, Supremely Auspicious Being. You are the Expansion Mirror, the Maya of the 36 Tattvas.
11. The aggregate of the eight groups of letters, in whom the eight Little Mothers reside, I worship You, Great Lady of the eight siddhis which originate from the eight letter groups.

12. Dwelling at the Auspicious Sacred Seats (Pithas) of Kamarupa, Purnagiri and Jalandhara, I bow to You Great Shree Tripura, the fourfold abode of the Elements.

The Nine Nathas

Natha means 'Lord', and is an epithet of Shiva. It is also the name given to a very old tradition of Yogis, the Natha Sampradaya. The founder of the line of Nathas is said to be Bhagavan Dattatreya, a legendary fantastic figure who combines in himself the beings of the Hindu trinity Brahma, Vishnu and Mahesha.

Dattatreya is also very closely linked with the tradition of Shri Vidya. Perhaps the clearest link here is a work called *Tripura-Rahasya*, said to have been heard from Lord Datta by his disciple Parashuram. The latter is also said to have been the author of the *Kalpasutras*, a condensed account of the rituals and wisdom of Shri.

In *Tantrarajatantra*, reference is made to the Nine Nathas, legendary Gurus of the Kadi line of Shri Vidya. The Nath Sampradaya is also said to consist of nine sub-sects, presided over by nine Gurus -- the Navanaths.

Girl-Mother-Crone

Lalita has three forms as a young girl (Bala-Sundari), as a Mother (Sundari the Beautiful), and as a crone (Tripura-Bhairavi). This grouping relates to the Moon's phases and to the flow and cessation of blood. Bala creates, Sundari maintains, and Bhairavi destroys. Thus Lalita resumes in Her Triple Form the three gunas or threads from which is woven the rich tapestry of the Cosmos.

Fifteen Syllable Vidya

Vidya is feminine of mantra. Lalita has various forms of mantra, the most popular seeming to be the vidya of 15 syllables which runs Ka E I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim. This is a mantra with three sections which correspond to Moon, Sun and Fire. There is said to be a secret 16th syllable which is the Goddess Herself. This vidya is called Kadi (Ka etc.) because of its initial letter. The Kadi doctrine deals with involution of the yantra, the Hadi vidya with evolution. These 15 syllables correspond to the 15 Kalas of the Moon.

If you refer to the pages on Shri Puja and the Bhavana Upanishad as well as the Shri Yantra figure above and the page on the Nine Mandalas of the Shri Yantra, this text becomes much easier to follow.

Subhagodaya

In whom creation, maintenance and dissolution have their essence, the fivefold one, ever recurring, ever shining and fortune.

At morning, remember the guru with two arms and two eyes, peaceful, bestowing boons and removing fear, seated on the top of your head on a white lotus.

Meditate on the root vidya from the Muladhara to the Brahmarandhra. Taking up your position, assume a steady posture during the period that the sun takes to rise above the horizon.

Meditating long on yourself as peaceful, free of evil, meditate that the effulgent circle of the sun diffuses around your body.

A mantrin, while bathing, should take water with both hands and pour it over his head. Using the triple vidya, he should purify the water and sip three handfuls.

Offering three kinds of oblation and again sprinkling water on his body, the devotee should make three offerings to the sun and cast the water in its direction.

After meditating on the king of chakras, with the Devi at its centre, in his heart, a devotee should repeat the vidya 108 times.

Then the pure saint, with the vidya in his heart, concentrating inwardly, should enter the place of worship. There, facing eastwards, wearing the best sort of valuable clothes and gems, he should draw the king of the chakras on the ground using vermillion.

Alternatively, he may draw the chakra on a gold, silver or copper plate. Beforehand, he should set it on a pedestal and use red sandalwood to make it.

The chakra unfolds five shaktis and four fires. When it is correctly made, a devotee should collect his thoughts.

The earthsquare, the sixteen petalled lotus, the eight petalled lotus, the fourteen triangles, the two sets of ten triangles, the eight triangles and the middle (are) the bewilderer of the three worlds chakra, the fulfiller of all hopes chakra, the all agitating chakra, the giver of all prosperity chakra, the accomplisher of all aims chakra, the all protecting chakra, the all disease-destroying chakra, the chakra giving all power, the chakra of all bliss with the last being at the centre, the

foremost of the nine chakras. The chakra attribution is of nine kinds accompanied with ritual worship.

A devotee should place perfume, flower and grain at the right side and place a light between himself and the chakra.

He should worship the king of chakras, and then, using the full vidya, should worship the formation of the three cities together with three bija mantras.

After doing drying up, burning and bathing with the letters of air, fire and water, he should perform three pranayamas and then remember the vidya in the heart again.

He should wash his hands thrice with the mantra Am Am Sauh. Using these three seed mantras he should wash the backs of the hands first and the palms last, doing the hand purification according to rule.

Thus by this circle of 3 seed mantras he should wash the back of the hand first and the palm last. He should do this purification of the hands according to injunction.

Hrim Klim Sauh to Shri Mahatripurasundari's Atma Seat Obeisance.

Haim Hklim Hsauh to Shri Mahatripurasundari's Chakra Seat Obeisance.

Hsaim Hsklim Hssauh to Shri Mahatripurasundari's All Mantra Seat Obeisance.

Hrim Klim Blem to Shri Mahatripurasundari's Sadhya Siddha Seat Obeisance.

Using these four mantras he should create the Seat of the Goddess of the Chakra, of the mantras, and of the devatas, using flowers.

Aim Klim Sauh to Shri Mahatripurasundari in the heart Namah.

Aim Klim Sauh to Shri Mahatripurasundari in the head Svaha.

Aim Klim Sauh to Shri Mahatripurasundari in the forelock Vashat.

Aim Klim Sauh to Shri Mahatripurasundari in the armour Hum.

Aim Klim Sauh to Shri Mahatripurasundari in the three eyes Vaushat.

Aim Klim Sauh to Shri Mahatripurasundari in the missile Phat.

He should put these six mantras on the six limbs using the third and thumb finger according to injunction.

Hrim Shrim am am im im um um rm rm lm lm em aim om aum am ah Blum to Vashini, devata of speech, obeisance.

Hrim Shrim kam kham gam gham nam Klhrim to Kameshvari, devata of speech, obeisance.

Hrim Shrim cam cham jam jham nam Nvlim to Modini, devata of speech, obeisance.

Hrim Shrim tam tham dam dham nam Vlum to Vimala, devata of speech, obeisance.

Hrim Shrim tam tham dam dham nam Jmrim to Aruna, devata of speech, obeisance.

Hrim Shrim pam pham bam bham mam Hsvlyum to Jayini, devata of speech, obeisance.

Hrim Shrim Yam ram lam vam Jhmryum to Sarveshvari, devata of speech, obeisance.

Hrim Shrim sham sham sam ham lam ksham Kshmrim to Kaulini, devata of speech, obeisance.

He should place these in the head, forehead, brow, throat, heart, navel, genitals and the adhara.

He should make on his left side a four square circle. Using pure water, scent, etc., he should worship there using the Root Vidya.

He should put down a Conch Shell full of water mixed with various things, and with perfume and flowers. He should do the 6-fold worship again.

Having made the four square circle in the east, he should place inside it. a triangle, a circle and a hexagon. By separating the bijas and placing them in the three triangles, he should worship using perfume and flowers, the bijas, the circle and the six lines.

There is Fire, Moon, Sun, Atma, Buddhi, the Sacred 3. The devotee should do homage again offering with the remainder.

Inside this the wise man should draw three lines with the seed mantras on the womb-like triangle, A-Ka-Tha being on the first of the three lines, Sa-Ha-Ksa being contained within.

Outside the circle he should do homage by the mantra Hamsa in the 6 lines. He should worship the eastern part first by means of the 6 root mantras and the 6 limbs.

Having sprinkled the offering again, he should recite the root Vidya 7 times He should worship first with perfume and flowers, and then should show incense and light. He should sprinkle the King of Chakras with the water within, and should do other acts of worship, after which all becomes filled with the Vidya.

Then within the heart lotus the supreme Kala vibrates, the supreme Shiva free from the action of the three.

Having meditated long on the auspicious Self which is the Life, by the Trikanda Mudra he should draw the breath upwards.

The Vidya goes out on that effulgent Light, and should be placed in the middle of the chakra inside the central triangle, inside the Auspicious Seat of Yoga.

Hsraim Hsklrim Hssauh to the Auspicious Mahatripurasundari Obeisance.

Resembling the effulgence of the morning sun with four arms, and three eyes, holding the greatly auspicious noose, goad, bow and arrows.

Thus having meditated he should worship the Goddess with ritual accessories, with incense, light and food, and lastly he should display mudra.

Again he should give oblation 3 times to the root Vidya, then he should also worship in three ways the Eternities which are the days of the lunar fortnight.

Beginning with the 1st day to the Full Moon he should worship the devis in their order. He should worship each of them singly, then he certainly gains supreme good fortune. He should meditate on the three great lines which are the places of the vowels. He should worship those letters which are the 15 lunar days, then the 16th.

Am Aim Klim Saum Am Im Um Yam Ram Lam Vam Sam, Lady of Lust, Giver of the Fruit of Desire and Sexual Passion, Most Pure Subduer of All, Creatrix of World Agitation Hum Hum Aim Dram Drim Klim Blum Sah Hsauh Klim Aim, I worship the lotus feet of the Eternity called Lady of Lust. (Kameshvari).

Am Aim Yoni Enjoyer, Yoni Lady, Hollow Yoni with Garlanded Yoni, be in the Yoni, in the Secret Yoni, in the Yoni Womb, Dweller in the Yoni, the Yoni Subduer in the form of Yoni, O wet Eternity with Yoni as your true form, all Yonis to me come! Conferring boons with effusion of Semen, with beautiful Discharge. With your Wet Yoni with Wet Juice Moisten! Make Wet! With no shame, with Yoni parting, tremble! Throw into Confusion! All Pure Yoni Goddess Aim Blum Jem Blum Bhem Blum Mom Blum Hem Blum Hem. Subdue all wet Yonis for me! Strim Hrblem Hrim. I worship the auspicious lotus feet of the Eternity called Bhagamalini.

Im Om Krom Bhrom Krom Crom Krom Chrom Jhrom Svaha, I worship the auspicious lotus feet of the Eternity called Fearful.

Um Om Hrim to the Dweller in Fire Obeisance. I worship the auspicious lotus feet of the Eternity called Dweller in Fire.

Um Hrim Phrem, O Wet Eternity with Intoxicating Juice Svaha, I worship the auspicious lotus feet of the Eternity called the Great Lady of Supreme Knowledge.

Rm Om Hrim to the one who makes Shiva Her Messenger, obeisance. I worship the auspicious lotus feet of the Eternity called She who makes Shiva Her Messenger.

Rm Hrim Hum Khe Ca Che Ksah Strim Hum Ksam Prim Phat. I worship the auspicious lotus feet of the Eternity called The Quick One. (Tvarita)

Lm Aim Klim Sauh I worship the auspicious lotus feet of the Eternity called Beautiful In Group Woman. (Kulasundari)

Lm Dram Drim Klim Blum Sah I worship the auspicious lotus feet of the Eternity called The Eternal One. (Nitya Nitya)

Em Hrim Phrem Srum Bhrum Klim Am Hrim Krom, O Eternity with Maddening Juice Hum Phrem Hrim, I worship the auspicious lotus feet of the Eternity called Sapphire Banner. (Nilapataka)

Aim Jhmryaum I worship the auspicious lotus feet of the Eternity called The Victorious One. (Vijaya)

Om Svaum I worship the auspicious lotus feet of the Eternity called All Auspicious. (Sarvamangala)

Om obeisance to the All Powerful Goddess of the Gods who withdraws all Creation into Herself, Origin of the Veda, Kindling One, Kindle! Kindle! Cause to Catch Fire! Cause to Catch Fire! Hrim Hrim Hum Ram Ram Ram Ram Ram Ram Ram Hum Phat Svaha. I worship the auspicious lotus feet of the Eternity called Garlanded in Flame.

Am C Kraum I worship the auspicious lotus feet of the Variegated Eternity. (Chitra)

Ah (root mantra) I worship the auspicious lotus feet of the Eternity called Mahatripurasundari.

The mantrin should then worship the feet of the Guru on the inside of the lines in 3 ways. He should worship the supreme Ones, the Most Supreme Ones, and the Ultimately Supreme Ones numbering 7,4 and 8. He should also worship unknown gurus, these all being the Very Self of the Sacred Trinity. Hrim Shrim should precede the mantras.

He should collectively worship according to the precepts and injunctions of the Vidya. On the outside of the chakras the highest worshippers should meditate and worship the collective (groups of) Yoginis.

(These are) the Patent Ones, the Hidden Ones, the More Hidden Ones, the Ones Concealed by Tradition, the In Group Ones, the Ones without Origin, the Secret Ones, the Ones who are Very Secret, and the Holy Secret Ones. He should meditate on these 9 kinds of Yoginis with their names and attributions.

(The forms of Tripura ruling these are) Tripura, Lady Tripura, The Beautiful One, the Indweller, the Auspicious One, the Garlanded One, The Perfected One, and The Mother, followed by Mahatripurasundari. This 9 fold Vidya attribution which gives Enjoyment and Liberation is to be hidden and kept very secret.

He should worship the respective Lady of the Chakra worshipping from the outside to the inside, and should reveal the mudras in their order.

Hrim Shrim I worship the auspicious lotus feet of the Siddhi Making One as Small as an Atom; Hrim Shrim I worship the auspicious lotus feet of the Siddhi enabling Levitation; Hrim Shrim I worship the auspicious Lotus feet of the Siddhi of Infinite Expansion; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving Power to Create; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving Dominion over the Entire Creation; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving Freedom of Will; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving the Power of

Enjoyment; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving the Power of Desire; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving the Power to Reach Everywhere; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving all Sexual Desire.

Hrim Shrim I worship the auspicious lotus feet of Brahmini; Hrim Shrim I worship the auspicious lotus feet of Maheshvari; Hrim Shrim I worship the auspicious lotus feet of Kaumari; Hrim Shrim I worship the auspicious lotus feet of Vaishnavi; Hrim Shrim I worship the auspicious lotus feet of Varahi; Hrim Shrim I worship the auspicious lotus feet of Indrani; Hrim Shrim I worship the auspicious lotus feet of Chamunda; Hrim Shrim I worship the auspicious lotus feet of Mahalakshmi.

The devotee should worship 4 in the western and the other doors in their order. Then 4 should be worshipped from the north-west corner in order and then above and below. He should worship Brahmi and the others in a clockwise direction (and the remaining) four in the intermediate points.

Am I worship the auspicious lotus feet of the Eternity-Kala called the Attractor of Sexual Desire; Am I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Intellect; Im I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Ego Nature; Im I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Sound; Um I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Touch; Um I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Sight; Rm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Taste; Lm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Smell; Lm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Screen of Mind; Lm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Steadiness; Em, I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Memory; Aim I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Name; Om I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Semen; Aum I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Self; Am I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Amrita; Ah I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Body.

He should worship these Eternity Kalas starting from the western petal first in reverse order.

Kam Kham Gam Gham Nam I worship the auspicious lotus feet of the Goddess called Love's Flower; Cam Cham Jam Jham Nam I worship the auspicious lotus feet of the Goddess called Love's Girdle; Tam Tham Dam Dham Nam I worship the auspicious lotus feet of the Goddess called Sexual Love; Tam Tham Dam Dham Nam I worship the auspicious lotus feet of the Goddess ,called Smitten with Sexual Love; Pam Pham Bam Bham Mam I worship the auspicious lotus feet of the Goddess called Love's Line; Yam Ram Lam Vam I worship the auspicious lotus feet of the Goddess called Love's Excitement; Sham Sham Sam I worship the auspicious lotus feet of the Goddess called Love's Goad; Lam Ksam I worship the auspicious lotus feet of the Goddess called Love's Garland.

The first set of four he should worship in the East etc. in order. The second set should be worshipped in this eight petalled lotus from the South East direction in (clockwise) order.

Hrim Shrim, I worship the auspicious lotus feet of the Energy called the Agitator of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Melter of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Attractor of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Gladdener of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Deluder of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Paralyser of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Devourer of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Subduer of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Charmer of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called One Who Makes All Wanton; Hrim Shrim I worship the auspicious lotus feet of the Energy called One who Gives All Desired Things; Hrim Shrim I worship the auspicious lotus feet of the Energy called She Who Gives All Prosperity; Hrim Shrim I worship the auspicious lotus feet of the Energy called One Consisting of All Mantra; Hrim Shrim I worship the auspicious lotus feet of the Energy called One Destroying Duality.

These fourteen Energies (Shaktis) are placed in the 14 triangles and give all success. The devotee should worship them from the East first in an anticlockwise direction.

Hrim Shrim I worship the auspicious lotus feet of the Goddess called the All Success Giver; I worship the auspicious lotus feet of the Goddess called the Giver of Wealth; I worship the auspicious lotus feet of the Goddess called the Beloved of All; I worship the auspicious lotus feet of the Goddess called Creator of all Auspiciousness; I worship the auspicious lotus feet of the Goddess called

the Giver of All Sexual Desire; I worship the auspicious lotus feet of the Goddess called Liberator from All Unhappiness; I worship the auspicious lotus feet of the Goddess called Destroyer of All Duality; I worship the auspicious lotus feet of the Goddess called Alleviator of All; I worship the auspicious lotus feet of the Goddess called Beautiful in All Limbs; I worship the auspicious lotus feet of the Goddess called the All Great Good Fortune Bestower.

In these triangles are placed these Goddesses who give all things. The devotee should worship them from the west direction first in anticlockwise order.

Hrim Shrim I worship the auspicious lotus feet of the Goddess Knowing All; Hrim Shrim I worship the auspicious lotus feet of the Goddess Consisting of All Energy; Hrim Shrim I worship the auspicious lotus feet of the Goddess Giving All Dominion; Hrim Shrim I worship the auspicious lotus feet of the Goddess Consisting of, All Knowledge; Hrim Shrim I worship the auspicious lotus feet of the Goddess Destroying All Ailments; Hrim Shrim I worship the auspicious lotus feet of the Goddess Who is the Basis of All; Hrim Shrim I worship the auspicious lotus feet of the Goddess the Destroyer of All Evil; Hrim Shrim I worship the auspicious lotus feet of the Goddess Consisting of All Bliss; Hrim Shrim I worship the auspicious lotus feet of the Goddess Who is the true Form of All Protection; Hrim Shrim I worship the auspicious lotus feet the Goddess Who is the Giver of the Fruit of Every Desire.

One should worship these great fruit-giving Devis in the inner wheel of ten triangles from the western triangle first in an anticlockwise direction.

In the centre of this (last) wheel the devotee should worship, in anticlockwise order, Vasini and the other eight (saying) I worship the lotus feet (according to the method prescribed for their nyasa).

Dram Drim Klim Blum Sah Yam Ram Lam Vam Sam obeisance to the All Piercing Arrows; Dham Tham obeisance to the All Deluding Bow; Am Hrim obeisance to the All Subduing Noose; Krom obeisance to the All Paralysing Goad.

One should worship the bow and the other weapons in the west and the other directions.

I worship the auspicious lotus feet of the Kameshvari, the Goddess who is Rudra's Shakti, who is the Vagbhava Syllable in the Fire Chakra, who is centred at the Sacred Seat (Pitha) of the Mountain Kamagiri, who is the very Self of Mitrisha Natha.

I worship the auspicious lotus feet of the Vajreshvari, the Goddess who is of Vishnu's Shakti, who is the Kamaraja Syllable in the Sun Chakra, who is centred at the Sacred Seat called Jalandhari, who is the true self of Shashtisha Natha.

I worship the auspicious lotus feet of the Goddess Bhagamalini, who is the Shakti of Brahma's, who is the Shakti syllable in the Moon Chakra, who is centred at the Sacred Seat of the Mountain Purnagiri, who is the True Self of Oddiyana Natha.

I worship the auspicious lotus feet of Shri Mahatripurasundari Devi, who is the Shakti of the Supreme Brahman, who is centred at the Sacred Seat of Oddiyana, who is the True Self of Charya Natha.

The devotee should worship Kameshvari etc in the corners of the central triangle with their bija mantras, preceded by giving incense, light, mudra and wine oblation, and also offering food, ghee, white cake, and so on.

In a devoted mood, reciting the root mantra, (the devotee) should pay homage and should meditate on Kamakala, which is the heart of great good fortune.

Making a square with a circle inside on his left side, the man should place the flower there.

Aim to the diffusion circle Aim.

The devotee should place there the offering, the food and the water, and should worship there. Reciting the syllables thrice, he should then give meat offering (bali).

Om Hrim to those Creating Obstacles, to all the elements Hrum Svaha.

Having bound these using the Khechari Mudra, he should proceed according to injunction and should give offerings to the Guru he is devoted to. Then meditate that all the various Shaktis are dissolved in the root Shakti, to which they owe their origin.

He should worship the root (shakti) as consisting of his Self in the form of Consciousness. Then he should smell the flower and abandon it on pure ground or in water.

Through the request of pupils for this ancient powerful Vidya, I Shivananda Mahayogi, uttered this *Subhagodaya*.

Shri Varahi Devi

One text of the Prapanchasara Tantra says that the Parabindu divides into two parts, of which the right is Bindu, the male, Purusha or Ham, and the left Visarga the female, Prakriti or Sah, making the combined Hamsah. Hamsah is the union of Prakriti and Purusha and the universe is Hamsah - The Garland of Letters, Sir John Woodroffe

Varahi is a *bali* (animal sacrifice) devata, one of Lalita's receivers of offerings. Her four alchemical elements (dhatus) are known as the four fires. Kurukulla's alchemical elements are known as the five Shaktis. The combination of these five Shaktis (downward pointing triangles) and four fires (upward pointing triangles), forms the complex figure in the centre of the Shri Cakra. Varahi's four are the twelve (three x four) sun kalas, twelve sidereal constellations. Kurukulla's five triangles are the fifteen (five x three) Kalas of the moon, fifteen lunar days. The complete individual grows within nine months to be born as a Shri Yantra or plant. The flowering of this plant is shown by the 24 petals of the yantra.

Both Varahi and Kurukulla are connected with, but separate from the sixteen Nityas (fifteen days of the bright fortnight plus Lalita herself).

The following chapter of the *Tantrarajatantra*, translated into English for the first time, is devoted to the practice of the Varahi mantra and contains a number of prayogas. As with all other prayogas, a sadhaka is only qualified (adhikari) to perform these rites if (a) she or he is initiated, and (b) does the daily puja of Tripurasundari. Further, the commentary (not translated here) shows that there is a number of elements which have to be taken account of when performing prayogas. These include visualisation skills and also a knowledge of astrology (Hindu, sidereal version), before the rites will be successful.

The *Tantrarajatantra* says that Varahi is the "father form", while Kurukulla is the "mother form" of the devata.

Tantrarajatantra Chapter XXIII

Now in the Sixteen Nitya (Tantra) the rules, the worship and the limbs relating to the Angabhuta known as Panchami are spoken of. I speak of puja of the siddha mantra, worship through ritual and meditation, and sacrifice and yantras, giving all the siddhi that is desired.

After doing limb nyasa using seven, two sets of six, ten, seven and seven parts of the mantras, a person should worship according to rule in a chakra consisting of triangle, circle, hexagon, invoking her with Hrim.

One should worship using the 110 letters of the Varahi vidya in the centre (of the yantra), and should then worship the attendants in the left, right and centre triangles who are Krodhini, Stambhini and Chanda-Ucchanda, placing Hrim in front of their respective names and Namah behind.

In the six angles starting from the east and going anticlockwise one should worship Brahmi and so forth. Then in the circles one should worship Mahalakshmi Panchami. After giving animal sacrifice using the sixteenth syllable, and after one has worshipped all with ritual accessories, one should recite the vidya 1000 or 100 times. Daily, one should do sacrifice using pure and good sesamum, rice or ghee, then the vidya becomes successful.

A sage of controlled senses, able to perform sacrifice, should do puja at the twilights. He should recite the vidya 100,000 times -- giving oblation of one tenth part of that. After doing the worship and invocation, the mantra becomes successful -- if one is compassionate, devoted to Guru, contented, patient and of peaceful mind.

If one should perform a rite for a specific application devotedly, it gives whatever is desired immediately, giving the favour and grace of Devi to the tireless practitioner.

One should meditate on Devi as having the body of a girl from the throat down, resembling the colour of molten gold, her large, fiery and tawny haired head being that of a sow.

She has three eyes and seven arms which hold a discus, a conch, a hook, a lotus, a noose, and a club. She shows the (mudras) dispelling fear and granting boons. One should think of her as being comfortably seated on the shoulders of Garuda. In daily worship one should meditate on her and her Shaktis in this way.

In particular applications, one should recall Devi and her Shaktis as being seated on lions, tigers, elephants, horses or Garudas. According to that which one wishes to achieve in specific meditations, one should think of her as having a dark green, red, yellow, black or purple body.

In rituals for subjugation, one should think of Panchami, and recite (her mantra) as red, surrounded by hosts of beautiful red Shaktis. In worship for paralysing, one should meditate on her as yellow, wearing yellow garments, garlanded with

yellow flowers, wearing yellow jewels, and smeared with yellow unguent, surrounded by yellow Shaktis.

In a difficult pass one should think of her as being seated on a great bodied lion which is of a dark green colour, surrounded by Shaktis similar to herself, offering recitation of the Vidya to the central Shakti. If the mantrin should meditate on these as his own self, he attains an exalted and wealthy status.

If one should remember Devi, with her Shaktis, on lions, Garudas, elephants, Sharabhas, horned creatures, dogs, boars, buffaloes and serpents with terrific teeth and cruel and crooked claws, whether assailed by thieves, unexpected attacks, by anxieties about being injured, by pisachas, by bhutas, by pretas, away from one's family, or in a defile in the wilderness, or on lonely roads, or in a forest, or on a mountain peak, then in this way one becomes free from anxiety and happy.

Whether in wars, in fearful situations, in falls (from status), or attacked by chariots and swords, or in difficult passes, having remembered her one becomes supremely victorious.

If one should meditate, in states of terrible war, on Devi as blue, with a terrible appearance, seated on an elephant, holding a nail, a knife, a sword, an arrow, a club, a sickle, and a discus in her right hands: and with her left making the threatening gesture, and holding shield, skin, bow, damaru, plough, noose and conch: surrounded by Shaktis like her; the Shaktis seated on elephants, assaulting all the missiles of the enemy, and attacking them with maces, all moving about, like red banners, then (the enemy) flees, pursued by swarms of blue Shaktis howling terribly, berserk.

One should meditate on Devi in the form previously described during great wars, as being in the centre of the sun's orb, her body marked with red tridents. If one should then recite the vidya with concentrated mind, after invoking her into water via breath during rituals for a period of seven days, one's enemy will die from fever.

If one should think of Devi, surrounded by her attendants, and recite her vidya, for three days, in water, as breaking in pieces the body of one's enemy, which is then consumed by fierce jackals and corpse eaters and flesh eating dogs, then, after remembering her, one gains deliverance.

If one should think of Devi as of an effulgent purple colour, and do recitation (visualising her) cleaving the target's tongue, heart and feet, one slays enemies.

If, after remembering Devi as of a yellow colour, one should worship according to the rule, the enemy experiences harm, anxiety in speech, becomes disputatious, and is conquered in battle.

After thinking of this Devi as seated on Garuda, and surrounded by numbers of Shaktis seated on Garudas, and the skies being thick with an array of hosts of unseated Garudas, then one becomes victorious over an army of enemies at a distance, instantly putting them to flight. With her eight arms holding axes, and being surrounded by a circle of Shaktis, one may destroy the army of enemies in a battle immediately.

If a person should meditate on Varahi as having dishevelled hair, as being seated on a throne in a jewelled pavilion, each of her hairs swarms of Shaktis holding clusters of red arrows, and each of which sits on hyenas, lions, tigers and monkeys and bears and Garudas and horses, each holding tridents as previously declared, the hostile host is destroyed by one's own ruler.

Parameshvari, if a sadhaka should worship the yellow effulgent one, the paralyser, with yellow flowers, using the previously declared tongue method, for a number of days, the array of the enemies in battle and whatever else one desires are paralysed instantly.

If one should worship the red Devi at midnight, using red flowers, one may enslave or kill all enemies, this is certain.

If one should do puja for the number of days previously spoken of, using black flowers according to rule, at the time of one's enemy's death, in a visha nadi, a tortured yoga, or in a death or destruction yoga, then Yama lords it over the enemies.

If one should worship using dark green flowers, and various sorts of scents, it is said one becomes very wealthy, free of disease, true minded, a lord. One lives happily on earth for 100 years, it is said.

One should do sacrifice at night in a rectangular fire pit, using turmeric mixed with food, sesame, beans, rice, yellow flowers, yellow fruit, palmyra leaves, together with the letters of the target's name, using ghee. Then one may paralyse, as previously stated.

At midnight, the enemy may be felled if one sacrifices in fire in a yoni shaped pit, offering meat in a devoted way, and sacrificing for the number of days previously stated. One may kill the enemy by disease, sword, dart, serpent,

water, flame, elephant, madness, enemies, whirlwind, the fall of a tree or wall, consumed by enemies. The enemies are unable to withstand this prayoga.

Meditating on her as being purple, and seated on a bird, having the nail and the rest of the weapons, during (the rising of) Virgo or Scorpio, offering goat flesh and much ghee, the rays of light from the sacrifice slay the person, who is consumed by hot raging fever.

If one should meditate on her as being effulgent as the dawn sun, offering (in sacrifice) various red substances, ghee, blossoms of the Kimshuka, Bandhuka, Japa, Pala, Karavira, Kahlara, lotus, Patala, Ashoka and various other red blossoms, then one becomes equal to a king, very wealthy, having great power, wafted by fly whisks and shielded by parasols, of this there is no doubt.

If, at night, one should meditate on her as red, with her nail and other weapons, and sacrifice in the various cardinal points starting with the east for the number of days previously stated, then one may subjugate man, woman or the whole world. One becomes famous, and lives on earth for a long period like Laksmi.

One should draw a bhupura, inside of this placing the name of the target. On the outside one should write the earth letters. Making an eight petal lotus, one should write the six syllables of the mantra outside of the two circles.

Outside the hexagon one should write the earth letters, placing mantras inside the angles. As previously stated, one should write (letters) on the rim of the two circles, placing outside of the bhupura, in an anticlockwise direction, the letters of the matrika.

After doing this, one should then write in reverse the letters of the root vidya. If one should worship in this, one may paralyse the enemy and the world.

One should write the letters of the mantra six by six in a nine angled design surrounded by two circles, outside of this there being an octangle design surrounded by two circles, all surrounded by a bhupura. Within the octangles, and outside of the circles, and in the bhupura, one should write the matrikas both clockwise and anticlockwise. One should write the name (of the target) in all the directions, and should worship the eight armed form, Auspicious One. Parameshvari, employing the method previously stated, the target becomes paralysed.

One should draw three circles, outside them putting a hexagon surrounded by two circles. This is to be enclosed in an octangular design, surrounded by a circle. In order one should place the letters of Earth, one in each of the (six)

angles, outside this writing them in three groups of three. In the centre one should also write the name (of the target). After reciting, the sadhaka should give animal sacrifice to obtain whatever is desired.

One should draw a triangle enclosed in a circle, outside of this drawing a hexagon, another hexagon, an octangular figure, and another hexagon. From the edges to the middle one should write the naksatra, tithi and day (of the target's birth), also writing all the matrika letters. In the centre of each of the seven mandalas, one should write the matrikas in clockwise order. One should place Hrim in the centre. If one should worship this one obtains all siddhi. One may command bhutas, pretas, pishachas and so forth, causing disease, attacks by elephants and other wild beasts, or pacifying them.

One should draw an octangular design, placing in each of the corners, sides and centre a trident shape. Outside this, write the letters of the mantra together with the matrikas, placing in the middle compartment the named one wishes to paralyse. One should draw it on birch bark, on cloth, on copper or on stone. One should always worship it using flowers, beautiful perfumes, then doing recitation of the mantra. Doing the ritual at the twilights, one may always obtain whatever is desired.

Draw a square, inside of this making sixteen lines, extending from the cardinal and intermediate points, which together makes a figure of 225 compartments. One should make a symmetrical figure of 28 compartments by rubbing out other of the angles made. In the central three compartments one should write the target and the name of the act the sadhaka wishes to accomplish. Starting from the east, one should write the letters of the mantra.

This great yantra is called the vajra, giving the totality of whatever is wished for by sadhakas. Wherever this is placed, whether written on copper, stone and so forth, there can never dwell thieves, bhutas, diseases, ailments, serpents, bad planets, pretas, pisacas and so forth. In whichever house this yantra is placed on the junction points of the homestead design (vastu), there can never exist black magic, ailments or disease.

From the north west, south east, south west and north east, draw 12 lines, making a vajra figure of 21 compartments. In the centre of these one should draw the name of whatever is to be accomplished, outside of this, in a clockwise direction, writing the letters of the alphabet. After worshipping this and drawing it, whether it be on copper, stone or whatever, disease, bhutas, planets, madness, pisacas and the kleshas of the mind can never enter or afflict one.

If one should draw the previously described vajra in a golden colour within the centre of a pot, filling it with milk, and if one should invoke Devi in this liquid, and worship her therein, oblating and offering flowers and reciting the vidya 3000 times, subsequently bathing oneself with the liquid, and drinking some of it, then one becomes free of bodily kleshas, and lives happily on earth.

After making a circle measuring four finger breadths, one should put outside of it, two measures by two measures, eleven compartments. From each of these two by two measures one should draw lines. After putting tridents in the compartments, one should surround the whole with the letters of the alphabet, and placing the named in the centre. After indrawing the Devi via breath into this yantra, and worshipping from the east clockwise, then reciting the vidya, one may achieve whatever is desired.

Notes

Varahi, also known as Panchami, or the Fivefold One, bears the relation of "father" to Lalita, although pictured as a Devi. The mother form is Kurukulla Tara. Varahi gives four fires and Kurukulla five Shaktis -- this forming the complex shape in the centre of Shri Yantra.

Varahi is fivefold as water, fire, earth, air and aether. These elements are related to lion, tiger, elephant, horse and Garuda -- the bird-human vehicle of Vishnu. Their colours are dark green, red, yellow, black and purple.

Her mantra vidya of 110 letters is: Aim glaum aim namo bhagavati vartali vartali varahi varahi varahamukhi varahamukhi andhe andhini nama rundhe rundhini namah jambhe jambhini namah mohe mohini nama stambhe stambhini namah sarvadushta pradadushtanam earvesham sarvabak chitta chakshurmukhagatijihvastambham kuru kuru shighram rashyam kuru kuru aim glaum thah thah thah hum phat svaha.

Her yantra is a triangle enclosed within a circle, a hexagram surrounding this, and the hexagram itself being surrounded by two circles.

Yakshinis and Chetakas

*At heart a Shakta, outwardly a Shaiva, in gatherings a Vaishnava, in thus many a guise the Kaulas wander on earth - **Kaula Upanishad***

The Indian tradition has a multitude of spirits occupying the three worlds. Many are the servants of Lord Shiva, and some have been pressed into the tantrik cause, as spirits which can, for example, solve all your financial problems or find that perfect lover.

Below are some examples. The chetakas appear in *Tantrarajatantra*, an encyclopaedic work of Shri Vidya. There is an English abstract in print, prepared by Sir John Woodroffe. However, Sir John plays down the multitude of magical operations contained in this work and in the commentary in print.

The yakshas (male) and yakshinis (female) look after treasure hidden in the earth, and come under the dominion of the god Kubera.

The 64 Chetakas

These are servitors of Shiva, akin to elementals. Once drawn into service, they require nourishment. You have to keep this work force happy if you take them on.

They are (1) Amorous One (2) Vehicle (3) Heroic One (4) Separator (5) Angry One (6) Poet (7) Roaring like a Lion (8) Very Noisy (9) Beautiful Necked One (10) Ape (11) Deceitful One (12) Cat Eyed One (13) Dancing Cat (14) Boy (15) Bird (16) Originator (17) Peacock (18) Auspicious (19) Terrific (20) Tiger Faced (21) 6 Faced (22) Elephantine (23) Mover in the Night (24) Seizer of Poison (25) Lupine (26) Buffalo (27) Elephant Faced (28) Beast Face (29) Elephant Mouthed (30) Tremulous (31) Lucky Gemstone (32) Plaything (33) Lion Faced (34) Eagle (35) Heron Faced (36) Crow (37) Horse Faced (38) Great Bellied One (39) Big Bodied (40) Deformed (41) Beautiful (42) Restless (43) Cockerel (44) Sorcerer (45) Love's Lassitude (46) Deluder (47) Long Shanked (48) Gross Toothed (49) 10 Faced One (50) Beauteous (51) Damager (52) Cruel One (53) Bear (54) One with Bristles (55) Fraud (56) Crooked One (57) God of Death (58) Servant (59) Cheat (60) Rogue (61) Devourer (62) Fear Inspirer (63) Accomplished One (64) One who goes Anywhere.

The Thirty-six Yakshinis

A Yakshini is a species of supernatural entity, in some ways similar to a fairy. A Yaksha is male, a Yakshini female. In the *Uddamareshvara Tantra* 36 of these

beings are described, together with their mantras and ritual prescriptions. By soliciting their aid various powers are said to accrue to the devotee.

Uddamareshvara is a name of Lord Shiva and means "Lord of the Extraordinary". His retinue consists of a host of disreputable beings, fiends, ghouls, &c. which he has forced into his service.

Yakshas and Yakshinis are attendants or servitors of Lord Kubera, who has all the earth's treasure within his domain. A similar list is given in the *Tantraraja Tantra*. There it is said that they are givers of whatever is desired, each having 2 arms, fair bodies, wearing fine clothing of different hue, young and wanton, adorned with garlands of flowers, smeared with orpiment. Alternative mantras from this tantra are formed as follows: Hrim Shrim Nityadrave Mada (name of Yakshini) Shrim Hrim.

(1) Vichitra (The Lovely One): The mantra is to be inscribed on the bark of a fig tree, and should be recited 20,000 times. A sacrifice into a fire should be made of white flowers with wine and clarified butter. The mantra reads Om Vichitre Chitrarupini Me Siddhim Kuru Kuru Svaha. She bestows all desires.

(2) Vibhrama (Amorous One): The mantra should be written with dust from the cremation ground at night time. One should be naked. She should be worshipped with ghee, camphor and the mantra should be recited 20,000 times. Om Hrim Vibhrame Vibramangarupe Vibramam Kuru Rahim Rahim Bhagavati Svaha.

(3) Hamsi (Swan): The rite should be performed at the outskirts of a city. Lotus leaves and ghee should be used, and the mantra is to be recited 10,000 times. Om Drim Namo Hamsi Hamsavahini Klim Klim Svaha. She reveals the whereabouts of buried treasure, and grants an unguent with which one may see through solid objects.

(4) Bhishani (Terrifying): The ritual is to be performed at the junction of 3 paths. The mantra is to be recited 10,000 times. Camphor and ghee are to be used as the offering. Om Aim Drim Mahamode Bhishani Dram Dram Svaha.

(5) Janaranjika (Delighting Men): The mantra is to be recited at night 20,000 times under a Kadamba tree. Camphor, sandalwood and ghee are employed. Om Hrim Klim Janaranjike Svaha. She gives great good fortune and happiness.

(6) Vishala (Large Eyed): Inscribe the mantra on tamarind bark. Recite it 10,000 times. Offer 100 leaves, flowers and ghee. Om Aim Hrim Vishale Stram Strim Ehyehi Svaha. She gives the alchemical elixir.

(7) Madana (Lustful): Recite the mantra 10,000 times next to the gateway of a pure king. Offer with the sap from jasmine flowers. Om Hrim Madane Madanavidambini Alaye Sangamam Dehi Dehi Shrim Svaha. She gives a cure-all pill.

(8) Ghanta (Bell): Recite 20,000 times before a beautiful bell. Om Aim Drim Purim Kshobhaya Prajah Kshobhaya Bhagavati Gambhirasvapne Svapne Svaha. She gives the ability to enchant the world.

(9) Kalakarni (Ears Adorned with Kalas): Recite the mantra 10,000 times, offer 100 blades of grass together with wine. Om Hum Kalakarni Thah Thah Svaha. Success in recitation brings a shakti.

(10) Mahabhaya (Greatly Fearful): Seated on a pile of bones, do the ritual in a shashana. Recite the mantra 10,000 times. Success brings protection from disease. Om Drim Mahabhaye Prem Svaha. She gives freedom from fear and the secret of alchemy, also freeing one from grey hair and signs of old age.

(11) Mahendri (Greatly Powerful): Success in the mantra means the person is able to fly and go anywhere. Perform it near a Tulsi plant when a rainbow is present. Om Hrim Mahendri Mantrasiddhim Kuru Kuru Kulu Kulu Hamsah Soham Svaha. One obtains Patala Siddhi.

(12) Shankhini (Conch Girl): Perform at sunrise, using Karavira flowers and ghee. Success brings fulfilment of any desire. Om Hrim Shankhadharini Shankhadharane Dram Drim Klim Shrim Svaha.

(13) Chandri (Moon Girl): Her sadhana is as (12) above.

(14) Shmashana (Cremation Ground Girl): A pure person should recite her mantra 40,000 times in the shashana. He or she should be completely naked, smeared with ash of the cremation ground. She gives treasure, destroys obstacles, and one is able to paralyse folk with a mere glance. Om Dram Drim Shmashana Vasini Svaha.

(15) Vatayakshini: The rite should be done at night, at the junction of 3 paths, next to a fig tree. She gives the secrets of alchemy, celestial gems and clothes. The mantra is to be recited 30,000 times. She also gives a divine and magical unguent. Om Shrim Drim Vatavasini Yakshakulaprasute Vatayakshini Ehyehi Svaha.

(16) Mekhala (Love Girdle): If the practitioner goes to the root of Madhuka tree in blossom on the 14th day of the lunar cycle, and pronounces her mantra, a

magical unguent is obtained which accomplishes all. Om Drim Hum Madanamekhalayai Madanavidambanayai Namah Svaha.

(17) Vikala: Recite the mantra for 3 months. Be in a hidden place. She yields the desired fruit. Om Vikale Aim Hrim Shrim Klim Svaha.

(18) Lakshmi (Wealth): Make a fire in one's own home, using red scented blossoms and reciting the mantra 10,000 times. She gives Lakshmi Siddhi, the secrets of alchemy, and heavenly treasure. Om Aim Hrim Shrim Lakshmi Kamaladharini Hamsah Soham Svaha.

(19) Malini (Flower Girl): Recite the mantra at a crossroads 10,000 times. She gives Khadga Siddhi, which means being able to stop any weapon. Om Drim Om Namo Malini Stri Ehyehi Sundari Hams Hamsi Samiham Me Sangabhaya Svaha.

(20) Shatapatrika (100 Flowers): The mantra should be recited in a wood. A fire is to be made, and 100 blossoms cast therein. Om Drim Shatapatrike Dram Drim Shrim Svaha.

(21) Sulochana (Lovely Eyed): Recite 30,000 times on a riverbank. A fire is to be built, and ghee and other pleasant substances offered. This gives Paduka Siddhi, enabling one to travel at great speed through the aethers. Om Dram Klim Sulochane Siddhim me Dehi Dehi Svaha.

(22) Shobha: Wear red clothes. Repeat the mantra on the 14th day. The Devi gives the power of full enjoyment and the appearance of great beauty. Om Drim Ashoka Pallava Karatale Shobhane Shrim Kshah Svaha.

(23) Kapalini (Skull Girl): She gives Kapala Siddhi. Recite her mantra 20,000 times, offering boiled rice and various other pleasant foods. She gives the power to go anywhere in the aethers in one's sleep, and also to go to any great distance away. Om Kapalini Dram Drim Klam Klim Klum Klaim Klaum Klah Hamsah Soham Sa Ka La Hrim Phat Svaha.

(24) Varayakshini: At a riverbank recite her mantra 50,000 times. A fire is to be lit and ghee and other fragrant things cast into it. Om Varayakshini Varayaksha vishalini Agaccha Agaccha Priyam me Bhavatu Haime Bhava Svaha.

(25) Nati (Actress): Having gone to the root of a fine Ashoka tree, make a circle using sandal oil. One is to be naked, pronouncing the mantra 1000 times, and offering the rasa to the yakshini. The worship is done at night. The Nati gives

hidden treasure, an alchemical unguent, and the power of mantra yoga. Her mantra is Om Drim Nati Mahanati Rupavati Drim Svaha.

(26) Kameshvari: For a month the mantra is to be recited 3000 times at each twilight. Make a fire, cast into it flowers, incense, food &c. At midnight the Devi comes and has intercourse, and gives gems, clothes, secrets of alchemy and the alchemical substance itself. Om Hrim Agaccha Agaccha Kameshvari Svaha.

(27) (28) The text states these have already been described. (?)

(29) Manohara (Fascinating): On a beautiful pleasant river bank the mantrin is to make a circle using sandal oil. The mantra is to be pronounced 10,000 times. Om Hrim Sarvakamada Manohare Svaha.

(30) Pramoda (Fragrant): For one month rise at midnight, pronounce the mantra 1000 times. Om Hrim Pramodayai Svaha.

(31) Anuragini (Very Passionate): Using kumkum draw an image of a beautiful Devi on birch bark. Invoke the Devi therein, worshipping her with flame, incense, flowers &c. Then recite the mantra 1000 times. Do this for one month at the 3 twilights. At midnight She comes, showering the sadhaka daily with one thousand golden coins. Om Anuragini Maithunapriye Yakshakulaprasute Svaha.

(32) Nakhakeshi: Go naked and with dishevelled hair to the side of the house, and for 21 days do the worship at night. At midnight she comes, yielding her fruit. Om Hrim Nakhakeshike Svaha.

(33) Bhamini: Recite her mantra for 3 days whenever there is an eclipse from the period of contact to departure of the eclipse. She yields a very wonderful unguent. If smeared with this, then women are allured and one finds treasure. Om Hrim Yakshini Bhamini Ratipriye Svaha.

(34) Padmini is said to be included in (35) below.

(35) Svarnavati: Make a circle using sandal oil at the root of a fig tree. Offer food and so forth to the Yakshini. Recite the mantra every day for a lunar month. Recite the mantra 1000 times daily. Then she comes, giving Anjana Siddhi. Om Hrim Agaccha Agaccha Svarnavati Svaha.

(36) Ratipriya (Fond of Love): Make an image of a golden Devi on cloth, writing one's own name inside. The image should be very alluring, covered in beautiful jewels. Offer red flowers, recite her mantra 1000 times for 7 days. The 25th day after the worship starts she comes at night. Om Hrim Ratipriye Svaha.

The Yogini Hridaya

She (Shakti) by whose transformation this creation in the form of objects, words, plexuses, and bodies exists, should of necessity be known by us - Varivasyarahasya, I, 5 (Adyar Edition)

The *Yogini Hridaya* (Heart of the Yogini), also known as *Nitya Hridaya* and *Sundari Hridaya*, is said to be one part of the entire work known as the *Nityashodashikarnava* (Ocean of the 16 Nityas), the other part being often separately treated as the *Vamakeshvara Tantra*.

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

The *Yogini Hridaya* belongs to what is known as the Kadi line of Shri Vidya. Kadi means "the letter Ka etc", and refers to the fifteen lettered mantra which starts ka e I la hrim, which is referred to elsewhere on this Web site.

The well known Shri Yantra is considered to be one with the mantra and with the devata (goddess in this case) known as Shri Shri Mahatripasundari.

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 Dipika by Amritananda and the Setubhanda of Bhaskararaya. It will be helpful to look at this page on Tripurasundari to understand the following abstract, as well as consulting the other documents on Shrikula, referred to from the home page of this site.

First Patala

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

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

Shakti is fivefold and refers to creation, while Shiva is fourfold and related to dissolution. The union of the five shaktis and the four fires creates the chakra, that is the Shri Yantra. Shiva and Shakti are Fire and Moon bindus and the

contact of both causes the Hardhakala to flow, which becomes the third bindu, Sun, and which gives rise to the Baindava or first chakra. It is this first chakra, the bindu at the centre of the yantra, which gives rise to the nine triangles or navayoni, and these, in turn, cause the nine mandalas of the yantra to blossom. This Baindava or central bindu, is Shiva and Shakti, also referred to in the texts as the light and its mirror.

The ultimate Shakti, by her own will (svecchaya) 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 atma, which also corresponds to matri, meya and prama. The bindu is situated on a dense, flowering mass of lotus, and is self-aware consciousness, the Chitkala. The quivering union of Shiva and Shakti gradually creates the different mandalas of the Shri Yantra, which correspond to different letters of the Sanskrit alphabet.

Kamakala subsists in the Mahabindu (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 Shakti, including Iccha (will), Jnana (knowledge) and Kriya (action), and exists as four pithas or sacred centres, represented by the letters Ka(marupa), Pu(rnagiri), Ja(landhara) and Od(ddiya). 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 three lingams, which are known as Svayambhu, Bana, Itara and Para, which are situated in the pithas and are coloured gold, bhanduka red, and like the autumn moon.

The vowels, which are divided into three, are situated in the svayambhu lingam, the letters Ka to Ta are associated with the bana lingam, the letters Tha to Sa are in the kadamba region, while the entire circle of the letters, the matrika, are associated with the para or supreme lingam, 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 turiya or 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, the triple peaks, and

the very self of Iccha, Jnana and Kriya shaktis. The universe has the appearance of emanating from the unmanifest Kameshvara and Kameshvari.

The noose which Tripurasundari holds is Iccha, the goad is Jnana, and the bow and arrows are Kriya shakti, says Bhairava. By the blending of the refuge (Shiva-Kameshvara) and Shri (Shakti-Kameshvari), the eight other mandalas of the Shri Yantra come into creation. The remaining shlokas (verses) of this chapter deal with the creation of the other mandalas of the yantra.

Second Patala

Bhairava tells the Devi he will describe the mantra. Knowing this, a vira (hero) becomes like Tripura herself. There are 85 verses in this chapter.

According to the text, each of the nine mandalas of the Shri Yantra have a particular form of Tripurasundari presiding over them, and a particular vidya appropriate to each. According to the text, these forms are Tripuradevi, Tripureshvari, Tripurasundari, Tripuravasini, Tripurashri, Tripuramalini, Tripurasiddhi, Tripurambika, and the ninth is Mahatripurasundari. Verse 12 says that they should be worshipped in this order in the nine chakras (that is mandalas).

The mantra may be understood in six different ways: bhavartha, sampradaya, nigama, kaulika, sarvarahasya, and mahatattva.

The text then proceeds to outline the significance of these different ways to understand the meanings (artha). The eighteenth century sadhaka, Bhaskararaya, delineates the meaning of these in his work *Varivasyarahasya*, which is available with the Sanskrit text and an English translation in the Adyar Library series. This work also includes a detailed chart which shows the threefold divisions of Tripurasundari as well as the nine subtle forms of speech beyond the letters of the alphabet.

Bhavartha is related to the fifteen lettered Kadi vidya mantra. Removing the three Hrims from the mantra shows the essential nature of Shiva and Shakti. The goddess embodies the 36 tattvas and is identical with this mantra. This meaning shows the essential sameness of devi, mantra and the cosmos.

The sampradaya 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 Bhaskaraya: "As there is no difference between the cause and its effect, between the thing signified (*vachya*) and the word which signifies the thing (*vachaka*), and between

Brahman and the universe, so also the universe and this Vidya are identical [in relation to each other]."

The Nigarbha meaning shows the identity of the supreme devata 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 shaktis one with her. So, she is Iccha, Jnana and Kriya; 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. In this form she is Ganeshi, and a nyasa representing her in this way can be found elsewhere on this site. Again, her shaktis and her are inseparable and this is represented by her inseparability from the Shri Yantra.

The secret (Rahasya) meaning of the mantra is the union of the Devi with the 50 letters which represent 16 Moon kalas, 12 Sun kalas, and 10 Fire kalas, corresponding to the Kulakundalini, which extends from the base chakra, shoots through the brow chakra 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 Shiva and Shakti. 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 Devi Tripurasundari. The practical application of these concepts is to be learned at the feet of the guru, himself or herself one with the goddess.

Third Chapter

This is called the Puja Sanketa, or section relating to worship in three senses described as para, parapara and apara. This, much longer chapter, has 206 verses.

The first consists of identity with the supreme absolute, the second of meditation (bhavana), while the third is related to ritual worship. (See *Subhagodaya*).

This chapter mostly deals with nyasa, and starts with the sixfold nyasa related to ganeghas, grahas (planets), the 27 nakshatras, the six yoginis of the bodily dhatus, the rashis or 12 sidereal constellations and the pithas, a translation of which may be found on Internet. There is also a description of this six fold nyasa in the *Gandharva Tantra*.

It follows with the Shri Chakra nyasa, from the *Nityotsava*, which, once more, is translated.

Other nyasas, including hand nyasa are outlined, along with the daily puja of Tripurasundari and descriptions of the attendants (avarana devatas) to be found in the nine mandalas of the yantra.

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.

Shiva Mahimna Stotra

शिव महिम्न स्तोत्र

Hymn of Shiva's Greatness

By Sage Pushpadanta



If the praise of Thee by one who is ignorant of the extent of Thy greatness be unbecoming, then the praises of even Brahmā and others are inadequate for Thee. And if all remain unblamable by praising Thee according to their intellectual powers, then even this attempt on my part to compose a hymn is free from any blemish. ||1||

Thy greatness is beyond the reach of mind and speech. Who will praise That which even the Vedas describe with trepidation by the method of 'not this, not this'? – How many qualities does That possess? And can be perceived by whom? Yet to the form taken later, whose mind and speech do not turn? ||2||

O Brahman! Does the praise of even Brihaspati cause any wonderment to Thee who art the Author of the nectar like sweet Vedas? O Destroyer of Tripura, the thought that by praising Thy glories I shall purify my speech has prompted me to undertake this work. ||3||

O Giver of boons, in refutation of Thy Divinity which is described by the three Vedas, which creates, preserves and destroys the world, and which is divided into three bodies according to the different qualities, some thick headed persons offer arguments, which are pleasing to the ignorant but in reality hateful. ||4||

To fulfill what desire, having what body with what instruments, support, and materials does that Creator indeed create the three worlds? This kind of vain argument with regard to Thee, whose Divine nature is beyond vociferous, is to the delusion of mankind. ||5||

O Lord of Gods, can the worlds be without origin though they have parts? Is creation of the worlds possible without a Creator? Who else but God can begin the creation of the worlds? Because they are fools, they raise doubts as regards Thy existence. ||6||

There are different paths of realization as enjoined by the three Vedas, Sāṅkhyā, Yoga and Pāśupata doctrine and Vaishnava śāstras . Persons following different paths – straight or crooked according as they consider that this path is best or that one is proper due to the difference in temperaments, reach Thee alone just as rivers enter the ocean. ||7||

O Giver of boons, a great bull, a wooden club, an axe, a tiger skin, ashes, a human skull and the like - these are Thy sole possessions, though by the mere casting of eyes Thou gave the gods great treasures which they enjoy. Indeed, the mirage of sense – objects cannot delude one whose delight is in the Self. ||8||

O Destroyer of Pura some say that the whole universe is eternal, while others say that all is transitory. Yet others maintain that all these are eternal and non-eternal – having different characteristics. Bewildered, as it were by them I do not feel ashamed to praise Thee. Indeed this garrulity indicates my audacity. ||9||

O Girīśa, Brahmā trying above and, Vishnu trying below failed to measure Thee who took the form of a Pillar of Fire. Afterwards when they praised Thee with

great devotion and faith, Thou revealed Thyself to them of thy own accord, indicating whether Thy worship can go without bearing result. ||10||

O Destroyer of Tripura, that the ten-headed Rāvana, after riding the three worlds of any trace of enemies, remained with arms eager for fresh war is due to the fact of his having great devotion to Thee devotion which prompted him to offer his heads as lotuses to Thy feet. ||11||

When Rāvana extended the valour of his arms whose strength was obtained by worshipping Thee - to Kailāsa, Thy abode, Thou moved the tip of Thy toe, and he did not get a resting place even in the nether world. Verily, when affluent the wicked becomes deluded. ||12||

O Giver of boons, that Bāna, who had the three worlds at his command, put to shade the wealth of Indra is not to be wondered at - he being the worshipper of Thy feet. What prosperity does not result from bowing down the head to Thee? ||13||

O Three eyed one, it is not that the dark stain on the throat of Thee who drank poison as an act of favor to gods and demons at their being panicky at the threatened destruction of the universe all on a sudden, has not beautified Thee. Even deformity is admirable in one who is given to freeing the worlds of fear. ||14||

O Lord, the God of love whose arrows do not fail anywhere in the world of gods, demons and men but are always successful became simply an object of memory by looking upon Thee as an ordinary god. For an insult to the self controlled does not conduce to good. ||15||

In order to save the world when Thou danced, the earth wondered at the striking of Thy feet, whether it would not come to sudden end; so felt the spatial region along with the planets, oppressed by the movement of Thy iron-cube like arms; and the heaven became then miserable - its side being struck by Thy waving matted hair. Ah, Thy very mightiness is the cause of trouble. ||16||

The river which pervades the sky and whose foams look all the more beautiful because of stars and planets, seems no more than a drop of water when on Thy head. That again has turned the world into islands surrounded by waters. And by this should be inferred how vast is Thy divine body. ||17||

When Thou wanted to burn the three cities which were but a piece of straw, the earth was Thy chariot, Brahmā Thy charioteer, the great mountain Meru Thy bow, the sun and the moon the wheels of Thy chariot, Vishnu Thy arrow why

this paraphernalia? The Lord is not dependent on others - He was playing with things at his command. ||18||

O Destroyer of Tripura, Hari rooted out his lotus eye to make deficiency when one flower was missing in his offering of a thousand lotuses to Thy feet; this great devotion transformed into a discus is alert in protecting the three worlds. ||19||

The sacrifice being destroyed Thou ever remainest the connecting link between the sacrificers and the fruit of the sacrifice. When does the destroyed sacrifice bear fruit, if not accompanied by the worship of the Lord? Therefore knowing Thee to be the giver of fruits and putting faith in the Vedas, people become resolute about the performance of sacrificial rites. ||20||

Thou Giver of refuge, even the sacrifice where Daksha, the Lord of creation expert in sacrifices was the sacrificer, Rishis were priests, gods were supervisors, was destroyed by Thee though Thou art bent upon giving fruits of the sacrifices. Surely the sacrifices cause injury to the sacrificers in the absence of devotion. ||21||

O Lord, the fury of Thee who became a hunter with a bow in hand has not as yet left Brahmā though, keenly pierced by Thy arrow and terror stricken, he has fled to the sky. ||22||

O Destroyer of Tripura, O Giver of boons even on seeing in front the god of love, bow in hand burnt like a straw in a trice by Thee, if Pārvatī proud of Her beauty thinks that Thou art under Her fascination, because She was allowed to occupy half of Thy body on account of austerities, ah, surely the young women are under delusion. ||23||

O Destroyer of the God of love, O Giver of boons, Thy play is in cremation grounds, Thy companions are the ghosts, Thou besmearest Thy body with the ashes of burnt bodies and human skulls are Thy garlands all Thy conduct indeed is thus full of evil. But Thou conduces to the great good of those who remember Thee. ||24||

Thou art indeed that unspeakable truth which the Yogis realize through meditation on the Self, on controlling the breath according to the scriptural directions, and realize which they shed tears of thrilling joy and swimming as it were in a pool of nectar, enjoy inner bliss. ||25||

The wise hold this limiting opinion about Thee - Thou art the Sun, Thou art the Moon, Thou art the Fire, Thou art the Air, Thou art the Water, Thou art the

space, thou art the Earth and Thou art the Self. But we do not know that thing which Thou art not. ||26||

O Giver of refuge, with the three letters A, U, M indicating the three Vedas, the three states, the three worlds and the three Gods, the word OM mentions Thee separately. United by the subtle sound the word OM collectively mentions Thee - Thy Absolute Transcendent State. ||27||

O Lord, Bhava, Śarva , Rudra, Paśupati, Ugra, Mahādeva, Bhīma, and Īśāna – these eight names are mentioned even in the Vedas. To Thee who art beloved and effulgent I bow down. ||28||

O Lover of solitude, my salutations to Thee who are very near as also very far, far away. O Destroyer of the god of love my salutations to Thee who art the minutest as also the largest. O Three eyed One, my salutations to Thee who art the oldest as also the youngest. This is my salutations to thee who art all as also transcending all. ||29||

Salutations to Brahmā in whom Rajas preponderates for the creation of the universe, salutation to Rudra in whom Tamas preponderates for the destruction of the same. Salutation to Vishnu in whom Sattva preponderates for giving happiness to the people, Salutation to Śiva who is effulgent and beyond the three attributes. ||30||

O Giver of boons, why is my ill-developed mind subject to misery and where is Thy Divinity - eternal and possessing infinite virtues? Though terror stricken because of this, I am forced by my devotion to offer this hymn at Thy feet. ||31||

O Lord if the blue mountain be the ink, the ocean the ink-pot, the branch of the heavenly tree be pen, the earth the writing leaf, and by taking these if the Goddess of Learning writes for eternity, even then the limit of Thy virtues will not be reached. ||32||

The best of the Gandharvas, Pushpadanta by name, composed in great devotion this beautiful hymn of the Lord, who is worshipped by demons, gods and the best of sages, whose praises have been sung who has got the moon on His forehead and who is attributeless. ||33||

The person who with purified heart and in great devotion always reads this beautiful hymn to Śiva becomes like Śiva after death in the abode of Śiva, and while in this world gets much wealth, long life, many children as also fame. ||34||

There is no God better than Śiva, there is no hymn better than the Hymn on The Greatness of Śiva, there is no sacred word better than the name of Śiva, there is nothing better to be known than the real nature of spiritual teacher. ||35||

Getting initiation into the spiritual life, charity, austerity, pilgrimage, knowledge of the scriptures the performance of sacrificial rites - these do not give one-sixteenth part of the merit that is got by reciting the Hymn on the Greatness Of Śiva. ||36||

The Lord of Gandharvas, Pushpadanta by name is the servant of the great God who has the crescent moon on His forehead. Fallen from his glory due to the anger of the Lord, he composed this very beautiful Hymn on the Greatness Of Śiva to regain His favor. ||37||

After worshipping Śiva, who is adored by Gods and who grants heaven and liberation, if one with single minded devotion and folded palms reads the unfailing hymn composed by Pushpadanta, one goes to Śiva, being worshipped by Kinnaras. ||38||

This unparalleled, sacred hymn composed by Pushpadanta and describing the glory of God is all very fascinating from start to finish. ||39||

This hymnal worship is offered to the feet of Śiva. May the ever - propitious Lord of Gods be pleased with me at this. ||40||

O Lord, I do not know the true nature of Thy being - of what kind Thou art. Of whatever nature Thou mayest be, O Great God to That my salutation again and again. ||41||

The person who reads this hymn once, twice or thrice is glorified in the abode of Śiva, being freed from all sins. ||42||

If a person learns by heart, reads or keeps in the home this hymn, which came out of the lips of Pushpadanta and which destroys sins and is dear to Śiva, Śiva the Lord of creation becomes very pleased. ||43||

Here ends the Hymn on the Greatness of Śiva composed by Pushpadanta.

Contemplative Sexuality



Maithuna is the central axis around which most of the Tantra Yoga metaphysics turns and it is a frequent topic in religious hindu sculpture and art.

Missionaries, people from the occident and even hindu men influenced by the occidental culture regard these works of art to be pornographic and claim that sexual yoga is a perverted and degraded form of oriental spirituality.

But scholars with high qualifications established the irrefutable truth that these images are not pornographic at all, but represent in a symbolical way a metaphysical doctrine and a sacred act.

Maithuna has therefore nothing in common with sexual orgies. It symbolises the eternal union of Spirit and Nature and epitomizes the fulfilment of the contemplative love or the spiritualized sexuality.

The dominant idea of the Maithuna rite and of its Taoist equivalent is that sexual love can become a profound meditative worship in which the participants become living embodiments of the Divine.

Maithuna implies also a transmutation of the sexual energy that is generated, i.e. a transformation of its attributes.

NOTHING IS DONE FOR GENERATING THE SEXUAL ENERGY: IT JUST MANIFESTS BY ITSELF, WITHOUT INTRUSION OR COMPELCTION

It is well known that Tantra Yoga uses a complex symbolism of the subtle human anatomy. The spinal column represents the axis of life, having its roots in the Underworld and its branches in Heaven.

The base of the spinal tree is the site of The Serpent Power, the symbolic image of the divine power (vitality) manifested in Nature and sleeping under the spell of Maya.

Sexual Yoga consist of the awakening of the Serpent and of its controlled ascent from the roots of the spinal tree to the branches. This process defines the spiritual enlightenment and the final liberation of the human Self.

When the Serpent stays at the base of the spinal tree, it manifests as sexual energy; when moving upward, it is called Kundalini; when at the top of the tree, it manifests as spirit.

During the Maithuna rite, the Serpent is awakened and raised, being eventually directed toward the contemplation of the Divine embodied in woman and man.

The two lovers sit facing each other, the man in full lotus posture (padmasana), the woman sitting in his lap and wrapping her legs around his waist and her arms around his neck in a state of ecstatic surrender.

The Tibetan name of this position is YAB-YUM, which means "the Mother-Father". This posture is obviously static: the couple remains motionless and

prolongs the embrace so that the energetic exchange is passive and receptive rather than active and demanding.

Nothing special is done to arouse the sexual energy: it is permitted to follow its natural flow, without being seized and exploited by the will.

However, the mind and the senses are not permitted to jump randomly, but are consciously yet effortlessly directed toward experiencing "that which is" (the immediacy of the present experience).

Both Tantric and Taoist traditions emphasize the necessity for both lovers to control and refine the sexual energy (orgasm without ejaculation) and to remain in an undemanding state of mind, not using the discriminating reason but relying on the combined forces of the body, the soul and the spirit as a whole.

For us the importance of these ideas reside less in technical details and more in their psychological value. These ideas represent a highly evolved attitude toward relationship, sexuality and life.

If these ideas would be assimilated by the modern civilisation and put to work, they would contribute unexpectedly to clarify our confusions related to marriage and sexuality.

THE EFFECT OF SEXUAL CONTEMPLATION IS THE ENDLESS ORGASM

The profound meaning of the sexual Yoga cannot be understood unless we understand the basic principles of Tantra and Taoism.

The Taoist doctrine is based upon the idea of being in harmony with "TAO" (the Supreme Principle). It is "man-in-profound-and-conscious-relationship-with-his-environment". This vision opens the senses and thus reveals the contemplative side of the sexual experience.

This is called dhyana in Tantra. Both Tantric Yoga and Taoist Yoga stress the importance of controlling the breathing, because the rhythm of breathing determines the expansion of perception. The crucial importance of breathing is one of the important keys for understanding this approach.

The perfect control of breathing (Pranayama) is attained when its rhythm is spontaneously stopped without resulting in the disappearance of life. This is done by letting the breath flow in and out freely, without any interference, but with a keen and continuous awareness of the process.

The breath starts to slow down to such a degree that the movements of inhalation and exhalation are almost imperceptible: the breathing seems to be immobilised.

The way we breathe defines the way we experience and lead our lives. This imperceptible, immobile breathing defines a non-capturing attitude towards life (WU-WEI), a detached non-action in the sense this term is defined in Bhagavat Gita: action with no ego-involvement.

The immobilisation of breathing leads to the disappearance of the mind-patterns (VRTTI-S), which leads to the immobilisation of the orgasm. Yet the meaningful idea both for breathing and for orgasm is not "immobilisation", but "not being aware of" (in the sense of being totally effortless).

Just as the contemplation of breathing slows it down almost to immobility, the contemplation of lovemaking slows it down up to suspending it into an endless orgasm.

The slowing down of the body processes has no value in itself: they are just the outer sign of the disappearance of "ego"; the ego forces and pushes the pleasure instead of letting it take its natural course.

The orgasm is spontaneous when it happens by itself, in its time, and when the movements of one's body are dictated by a need to respond rather than to demand. The active sexual intercourse is just an imperfect imitation of what should happen by itself in an attitude of non-interference.

From the point of view of contemplation, the sexual love is a revelation. Long before orgasm, the sexual upsurge manifests as a psychic exchange of warm love that radiates between the lovers.

This warmth is so powerful that they feel as if they would ecstatically melt into each other. Thus, the sexual appetite transforms itself into the most tender and respectful love that can be imagined.

IN OUR CIVILISATION, SEXUALITY IS WAY BELOW ITS POTENTIAL

The contemplative sexuality makes it possible to spontaneously perceive our relationship with the Universe. The actual "technique" of lovemaking is not primarily important, because here there is no result to attain.

In this approach, both man and woman are spontaneously on the path of self-discovery, without judging or expecting anything in advance, but living passionately that which exists in the moment.

In our era of high speed, the only technical request is to have enough time, or, better to say, to take enough time. By this, is not only meant the time that is measured in seconds, hours, days, etc., but chiefly a psychic attribute (which could be called a degree of excellence) that allows events to happen in their own time, an inner rhythm that defines a no-hurry attitude. This is a fundamentally essential attitude without which spirituality is impossible.

The modern approach to sexuality is a hurried, forced event, in which woman's orgasm is a relatively rare happening and premature movements speed up man's ejaculation .

The Tantric and Taoist modality of no-ego-involvement allows an endless exchange of love and delays the male ejaculation to the point of disappearance.

This approach is much easier for women, due to their basically passive, receptive nature. But once man gets used to this spiritual approach of sexuality, he can prolong lovemaking indefinitely in time, offering to his woman the greatest possible degree of satisfaction and fulfilment, together with a quick and profound path leading to self-discovery and enlightenment.

One of the first steps of the contemplative sexuality is the discovery of the profundity and pleasure of the most simple contacts, which are generally considered either as having little to do with the sexual act or as being preliminary to it.

It is, for example, discovering the beauty of seeing your loved one, of touching him or her, of listening to his or her voice. There is one condition though: do not expect these contacts to lead to anything, do not force them to lead to anything but let them follow their natural course and stay in a state of detached expectancy.

Thus received, the outer and the inner world become charged with an incredible intensity of life, and we perceive ourselves as containing, to a certain degree, the outer reality reflected in our inner world.

PSYCHIC LOVEMAKING IMPLIES THE CAREFUL DISCOVERY OF YOUR LOVED ONE

The idea of contemplative sexuality is found in Japan in the tea ceremony. This ceremony (actually rooted in the practice of ZEN) associates the metaphysical ecstasy with the social fact of drinking tea with a few good friends.

During the tea ceremony, the most important activity is the continuous act of contemplation - all the rest being secondary from the very beginning and somehow unimportant.

If this fact is not understood, the tea ceremony risks to become a refined snobbishness without any spiritual significance, just as the contemplative lovemaking without the understanding of the doctrine of non-ego-involvement may become a refined art of prolonging the sexual act and enhancing the pleasure, but without much spiritual value.

It is a pity that the majority of those who start the practice of Tantra (and even many of those who consider themselves advanced) think of it as a skill that will be attained through the practice of certain techniques.

There is nothing to attain! There is no effort, no goal, and no path. The only thing that might require some effort is to give up, to unlearn our prejudices about sexuality. After this has been done, Tantra is what remains.

MAITHUNA, THE ART OF SACRED SEX PRACTICE

You are Aphrodite and Adonis as soft flesh endlessly dances on flesh among the brilliant flowers of Mount Olympus. You are the roll and roll of the universe in the never ending movement of creation. You are mastodons in rut, but you are also a point of light beyond manifestation. That point explodes into a million fragments like fireworks in cosmic eternity. The two of you are one but even the one melts into nothingness. Finally, beyond thought, concept or even feeling at all is the indescribable ecstasy as your personality dies. There is only god-consciousness in all directions and in all time which is out of time forever.

And this is Maithuna, the meditation of sex.

Maithuna is the Sanskrit word for union. Maithuna is yogic sexual union. It means act or instance of uniting two or more things into one state of being or a spiritual uniting in order to bring about concord.

This is the unity of creating one from two, an escape from the duality system in which we live. Surrounded by a society that teaches us the convoluted platitudes and attitudes of TV, soap operas and of advertising in a sort of perpetual adolescence of spirit, we unlearn the sexual ecstasy that is our birthright.

Sex is available to almost every adult. It cannot be made illegal, (although laws in different places including the United States have circumscribed the kind of sex that is legal and given bitter punishment or even death for those who transgress the "law")

Sexual voyaging should take us on journeys to incredible spaces of consciousness and union with many levels of infinite reality, but that takes unlearning much of what religion has promulgated and our parents, in their ignorance, passed on to us.

Making love is a way of getting high, perhaps ultimately the only way.

We make love when we walk down the street and smile at an old person; we make love when we pet an animal. In all of our daily inter-relating with people and with things, we either create more love or break down the love that exists. Sexual intercourse is one form of making love.

(The following instructions use heterosexual terminology; their content, though, is valid for the coming together of yin and yang however it manifests.)

Unfortunately many of us are so separated from our bodies that we wear uncomfortable clothing, over-eat, smoke tobacco and use the “missionary” position in sexual intercourse. This position in which the man is on top of the woman, makes it very difficult for her to adequately respond.

Since a woman’s body is slower to arousal than a man’s (it is said to take at least eighteen minutes before real union can start to occur), it is necessary for the woman to influence the timing during intercourse if the partners are to become one with each other. This necessitates a real ego-loss from both partners since our society has taught the man to lead and the woman to be passive.

Even more damaging to a spiritually conscious sex life is the myth that orgasm is the summit of sexual experience. Maithuna may lead to experiences that make orgasm seem pallid by comparison, to the place of original creation where the earth emerges, cells multiply, life evolves in its many facets.

The feeling that orgasm is necessary can be an anchor grounding the personality. If the man does not come to climax, his emotional reaction may make it difficult for him to let go of his personality. On the other hand, if the woman is using fantasy or play acting to stimulate her body into rapid response, she loses touch with her partner. It isn’t “bad” to do any of that. But prolonged moments of such separation make the most ecstatic levels of love-making impossible to achieve.

So, ‘rule’ number one: it is of primary importance that orgasm is not the most important end to this union. Somebody, perhaps Alan Watts, said that orgasm is a delightful punctuation in the act of making love.

The second ‘rule’: the woman must be chiefly responsible for timing the sexual act. She will slow things down if she feels it is too fast and suggest the next move physically or verbally. To do this she needs to lose ego, to be very aware, at least in the beginning, of her own body and what responses it is giving.

Telepathic communication grows through truth-telling.

Rule three: The two partners must agree to tell the truth to each other at all times. Truth, in this case, is what you are feeling or where your thoughts go. Remain centered on each other.

The Star of David is a diagram of the maithuna position of love making. The partners are facing each other, the man sitting with his legs crossed, the woman sitting on him with her legs around him. In this position there can be no higher or lower, no first and second, no beginning and no end.

Maithuna, sometimes called Kerraza or Dianism in the West or Yab-Yum in Tibet, takes time; it is a true meditation. So pick an unpressured day or evening. To touch the aeons takes a feeling of unfettered leisure.

Start slowly. Take a bath together. Throw rose petals in the bath water; light candles and incense so that the bathing place itself becomes an altar.

Look each other deep in the eyes until faces shift and thoughts fade. Tell each other how much you care. Now is the safe time to let go of anything held back, any untruths, fears, equivocations. Touch softly on the face, the shoulders, the hair. After your bath dry each other with soft towels and rub yourselves with sacred scents, perhaps with amber in pure oil.

Lie down in front of a fire or on a bed with soft blankets, and massage each other with long, slow movements of hands and arm. Push your hands slowly up each other's backs about an inch on each side of the spine, from the sacroiliac, sacred space of energy, to the base of the neck where we gather such tension during the course of our daily wanderings. Breathe deeply. As you massage each other, be aware of the moment. Your world right now is that spot where fingers meet back. Concentrate on it. Where flesh touches flesh, you two are already coming together in a sacred space.

When you are ready, sit up comfortably and face each other. Your legs can be crossed if you are at ease that way, or you can prop yourselves against pillows or even in a very large chair. If you use consciousness expanding sacraments, now is a good time to partake of them.

Breathe deeply, look into each other's eyes again, and see each other as divine. Behold god and goddess existing beyond your bodies and yet in them, beyond your personalities and yet acting through them. Be conscious. As you gaze, your partner's face will shift and change, fade and become brilliant. Like a Picasso portrait, you may see simultaneous faces, one imprinted on the other.

Deepening your meditation as you look at each other third eye to third eye, you may see that third eye actually manifesting on the flesh between and

just above the eyebrows. If you need to pull your attention away, stop and discuss that need, what you were thinking about and why. In your growing telepathic sensitivity, there is nothing to be ashamed of, and there is everything to share. The inner core of you has been waiting so long, lifetimes perhaps, for this very moment of intimacy.

This eye meditation is so powerful that you may just want to practice this yoga for several days without having union on any other level. The longer you practice it, the closer you will get, and the higher genital union will be when you finally come to it.

Maithuna is the art of vibrational rather than frictional sex. You may move in The Great Dance, but not until your bodies tell you that it is time. Until then sit quietly looking into each other's eyes. Expect nothing. Make no demands. Just as waves of sound move together in resonance or discord, if the vibrations are not integrated and in harmony between you and your partner, true union is impossible to achieve yet.

Have a soft light; you don't want to make love in the dark but to enhance the senses, to dilate every avenue of sight, sound, smell with the wonder of each other. This is a meditation in concentration.

This is a visualization, not in the mind, but in the flesh. The Goddess or God is sitting before you as vulnerable and open to love as you are. It wears the face and form of your Loved One. Take as much time as you need to appreciate and truly feel each other as Deity. This gift and wonder is given those who truly yearn to find the cosmic love that irradiates everything on all levels of reality.

After a space of time, however long or short it may be, you will want to touch each other, to feel the warm of flesh. Fingers gently move in unison, dance together in the air in a lingering caress that neither leads nor is led but is a simple knowing of each other. You touch on shoulders, face, on breasts. You may lose consciousness of which are fingers and which is the receiving skin as your two bodies slowly become one body caressing itself.

Do not try to hold on to anything. Rise and fall on the varied levels of awareness. You may feel humor, happiness, sadness or even journey beyond any feeling, lost in the dance of sweet flesh touching flesh.

Eventually you will want to be closer. It might be hours or seem like days, but since you are travelling in and out of time with no destination in mind, it doesn't really matter. At last the need for closer contact develops. And then the shakti, divine female energy, sits on the man's crossed legs. Bodies

come close together in a sweet glow of soma. Intuitive. Knowing almost without words where and how to move but using gentle words when they come. Feeling. Becoming One as centuries wheel and time collapses on itself.

If you separate sometimes and become two again, that's fine. Go back to looking in each other's eyes. When you know that the time is right, your bodies will come together even more intimately. The shakti will put her legs around the man's waist, and his penis will penetrate her.

Keep your bodies quiet. There is no need for anything further to happen, no goals. Just a very slow pulsation of energy. You are secure together.

Your vision becomes even more psychedelic.

You are the Tibetan deities locked in an embrace that ends duality.

Eventually there is only the blooming of the genitals, boundary lines disappearing, no penis, no vagina.

There is only the fiery still point of creation.

There may be the history of the world, the slow slide of crystalline mud, thunderstorms raging over desolate landscapes, dinosaurs roaring in wild freedom.

Or nebulae wheeling through great heavens.

Or goddess stepping forth to caress you with the blessing of fearlessness. It may become the quietness before creation that builds strange planets of tender sweetness.

The movement begins; that one magnificent energy tightens and relaxes, feels itself, knows ecstasy. Although you are merged, you are yourselves also, and the woman knows when to relax. The man knows when to pull back a moment.

This is a meditation of self-control that aims at losing self and finding it again, the cosmic game of hide and seek that we all play in our own ways.

It is possible to stop and start over again many times. You may want to even separate, feed each other, talk, and return yet once again to sexual union.

You can sit, melded in embrace, for many hours experiencing almost infinite levels of being.

When the time comes, there will not be two of you any more. There is only a shared awareness of the movement of molecules, of being yourselves in the body of Source, of being Source itself.

Sometime an explosion permeates every atom of your consciousness until there is not even one of you any more.

**You have become the universe together
in the very core of your being.**

This is the summation of Maithuna, sometimes called Tantric Sex.

This is the experience that makes orgasm look like “the little death” it is often called.

This is a Big Death, an overwhelming death, a death that vibrates in its aliveness, a joyous death, a wonder filled adventure through time and space.

It is a surrender of personality and individuality to that essence that underlies and fills every thing and non-thing.

You rest in serenity, knowing that you are beautiful and that your beloved is beautiful and that all of creation is very beautiful.

Do not be disappointed if all this does not happen the first time you try it. Be patient with yourself and your lover. That very patience and surrender to what is will help you to grow, understand and succeed. Familiarity with sexual self-control may take time. Most yogic practices do.

In India, where reincarnation is real and the separate soul, which is the monad, learns and grows from one incarnation to the next, time is of little importance.

To experience the truly ecstatic states of Maithuna, time must be your servant.

Good journeying. May this little meditation help you and all sentient beings.

Om Namah Shivah



The Gorakhbodh

This is a very obscure text of the Nathas, conducted in the form of questions from Gorakh (Gorakhnath) to Macchendra (Matsyendranath). The English translation, from a Hindi text, was published at the beginning of previous century and is out of copyright.

Gorakh -- O Lord (Svami), you are the Master Teacher (Satguru Gosain), and I am but a disciple: may I put a question, which you would kindly reply to and resent not? To start with, what ideal (lacch) should the disciple put before him? Do tell me for you are the true Teacher.

Macchendra -- Let the unattached (awadhu, avadhuta) live at the monastery (hat) or be on the road, resting in the shadow of the trees; he should renounce desire, cruelty, greed, delusion, and the illusion of Samsar (Kama, Krodha, Lobha, Moha and Samsar ki Maya); he should hold converse (gosht) with himself and

contemplate the Endless (Ananta); he should sleep little and eat little. In the beginning the disciple should live thus. Thus speaks Macchendra. [2]

G What should he see, what contemplate, and what treat as the essence (sar); with what should he shave his head and with the knowledge of what should he try to cross (the ocean of Samsar)?

M He should see himself, contemplate the Endless (Ananta), and fix upon Reality as the essence; he should shave his head with (or after receiving) the word of the teacher (Guru ka Shabda), and should cross over with the aid of Divine knowledge (Brahma Gyana). [4]

G What is the teaching (upadesh) of the Guru's order or doctrine (Ades)? Where does the void (Sunya) reside? Who is the Guru of the word (Shabda)?

M The most wonderful (anupam) is the teaching of the Guru (Ades); the void (Sunya) resides within us and Realisation (parcha or parichaya) is the Guru of the word (shabda). [6]

G What is the form (rupa) of the mind (mana)? What is the appearance (akar) of the vital breath (pavana)? What is the direction (disa) of the ten and through which door can the control be effected?

M The void (sunya) is the fore of the mind; the appearance of vital breath (pavan) is invisibility (nirakar); the direction of the ten is unsayable (alekh) and control lies through the tenth door. [8]

G Which is the root (mula) and which the branch (bela)? Who is the Guru and who the disciple; with what essence (tatt) can one go about alone?

M Mind is the root and vital breath is the branch; the word (shabda) is the Guru and attention (surat or surta) is the disciple. With the essence called deliverance (nirvana tat) Gorakhnath wanders about, himself in himself. [10]

G What is the seed (biraja) and what the field (khetra)? What is direct hearing (satvan)? What is true vision? What is Joga and what is the method (Jugti)? What is liberation (mocch)? And what is salvation (mukti)?

M The word (Mantra) is the seed; perception (mati) is the womb or land; and attention (surti) is direct hearing, and discrimination (nirti) is true vision; the ocean (Uram) is Joga and the earth (Dhuram) is the method; light (joti) is liberation and the fulgurance (Juala) is salvation. [12]

G Which is the tree without a trunk, and which is the parrot without wings? Which is the dam (palu) without a shore (tir), and who died without death (kal)?

M Vital breath (pavana) is the tree without a trunk; mind is the parrot (sua) without wings; constancy (dhiraj) is the dam without a shore; sleep is dying without death. [14]

G In what house (ghar) is moon (chanda) and in what is the sun (sur)? In what house does Time play music (Tur, a musical instrument)? Where do the five elements (tat) have equipoise (sam rahai)?

M The moon in the mind; the sun in the vital breath; in the void (sunya) Time plays on the musical instrument (tura) and in the house of knowledge the five elements reside in equipoise (sam). [16]

G What is the New Moon (amavas) and what manifests (pariba)? Which or where is the great elixir (maha rasa) and whereto with it do we mount? At what place does the mind reside in the state of self-transcendence (unmani)?

M The sun (ravi) should be treated as the darkest night; the moon should be made manifest; the great elixir of the lower (ardh) should be taken to the upper (urdh); in the heaven within us (gagan) the mind resides in self-transcendence. [18]

G What destroys the bad word (kusabda) and where does the good word (susabda) reside? On what side (mukha) does the vital breath of twelve fingerbreadths reside?

M The good word swallows or catches the bad word and itself resides within (nirantar); the vital breath of twelve fingerbreadths is controlled (rahai) through the word of the Guru. [20]

G Who is the Adiguru? Who is the husband of the earth (dhartri)? What is the home of knowledge (gyana)? Which is the door (duvar) of the void (sunn)?

M The eternal beginningless (anadi) is the Adiguru; heaven (anbar) is the husband of earth; Awake-awareness (Chetan) is the home of knowledge, and realisation (parcha) is the door of the void. [22]

G Through the realisation (parchai) of what is the attachment with the Illusion (maya moha) broken; how can the residence of the moon (Sisihar) be pierced; how is the dam (bandha) applied and how can the body (kandha) be made immortal (ajar var)?

M When realisation (parchai) comes to the mind, attachment to the world ceases; with the control of the working of vital breath the moon (sisihar) is destroyed; the acquisition of real knowledge (gyana) applies the dam and the realisation of the teacher (Guru parchai) gives us immortality. [24]

G Where do mind, vital breath, the word (shabda) and the moon reside?

M The mind resides in the heart (hirdai); vital breath resides in the navel; the word (shabda) resides in the will (rucī); the moon resides in the heaven (gagan). [25]

G If there had been no heart (hirda) where would the mind have rested, composed? Had there been no navel where, would have vital breath rested unmoved? Had there been no form (rupa) where would have the word (Shabda} resided? Without a heaven where would have the moon been?

Without the navel, the air would have resided in the formless (Nirakar); without will, the word (shabda) would have resided (rahata) in the unmanifest (Akula); without the heaven, the moon would have resided in desire (abhika).

G Had there been no night, where would the day have come from? Without the day, where would the night merge? When the lamp is extinguished, where does light dwell?

M Without night, the day would have merged into Sahaj; had there been no day, the night would have passed into (Sahaj); on the extinguishing of the lamp, the light passes into the omnipresent (nirantar); had there been no vital breath, then the body of vital breath (pran purus) would have resided in the void. [30]

G Who is the creator of the body (kaya); wherfrom has light (tej) been created? What is the mouth (?muha or muda?) of Divine knowledge (Brahma Gyana)? How can the Unseeable be seen?

M The Absolute (Brahma) is the creator of the body (kaya); out of truth (sat) has effulgence (tej) been created; the void is the mouth (muda or muha) of Divine knowledge (Brahma Gyana); and through the Sadguru and the disciple realisation my the unseeable be made visible. [32]

G How many lakhs (hundreds of thousands) of moons are there in the body?. How does fragrance reside in the flower? Where does the ghee hide in the milk? How does the soul (jiva) conceal itself in the body?

M There are two lakhs of moons in the body; fragrance is the consciousness (chetan) in the flower; the ghee is immanent in the milk; the soul (jiva) is the all-pervasiveness in the body. [34]

G Had there been no body where would the sun and the moon have resided? Had there been no flower, where would the fragrance have been? Had there been no milk where would the ghee have been? Had there been no body, where would the spirit have been?

M Without the body, the sun and the moon would have been omnipresent; without the flower, fragrance would have dwelt in the (Anhad); without the milk, the ghee (ghiv or ghee) would have resided in the void; without the body, the spirit would have been in the Supreme Void (Param Sunn). [36]

G Where do the moon and the sun dwell, where the essence, the root of the word (nad) and the vital power (bind)? Where does the Hamsa (swan) mount up for drinking water? To what place (ghar) do you bring the reversed power (ulti shakti) to rest?

M The moon resides in the upper (urdha) and the sun in the lower (ardha); the essence, the nad(a) and bind(u) dwells in the heart; to the heaven goes the swan (hans) for drinking water, and the reversed power (Shakti) reverts to the Self, its real, original home. [38]

G Where does nad(a) rise; where does it acquire equipoise (sam); how is it made to stand still, and where is it finally merged?

M Nad(a) rises from the Unconditioned (Avigata); gains equipoise in the void; you can stop it through the vital breath and it vanishes, unites with the Formless (Niranjana). [40]

G If the nad(a) sounds not, if the power acts not, if the heaven is not there to draw our hope, were there neither nad(a) nor bind(u), then where would the man of vital breath (Prana Purusha) reside?

M Nad(a) sounds, bind(u) moves; the heaven (gagan) attracts desire; but were there neither nad(a) nor bind(u) then breath would reside in the omnipresent (nirantar). [42]

G When form dissolves and the Formless remains, when water becomes air, when there is neither sun nor moon, where does the Hamsa dwell?

M The Sahaja hans(a) resides after the play in the Person of the void (Sunn hans); when the form becomes Formless then the spirit (hans) resides in the Supreme light (Param Joti). [44]

G What is the root (mula) of the rootless (Amul)? Where does the root reside? Who is the Guru of the goal (pada)?

M The void is the root of the rootless; the root resides in the omnipresent (Nirankar); the Guru of the goal is liberation (Nirban). [46]

G Where does the vital breath (prana) rise? Wherfrom does the mind come? How is the speech (vacha) born and where does it dissolve (viliyate)?

M The birth of the mind is from the Formless (Avagat), the vital breath from the mind, and speech from the breath; speech is dissolved in the mind. [48]

G Which is the lake and which the lotus? How can we ward off Kal(time or death)? How can we reach the Unseeable, Unreachable (Agochar) world?

M Mind is the lake and air is the lotus; by becoming upwards-faced (Urdhmukhi) you can ward off Kal; through knowing the lower and the upper one my become one with the Unknowable (Agochar liv lahai). [50]

G Which is the difficult, and which the easy; what is union (sandh), and through what nerve centre (chakra) can the moon be made stable? How can the conscious mind attain to self-transcendence?

M The Pure (Anila) and the Stainless (Vimal) are the difficult and easy forms of union (sandh); the dam is to be applied above the chaki nerve-centre (chakra); the always-aware can attain to self-transcendence (unmani). [52]

G How came about birth? How did the first consciousness begin (ad ki surat)? How was I born?

M As oil is in the sesame seed, as fire is in the wood, as fragrance in the flower, so too resides the spirit (devata) in the body (deh). [54]

G What drives ahead the conch-like (sankhini)? Where does the elixir in the arched vein (banka nala) go? As the breather goes to sleep, where does the vital breath (prana) in the body (pinda) side?

M True spontaneity (sahaj subhai) can drive the conch-like (sankhini); the arched vein (banka nala) resides in the navel; as the breather goes to sleep; the

vital breath in the body resides in its own shadow or resides undivided (api chhaya or aparchhinna). [56]

G At what nerve centre (chakra) is the moon stabilised? At what nerve centre (chakra) is the union or penetration (sandh) applied? What nerve centre (chakra) controls (niredha) the vital air? What centre (chakra) imparts knowledge (pramodh) to the mind? At what centre (chakra) should attention (dhyana) be centred (dhariye)? At what centre (chakra) should one rest?

M The higher (Urdh chakra), the lower (Ardh chakra), the Pashchima (west) centre, the heart centre, the throat (kantha) centre the Gyana (Agya) chakra.

G Which is the garden, the town and the mandal? In which city is the Guru? If I forget it, how am I to cross over?

M Whoso gives up speech has achieved the void of the manifoldness (maya sunn): in contemplating that, one rises above good and evil; by an understanding of Shiva and Shakti, one may attain to self-transcendence (unmani). [60]

G By what stalk of the lotus (nala) can the liquid (Siva) be drawn up? How does the soul (jiva) drink it? How can one residing in the womb of the mother, drink the elixir?

M It is collected through the Shankhini Nadi; the soul (jiva) resides in the Sushumna nadi; while residing in the womb of the mother he drinks it through the banka nala. [62]

G What is the house (graha) and what the habitation; in what womb does he remain for ten months? Through what mouth does he drink water and through what mouth, milk? In what direction was the body born?

M The Pure, the Formless (Anil) is the house (graha) and the Unconditioned (avagat), the habitation (has); in the womb of the Beyond (Atit) he remains for ten months; through mind he has water and through vital air (pavan) he drinks elixir or milk (amrit); in the direction of Omkar the body takes birth.

G In what void (sunn) is he born? In what void (sunn) is he absorbed?

M He is born in the Sahaja Void and the Satguru gave him instruction at the void of nearness (Samip Sunn); he then got absorbed in the void of unattachment (Atit Sunn). He then explains to you the essence of the supreme void (Param Sunna). [88]

G How can one attain to Samadhi? How can one get rid of the disturbing factors (upadhi)? How can one enter the fourth (Turiya) state? How can one make one's body (kandh) changeless and deathless?

M The young person (bala) enters Samadhi through the mind; he gets rid of the disturbances through the vital breath (pavan); he acquires the fourth state (Turiya) through attention (surat) or realisation (Gyana) and through obeying, turning to, the Guru (Guru mukh) he attains to immortality. [68]

G Who sleeps, who wakes, who goes to the ten directions? Wherefrom does the vital breath arise? How does it bring sound from the lips, throat and the palate (talika or taluka)?

M The mind, or the absorbed (liv) sleeps; the vital breath or the conscious (chetan) awakes; imagination (kalpana) goes out to the ten directions. From the navel the air arises, it rises and produces sounds from the lips, throat and the palate (taluka). [70]

G What is the conscious? What is the essence (sar)? What is sleep and what is death? By realising what (parchai) does one sustain the elements (tat)?

M The light (Joti) is conscious; fearlessness is the awakened essence. Waking is birth and sleeping is death; the five elements dwell in light. [72]

G Who speaks, who sleeps; in what form does he seek himself? In what form does he remain the same through the ages?

M Word (shabda) speaks; attention (surat) sleeps; he seeks himself in an Unseeable (adekh) form and in the Form without Form he remains the same through ages. [74]

G How does the mind acquire virtues? How does the vital air come and go? How does the fountain (nihjar) rise from the moon and how does Time or Death (kal) go to sleep?

M In the heart (hirdai) the mind acquires the many virtues; in the navel the vital air starts its coming and going (Avagavan); contemplating itself (apmukhi) he makes the fountain play; contemplating itself Time or Death goes to sleep. [76]

G At which void (sunn) does light reverse; from which void does speech arise; which void is the essence of the three worlds; through which void can one cross over?

M The void of eagerness, the void of fearlessness, the void of self-mastery, and the void of detachment. (Urga, Anbhai, Prabhu, Atit). [78]

G Where does hunger arise and where food? Where is sleep born and where death?

M From desire (mansa) arose hunger and from hunger, food; from food sleep and from sleep, death. [80]

G At which lotus does the Hamsa (hans) inhale and exhale (sas, usas); at which lotus does Hamsa rest; at what lotus does he perform worship (puja) and at what lotus does he see the Unseeable (Alakh)?

M The navel lotus, the heart lotus, the centre (madh) lotus, the lotus Beyond (Achint). [82]

G What is truth? Do tell me, please, O Guru Pandit. What is the condition or direction of the mind and the breath? How can one swim across (the ocean of Samsar) with their help?

M Progression from mere seeing, to divine or spiritual perception (dibya drisht); from knowledge (gyana) towards realisation (vigyma); the teacher and the pupil have the same body; if realisation (parcha) comes, then there will be no straying or return. [84]

G Wherfrom do inhalation and exhalation arise? Where does the Param Hans reside? At what place does the mind reside constantly stable?

M They rise from the lower (Ardh); at the higher (Urdh) the Supreme Swan (Param hans) resides; in the Sahaja Void the mind is ever in equipoise. In the realisation of the word (Shabda parchai) the mind remains in equipoise. [86]

G How should one come, how go; how to collect oneself and remain absorbed; how can one stabilise one's mind and one's body?

M He should come and go in the void and in the void (sunn) he should collect himself and remain absorbed; in the Sahaja Void the body and the mind remain unchanged. [88]

G Where does Shiva reside and where Shakti? Where resides vital breath (prana) and where the embodied being (Jiva) ? At what place can one have the realisation of them?

M At the lower (Ardh) resides Shakti and at the higher (Urdh) Shiva; inside resides vital breath (prana) and further inside the embodied being (Jiva); by going still further in, one may attain to a realisation of them. [90]

G How should one sit and how walk, how speak and how meet; how should one deal with one ' s body?

M He should sit, walk, speak and meet awake and aware (surat mukh); with his attention and discrimination (surat or nirat) thus handled, he should live fearlessly. [92]

G What is the word (shabda); what is attention (supat); what is discrimination (nirat)? What is the dam? How can one remain stable amidst duality?

M The Beginningless, the Soundless (Anahad) is the word; right awareness is attention (surat); independence (niralamb) is discrimination (nirat); let him apply the check; he will then live as Unity amidst Duality. [94]

G Who can tread a path without feet? Who can see without eyes? Who can hear without ears? Who can speak without words?

M Contemplation (vichar) can tread without feet; discrimination (nirat) can see without eyes; attention (supat) can hear without ears; the Soundless (Anhad) can speak without words. [96]

G Which posture (asan)? What knowledge (gyana)? How should the young disciple (bala) meditate (dhyan)? By what means can he enjoy the bliss of the Unconditioned Being (Avagata)?

M Contentment (santokh) is the posture (asana); contemplation is the knowledge (gyana); he should try to rise above his physical being in (or for) his meditation; through carrying out the behest of the Guru he can have the joy of the Unconditioned Being (Avagata). [98]

G How to have contentment and contemplation and meditation that goes beyond the physical? How can I bend my mind to them?

M Contentment comes from fearlessness (nirbhai); thinking from avoidance of attachment or realisation (anbhai); he should meditate within his body to rise above the body; by turning to the Teacher (Guru) one can bend one's mind to them. [100]

G What is the cleansing (Dhoti)? What is conduct (Achar)? Through what recitation (Japa) does the mind come to rid itself of restless thoughts (Vikaras)? How can one become unattached and fearless?

M Meditation is purification; right thinking, discrimination leads to right action; through the Ajapa Japa (= Ha Sa) the mind rids itself of restless thoughts; by becoming unattached one can become fearless. [102]

G Who is the Omkar and who is the Self (ap); who is the mother and who is the father? How can the river (darya) enter the mind?

M The word (Shabda) is the One (Omkar); light (Joti) is the Self; the void (Sunn, Surat) is the mother and consciousness (Chit or Chaitan) is the father; steadiness (nishchai -- without anxiety) causes the river to flow in the mind. [104]

G How can one carry out true living (rahini) and how can one carry on meditation? Where is the immortal elixir? How can one drink it? How can one keep the body for ever?

M By turning to the higher (Urdha) or the mind, you can attain right living; by turning to Shakti you can achieve right meditation; by turning to the heaven within (gagan) you can have the elixir of immortality (Amirasa) and by turning to conscious activity (chit) you can drink it. By relinquishing desire, one can gain the immortal body (bidehi rahai). [106]

G How should one come and go; how can one defeat death? How can one reside in light?

M One should turn to Sahaja; one should go by turning to Shakti; by becoming wingless one can eat away death; one can always reside in light by being without breath (niswasa). [108]

G What is body, what is breath; what Person (purukh) should I meditate upon? At what place does mind transcend Time?

M Air is the body and the mind is the breath (force); we should meditate on the Supreme Person (Param Purukh). In Samadhi the mind goes beyond the reach of Time. [110]

G Which is the key and which is the lock; who is old and who is young (bala)? Where does mind remain awakened (chetan)?

M The wordless (nih-shabda) is the key and the word (shabda) is the lock; the unconscious one (achet) is old; the conscious one is young; mind in self-transcendence (unman) is ever aware (chetan). [112]

G Who is the practitioner (sadhak) and who the perfected (Siddh)? What is illusion and what is magic? How can one drive away deception from one's mind?

M Attention is the practitioner and the word is the adept; "I am" is the illusion (Maya) and "he is" is the magic (riddh). To destroy deception or duality one should reside within. [114]

G Which is the mould, and which is the calx of tin? Which is the ornament and how may it be beautified? How should self-transcendence (unmani) reside changeless with that?

M Knowledge (gyana) is the mould; vital breath is the calx (beng); light is the ornament which makes it beautiful; self-transcendence (unmani) should reside with That steadfastly, unchangingly. [116]

G Which is the temple and who is the god (deva); how to worship it? How should one reside there with the five unholy ones?

M The void is the temple; mind is the god; one should serve Him by being within (nirantar); with the five one should reside in self- transcendence (Unman). [118]

G Which is the temple, which the door; which is the image and who is the Unfathomable (Apar)? By what method of worship can the mind transcend itself (Unman rahai)?

M The void is the temple; Shabda is the door; Light is the image; the Flame (Jvala) is the Unfathomable (Apar); through turning to the form of the Formless (Arupa) or to the Guru one can reside self-transcendent, or fathom the secrets. [120]

G Which is the lamp and which is the light? What is the wick wherein the oil resides? How can the lamp be made inextinguishable?

M Knowledge (Gyana) is the lamp; the word (shabda) is the light (prakash); contentment (santokh -- santosha) is the wick in which the oil resides; one should destroy duality and be without partiality (akhandit). [122]

G What goes slow and what goes fast? Who revolves and what is the find? In what place can one be fearless?

M Steadiness of mind (dhiraj) goes slow; restless thought (vikara) goes fast; surat (attention) revolves (phurti) and truth (sar) is the find. [124]

G Who is a Yogi? How should he live in equipoise? Who is an enjoyer (Bhogi) and how should he acquire? How does pain rise out of pleasure and how can one patiently suffer pain?

M Mind is the Jogi; let him live in self-transcendence; the great elixir will come to him and he will enjoy all pleasures; in that elixir is the indivisible (akhandit) pain; the word (shabda) of the Guru secures the patience to suffer it. [126]

G Which is the self (Atma), what comes and goes? Which is the self, what is absorbed in the void? What is the self, what stays changeless in the three worlds? By knowing whom can one become one of the fifty-two heroes (bavan bir)?

M The self of vital breath (pavan atma) comes and goes; the mind-self is absorbed in the void; the knowledge-self resides unchanged in the three worlds; by knowing (parchai) the Guru one becomes one of the fifty-two heroes. [128]

G What is the life (Jiva) of the mind? What is the support (besas) of that life (jiva)? What is the basis of that support? What is the form of the Brahma?

M The life (jiva) of the mind is the vital air and the support of the embodied being (jiva) is the void; the basis (adhar) of that support (besas) is the form of Brahma (= Absolute); and the form of the Brahma is unthinkable (Achintya). [130]

G Through which centre can one make one's body immortal? Through which centre can one attain to the Unknowable dam (Agochar bandh)? Through which centre can the Hamsa be liberated (Hans nirodh)? Through which centre can the mind be instructed? Which centre gives pleasure? Which centre brings on the Samadhi?

M The anus (Mula) centre; the penis (Guda) centre; the navel (Nabhi) centre; the heart centre; the throat centre and the head (Nilata) centre. He who knows the meaning of these six chakras, he is the Cause, he the Deva. [132]

He is a Yogi who controls (sadhita) the mind and the vital air (pavana); he is not stained by evil. He is not seized of merit. [133]

Glossary

A

Abhaya. Fearlessness. Security.

Abhichara. Black magic.

Abhra. Mica. The Ovum of Shakti.

Abhyasa. A regular practice. Discipline.

Absorption. The Nath sits on the Dragon Seat inside a magical circle and creates or re-arranges energy to form a cone. Mind projections drawn into this cone are classified as absorption. See also: Expansion.

Academies of Sense Perception. A deep study of the qualities and abilities of the five senses.

Adhara. A base or center of spiritual power.

Adhikara. Being spiritually competent for spiritual study. Adhyatmika. Body of knowledge relating to God.

Adhyaya. A chapter of a book.

Adi. Supreme. Primordial.

Adi-Nath. Sub-sect of the Nath line. Consciousness; awareness itself. A title of Shiva.

Aditi. Space.

Aditya. The Sun.

Advaita. Not two. State of oneness with all.

Agama. The tradition of the Tantriks and Kaula, as opposed to that of the orthodox or Aryans known as Veda. In Agamas, Shakti asks Shiva questions, and he replies. In Nigamas, this is reversed.

Agamas. Tantrik scriptures dealing with rites, dharma, cosmology.

Agarathi. Cave complex under the Himalayas from a ruined Gobi Desert civilization. Their traditions include: following the right hand path, being easy to understand, having a religious orthodoxy, being filled with superstitions, having a priesthood and using prayers of dubious value. See: Shambhala.

Agni-Hotra. Square fire pit of Vedic Brahmins.

Ajapa Mantra. "Hang-Sah." The mantra of the in and out sounds of the breath.

Akula. Not Kula. Shiva. The Alpha Ovule.

Amavasya. New Moon.

Amrita. That which is immortal. Nectar of the Gods.

Amoral. Not moral. That is, does not have the values of morals placed upon it. Electricity is amoral. The opposite of moral is immoral.

Anama. "Without name". A synonym for Hamsa 21600.

Ananda. Bliss. Joy.

Angaraka. Mars.

Anima The siddhi of becoming as small as an atom. There are 7 others, so the whole group is referred to as the 8 Siddhis.

Apadravya Artificial phallus.

Apara Lower, worldly knowledge.

Arambhashura "A hero in the beginning." One who fails to finish heroically.

Ardhanareswara Shiva and Shakti in one image.

Arghya. An ark or receptical of creative power. Arrows, flowering. The five senses.

Artha. Substance; what requires gathering for human sustenance, i.e. food, wealth, etc.

Ashirwad. Blessings.

Ashram(a). Home of a person or group who lead a spiritual life. Usually for a Guru and Chelas.

Asuras. Antigods.

Atma(n). The highest or true self as distinct from the consciousness or ego. Shiva embodied. There is no difference between Atman and Paramatman except that caused by Maya. The Atman is not necessarily embodied.

Atmadarshan. Vision of the Real.

Aushadhi. Name of the Goddess as Mother of Herbs and medicine.

Avatar(a). Incarnation of a God or Goddess into a human or animal form. One who incarnates a particular truth or path on Earth. Thus, Matsyendranath is the Avatar of the Kaula Jnana Nirnaya Tantra.

Avidya. Ignorance. Spiritual blindness. Illusion.

Ayurveda. "Knowledge of longevity". Traditional Indian medicine and medical practices.

Ayurvedaidyas. Those who practice traditional Indian medical techniques.

Azoth. Alchemical term: The Elixir. Nectar. Amrit.

B

Bala. Daring. Also the name of the girl Bala, an aspect of Tripurasundari.

Bali. Animal sacrifice.

Bhaga, See yoni. Also means "Good Luck"(!)

Bhairava. The terrific aspect of Shiva. His vehicle is a black dog.

Bhairavas. "The Fearless Ones" who are members of a Tantrik sect which worship Kali.

Bhairavi. Shakti or partner of Bhairava.

Bhakta. A devotee.

Bhakti Yoga. Path of devotion to God.

Bhasma. Ash.

Bhasmagiris. Hills of Bhasma. Pure ash of burnt wood. Some Bhasmagiris are huge.

Bhaya. Fear.

Bhoga. Sexual enjoyment. Enjoyment of the senses.

Bhojana. Food. "That which is enjoyed". There are three types: Lunar, composed of sense impressions; Solar, composed of the breath; Fiery, composed of edibles and water.

Bhuchari. A group of Shaktis connected with objects.

Bhukti Muktikaranika. The path of enjoyment and liberation.

Bhu Prastara. A ritual posture of the Suvasini: she is recumbent.

Bhuts. Elementals. The term comes from bhuta. These are the five elements, Space, Air, Fire, Water, Earth.

Bindu. The point without a center from which proceeds Cosmic Sound (Nada). Drop. Dot. Semen.

Bija. A "root" or "seed" sound or syllable of a mantra. Sperm.

Body Yantra. Simplified version of the Shri Yantra. A map of the Microcosmos.

Bow (of sugarcane). The mind.

Brahma. The creator of the Cosmos.

Brahma Trees. Trees whose wood or flowers or leaves have some particular spiritual merit.

Brahmarandhra. The hole of Brahma. The spiritual center at the top of the head.

Brahmin. One who knows Brahma or the Absolute.

C

Chaaya. Shadow. The Astral Body.

Chakra. Circle or wheel, often applied to the diagrams or yantras used in ritual worship, or to centers of spirituality within or without the body, as Macrocosm and Microcosm are one. Lotus. A center of energy. A place of worship.

Chandra. The Moon.

Chandra Bindu. "Juice of the Moon". Precedes Maithuna in the Suvasini.

Chandrakalas. The 108 Navamshas. See Navamshas.

Chela. Pupil of a Guru.

Chhala. A sham.

Chhma. Finger signs used for secret identification.

Chhota. Little.

Chit. Consciousness.

Chitrini. A tiny nadi within another nadi.

D

Dakini. See Shakti. The elemental embodiment of supernatural knowledge and ability.

Dakshina. Gift given to one's Guru.

Dakshina Marg. Right hand path. South path. Opposite of Vama Marg.

Danda. Magick wand. A rod.

Darshan. Vision. Direct experience of spiritual energies and forces.

Datta. Form of Dattatreya.

Dattatreya. The ultimate guru figure of India. Some sects have deified him.

Demon. An individual guardian spirit (Latin: Daemon. Greek: Daimon). In Xtian thought: an evil spirit. Follows the custom of converting non-Xtian deities and concepts into devils and evil desires. A demon can only be bad when the mind conceives it as being so.

Deva(s). God(s). Shining ones.

Devadas(is). "Servants of the Gods". Temple prostitutes.

Devi. Goddess or Shakti. There are said to be 33,000,000 Devis, but all are aspects of one primordial Goddess. Devi Chakra. The circle of all the Shaktis or Energy Clusters of the Goddess.

Dharana. Concentration of mental energy on one point.

Dharma. Duty. What requires to be done. Law. Justice. Also a technical name for Shakti.

Dhatu-Vada. "Essence Way". Alchemy.

Dhuni. Sacred "fire". It only smolders. Made of wood or cow dung. Of non-Vedic origin. Usually circular (yoni image) about 10-12 inches in diameter. It is tended by Sadhus at their homes.

Dhuti. Messenger.

Dhyana. Meditation. Consciousness without thought. Image to be used in meditation.

Digambara. Clothed with the directions of space; Naked. Refers to Dattatreya. Compare to Wiccan "skyclad" and Nuit of Liber Al.

Digits. Periods relating to the Moon cycle. Kali's digits: waning Moon. Lalita's digits: waxing Moon. Jvalamukhi's unified digits: full Moon.

Diksha. "Enhallowment". Initiation.

Dikshaka. One who initiates.

Dikshita. One who is initiated

Dragon Seat. The center of a Zonule (qv).

Dvapara Yuga. Second great period of time.

Dvesha. Hatred. Aversion.

Dvija. "Twice born". Initiated.

E

Ekagrata. One pointedness. Concentrating on one thing at a time.

Emkara. The syllable "Aim"--seed mantra of Tara and Sarasvati.

Expansion. The Nath sits on the Dragon Seat inside a magical circle. From the circle s/he creates or rearranges energy to form a cone. Mind projections sent outside this cone are classified as expansion. See: Absorption.

F

Fourth. The Wake-Dream-Deep Sleep continuum.

G

Gandharva. Celestial musicians in the Heaven of Indra (Indraloka).

Garbha. The womb.

Gauri. The Golden One. A name of the Goddess.

Goad. Represents repulsion. Represents the Sun.

Gochari. A group of Shaktis connected with the 5 senses of the knower.

Gola. A type of menstrual blood.

Granthi. Knot or complex. Knot of delusion.

Guna. Quality or trait. There are 3: Rajas--active; Tamas--passive; and Sattvas--the balance of Rajas and Tamas.

Gems of the Naths, See jewels of the Naths.

Guru. "The Dispeller of Ignorance". A guide. A realized preceptor who can guide the sincere. The living representative of a philosophical or religious system. There is no difference between realized Guide, Goddess and God.

Guruparampara. A serial line of teachers.

Guru Purnima. See purnima.

H

Hamsa. "Swan". A mantra which is the natural sound of the breath. It is uttered 21600 times a day.

Hatakesvara. An aspect of Shiva.

Hatha Yoga. "Sun-Moon Yoga". Exercises for better physical health. Also means "Forced Yoga". Can detract from spiritual pursuits by addicting one to the body. Evolved by Gorakhnath.

Hrim. A mantra of Maya Shakti. Pronounced "Hreem".

I

Iccha. The Will.

Iccha Shakti. The Shakti or Energy of Will.

Ida. The (feminine, lunar) nadi going about the central Sushumna nadi.

J

Jada. Inert. Physical body without consciousness.

Jagat. "That which is always going". The phenomenal world.

Jagrat. Waking state of consciousness.

Japa(m). Repetition; as of a mantra.

Jewels of the Naths. There are three: Sama--equipoise; Samarasa--seeing self as the world, and the world in the self; and Sahaja--spontaneous naturalism.

Jiva. The incarnated Atma.

Jivatma. Individual consciousness.

Jivamukta. Liberated while still in the body.

Jnana. Knowledge.

Jnana Shakti. The Shakti or Energy of Knowledge.

K

Kailasa Prastara. Denotes the female superior sexual position.

Kaivalya. Supreme liberation of consciousness from a sense of individuation granted by Kali.

Kala. Time. Star. Perfume. Ray. Essence. Unguent. Part or division of one whole process or thing.

Kalagnirudra. The Fire at the End of Time which burns up the whole Cosmic play.

Kali. Goddess of Time or Period. Presiding Goddess of the Naths.

Kalpa. An age. See Yuga.

Kama. God of erotic love. Lust. Sexuality. What is required for procreation.

Kamakala. Essence of desire. Triangle of bindus (red, white and mixed) representing the Yoni of the Goddess. In Shri Vidya (Knowledge of the Shri Yantra) it means that for creation sperm and egg must come together. The inner heart of the Bindu. See the booklet, "Lalita Magick".

Kamakhya Pitha. Seat of the Goddess at Kamarupa. A place especially sacred as it is the place of the Devi's Yoni on Earth.

Kamarupi. The Goddess at Kamakhya.

Kamrup. An image or form of desire. A power zone.

Kanchuka. Clothes.

Kanchuki Devi. The Goddess as wearing different clothes (Kanchuka) which

represents layers of other Shaktis.

Kanya. Girl. Virgin. Virgo.

Kapala. Human skull.

Karana. Primal cause.

Karma. "Action". "Results of doing". Inevitable law of cause and effect. May last over lifetimes.

Kartikkeya. A son of Shiva. Also known as Skanda or Subrahmana. His vehicle is a cockerel.

Kaula. A knower of Kali-kala. The perfect assimilation within oneself of both Sun and Moon. Symbol: an eclipse.

Kaulesha. Lord of Kaula.

Kaulika. One following the path of Kaula. Relating to the Kulas or clusters.

Kavacha. A protective amulet. Armor.

Khageshwari. Goddess of Space or Aether.

Khechara. One who can move in the Expanse of Consciousness = Shiva.

Khechari. A group of Shaktis connected with the Knower.

Kinnaras. Spirits who are half human and half beast in the service of Kubera.

Kirtana. Song and dance of worshippers of Vishnu or his incarnations.

Kleshas. "Pain". There are five dealt with in Nath literature: Ignorance, Ego (an imaginary opinion of ourselves), Repulsion (to overcome it. This means learning that nothing is horrible in itself), Attachment (the false idea that we possess anything), and Clinging to Life.

Krishna. "The Black One", "The Stealer of Souls" The eighth incarnation of Vishnu. Represents the spontaneous power of unconventional sex.

Krita Yuga. First great period of time.

Kriya. "Action". Sometimes electric-like shocks that can cause the physical body to twitch.

Kriya Shakti. The Energy or Shakti of Action.

Kshetraja. The Shaktis born from sacred sites.

Kshetrapala. A son of Shiva. He rules over the land around the homestead and has a terrifying form.

Kula. "Clan". A Shakti or Energy. Family or cluster of Kali's Shaktis: some build, some maintain, and some withdraw.

Kulachara. The Path of the Kulas.

Kulayana. Another name for Kula or Kaulashastra.

Kumari. Virgin.

Kumani Puja. Worship of virgins.

Kunda. Type of menstrual blood.

Kundalina. The Devi who is concealed in the internal dhooni or smouldering firepit.

Kundalini. The "fire snake" supposedly at the base of the spine.

Kundalini Yoga. A modern term based on a misunderstanding of Laya Yoga. If valid, it is dangerous to do as described. There are simpler and safer methods.

Kusha. Sacred grass. Used in certain ceremonies.

L

Lakh. 100,000.

Lakini. One of the 7 Shaktis associated with the metabolism of food in the human body.

Laksha. Points in the body which are to be meditated upon.

Lalita. Sexual aspect of Shakti. Collective form of the three Shaktis of Shiva (See Shiva): Will, Knowledge, Action.

Laya Yoga. An attempt to raise the levels of consciousness until "liberation" is reached. No known person has succeeded by this method. Nathas say it is only symbolic.

Lila. Play. Sport. Game.

Lingam. Male genital organ. The special symbol of Shiva.

Lokapalas. World protectors. There are four, represented by the equinoxes and solstices. They are also represented by the sphinx or the riddle of Egypt.

Lokas. Worlds or planes of existence. Inhabited by intelligent beings.

M

Madya. Wine.

Magick. The six types of Tantrik Magick are for the purposes of protection, peacemaking, victory, wealth, punishing and destroying.

Maha. Great.

Mahadeva. "Great God", that is, Shiva.

Mahadevi. The Great Goddess.

Mahasamadhi. Refers to a tomb.

Mahatma. Great soul.

Maha-yuga. "Great Age". It is composed of 4 Yugas for a total of 4,320,000 years.

Maithuna. Ritual sexual intercourse.

Makara. "Truths". "Substances". Pancha Makaras or Pancha Tatvas means the 5 truths or principles. It refers to a sexual Tantrik ritual.

Mala. Rosary.

Mamsa. Meat.

Mandala. A magick circle.

Mantra(m). Words with inherent power. God or Goddess in sound form.

Mantraja. The Shaktis created from the spiritual process of uttering mantras.

Mantrin (fem: Mantrini). A magician who practices mantra magic.

Marg. Path or way.

Marma. Power zone on the human body. There are said to be 108 of them. On the Shri Yantra, as related to the human body, a marma is said to exist where 3 lines intersect.

Matrika. The letters of the alphabet. The Goddess in her form as all sound and speech.

Maya. "Illusion". Goddess who causes us to see energy patterns as the physical world. "...the mystic, magick power of Shakti which manifests, makes and creates the relative and forms the basic delusion of all mankind...between Truth and mankind hangs the eternal veil of maya delusion."

Meena. Fish.

Mercury. Semen.

Moksha. Ultimate spiritual liberation from material bondage. One of the 4 duties of a human. The others are Dharma, Artha and Kama.

Mounam. Silence. To take mounam means to take a vow of silence.

Mridanga. A type of drum.

Mrityunjaya. Shiva as conqueror of death.

Mudra. Symbolic and/or magickal gestures. Poached grain. A talisman. Large wooden earrings of Gorakhnath followers.

Mukti. Liberation from individualized consciousness.

Muni. Sage.

N

Nada(m). Vibrational energy which pervades all things. It manifests as sound.
"The absolute as sound.

Nadi. "River". Current or channel of psychic energy. Conduits of Prana. Nerve passages in the body. There are said to be 72,000 nadis. The pulse. 150th part of the Ascendant in a Sidereal Birth Chart.

Nagas. Serpent spirits.

Nakshatra. One of the 27 sidereal lunar constellations.

Nath(a). Lord, Master. Mistress. Protector. Refuge. One who gives equal importance to the three energies within: Lunar (intellect), Solar (emotions), and Fire (bodily sensations). An ancient Indian Magickal Cult.

Navamshas. 200' of arc in Sidereal Astrology. Each constellation has 1800' of arc. Therefore, there are 9 (nava) navamshas in a sidereal constellation. Since there are 12 constellations in the Sidereal zodiac there are 9 times 12 or 108 navamshas.

Nayika Siddhi. Magick power to evoke a beautiful woman.

Nectar. See Amrita.

Nitya. Day or "digit" of the Moon. Eternal. Unchanging.

Nivritti. Cessation of mental tendencies. A life of having no physical things as followed by Sannyasins. Involution. Opposite of Pravritti.

Niyama. Restraint of mind.

Noose. Represents attachment, the Moon.

Nyasa. "Applying" drawn energy for a purpose such as transferring power to a candidate during initiation.

O

Ob-blocks. See Kleshas.

Ojas. Magickal energy. Semen.

Omkara. The famous mantric syllable OM or AUM.

P

Paan. A sweetmeat made of betel nut and other fragrant substances wrapped in a betel leaf.

Pada. Feet.

Padma. "Lotus". Symbol of yoni.

Padukas. Wooden sandals. Worn by Dattatreya.

Pagal. "Mad". Pagalnath: Nath sect so-called due to outrageous behavior.

Pancha. Five.

Para. Transcendental spiritual wisdom. Beyond. Distant. Far.

Parada. "Mercury". Semen of Shiva.

Parampara. Line of succession.

Para Shakti. Supreme Shakti in whom all the other Shaktis or Clusters reside.

Paro. Mysterious or secret pattern to an action done by one's own will.

Pashu. Animal herd. Animal nature. Literally "a beast" but in the special sense meaning a human being who is ignorant and uninitiated.

Patra. Magick chalice.

Phat. "Crack". The Thunderbolt Mantra. Used to drive off disturbing spirits.

Fingers should be snapped around head while saying it.

Pinda. The Microcosm. Pindas are small balls of food offered during the Shraddha or ancestor ceremony.

Pingala. Male, Solar nadi opposite Ida nadi going about the central Sushumna nadi.

Pitha. Pedestal, but applied to mean a site where a particular aspect of the Goddess presides. Pitha also refers to centres within the body.

Pithaja. The Shaktis born from the spiritual centers or pedestals (Pitha) of Goddesses.

Pradakshina. Walking clockwise in a temple as a form of worship.

Prakriti. Materialized nature. It is the basis of the three Gunas.

Prana. The body's energy. Spirit. Breath. Similar to the Kabalistic "Ruach".

Prana-pratishtha. Life-implementing. Techniques to manifest "life" within an object.

Prajna. True wisdom. A higher mode of knowing.

Prasada. Peace. Tranquility. An offering of food. Pravritti. Worldly life. Evolution. A flowing forth, unfolding what is within. Opposite of Nivritti.

Prayoga. Application (uses).

Preya. That which is pleasing to the senses.

Puja. Magick. Worship.

Pujari. Priest.

Purana. "Ancient". A class of Sanskrit scriptures concerning Brahma, Vishnu and Shiva written for the masses. There are 18 Puranas.

Purnima. Full Moon. Guru Purnima: The day reserved for homage to Guru. A festival, related to the element of Spirit. Occurs in late July or early August.

Purusha. Pure, unmanifested consciousness.

R

Rajas. Guna of activity. Menstrual blood.

Rasa. The elixir in Alchemy. "Liquid". "Mercury". Sense of taste. Dance of Krishna and the Gopis.

Rasi-Chakra. Zodiac. Rasi means 1/12 division of the zodiac.

Raurava. A terrible underworld.

Ridgepole. Fluid yet equipose line existing between the two states of active and passive.

Rishi. A Seer. Sage. Maharishi means great sage.

Ritu. Rite or ceremony. Time between a woman's menstrual flow. The menses.

Roga. Disease.

Rupa. Outward appearance. Beauty. Image.

S

Sadhaka. A follower of a Sadhana. A magician.

Sadhana. "Direct way". A ritual. A spiritual discipline.

Sadhu. Holy man. Ascetic. Yogi.

Sahaja. Spontaneity. Shaktis spontaneously created. Joy. Naturalness.

Amorality. Giving all worldly things divine status.

Sahaja Chakra. Circle or Sphere of Spontaneity. Sahaja is one of the three gems of the Nathas. Samarasa and Sama are the other two.

Sahajiya. Doctrine of nature. Doctrine of spontaneity. Sa Ham/So Ham. "I am

she" or "I am he". Sound of the breath. See: Hamsa.

Sahodara. Brother or sister.

Sama. Equipoise consciousness. A state in which all is viewed equally. Balance. The same. Equal.

Samadhi. Complete contemplation where the mind and soul attain close relationship and understanding. Can lead to Samarasa.

Samadrishti. "Equal vision". Seeing all things as equal. Samarasa. Where the yogi(ni) sees himself (herself) as the world and the world as being in himself (herself). Perfect assimilation within oneself. Equipoise in feelings. Mind at rest.

Sama Veda. Veda of chants. One of the four Vedas.

Samhita. Mystic union.

Sampradaya. Lineage. Tradition. Sect.

Samsara. The wheel or ocean of life and death. Wheel of time. Combinations of Shiva's 3 Shaktis which create diversity in the cosmos. 'All together flowing

Samskara. A mental impression produced by past experiences, mental or behavioral patterns.

Samvit. Consciousness.

Sandhi. Joints in the human frame. Body power zones found where two lines meet on the Shri Chakra (compare with marmas). They are 24 in number. Dawn and Dusk (the twilights).

Sandhya. See Sandhi.

Sandhya Bhasha. Twilight language. Similar to the style of some Kabalistic works, it refers to writings which seem to mean one thing, while actually signifying something else. This can use very figurative writing (such as in the Zohar) or very brief basics which need to be expanded upon (such as in the Sepher Yetzirah).

Sandoha. Assemby Point for Naths and Kaulas.

Sangsara. See: Samsara

Sannyasin. One who rejects society to devote himself or herself to intellectual and spiritual culture.

Sattvas. Guna of reconciliation between action and passivity. Peace. Law.

Satya. Truth. Reality.

Shabda. Vibrational energy manifesting as sound. Includes physical or "struck" sound and internal, silent unstruck" sound.

Shajasamadhi. Highest form of Samadhi.

Shakinis. Witch-spirits.

Shakti. An Energy or Power of supreme Shiva. Feminine counterpart to each of the Gods of the Hindu pantheon, especially of Shiva. The power, drive and force within a person.

Shambhala. Cave complex under the Himalayas from a ruined Gobi Desert area society. Their traditions include: Working the left-hand path; Doing Tantrik Magick; The study of science and yoga. It is said that the next avatara will come from Shambhala. Compare with Agarthi.

Shambu. "Horn of Plenty". A title of Shiva.

Shanti. Peace. Tranquility. Often repeated 3 times after a prayer.

Shastra. Compendium or collection of knowledge.

Shava. Corpse. "Shiva is Shava without Shakti".

Shishya. Disciple or neophyte.

Shiva. Lord of Withdrawal. Represents pure consciousness. Possesses 3 Shaktis or Powers: Iccha (Will), Jnana (Knowledge), and Kriya (Doing).

Shloka. Short verse.

Shri. Auspicious. Holy. Beauty.

Shri Chakra. Two dimensional form of the Supreme Goddess.

Shrim. Mantra of Lakshmi Shakti, also known as Shri. Pronounced "Shreem".

Shukra. Semen.

Shula. Spear.

Shunya. "Zero". A yoni symbol.

Shushupti. The state of dreamless sleep in which distinctions between knower and known are abolished.

Siddha. A perfect or realized or enlightened being. One who possesses Siddhis.

Siddhi. Magickal or spiritual power for the control of self, others and the forces of nature.

Sloka. See: Shloka.

Smashanam. Cremation ground.

Soma. Nectar of Ecstasy. Lunar deity. Any of 24 types of psychoactive plants given in the Vedas.

Spanda. Vibration.

Sphota. Sound; vibration from which the phenomenal world emanated.

Sri. See: Shri.

Sthitaprajna. One established in Spiritual Wisdom.

Sukha. Pleasure.

Sulphur. Menses.

Sunyata. The void. The abyss.

Suras. Gods.

Sushumna. Main nadi. It runs vertically through the spine.

Sushupti. Deep dreamless sleep.

Suta. A famous Brahmin Rishi of antiquity.

Sutra. "Thread". An aphorism. A book of aphorisms.

Suvasini. "Fragrant woman". Priestess in some Tantrik rites. Shakti of the Sadhaka.

Svaha. "Hail" (greeting or honoring).

Svapushpa. Menses.

Svarupa. The true nature of things.

Svecchacharya. The path of doing one's own Will.

Swapna. Dream state consciousness.

Swasti. "It is well". "May it be auspicious". A power phrase.

T

Tamas. Guna of rest, passivity.

Tankas. Banners.

Tantra. A system of spiritual beliefs and practices said to be derived from Sanskrit Roots signifying: "body" because of its emphasis on bodily activities; "stretch" because it extends the faculties of humans; "Rope" because it secures the devotee to deity; "Harp" for the music and beauty of its philosophy; "Interiority" for the secrecy of its doctrine; "Loom" suggesting the 2 cosmic principles, male and female, that make up the warp and woof of the woven fabric of the universe.

Tapas. "Asceticism". "Heat". A psychic glow as a result of arousing and controlling the psycho-sexual energy of the body.

Tarpana. Liquid oblation.

Tattva. "Things". Principle. Truth. Element. Essence.

Temenos. Sacred zone.

Tika. Mark on forehead signifying commitment to a spiritual ideal.

Tirtha. Sacred bathing place. Power zone.

Treta Yuga. Third great period of Time.

Tridandin. A member of the Brahmin caste who has retired from worldly life.

Triple Blessing. "Shanti, Shakti, Shambhu." It means, Peace, Power, Plenty."

Tripura. "3 Cities". A Form of Lalita. Her 3 cities are her Shaktis or Powers.

Tripurasundari. See: Lalita. The Triple Goddess. Composed of Bala (the young virgin), Sundari (the mother of the universe), and Bhairavi (the crone).

Twilight Worship. Puja at dawn, midday, sunset and midnight.

U

Udbhava. Type of menstrual blood.

Umbra. "Shadow". "Shade". Archaic meaning: something or some entity which accompanies a person or thing. Therefore, a guardian spirit; an attendant phantom, present but not visible.

Upadhi. Similar to Maya. The illusion we place over reality. Smash Upadhi and enlightenment occurs.

Upanishad. "The sitting down at the feet of a teacher to listen to his words." Secret or Esoteric doctrine. Oral lore. There are said to be 108 Upanishads. It is either genuine magickal lore or it is not a true Upanishad. They are not a religion. The two basic types are Agamic (Tantrika) Upanishads and Vedic Upanishads.

Upeksha. Indifference. Beyond caring.

V

Vairagya. Freedom from desire. Detachment.

Vajra. Adamantine. In the Nath tradition it means "that which survives all". The Alpha Ovule. Shiva. A double trident. Signifies the human body.

Vajrini. Tiny duct carrying prana within the subtle body.

Vama. Left. Woman. Excrement. What is vomited forth.

Vama-Chara. See: Vama Marg.

Vama Marg(a). Left turning path. Reversal of conventional concepts of spirituality. Methods which are quicker and more direct.

Vashat. Well done.

Vatuka. The Little Brahmin, or the virginal knower of the Absolute. An aspect of Shiva.

Veda. "Knowledge". "Ritual lore". Usually applied to the texts of the orthodox Aryans. These four principle Vedas are the Rig, Yajur, Sama and Atharva. In the current Kali Yuga there are so many contradictory interpretations of fragmented and corrupted Vedic texts that they have become irrelevant. The true "scriptures" for this age are the Tantras.

Vedika. Square area for worship.

Vetala. Vampire.

Vidya. "Knowledge". A "Female Mantra" or Goddess in the form of sound.

Vidya Gupta. Secret oral traditions. Compare with Kabalah.

Vina. A type of stringed musical instrument.

Viparit-karani. "Opposite Doing". Doing actions contrary to the social norm--thus, eating beef in India (a taboo) is used as Viparit-karani in some Tantrik rituals.

Viparita Maithuna. Ritual sexual intercourse with the female superior.

Vira. "Hero". An initiate or aspirant for higher, spiritual life. One who is on the path of the Kaulanaths.

Virabhava. Ritual sexual intercourse of a Sadhaka and his Shakti. It also means heroic disposition as Divyabhava means celestial disposition and Pashubhava means herd-like disposition.

Viraga. "Without desire". Indifference to pleasure and pain.

Vishnu. Lord of Maintenance.

Vyoma-Malini. Shakti of Space garlanded with Flowers of Creation.

Y

Yajaka. High Priest.

Yaksha. A species of mythological beings who are the attendants of Kubera, God of Wealth. The female Yaksha is a Yakshini.

Yama. God of Death, also known as Dharmaraja. Self control of thoughts and actions.

Yantra. Energized glyph or symbol such as a mandala. Said to have a life of its own. Devi in geometrical or patterned form.

Yavanacharya. "The Greek Teacher". Pythagoras.

Yoga. "Union", "Yoke". The transformation of the mind complex and its activity leading to higher spiritual levels. In the West it is a frequent misnomer for Hatha Yoga.

Yogaja. The Shaktis created from the spiritual work of a Yogi.

Yogi. One who has mastered himself and controls his senses.

Yogin. See: Yogi.

Yogini. A female Yogi. A woman adept. Also a synonym for a Shakti in both celestial and earthly senses.

Yoni. Female sexual organ.

Yuga. "Age". "Aeon". There are said to be 4 (Satya, Treta, Dvapara and Kali) Yugas. We are in the last or Kali Yuga.

Z

Zonule. A small zone. A power area.

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