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# TANTRARĀJA TANTRA

प्राचीनभारतीयतन्त्रशास्त्रशेखरीभूत

## तन्त्रराजतन्त्रम्

तच्च

महामहोपाध्याय” इनि विश्वदभार्ज  
श्रीलक्ष्मणशास्त्रमहोदयं:  
मम्पादितम्

तत्त्वभवद्गुः

श्री आर्थर अवलोन महाभागेश्च  
मार्गभिनयाऽङ्गनभापाभिमिक्या  
मन्दृद्धम्

प्रकाशक

मोतीलाल बनारसीदास  
दिल्ली :: वाराणसी :: पटना

# TANTRARĀJA TANTRA

EDITED BY

MAHĀMAHOPĀDHYĀYA LAKSHMANA SHASTRI

INTRODUCTION BY

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## INTRODUCTION.

The Tantrarâja, as its name implies, is an important work of its class which is, in one of its parts, here published for the first time with a commentary called Manoramâ by Subhagânandanâtha of (as Bhâskararâya in his commentary on the Nityâskodashikârnava says) the Kashmir school.

There are three sections of this Tantra each dealing with a separate Mata, that is way of regarding and worshipping the Devatâ, namely Kâdi, Hâdi, and Kahâdi, terms alluded to in my "Shakti and Shâkta" and explained later. The last portion is also I am told called Shaktisanggama which has four parts. The first is here published, namely the Kâdimata part of Tantrarâja consisting of 36 Chapters of 100 verses each.

The manuscripts which have been used for the preparation of this Edition belong to the Asiatic Society of Bengal, the Sanskrit College and Pandit Yajnapurusha respectively. To the last I am indebted for help in the preparation of this and other works. Ha is Bija of Shiva. Ka is the first letter of the Bija mantra of Kâli or Krîng. In the Bijâbhîdânam quoted at page 321 of Pandit Jaganmohana Tarkâlangkâra's Edition of Mahânirvâna it is said :—

Ka Kâli Brahma ra proktam mahâmâyârthakashcha î  
Vishvamâtrarthako nâdo bindur duâkhâpahârakaâ  
Tenaiva kâlikâng deving pûjayed duâkhashântaye

When Devî asks (vv. 7, 8) "what is Kâdi" Shiva replies, that Kâli and Kâdi are Shakti and that "Thy form is the meaning of Kâdi" (Kâdisangjnâ bhavadrûpâ). The meaning of this is that the triangle is the form of the Devî. The letter Ka written in Bengali (କ) and generally in earlier Devanâgara forms of the letter shows a triangle in the left. According to the Varnoddhâra and Kâmadhenu Tantras (see Shabdakalpadruma *Sub. voc. Ka*) the left line of the triangle is red Brahmâ, the right line white Vishnu and the bottom line is dark green (Marakata) Rudra. The Mâtrâ is the white Sâkshât Sarasvatî. The crooked portion on the right like a goad is the lightning-like Kundalini. The empty space in the triangle is the white Sudarshana shining like millions of moons and with Him is Kâli the grantor of Kaivalya and in the three corners are Jyeshthâ, Vâmâ, and Raudrî Shaktis. This Trikona is

known as the Yonimandala which is the seat (Āsana) of Tripurā Devī. She is Jñānātmā in whom are the four Kalās and as the collectivity of Jñāna, Ichchhā, Kriyā, She is the Mūrtimān Prakṛti. From Kakāra comes Kāma. It is the Mūlaprakṛti of all Varnas and the imperishable Power of Blossom (Sphuradavyaya) the Mother of all Devas and the Giver of Liberation. In Chhāndogya Upaniṣad (4-10-5) it is said "Kang Brahma"; "Ka is Brahma." It is that Shakti Which being spread by means of the nine Nāthas (the means of experience—ears (2) mouth, eyes (2), nostrils (2), penis and anus) manifests throughout the earth Kalpa after Kalpa, and at the end of the Kalpa they and She return to Him (Sâ taih sārdhām brajehchhamām). Shiva and Shakti are one and where one is worshipped the other is worshipped. Sammohana Tantra (Chapter I) says Kādimata is that Mata in which the Mantras begin with Ka. In Hādi they begin with Ha. It is also called Hangsarāja. Kahādi is formed by the union of Kādi and Hādi which is Uttarāmnāyagochara. Kulārvava which is Īrddhvāmnāya is I have been told the highest Tantra in Kahādi-mata.

The Tantras of the Kādi class are according to the present Text nine in number and are according to the Manoramā :— Sundariḥrīdaya, Nityāśodashikārnava, (published in Vol. 56 of Ānandāshrama Sanskrit Texts) Chandrajnāna, Mātrikā, Sammohana, Vāmakeshvara, Bahurūpāṣṭaka, Prastārachin-tāmani, and Meruprastāra.

Bhāskararāya, the learned Commentator on various Tāntrik and Aupaniṣādic texts, questions the accuracy of the Manoramā on this point in his Setubandha which is a Commentary of his on the Nityāśodashikārnava. He there says that the Nityāśodashikā is part of the Vāmakeshvara Tantra and the Sundařī or Yeginīḥrīdaya is a part of the former. The three therefore make one Tantra. He also says in the same Commentary that the Bahurūpāṣṭaka is not one Tantra but eight named after the seven Mātris beginning with Brāhmī and Shivadūtī. I may here observe that if the Sammohana Tantra be counted as one of the nine it cannot be the Tantra of that name published by Rasika Mohana Chattopādhyāya for that is a Vaishnava Tantra and a fragment of a work consisting of 40,000 verses. A copy of another work of the same name was supplied to me from the collection of Mahāmahopādhyāya Vindhyaśvarīprasāda Divedī and copies are said to be available in Nepal of this Tantra which is a Kādi Tantra, and therefore it must be to this and not to the published Sammohana that the Manoramā refers.

The Kādi Tantras give detailed injunctions touching the worship of Shakti in Her various forms : such worship being either gross (Sthūla) subtle (Sūks̄ma) or supreme (Para). Naturally the Sādhaka begins with the first and the ritual takes the Sādhaka up to the highest. The aim and object is the practical realization of the truths of the Advaita Vedānta.

Tripurasundarī or Lalitā has three aspects (Rūpa), Sthūla, Sūks̄ma, Para. The ritual of Her worship is also of three kinds, Kāyika by body, Vāchika by speech and Mānasa by mind, also ca led Bhāhyayāga, Antaryāga, and Bhāvanā.

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

Gururādyā bhavet chchhaktiḥ sā vimarshamayī matā  
Navatvāng tasya dehasya randhratvenāvabhāsate

The nine Gurus are in the form of the nine apertures. The body of the Sādhaka is the Shrichakra which consists of nine Chakras. The object of worship of the Shrichakra is the realisation of the inseparateness (Abhedabhbāvanā) of Jnātā which is Hotā, of Jnāna which is Arghya and of Jneya which is Havi.

Jnātā svātmā bhavet jnānam arghyang jneyang haviḥ sthitam  
Shrīchakrapūjanang teshām ekikaranam īritam.

The scheme of Sādhanā and the different parts of the Shrīchakra are explained in the Vāsanā Patala (Ch. XXXV) of this work. The Tripurātāpinī Upanishad deals with Kāyika and Vāchika Karma and the Bhāvanopanishad with Bhāvanā or Mānasa Karma. This last Upanishad summarises in the main the Vāsanā Patala of the Tantrarājā and begins with the Sūtra "Shrīguruḥ sarvakāraṇabhbūtā shaktiḥ" ending with "Bhāvanāparo jīvanmukto bhavati."

In order to follow the ritual of this work it is necessary to understand the Shriyantra figured on the cover of this volume. This celebrated Yantra represents the human body and the whole universe and man (for what is in the former is in the latter and *vice versa*) as also the Shiva-Shakti Svarūpa or Ātmā. It is thus the symbol of the Devī as She is in Her own form (Svarūpa) and as She is in the form of the universe

(Vishvâtmâ). The account here given is taken from the Text, which account agrees with that given in other Kâdi Tantras such as Yogiñhrîdaya and Nityâshodashikârnava and with the Bhâvanopanished which is an Upanishad of the Kâdimata.

The Yantra is composed of nine triangles and Chakras one within the other until the central point or Bindu is reached. In each of the nine Chakras the Devî is worshipped in its centre under one of Her nine names united with the Pâdukâ Mantra of seven letters. The nine triangles are four with points upwards that is the Shrîkanthas or Shiva element, and the five downward pointed triangles or Shivayuvatîs, the Shakti element. All are formed by the Mûlaprakrîti of the Shiva-bindu, the ninth being the Mûlaprakrîti, and the eight the Vikrîtis which in relation to their productions are Prakrîti. The nine Chakras also represent Srishti (Creation) Sthiti (Maintenance) and Sanghâra, (Absorption) each set of three being formed of the combinations Srishti-Srishti, Srishti-Sthiti, Srishti-Sanghâra ; Sthiti-Srishti, Sthiti-Sthiti, Sthiti-Sanghâra ; Sanghâra-Srishti, Sanghâra-Sthiti, Sanghâra-Sanghâra. The object of the worship is, as the Bhâvanopanishad says (Sûtra 10), the realisation of the unity of Jnâtâ, Jnâna, Jneya (Jnâtrijñâna-jneyânâmbhedabhâvanam) which is the aim and object of every Advaitin. The nine Chakras are (1) Bhûpura (2) sixteen petals (3) eight petals (4) first set of fourteen angles (5) second set of ten inner angles (6) third set of ten angles within these (7) fourth set of eight angles within these (8) three angles within these and (9) the point or Bindu. These are called (commencing with the first above named or outermost) Trailokyamohana, Sarvâshâparipûraka, Sarvasangksobhana, Sarvasaubhâgyadâyaka, Sarvârthaśâdhaka, Sarvarogahara, Sarvarakshâkera, Sarvasiddhiprada and Sarvânandamaya.

There are two ways in which the Shrîyantra may be described. We may start from the outer Chakra and work inwards which is called Layakrama, or commence with the Bindu and work outwards. The latter which is called Srishtikrama, is here adopted. The central Bindu or the Supreme united Kâmeshvara and Kâmeshvari is the Devî Tripurâ or Lalitâ Who is Âtmâ whether as Jîvâtmâ in bodies or as the bodiless Paramâtmâ. For Kâmeshvara is the Supreme Samvit without Upâdhi and Kâmeshvari is His Shakti. This Bindu is in the innermost triangle or All-blissful (Sarvânandamaya) Chakra. The word Yoni in this worship does not mean the generative organ of a woman but means Kâranam or Cause, the Womb of the Universe. This Bindu is threefold (Bindu-

traya) one above being the face of the Devî and the two below Her Breasts. This is symbolism of worship in which in India as elsewhere anthropomorphic forms are employed, those forms being those seen by the worshippers of the race. More abstractedly the three Bindus are Sun, Moon and Fire ; not the luminaries or element so called but names given to the Prakâsha and Vimarsha aspects of the Parabindu differentiating to create the Universe, such aspects being again symbolised by the single and double Bindus the Anusvâra and Visarga breathings respectively. The worship of Lalitâ is a part of Shrîvidyâ. Lalitâ is also called the Adyâ or Angginityâ Devatâ Who is Sat and Ânanda and Purnâ and around Her as Angga or Âvarana Devatâs are the fifteen Nityâ Devatâs or Devis representing the five Bhûtas with their fifteen Gunas or (as one account goes) the three Gunas Sattva, Rajas, Tamas.

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

Lalitâ is the Vimarsha Shakti of Prakâsha Shiva. Lalitâ is red ; for in the 28th Sutra of the Bhâvanopanishad it is said "Redness is the Vimarsha of all this (Lauhityam etasya sarvasya vimarshah). By 'Sarvasya' is meant, as Bhâskararâya says in his commentary on the Bhâvanopanishad, Kâmeshvara, Lalitâ, and the Sâdhaka's self. Râga and redness are one. It is said that "One's Âtmâ is Devî Lalitâ Whose body is the universe (Vishvavîgrahâ). Redness is Her Vimarsha and worship is the meditation on this." The Bindu is surrounded by a triangle or the Siddhiprada Chakra. At the corners of this triangle which is the Second Chakra are the Shaktis (distinct from the Nityâs of that name) Kâmeshvari (to be distinguished both from Supreme Kâmeshvari and the Nityâ Kâmeshvari) Vajreshvari and Bhagamâlinî who are Avyakta or Prakriti, Mahat the Cosmic Buddhi and Ahangkâra. The three corners are the Pithas Kâmarûpa, Pûrnagiri, Jâlandhara. In the centre is Auddîyâna Pitha the Shripâdukâ Mantra being "Hûng, Shrîng, Samastâm Mûlavidyâm, Auddîyânâpithe Shrîmahâtripurasundari-Devi Shripâdukâm pûjayâmi Nâmah." In the spaces outside this triangle are the five Tanmâtras which are the five arrows of

Kâma, Manas, the sugar-cane bow of Kâma, Râga which is his noose and Dvesha which is his goad.

The third Chakra (Sarvarakshâkara) is composed of eight angles being the first eight angles formed by the intersection of the triangles other than that already described which are Vashinî, Kâmeshvarî, Mohinî, Vimalâ, Arunâ, Jayinî, Sarveshvâri and Kaulinî which are Devatâs of Cold (Shîta) Heat (Ushna) Happiness (Sukha) Pain (Duâkha) Desire (Ichchhâ) and Sattva, Rajas, Tamas. At this stage the Sâdhaka strives to control the Guṇas and to be unaffected by the Dvandvas.

The fourth or Sarvarogahara Chakra is composed of ten angles presided over by the ten Shaktis Sarvajñâ, Sarvashaktipradâ, Sarvaishvaryyapradâ, Sarvajñânamayî, Sarvavyâdhi-vinâshinî, Sarvâdhârâ, Sarvapâpaharâ Sarvânandamayî, Sarvarakshâ, Sarvepsitaphalapradâ. These are the Devatâs of the functions of the vital fire (Vahnikalâ) which are Rechaka (elimination) Pâchaka (Digestion) Shoshaka (that which removes the Dosha of Jatharâgni) Dâhaka (burning) Plâvaka (flooding, that is, spreading of Rasa which helps Jatharâgni) Kshâraka (bile secreting) Udgâraka (belching), Kshobhaka (churning of the food) Jrimbhaka (yawning) Mohaka that which causes pain and fainting.

The fifth outer Chakra Sarvârthaśâdhaka of ten angles is presided over by the Devis Sarvasiddhipradâ, Sarvasampat-pradâ, Sarvapriyangkarî, Sarvamangalakârinî, Sarvakâmapradâ, Sarvadûkhavimochani, Sarvamâityuprashamanî, Sarvavighnâ-nivârinî, Sarvângasundarî, Sarvasaubhâgyadâyini. These are the Devis of the ten Prânas which are controlled by their worship.

The sixth Chakra (Sarvasaubhâgyadâyaka) has fourteen angles in which are the Shaktis Sarvasangksâbhîni, Sarvavidrâvinî, Sarvâkarshinî, Sarvâhlâdini, Sarvasammohanî, Sarvastambhîni, Sarvajambhîni, Sarvavashangkarî, Sarvaranjanî, Sarvonmâdinî, Sarvârthaśâdhani, Sarvasampattipûtranî, Sarvamantramayî, Sarvadvandyaksâhayangkarî, who are the Âdhidevatâs of the fourteen principal Nâdîs viz. : Alambushâ, Kuhû Vishvodarâ, Vâranâ, Hastijihvâ, Yashovatî, Payasvinî, Gândhârî, Pûshâ, Shangkhinî, Sarasvatî, Idâ, Pinggalâ and Suskumnâ.

The seventh Chakra is the eight petalled Sarvasangshobhava Chakra which surrounds the circle in which the other

triangles mentioned are placed. The Devîs here are Ananggakusumâ, Ananggamekhâlâ, Ananggamadanâ, Ananggamadanâtûrâ, Ananggarekhâ, Ananggaveginî, Ananggamadanâng-kushâ, Ananggamâlinî, which are Devatâs of the Buddhi of speech (Vachana) grasping (Âdâna) walking (Gamanâ) excreting or rejecting (Visarga) pleasurable feeling (Ânanda) relinquishment (Hâna) concentration (Upâdâna) and detachment (Upekshâ).

Outside this again is a lotus of sixteen petals which is the Sarvâshâparipûraka Chakra. Here are sixteen Shaktis namely :— Kâmâkarshanî, Buddhyâkarshanî, Ahangkârâkarshanî, Shabdâkarshanî, Sparshâkarshanî, Rûpâkarshanî, Rasâkarshanî, Gandhâkarshanî, Chittâkarshanî, Dhairyâkarshanî, Smritîkarshanî, Nâmâkarshanî, Bijâkarshanî, Âtmâkarshanî, Amritâkarshanî, Sharîrâkarshanî, who are Devatâs of the attainment of the object of desire by, in particular, the acquisition and strengthening (as regards the self) and the control (as regards others) of powers over Buddhi, Ahangkâra, Shabda (such as hearing at a distance) Sparsha, Rûpa, Rasa, Gandha, Chitta, steadfastness, memory; name (attraction by saying), growth, the subtle body, revivification, and the gross body. These Siddhis are acquired by worship in the Chakra.

Outside the sixteen petals in the surrounding space of the Bhûpura are (see Bhâvanopanishad S. 12) the ten Mudrâshaktis namely Sarvasangsâkobhînî, Sarvavidrâvinî, Sarvâkarshani, Sarvâveshakârini, Sarvonmâdini, Mahângushâ, Khechari, Bijamudrâ, Mahâyoni, and Trikhandikâ. The first nine Mudrâs belong to the nine Chakras of the Shri-Yantra respectively, the tenth being above all. The nine Mudrâ Shaktis represent, that is are shaped into the form of, the nine Âdhâras other than the last which is above all. Bhâskararâya says : the nine Âdhâras are the six Chakras Mûlâdhâra and the rest, and the two Lotuses of a Thousand Petals and Lambikâgra, a centre approximately below the eyes and behind the nose.

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

Outside these and on the outermost line of the Bhûpura are worshipped the ten Siddhis, Anîmâ and the rest. These in the Manoramâ are said to be not different from (Abheda) Niyati and the nine Rasas. Four are at the doors, one at each; four at the corners, one at each, and one is above and one below. At the middle line the eight Mâtrikâs are worshipped, four at the doors and four at the corners. These are Brâhmî, Mâheshvarî, Kaumârî, Vaishnavî, Vârâhi, Indrânî, Châmundâ, and Mahâlakshmî, considered as constituted of Kâma (Kâmamaya) Krodha, Lobha, Moha, Mada, Mâtsaryya, Pâpa and Pûnya. Brâhmî is conjoined with Kâma because She creates, Mâheshvarî with Krodha because She 'destroys,' Kaumâri with Lobha because, being youthful, She is 'full of longing,' Vaishnavî with Moha because She fascinates the Universe by Her Moha, Vârâhi with Mada because the boar is an obstinate and proud animal ('pigheaded'), Indrânî with Mâtsaryya because Indra Her consort is a jealous Devatâ, Châmundâ with Pâpa because by and through Her mediation injury is done, Lakshmî with Pûnya because She is benign and leads the Sâdhaka to all virtuous acts. On the inner line of the Bhûpura the ten Dikpâlas are worshipped, placed in the same way as the Siddhis. These Mudrâ Shaktis, Dikpâlas Mâtrikâs, and Siddhis constitute the ninth Chakra called Trailokyamohana. The Siddhis are first worshipped for self-protection during Sâdhanâ. The Mâtrikâs are worshipped to suppress all evil inclinations associated with each of their names and to gain virtue, and the Dikpâlas for protection of the Sâdhaka and his Sâdhanâ. The Bhûpura is that in which the whole Yantra is placed. The Tantrarâja says that after worship in manner enjoined let the Sâdhaka consider himself as like unto Devi (Svâtmânang tatsamang smaret) and one with Devî (Devyâtmâ). He is then happy.

Let us then consider the principle involved in this worship. Tântrik Sâdhanâ is based on a very profound knowledge of the principles of psychology. The object here is the realization of the unity of the Jîvâtman with the Mother or Devî. Now one may tell a Chela that this is the fact without anything more following from such mere instruction. The truth is not realised by mere oral instruction but by action following it. If the Chela were to call the statement in question the answer of the Guru would not be a mere philosophical argument though reasoning has its place, but a direction to do certain things with the statement that the achievement of them will produce both capacity for the actual knowledge required. How? No one can really know any spiritual truth except he personally

experiences it. Until then it merely remains an instruction for the mind which, though based on Scriptural authority is evidence of a secondary character. What is sought is not a mere statement of fact however true it may be but that actual experience which it indicates and to which it leads. The mind must then be first prepared to fully receive and then realise the truth taught. Such preparation consists in placing before it successively and continuously the idea that every thing which exists in nature and therefore in the human body is, from the Devatā aspect, a Shakti. The universe is the Body of the Mother as the Lord of all. But all is Shakti whether as the Mother in Her Supreme Self (Svarūpa) or in the form of every object in the universe. Matter is not something wholly apart from Spirit or God. It is an aspect assumed by Spirit. Further as "all this is Brahman" every single thing or person is Brahman in that particular form. The Brahman Svarūpa is pure Spirit and its Power or Shakti which manifests as the Universe is that same Spirit in material forms. But the matter also of these forms is Shakti for there is nothing but Shakti anywhere in anything which is apparent to us. Therefore Mind and Senses in their varying forms are each in their Devatā aspect particular Shaktis, that is the whole Universe is informed by, and is the manifestation of, Spirit, but a particularly named Devatā is that Spirit in the particular manifestation to which the name is given. Thus the Brahman or Shiva-Shakti is the name of the Universal Spirit. But Shakti in that aspect in which It exists at rest in the Mūlādhāra as the static centre round which all the bodily forces revolve is called Kundalini Devī. Shakti as the source of, and manifesting as, the vital functions is Prānashakti and each again of these functions is a separate Shakti, that is the general Shakti manifesting Herself in that particular way. The Sādhaka is taught to realise this in his worship. He looks upon each part of and function of his body as a Shakti or Devatā, or more simply in earlier stages as presided over by a Devatā (Adhishthātrī Devatā). An elementary view is to regard, say, the Mind as something apart, over and governing which is a Devatā or Shakti. The more experienced and correct view is that the Mind is Shakti, that is a particular manifestation of It. By continual and repeated practice in Chakra after Chakra everything thus become *divinised*. It is seen not as gross and so-called inert matter but as what it is, namely Brahman or Shakti, in that form. It is so seen because the Mind by constant and earnest association of the Divine with the Universe familiarises itself with, and then realises, the fact. Everything is thus a particular Shakti. The next step is to realise that all these

particular Shaktis are, as it were, fragments of the one Power which is the Primordial Divine Power ( $\text{Ādyā shakti}$ ), and thirdly that the Sâdhaka himself both in his essential nature ( $\text{Ātmā}$  or Spirit) and in his mind and body (particular aspects of Shakti) is one with that Supreme Shakti which is the end of all Vedântic monistic teaching (Advaitavâda) Sâ, ham "She I am." The Sâdhaka worships all forms as particular Shaktis. He is then led up from lower to higher forms of Shakti until he places before himself for worship the Supreme Power Who is both the Mother of all these particular Shaktis and Who appears in, and as, them. For there is nothing but the one Mother. As the human father is reborn in his son so the Mother Who creates the Universe Herself enters into it. She makes and is the form in which She in Her formless aspect abides. Thus to take the particular example under discussion the Sâdhaka in the outermost Chakra meditates (in connection with Devatâ) upon forms of sin and virtue, the emotions and then desire, the mind and senses, the Nâdîs, the vital airs and fires, the Manas, Tannmâtra, Râga, Dvesha, Ahangkâra, Buddhi, Prakrîti and the Bhûtas of which the Devîs are the fifteen Nityâs who are parts of the body (as indeed are all the rest) of the Supreme Shakti Tripurasundarî or Lalitâ Devî from Whom they emanate. The Devî as Kâmeshvarî is one with Kâmeshvara and the Sâdhaka thinks of himself as one with Devî. The Chhândogya Upanishad says that as one thinks so he becomes. Practice of the ritual transforms the mind itself and what is at first seen merely as external Yantra with lines, curves and petals becomes a pure mental state in the Sâdhaka himself. He too is a Shri-Yantra and he realises himself as such. This realisation is not to be had by mere discussion (Vichâra) but by the practical methods of the spiritual discipline enjoined. In the same way (for the Tântrik methods are everywhere substantially the same though the forms vary) the Sâdhaka in the Buddhist Demchog (Mahâsukha) Tantra, which I am about to publish, meditates on the Mandala of the Devatâ. He the Devatâ as method (Thabs or Upâya) which is compassion (Karunâ) is united with His spouse the Mahâyogini Who is wisdom (Shesrab or Jñâna) which is the Void or Shûnyatâ. Around these "two in one" are Âvaraṇa Devatâs which form part of the Body of the Supreme Devatâ in whom by meditation they are merged and the Sâdhaka unites himself with them and Him according to the doctrines of the "not two" wisdom (Nyismed yeshes) that is Advaita. So also the object of worship of the Indian Shri-Chakra is the realisation of the inseparateness of Jnâtâ which is Hotâ, of Jnâna which is Arghya, and of Jneya which is Havîh.

The following is a short analysis of the Chapters of the work here published.

*Chapter I.* This begins with a prayer followed by a request made by Devî of Shiva that He should declare to Her an independent Tantra of the sixteen Nityâ Devatâs, because the nine then existing Tantras, through their interdependence, were the cause of confusion. That is none of these Tantras were complete and Devî wished to have a Tantra which should be all-inclusive. There would then be no necessity to have recourse to any other. Shiva in reply gives the meaning of Kâdi, a summary of the contents of the Tantra, the marks of the right Guru and Shishya, the mode of worshipping the Guru and the manner of selection of a Mantra, though He adds that this is not necessary in the case of Mantras of the Nityâs. Vv. 68-71 speak of the men who are qualified to gain Siddhi. V.72 defines the terms Yoga, Pallava, Sampûra, Grathana, and Vidarbha as applied to Japa of Mantra. This is followed by nine verses enumerating twenty-five defects (*Dosha*) of Mantras which it is the duty of the Guru to remove before giving the Mantra to the disciple. Vv. 82, 83 state the duty of the Guru to be to teach the disciple the making of the Yonimudrâ and to give him Viryyayojanâ of Mantra. This means imparting to the disciple the power (Viryya) of the Mantra : a process which is given in some detail in Ch. XXV but can be only fully learnt of the Guru. The latter should (the verses continue) protect the disciple and teach him the meaning of the first and last letters of the Mâtrikâs. Without this the letters are like the autumn clouds which come and go without fruit of useful rain. V 84 says that the knowledge of this is Ahangkrîti, from which Ahangkâra man becomes like unto Shiva (Matsamo jâyate narah) Ahangkrîti or Ahangkâra literally means the making of or realization of "I". The union of A the first letter and Ha the last letter makes Aham = I, which contains within it all the letters of the alphabet and is therefore in the terms of Mantra the full expression of the Self. The union of the first and last letters of the Mâtrikâ is Tâdâtmya-siddhi the receptacle of the sense of all Mantras. Through it is realised the identity of the Sâdhaka with the Mâtrikâ and the Devatâs who are the Artha thereof. VV. 96-100 contain the following :—

## HYMN TO THE GURU.

Obeisance to Thee Oh Lord Oh Bhagavân  
 Thou art Shiva Whose nature is auspicious (Shiva)  
 It is Thou who hast devised the various modes  
 Whereby knowledge (Vidyâ) descends.  
 Thou art ever nine  
 Thy form is of nine aspects  
 Thou art the Sun which dispels the darkness of  
     ignorance  
 Thou art free (Svatantra) and Massive Consciousness  
     (Chidghana)  
 Mercy is Thy form  
 And Thou art all good (Shivâtmâ)  
 Thou art the support of the devotee  
 And the being of all that are  
 Thou art the Viveka of the Vivekins  
 And the Vimarsha of the Vimarshins (1)  
 Thou art the revelation of all revelations  
 And the Jnâna of all Jnânins  
 I bow to Thee as in front of me, as on either side of me  
 As behind me, as below me, and as above me  
 Grant me this that Thou hast Thy abode ever in my  
     mind.

*Chapter II.* This deals with the *Mandala* of the nine Nâthas or Lords who are enumerated in vv. 2-5. The Divyauga (two ears and mouth) are Prakâshânanda, Vimarshânanda and Ânandânanda. The Siddhauga (eyes and penis) are Shri Jnânânanda, Shri Satyânanda and Shri Pârnânda. The Mânavauga (two nostrils and anuś) are Sva-bhâva, Pratibha and Subhaga. The first class ever abide with Shiva (Madantike nityam) the second both near Him and on earth (Bhûmâvihâpi cha) and the third on earth (Bhûmâvîva satatang nivasanti). They are all Shiva (Madâtma) in varying aspect. By their help the Kâdishakti Who is inseparable from Shiva revealed the fullness of the Tantrashâstra on earth in the Krita Yuga. They are described as beautiful forms having two arms, two eyes, smiling and of gracious mien, making with their hands the gestures (Mudrâ) of granting favours and dispelling fear. So they should be worshipped in their respective *Mandalas* (v. 8).

(1) That is the knowledge of the difference of the "I" and "This" (Ahantâ and Idantâ) and of the manner in which they are yet one. Vimarsha is the object and Vimarshin is the "I" which perceives it.

VV. 12-16 give the Pâdukâ mantra of seven letters. Then follow the names of sixteen letters of the nine Nâthas who are one with the sixteen Nityâ Devatâs (*Shodashanityâtmâ*). Instructions follow for the drawing of the Mandala and worship of the Guru. Vv. 37-38 state the length of time a disciple should be tested before initiation is given to him. Vv. 39-43 speak of the three modes of *Pratishtâ* (placing of the Devî) which may be in the Chakra (that is the Lalitârchâchakra), in the disciple, or in the image of Devî: as also of the time when this should be done. It is the Siddhâtma (i.e. Tattvavit) and not the man proud of his knowledge (*Jnânagarbita*) who should do this. He who performs it without the permission of his Guru either in ignorance or prompted by hope of gain goes with wife and child to Hell. Vv. 44-51 speak of the *Pratishtâ* of the Shrichakra and other connected rites. (The above are followed by 25 verses which occur in one of the Texts but are not noticed or commented upon by the Manoramâ. These have not been numbered). Vv. 52-57 lay down the rules for instructing a good disciple. Fifteen verses beginning with v. 58 describe two kinds of Abhisheka and their respective merits. In these nine gems are put into medicated water of one Khâri (=4096 pala) namely ruby (Padmarâga) pearl (Muktâ) coral (Pravâla) cat's-eye (Vaiduryya) topaz (Pushparâja) diamond (Vajra) sapphire (Nila) cow's fat stone called Gomeda, emerald (Marakata). These gems represent the nine component parts of the human body namely, chyle (Rasa) flesh (Mângsa) skin (Tvak) blood (Rudhira) semen (Shukra) marrow (Majjâ) bone (Asthi) fat (Meda). Vv. 73-74 enjoin that daily worship be performed thrice (Sandhyâtraya-bhajana) and speak of Kâmyanyâsavidhi. Vv. 75-79 prescribe the auspicious periods for Abhisheka, and the following four verses the worship of the Guru and other rites. Vv. 84-85 give the articles to be used in the making of the Guru Mandala. Vv. 88-98 contain a Stotra of Mâtrikâ Devî which also occurs in Chapter I of the Nityashodashikârnava. In its interpretation of this Stotra the Manoramâ follows the Kashmir School. Bhâskararâya differs from it in some particulars.

*Chapter III.* From the Sâdhaka's standpoint this is of great importance for it gives the Mantras of the sixteen Nityâs. These are Âdyâ or Angginityâ Devatâ and the other fifteen or Anggas are described by Bhâskararâya as like unto, and rays of, the Âdyâ Nityâ Herself. She alone is united with Kâmeshvara, in this differing from the remaining Nityâs, who in other respects resemble Her (see p. 25 Nityashodashikârnava). Kâmeshvara is defined in the 26th Sûtra of Bhâvanopanishad

as 'Nirupâdhika-sangvideva Kâmeshvarâh,' that is Samvit without Upâdhis; and Lalitâ as the supreme Kâmeshvari is 'Saddâ-nandapûrnâh svâtmaiva paradevatâ Lalitâ,' that is one's self is Pûrna, Sat and Ânanda (ib 27). She is in the centre of the Shrî Yantra which is Sarvânandamaya. The Mantra of Âdyâ Nityâ is (vv. 3-5) Hrrit (=S) Prâna (=K) Ilâ (=L) Hangsa (=H) Dâha (=R) Vahni (=I) Khang (=Bindu). H can be placed in the beginning, middle or end. By changing its position the other Mantras are obtained. H at the end is appropriate for Mukti and elsewhere for prosperity (Sampat). The Mantras of the other Nityâs are given in vv. 6-72.

Âdyâ Nityâ is Vimarsha Shakti that is the Shakti of Prakâsha Shiva. Shiva is Prakâsha and Vimarsha Shakti is in the language of the Kâmakalâvilâsa "the pure mirror in which He reflects Himself." (Pratiphalati vimarshadarpane vishade). It is in this mirror which is another aspect of Himself that He knows Himself as the universe. It is this supreme "I" (Parâhantâ) which is the seed of all multiple world experience. According to this Tantra, the Âdyâ Nityâ or Vimarsha Shakti becomes fivefold in the Bhûtas, ether, air, fire, water, earth, and by association of each of these with the three Gunas, there are the fifteen Nityâs which are rayed forth from Her (Ekaigunabridhyâ tu tithisangkhyâtvamâgatâ). The number 15 is also got in another way that is by Vyavakarana or arithmetical progression of the number of the Gunas of the five Bhûtas, Âkâsha having one, Vâyu two, and so on until we get to Prithivî which has five. The addition of these gunas makes fifteen. In the Subhagodaya it is said that the fifteen minor Nityâs are the Kalâs of the fifteen Tithis beginning with Pratipat of the light half of the lunar month and ending with the Pûrnimâ and the sixteenth that is Âdyâ is Sachchidânandarûpiñi. The 33rd Sûtra of the Bhâvanopanishad says "Panchadashatithirûpena kâlasya parinâmâvalokanam." Bhâskarâya in his commentary on this Sûtra says that the Prapancha or Universe is of three kinds, Kâla (Time) and Desha (Space) and that which is the union of both. "Realising the evolution of time through the fifteen letters" is thus the dissolution of the external world in one's Âtmâ, as is shown in Ch. XXXV of the present work.

Tithirûpena kâlasya parinâmâvalokanam  
Nityâh panchadashaitâh syur iti proktâscha vâsanâh

Verses 73-87 give the Mantras of Vârâhi and verse 88 the five names of Varâhi which are Vârâhi, Panchami, Vishvavijayî

Bhadrakaumadi and Vârtâli. In vv. 89-93 is found the Mantra of Kurukullâ.

Vârâhî is fatherhood (Pitrirûpâ) and Kurukullâ is motherhood. They are outside the Nityâs and a Chapter is devoted to them.

Bhâvanopanishad says (5) :—

“ Vârâhî pitrirûpî kurukullâvalî devatâ mâtâ”; and this Tantra says :

Balidevyâk svamâyâk syuh panchamî janakâtmikâ  
Kurukullâ bhaven mâtî purushârthâstu sâgarâh

Panchamî here mentioned is Vârâhî who is Janakâtmikâ and Kurukullâ is mother. Though Vârâhî is female she is yet Pitrirûpâ Her aspect being male (Pungrûpâ). She is the Devatâ of Bone Asthi) which a child gets from its father and Kurukullâ is the Devatâ of flesh (Mângsa) which it receives from its mother.

Vv. 94-95 give the Prapanchayâga Mantra and v. 96 the Mantras of each of the five Bhûta.

*Chapter IV.* This and the two following Chapters deal with the rites relating to the Âdyâ Nityâ Lalitâ. The Compiler of the Catalogue of MSS in Nepal seems to have been insufficiently acquainted with the MSS he described. Thus he incorrectly says that the third Chapter is devoted to this subject. In his summary of the sixteen Nityâs he leaves out three of them (namely Vahnivâsinî, Sarvamangalâ, and Jvâlâmâlinî and wrongly includes Vârâhî and Kurukullâ amongst the Nityâs and repeats the name of Nityâ twice as the first and eleventh. He makes no mention of the Shrichakra the important part of this work nor deals with the XXXVth Chapter which gives its philosophy. He states, in some cases incorrectly, the names of the nine Nâthas on the authority of the late Librarian, Nepal Darbar though the names are correctly given in the Ms. described. He confuses the nine Nâthas here described with Âdinâtha, Kanthanâtha and other recognised Avatâras of Shiva.

The fourth Chapter begins with Karashuddhividya, *Shadângganyâsavidya*, *Devyâtmâsanavidya*, *Chakrâsanavidya*, *Sarvamantrâsanavidya*, *Sâdhyasiddhâsanavidya*, *Âvâhanavidya*.

Some of the rites such as *Shadangganyâsa* are common to all the Nityâs. Vv. 14-20 give the names of eight Shaktis namely, Vashini, Kâmeshvari, Mohini, Vimala, Aruna, Jayini, Sarveshvari and Kaulini as also their Mantras and Nyâsakrama the performance of which renders the Sâdhaka Devyâtmaka. These eight Shaktis represent cold (Shita) heat (Ushna) pleasure (Sukha) pain (Duhkha) desire (Ichchhâ) and the three Gunas Sattva, Rajas and Tamas. The places in which Nyâsa is done with these Shaktis are given in v. 21. Cf. Bhâvanopanishad Sûtra 20. Vv. 22-25 give the Bija Mantras of the nine Mudrâs. Cf. Âdhâranavakam mudrâshaktayah in Bhâvanopanishad 12. Vv. 30, 31 enumerate twenty Mudrâs. They are Âvâhanî, Sthâpanî, Sannirodhanî, Avaguntkani, Sannidhîpanî, Heti, (*i.e.* the four Mudrâs Vâma, Dhanuh, Pâsha, Angkusha) Namaskriyâ, Sang-kshobhanî, Drâvini, Âkarshanî, Vashyâ, Unmâdanî, Mahâng-kushâ, Khechari, Bija, Yoni, and Shaktyutthâpanî also called Trikhandâ. Heti above described is fourfold as the five Arrows (Vâna) Bow (Dhanu) Noose (Pâsha) and Goad (Angkusha). The five arrows are the five Tanmîtras. The Mind as Manas is the Bow of Sugarcane. Attachment to objects is bondage or the noose (Râgâh pâshâh) and Aversion to objects is the goad (Dvesho'ngkushâh). See Bhâvanopanishad 21-24. Vv. 34-54 describe the Mudrâs which in vv. 55-59 are said to be of three kinds, Sthûla, Sûkshma, Para, according as they are made with the hands or body, thought of in Mantras, and understood as they really are (Tattvarûpena). The last ten Mudrâs are alluded to in the Sûtra cited. Trikhandâ or Shaktyutthâpanî is so called because it cuts the three which are Jnâtâ, Jnâna, Jneya from the Sangsâra (Tribhih jnâtriijñânajneyâtmabhih sangsârakhandanât). This is the Mudrâ by which Lalitâ is invoked (Lalitâvahâ). V. 58 defines Mudrâ (Mudang râtîti Mudrâ) as that which causes pleasure (to the Devatâ). The least little mistake it says might produce displeasure where pleasure was intended. The meaning of the Sûtra in the Bhâvanopanishad is that the last ten Mudrâs are associated with (Abheda) nine Âdhâras namely the six Chakras beginning with Mûlâdhâra, the Lambikâgra and two lotuses of a thousand petals one of which is in the head and the other below the Mûlâdhâra, the tenth being the collectivity of all these.

Vv. 60, 61 speak of the five kinds of Arghyapûtra.

Lalitâ should be meditated upon as being red in colour. In the 28th Sûtra of Bhâvanopanishad it is said "Redness is the Vimarsha of all this" (Lauhityanîcetasya sarvasya vimarshâh). Bhâskararâya says that by "of all" (Sarvasya) is meant Kâm-

eshvara, Lalitā, and the Sādhaka's self. The Vimarsha of these is the redness of the Devī Who is object of worship. This is so because of the welding (Ātmanyanurāgāt) of these three in one, and this attachment (Rāga) or welding and Redness (Lauhitya) are one (see also Ch. XXXV) Cf. "One's Ātmā is the Devatā Lalitā Whose body is the universe (Vishvavigrahā). Redness is Her Vimarsha (as mere Prakāsha She is white and redness indicates Ichchhā and Rajas) and worship is the Meditation on this". She is of blissful mien, carries in Her hands arrows, bow, noose and goad. She is seated and united with Kāmarāja and is surrounded by Shaktis. These are of the same colour, are decked in the same ornaments and carry the same weapons but are not (as Lalitā is) united with Kāmarājī.

Vv. 66-71 enumerate the eighteen Shaktis who should be worshipped in the first or Trailokyamohana Chakra. These again are divided into two groups. The first of ten beginning with Animī and the second of eight begins with Brāhmī. The places of worship are given in Chapters I and VIII of Nityāshodasikārnava (See also Bhāvanopanishad S. 11 and Ch. XXV of this book). The first group of ten are associated with Niyati and the nine Rasa beginning with Śringgāra, and the second group of eight represent Kāma, Krodha, Lobha, Moha, Mada, Mātsaryya, Pūnya and Pāpa. (See Bhāvanopanishad S. 11).

Vv. 72, 73 name the Shaktis to be worshipped on the sixteen petalled lotus. These are Kāmākarshinī and others. These Shaktis are Adhidevatās of Earth (Prithivi) Water (A.) Fire (Tejas) Air (Vāyu) Ether (Ākāsha) Hearing (Shrotra) Touch (Tvak) Sight (Chakshu), Taste (Jihvā) Smell (Ghrāna) Speech (Vāk) Feet (Pāda) Hands (Pāni) Anus (Pāyu) Genitals (Upastha). There is then Manovikāra which some read as applying to all sixteen and others to Manas alone. The sixteen (See Bhāvanopanishad) are enumerated not only in the Tantra-rāja but in the Nityāshodasikārnava, Yoginihṛidayā and other works.

Vv. 75, 76 give the names of the eight Shaktis to be worshipped on the petals of the eight-petalled lotus (third Chakra). They are Ananggrakusumā and others. These are the Buddhi of Speech (Vachana), Taking (Ādāna), Motion (Gamana) Elimination (Visarga), Bliss (Ānanda) relinquishment (Hāna), concentration (Upādāna) and Detachment (Upekṣhā) (See Ch. XXXV) Bhā Up. 14 Nityāshodasikārnava I 177-178 VIII 140-143.

The fourteen Shaktis to be worshipped in the Saubhāgya-dhyaka Chakra of fourteen angles are given in vv. 77-79. They are Sarvasangkshobhini and others. They are the Devis of the fourteen Nāṭas (See Ch. XXXV Bhā, Up. 15).

Vv. 80-83 give the ten Shaktis Sarvasiddhipradī and others to be worshipped in the Dashāra called Sarvārthaśādhana. These are the Devatis of the ten "airs" in the body, Prāṇa and the rest (Ch. XXXV Bha. Up. 16-18) Nityāshodashikīrnava I. 184-186, VIII 151-155. The first five belong to the Pentad commencing with Prāṇa and the second to that commencing with Nāga.

Vv. 84-86 name ten Shaktis to be worshipped in the inner Dashāra called Sarvarogahara. These are Sarvajñā and others and the Kalis of fire. These are Rechaka Pāchaka Shoshaka, Dāhaka, Plāvaka, Kshīraka, Udgīraka, Kshobhaka, Jrimbhaka, and Mohaka. Some say that the vital fire is tenfold because it is in the seven Dhūtus and the three Dosha. (See Introduction Prapanchasāra Tantra vol. III Tantrik Texts Ed. A. Avalon); but this is not apparently so according to the Tantra-rāja (See Ch. XXXV also Bhā, Up. 19). Nityāshodashikīrnava 187-190 VIII 156-159 Yognihṛidayā III.

V. 87 gives the Mantra and rules of worship of the eight Shaktis Vashinī and others to be worshipped in the eight angles (Ashāra) or Sarvarakṣākara Chakra. These, though not named in this Chapter, are Vashinī, Kāmeshī, Modinī, Vimalā, Arunī, Jayini, Sarveshī, and Kaulinī (vv. 14-20). Between this Chakra and the next which is a triangle called Sarvasiddhimaya-are worshipped the arrows, the bow, the noose and the goad representing the Tanmātras, Manas, Rāga and Dvesha. The second line of v. 89 gives the place of worship of the nine Nāthas at the back of the Devī (Devyāḥ prishthataḥ) in the inner triangle. V. 90 says that inasmuch as the Devī in the centre manifests Herself in sixteen different forms (*Shodashākārataḥ sthitā*), the other fifteen should be worshipped in Her body (*Tasyāḥ tanau*). The three Shaktis Kāmeshvari, Vajreshvari, and Bhagamālinī are to be worshipped in the three corners beginning with the western, that is lower, angle and going round on the right. That is wherever the Sādhaka faces is regarded as the east. Therefore the lower point of the triangle is the west. These are not the Nityās so called but Āvaraṇa Devatās bearing the same name. These three corners are the Pithas Kāmrūpa, Pūrnagiri, and Jalandhara. These Shaktis are Avyakta, Mahat and Ahangkāra that is Prakṛiti, the cosmic

Buddhi and Ahangkâra (See Bhâvanopanishad 25) Then the Devî should be worshipped in the middle that is in the middle of the ninth Chakra which is Auddyânapîtha. This is the Sthûlapûja. Her Pâdukâ Mantra is "Hring Shrîng Samastâm mûlavidyâm auddyânapîthe shrimahâtripurasundarî-devishrî-pâdukâm pûjayâmi". In each of the nine Chakras the Devî is worshipped in the centre under one of Her nine names (given in the following Chapter vv. 14-15) united with the Pâdukâ Mantra of seven letters.

Her worship again is of three kinds :—Sthûla (as where She is thought of as red) Sûkshma (in the mantra-body or mantra-tanu) and Para when the Pûjâ and the fruit thereof is offered to Her. The Sthûla worship is Samastavidyâ, the Sûkshma worship in the form of the letters is Nâmarûpavidyâ and the Para worship is Arpana vidyâ.

Vv. 98-100 speak of Meditation on the identity of Guru, Devatâ and Mantra which (says the Manoramâ) is very secret (Rahasya) and should not be disclosed and is only to be learnt from the Guru. The highest (Turiya) form of the Devi is the three Bindus (Bindutraya) which are also the form of the fourth vowel. This Chakra has one Bindu above and two below. The former is the face and the two below are the breasts and the lines of the fourth vowel (I) are Her lower limbs. By meditation on these the Sâdhaka becomes one (Tadâtma) with Devî.

*Chapter V.* This continues the worship of Lalitâ. After worshipping Her in manner enjoined the Sâdhaka considers himself as the Devi (Svâtmânang tatsamang smaret and one with Devî (Devyâtmâ). He is then happy (v. 5).

There are nine Chakras which Bhâskararâya (p. 40) says fall under three heads Srishti, Sthiti and Sanghâra, creation, maintenance and withdrawal. The first three (1, 2, 3,) are Srishti of which the first is Srishti-srishti, the second Srishti-sthiti the third Srishti-sanghâra. The second group of three (4, 5, 6) of the nine are Sthiti of which the first is Sthiti-srishti, the second Sthiti-sthiti and the third Sthiti-sanghâra. The last group of three (7,8,9) of the nine are Sanghâra of which the first is Sanghâra-Srishti the second Sanghâra-Sthiti and the third Sanghâra-Sanghâra. In the Tantrântara Tantra these three primary groups are called Moon (Soma or Srishti), Sun (Sûryya or Sthiti) and Fire (Anala or Sanghâra). The names of the nine Chakras are (1) Trailokya-mohana (Srishti-Srishti), (2) Sarvâ-

shā-paripūraka (*Srishti-Sthiti*), (3) Sarvasangkshobhana (*Srishti-Sanghāra*), (4) Sarvasaubhāgyadāyaka (*Sthiti-Srishti*), (5) Sarvārthasādhaka (*Sthiti-Sthiti*), (6) Sarvarogahara (*Sthiti-Sanghāra*), (7) Sarvarakshā-kara (*Sanghāra-Srishti*), (8) Sarvasiddhiprada (*Sanghāra-Sthiti*), (9) Sarvānandamaya (*Sanghāra-Sanghāra*). This last is the place of the Central Bindu and is Shivātmaka (vv. 9 and 10). The Yoginīs in these Chakras are (1) Prakāśa (2) Guptā (3) Guptatarā (4) Sampradāyā (5) Kulakaulā (6) Nigarbhā (7) Rahasyā (8) Parāpararahasyā (9) Atirahasyā. These are in the Middle of the Chakras and are gross forms (*Sthālavigrahā*) being the covering (*Āvaraṇa*) of the Sūkṣma or Mantra form. The Para is unconditioned by time or space and is immanent in the last. The nine names of the Devī are Tripurā, Tripureshī, Tripurasundarī, Tripuravāsinī, Tripura-shrī, Tripuramālinī, Tripurasiddhā, Tripurāmbā, and Mahātripurasundarī (v. 14). In each of these nine forms the Devī is worshipped in the nine different Chakras with the prescribed Mantra (v. 15). Vv. 17, 18 say that as soon as the Sādhaka rises from his sleep in the early morning he should think of himself as Tripurā (*Tripurātmānam*) and meditate on Her lustrous Light form (*Jyotirūpa*) in the head.

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

Vv. 23-25 enjoin the worship of the nine gems, the garden of Kalpa trees (*Kalpakodyāna*) the six seasons, the senses, which are compared to horses and the objects of the senses which are likened to elephants. V. 26 also refers to the nine gems. In this connection may be noted Bhāvanopaniṣad (6-8) which says that the body is the island of nine gems (*Deho navaratnadvīpaḥ*) which are Pus्तकarāga (topaz) Nīla (sapphire) Vaidūrya (catseye) Vidruma (coral) Mauktika (pearl) Marakata (emerald) Vajra (diamond) Gomeda, Padmarāga (ruby). Tvaṅgādisaptadhāturomasangyuktaḥ. These gems in the body are Tvak (touch) the seven Dhātus namely Rasa (chyle) Māngsa (flesh) Rudhira (blood) Shukra (semen) Majjā (marrow) Asthi (bone) and Meda (fat) together with Roma (hair). Time is divided into nine parts viz. Ghāṭikā (24 minutes) Yāma (3 hours) Ahorātra (day and night) Vāra (day of a week) Tithi (lunar day) Pakṣa (lunar fortnight) Māsa (solar month) Ritu (season or two months) and Abda (year).

The principal Mudrās beginning with Sangkshobhini are nine. The Mātrikās are divided into nine groups. There are nine Gurus. The Tattvas are nine (obtained by combinations of Jñātri, Jñāna, Jneya). The planets are nine as are also the Dhātus (Tvak, Asrik, etc.) V. 47 speaks of the worship of the arrows (Vāna) bow (Chāpa) noose (Pāsha) and goad (Angkusha). The arrows are either Sthūla, Sūks̄ma or Para. As being the first they are made of flowers, as being second they are in the form of Mantra (Mantrātmānah) and as Para they are (as described in the Chapter dealing with Vāsanā) the five Tanmātras. As Sthūla they are of the following flowers, Lotus (Kamala) Red Night-Lotus (Rakta kairava) water lily (Kalhāra) blue lotus (Indīvara) and mango flower (Sahakāraja). The Bow, Noose and Goad are similarly Sthūla, Sūks̄ma and Para.

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

Then follows description of the Nityapūjā.

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

In v. 81 it is said that in the Vāsanā Chapter (XXXV) the signs which indicate the attainment of the state of a Siddha are given; the following indicate that a man is moving to that state; dreams of association with women, or of riding on an elephant, of enjoyment in a palatial house or on a mountain top, the seeing of kings, procession of elephants, singing and dancing of women in dream, the seeing of festivals in dream, the seeing and taking of wine and meat in dream. Some other signs are mentioned which indicate that a man is straying from the path of Siddhi viz. Seeing black soldiers, beating, smearing of oil (which is not done by Brahmachāris), sexual connection with others' wives, state of anarchy, fear of fire, air, water, death of a friend, slighting a Guru, accumulation of wealth, disease and worshipping with other mantras than the Sādhaka's own.

He (v. 88) who does Japa without knowing Kūrmasthitī not only fails to get the fruit thereof but he meets with destruction. Therefore should Kūrma be first known. Kūrma is of four

kinds namely firstly Para Kûrma. This which is steady (Sthira) and extends to 50 Koti (500,000,000) of Yojanas (between 8 and 9 miles) supports Prithivi. The others are Deshagata, Grâmaga and Grîhaga. That is just as the Supreme Tortoise supports the whole universe, the others support particular countries, villages, and dwellings.

*Chapter VI.* Naimittika and Kâmya Pûjâ are here dealt with ; the first in verses 1-32. Here the rites are described which are to be performed from Chaitra to Fâlguna. The Shaikarma of those devoted to Naimittika rites are Yantra, Homa, Kriyâ, Dhyâna, Yoga and Tarpana which are described in the rest of the Chapter. The six Kâmya Karmas are Rakshâ, Shânti, Jaya, Lâbha, Nigraha and Nidhana, i.e., protection and peace giving, victory and gain giving, punishing and destruction (v. 35). For the first worship should be done in the Bhûpura ; for the second in the Vârimandala, for the third in the Dahanâgâra, for the fourth in the Anilamanndala and for the fifth and sixth in the Vyomamandala (v. 37). Onward to v. 51 details are given of worship in the five Bhûta Mandalas as regards the appropriate season, month, letter, day of the week and the articles of worship. Then follow the fruits gained by worship in different parts of the Shrichakra (vv. 52-57); how to control Apsarâ and Yakshinî (vv. 58-70); worship productive of knowledge of past, present and future (vv. 73-74) worship to gain four kinds of proficiency (Pânditya) (vv. 75-77) which (according to the Manoramâ) are Vâditva, Kavitya, Vâgmitya and Vyâkhyâtritva or the power to speak clearly, literary ability, eloquence, and power of explanation. Then follows worship for the avoidance of all ailments (vv. 78-80); the names of the seven articles for making Shrichakra, to wit, saffron, vermillion, red ochre (Gairika) Lac, red lead (Darada) and sandal both red and white (v. 78). Each of verses 93-98 give a different form of worship (Bhajana) and v. 99 states the final aim of worship namely the realisation of the unity of the Devî, the self, Chakra, the Devatâs therein and the surrounding Shaktis.

*Chapter VII.* This is devoted to the second Nityâ. Kâmeshvari who (III, v 8) is fulfiller of Desire (Kâmadâ). After speaking of Nyâsa-krama (in vv. 3-6) verses 8-10 give the following Dhyâna of this Devî. She is (lustrous red) like ten million rising suns, wears a bright crown of rubies and is adorned with throat ornament (Graiveya), necklaces, waistchains and rings on Her hands and feet. Her ornaments are set with gems. Her raiment is red. She is six-armed and three-eyed and carries the crescent (Kalâ) of the Moon on Her head. Her

face is lit up with a soft smile and Her eyes are merciful. She is in Her Chakra or Yantra which is on a lotus. She carries in Her hands a bow of sugarcane, arrows of flowers, noose and goad and a cup made of gems filled with nectar. She makes the gesture granting boons. The five arrows are to be worshipped in each of the petals of the five petalled lotus which is Kâmeshvari's Yantra. Their names are Madana, Unmâdana, Dipana, Mohana and Shoshana the five effects of desire, longing maddening, kindling, enchanting, wasting (v. 13). The eight Shaktis in the eight petalled lotus are Ananggakusumâ ; Ananggamekhalâ, Ananggamadanâ, Ananggamadanâtûrâ, Mada-veginî, Bhuvanapâlâ, Shashirekhâ, Gaganarekhâ (vv. 14-15). In the lotus of sixteen petals the following Shaktis are to be worshipped :-- Shraddhâ, Prîti, Rati, Dhrîti, Kânti, Manoramâ, Manoharâ, Manorathâ, Madanonmâdinî, Mohinî, Dipânî, Shoshanî, Vashangkarî, Sinjinî, Subhagâ, Priyadarshanâ. Each of these is to be worshipped with one of the vowels before Her name (vv. 16-18) In the outer lotus of sixteen petals sixteen Kalâs of the Moon are to be worshipped. These are Pûshâ, Âveshâ, Shrimanasâ, Rati, Priti, Dhrîti, Buddhi, Saumyâ, Marîchi, Angshumâlini, Shashini, Anggirâ, Chhâyâ, Sampûrnâ-mandalâ, Tushti, Amritâ (vv. 19-20). In the corners of the outer Hexagon is worshiped Dâkinî and others (v. 21). Outside this and round the square Batuka Ganapa, Durgâ and Kshetresha should be worshipped. The Supreme Devî first created the five Kâmas or Desire-Devatâs which are Jñânatâ and which the Commentary explains to be Her five Jñânen-driyas. The former are of bewildering power and can move and agitate the three worlds (Loka) (vv. 27-28). These Kâmas are Kâmarâja (King of Desire) Mamatha (Agitator) Kandarpa (Inflamer) Makaraketana (whose banner bears a Makara) and Manobhava (Mind-born, for desire is born there). These agitate the world (vv. 29-30). They are of five colours, yellow, white, red, purple (Dhûmra the colour of smoke) and blue. They have two eyes and arms and are of smiling countenance and carry sugarcane bow and flowery arrows. They are Bhautika (Bhûtîtmaka) and exist in the form of all things (Vishvavigraha) (vv. 31-33). The concluding verses give the Mantras, Nyâsa, and Yantras and so forth in the worship of this Devî.

*Chapter VIII.* This deals with the third Nityâ, Bhagamâlinî through whose worship (III-31) the Sâdhaka charms his wife and the whole world (Vanitâ-janamohinî). Her Dhyâna is given as follows :—

She is beautiful and red, of smiling countenance, three-eyed.

six-armed, seated on a lotus. She carries the night-water-lily, noose, sugarcane bow in Her left hands, in the right hands She holds a lotus, a goad, and flowery arrows. She is surrounded by Shaktis on all sides like Herself. The Devî is worshipped as surrounded by two classes of Âvaraṇa Shaktis twenty in all, namely Madanâ, Mohinî Lolâ, Jambhinî, Udyamâ, Shubhâ, Hlâdinî, Drâvinî, Prîti, Ratî, Raktâ, Manoramâ, Sarvonmada, Sarvasukhâ, Ananggâ, Amitodyamâ, Analpâ, Vyaktavibhava, Vividhavigraphâ, Kshobhavigrahâ, (vv. 9-11). The next eighteen verses describe the Pûjâkrama of the Devî and the fruit gained thereby. Then follows description of articles for making of the Yantra (vv. 30-32); the making of the fourteen petalled Yantra (vv. 33-38); the fourteen fruits gained by worship of the Yantra (vv. 39-40); the making of the Yantra of thirty-three sections (vv. 43-45); the thirty-three fruits gained thereby (vv. 46-49); the method of drawing the complete Chakra and the complete Pûjâ ritual (vv. 52-71). The Mantra which is given in the third Chapter is one of the longest known, being of 135 Kûtas.

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

वं षु ते स ष्वेरे तु वा वेत् त्ता कं व्र्द्धि पि परस ।  
य जा धा हि ना पू वि ब्रू तु ष्वा व ल्प स्य न स क ॥१॥  
च्चे मि णु थ प्रा या शृ क नं स क म्य ल्प गा व स ।  
ध्वी ष्टी था डौ मा पै त गौ तं च्नि धं वं स्मृ त वि त्वे ॥२॥  
च डौ मा षु ध्वी गौ च ते जं दु पै णु ष्टी खा च शृ ।  
व्य' खा दो ड़ था म दु गौ णु त यं था शृ ये च्नु त ॥३॥  
म्हा ष्टो ओ ड़ च्नि मु द गु पेत् ष्य नि मा च्नि लो वि स ।  
स्मिन् च ये टे त का म घ जः सु नो त र की म धा ॥४॥  
स्तु मौ न्य त्वा यो भू स खा सा च्नो भू रैः य सं न्य क ॥  
स्मिन् व ते स त मा ग मा तं र सि म द्रू न्मे ज नि ॥५॥

न पूर्ये शो से ध्य ज सं तः गु यो डी ग सा ड़ गौ ।  
 गात् धु मा वं यो म स ए यै ष्टौं गु छ्वौं प्रि पै शृ मा ॥६॥  
 ये हि गो ध्य तो र्हुं गु अ नैः त लान् प श ये गडु ऊ ।  
 स्मिन् यो ते न त व षि दि पेत् र जः ल्य क्षि झु र शा ॥७॥  
 ते कं ते न वा मे धु दि तः स्था ये व्वा त ते प नि ।  
 च्छात् लीं तं द प कै लि उ धु पै जं लि म तं इ गा ॥८॥  
 ति फ ज क्ष च्छे जं ल वृ धु क्रि ते वि म धं य दि ॥९॥  
 त्ते णं गु न्नि प्रा र्हा शृ त यः दा नो दा ल स्खा न्म य ।  
 रं वा खा दि र्जु कं थ मृ वा ध्य था ल पि पु म फ ॥१०॥  
 मूर्ख सि धु न्नि क क्ष म तम् र्हा शे त षि म व शृ ।  
 न स ले शृ शे ता व प्राक् यात् दि स लि इ तं व मौ ॥११॥  
 हं स्खा पूर्लि जा तं दु गा भम् य रं नो शृ ल क म ।  
 स्थात् ना कि ह्मं लं तु रि ब्रा तः स्था ता न्ना ल ल थ हि ॥१२॥  
 धं गडात् तं ल दु का स्तु फ हं द्यो ला तं व स व नौ (पी) ।  
 स्थ ल ला रि न्नः कि फ ना ते श ना लि यु ले शि स ॥१३॥  
 थं ग ल न्म प्रो पूर्फ आ येत् न्नि ता सं प नि प्य र ।  
 त स ए त वै पे द्य आ व द ते स त वं द दा ॥१४॥  
 तै रे रु स दि वै भि आ येत् वा वे ध्वा द धं नि र ।  
 द्यो त्वा तः व्यै स कृ त दे यम् सि ये द्यात् त्वतत् इ द ॥१५॥  
 रः नि ता ध ह्मा को य सा यम् स्थः वेत् मा स्ख धि पि स ।  
 छ्वो चित् वेत् क सि दा पि न तम् म वे व्य दि ध्वं नि दे ॥१६॥  
 त ता कु न वीं च्छ वत् पा यः स्थान् नो व ल ता म या ।  
 द्यः रो चेत् तः स क ति त वं भ ति त भ्रुकौ व पा ॥१७॥

न्यत् गु से व वा ता रु दे या स मा व श द्वा व पि ।  
 आ रा द त रुद्ध की ज पा च स ए द्यो व पा क वि ॥१८॥  
 तत् ध यो ध रे सा क सा तम् व मौ म्य रि मे स का ।  
 तां स दा द्व प्रो ख व्वं सि वेत् (त) त्व यो तो भ सौ न्म य ॥१९॥

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

Na kadâchit pivot siddho devyarghyamaniveditam.  
 Pânancha tâvat kurvita yâvatâ syân manolayaḥ.  
 Tataḥ karoti chet sadyâḥ pâtakî bhavati dhruvam.  
 Devatâgurusevânyat pîvannâsavamâshayâ.  
 Pâtakî râjadandyashchâvidyopâsaka eva cha.

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

*Chapter IX.* This deals with the fourth Nityâ, called Nityaklinnâ. Her Dhyâna is as follows :—

She is red with red raiment and smeared with red sandal-paste. She smiles. Three eyes enhance the beauty of Her face. On Her forehead are beads of sweat shining like pearls. Above it is the half-moon. In Her four hands She holds the noose, goad, drinking cup, and with the last hand makes the gesture dispelling fear. She is seated in the middle of the Lotus, listless with desire (Madâlasâ) (vv. 7-9). She should be worshipped with all Her Shaktîs. In the corner of the triangle are Kshobhîni, Mohîni, Lîlâ (v. 10). In the eight petals are Nityâ, Niranjana, Klinnâ, Kledini, Madanâtura, Madadravâ,

Dravini and Vidhānā (v. 11); in the Square (Chatusra) are also worshipped Madāvilā, Manggalā, Manmathārtā, Manasvini, Mohā, Āmodā, Mānamayī, Māyā, Mandā, Manovati (v. 13). Then follows a description of the Chakra of the Devī and the Pūjā-krama (vv. 14-23); the method of Vidyāpurashcharana, articles of Homa and Tarpana, and the different fruits gained from Homa done with different articles (vv. 23-26). (Vv. 61-71) describe the Yantra of the Devī and (vv. 72-74) another kind of Yantra. The rest of the Chapter is devoted to Prayoga of the Mantra and Yantra. In praise of this Devī it is said (III. 34) that he, who attains Siddhi of Her Mantra, becomes more beautiful than Kandarpa and makes his wives do what he wills.

*Chapter X.* This deals with the fifth Nityā or Bherundā whose Dhyāna and that of Her Shaktis is given (vv. 16-19) as follows :—

Her body is like molten gold. She has three eyes and Her face is lit with smiles. She is adorned with ornaments of celestial beauty, with earrings, necklace, armlets, waist-chain and rings on hands and feet. She carries the noose, goad, shield, sword, mace and thunderbolt (Vajra) and bow. Her Shaktis are given (vv. 6-10) as follows : Brāhmī and others who are the Yoga Shaktis, should be worshipped on the outer part of the Yantra and Vijayā, Vimalā, Shubhā, Vishvā, Vibhūti, Vinatā, Vividhā and Viratā in the lotus of eight petals. In the eight corners (within the lotus) are to be worshipped Kamalā, Kāminī, Kirātā, Tīrti, Kuttanī, Kulasundarī, Kalyānī, and Kālakolā. In the corners of the six-angled figure are to be worshipped Dākinī, Rākinī, Lākinī, Kākini, Shākinī, and Hākinī; in the corners of the triangle Ichchhā, Jnānā, Kriyā; and in the spaces outside the figure of eight angles the eight weapons should be worshipped. The Chakra is described (vv. 11-13); a second Yantra (vv. 25-35); a third Yantra (vv. 36-46) and a fourth (51-63). Japa of the name of Bherundā frees from the evil effects of the three kinds of poison (v. 80 and see III. 37). These are according to the Manoramā, Sthāvara (from trees and herbs) Janggama (serpents and other animals) and Kritrima (prepared by the mixing of various ingredients). Verses 81-85 speak of Trailokya-mohana-vidyā yoga.

*Chapter XI.* This speaks of the sixth Nityā or Vahnivāsinī, whose Dhyāna (vv. 9-13) is as follows :—

With the beauty of early youth She is lustrous like burning gold. Her lotus face with three eyes is lit by a gentle smile

She is eight-armed and dressed in yellow silk with ruby ornaments. Such is the strength of the rays of the rubies on Her diadem that they make ruddy the surrounding region. Her radiance is enhanced by anklets and waist-chain of gems, pearls and other ornaments making clusters of jewels. In Her left hands She holds a red lotus, a conch, a bow of red sugarcane and the full moon and in Her right hands a white water lily, a golden horn, flowery arrows and a citron (*Mātulungga*). She is surrounded on all sides by Shaktis like unto Her. So should She the Fire-dweller (*Vahnivāsinī*) Who assumes the form of the Universe (*Vishva-vigrahā*) be meditated upon and worshipped. According to Pandit Yajna Purusha the right reading is *Vishvaghasmarā* (She Who devours the universe) and not *Vishvavigrahā*.

Her Shaktis are (vv. 14-22) *Jvalinī Visphulinggini Manggalā*, *Sumanoharā*, *Kanakā*, *Angkitā*, *Vishvā* and *Vividhā* who are worshipped in the eight corners. The *Rāshi* Shaktis *Mesha*, *Brishā* and the others are to be worshipped in the twelve petals. Her *Nityapūjā Chakra* is described (vv. 22-27). The *Tithis* beginning with *Pratipat* and ending with *Panchadashi* are the fifteen Devis beginning with *Kāmeshvarī* and ending with *Chitrā* (vv. 34-35). General rules for the attainment of *Vid्या* (*Vidyāpraptividhi*) are given (vv. 39-57). *Vid्या* and *Mantra* are distinguished (vv. 61-62) and some Yantras and their worship is described (vv. 63-67). He who is *Siddha* in the Mantra of this *Nityā* can by its utterance subject the three worlds (III. 46).

*Chapter XII.* Vajreshvarī the seventh *Nityā* is here spoken of. Her *Dhyāna* is given (vv. 6-10) as follows :--

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

*Ichchhā*, *Jnānā*, *Kriyā* are in the corners of the triangle and *Dākinī* and others in the corner of the hexagonal figure (v. 11). In the twelve petals of the lotus are the twelve Shaktis

**H**ṛillekhā, Kledinī, Klinnā Kṣobhinī, Madanāturā, Niranjanā, Rāgavatī, Madanāvatī, Mekhalā, Drāvinī and Vegavatī (vv. 12-13). In the lotus of sixteen petals the following sixteen Shaktis are to be worshipped. Kamalā, Kāminī, Kalpā, Kalā, Kalitā, Kautukā, Kirātā, Kālā, Kadānā, Kaushikā, Kambuvāhinī, Kātarā, Kapaṭā, Kirtī, Kumārī and Kungkumā (vv. 14-15). The Shaktis in the Square Jambhikā, Veginī, Nāmī, Chapalā, Peshalā, Sati, Rati, Shraddhā, Bhogalobhā (?) Madā, Unmattā, Manasvinī. Injunctions for the Sādhanā of this Devī are given (vv. 23-35); a list of the articles required for doing Homa are given (vv. 36-62) and rules are given for the drawing of the Yantras Mahāvajra, Vajra and others (vv. 63-73). The rest of the Chapter deals with Yantras of various kinds and the purposes for which they are made. This Nityā is Kāntāra-sīgara-krūtra-duḥkha-sanghāta-tārizī or the Des'tructress of the cruel Evils dense as boundless forests or the wide ocean. This Evil is Aviveka, for from want of discrimination all evils arise. The Siddha in the Mantra of this Nityā is freed of Aviveka (see III. 43).

*Chapter XIII.* This Chapter give details of the Pūjā, Dhyāna, Nyāsa, Chakra and so forth of the eight Nityā, Shiva-dūti whose Dhyāna (vv. 14-17) is as follows :—

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

Her Āvaraṇa Shaktis are given in vv. 7 to 22 and are as follows :—

In the Bhūpura Vihvalā, Karshani, Lolā, Nityā, Madanā Mālinī, Vinodā, Kautukā, Puzyā, and Purāṇā. In the figure of eight angles are Vāgīshā, Varadā, Vishvā, Vibhavā, Vighnakārinī Vīrā, Vighnaharā, Vidyā. In the lotus of eight petals are Sumukhī, Sundari, Sārā, Samarā, Sarasvatī, Samayā, Sarvagā and Siddhā. Dākinī and others are in the lotus of six petals. Shivā, Vāṇī, Dura-siddhā, Tyaivigrahā, Nādā and Manomayī should be worshipped in the six petals. Ichchhā, Jñānā and

Kriyâ are to be worshipped in the corners of the triangle. In the middle is to be worshipped the eight (Nityâ) who has assumed a supreme form (Parâ tanu) for the saving of Her devotees.

Directions are given for the drawing of Yantra (vv. 62-68); the Prânapratishthâ Vidyâ is given (vv. 62-68); as also a Dhyâna of Prânashakti (which may be compared with that set out in the Prapancharasâtra Tantra in the third volume of this series) and her ten Parivârashaktis are stated. These are the ten vital airs Prâna, Apâna, and so forth. In praise of this Nityâ it is said (III. 46) that her Vidyâ or Mantra is Samastâ-pattârinî Âpat according to the Manoramâ=Aviveka. It destroys this and therefore all evils, makes the Sâdhaka pleasing to all (Vishvaranjanî) gives him prosperity (Shrikârî) and granting all Siddhis leads the Sâdhaka to the Shiva-state (Shivatâvâptikârini).

*Chapter XIV.* This deals with Tvaritî or Totalâ Devi, the ninth Nityâ, so called because (v. 12) She is quick (Tvarita) to grant fruit to the Sâdhaka and whose Dhyâna is given as follows (vv. 6-10):—

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

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

Her Shaktis are Hungkârî, Khecharî, Chandî, Chhedinî, Kshepanî, Strîkârî, Hungkârî, (?), Kshemakârî. These which are like the Lokapîlas and are the Shaktis of the Mantra-letters, should be worshipped in the eight petals. In front of the Devî

is a black servitor carrying a mace who should be worshipped for the attainment of the desired fruit. On either side should be worshipped the Shaktis Jayâ and Vijayâ who are like Her and who carry and swing canes of gold.

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

*Chapter XV.* This deals with the tenth Nityâ called Kula-sundarî, whose Sâdhaka (III. 52) becomes all-knowing (Sarvajna and Whose Dhyâna is given (vv. 3-11) as follows :—

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

Her eleven Parivâra Shaktis are (vv. 17-20) as follows :—

Bhâskâ, Sarasvatî, Vâni, Sangskritâ, Prâkritâ, Parâ, Khadgarûpî, Vittarûpî, Ramyâ, Ânandâ, Kautukâ who should be worshipped in the Navayonis. In the eight petals of the outer lotus should be worshipped (the eight Mâtrikâs) Brâhma and others. In the square the Lokapâlas and their Shaktis (or in their Shakti form) should be worshipped.

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

The Tantra then deals with the three Kūtas or parts of or divisions of the Mantra "Aing, Kling, Hsauh." The Vidyā of Kulasundarī is Trayimayī or Vedamayī and is when its vowels are united with the consonants, the cause of the Prapancha which is both Shabdamaya and Arthamaya (Vāchya-Vāchakarūpa) Sāmaveda is Akārādi and so is Rigveda. Yajurveda is Ikārādi. By the union of these Aikāra is produced (a+i=e and a+e=ai). Aikāra or Shuchi is therefore Trayimaya (vv. 33-38). This is the meaning of Aing the first Kūta. The meaning of the second Kūta "Kling" is given in vv. 39 & 40. This Mantra denotes Her as cause of the Vāchya-vāchakarūpa Prapancha. The consonants between Ka and Ha signify the five Bhūtas and as such they are Jneya, just as vowels are Jnāna (Veda). Hsauh the last Kūta is Jnātrirūpa (v. 41). The first Kūta is Vāk-svarūpa ; the second is Vahni that is the union of Shiva and Shakti for in it is the fourth vowel (i) and Bindu and Visarjanīya, the origin of all the Mātrikās. By the last Bija She is Vishvātmarūpā whether united with Bindu (=Kha) or Visarga (=Māyā). This is Tripurākanda which is the united-state of Jnātri, Jnāna, Jneya, Vāta, Pitta, Shleshmā, Agni, Sūryya, Soma. Therefore She pervades the whole Universe.

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

*Chapter XVI.* This Chapter speaks of the Eleventh Nityā called Nityā Nityā. All moving bodies are controlled by Her and by Her all Jivas dwell in their respective bodies. According to Her Dhyāna (vv. 6-10) She is beneficent and pervades all beings (Sarvātmikā) for She is the Chaitanya in all. According to the Manoramā She is the presiding Devatā over Dākinī and others who are the Shaktis of the bodily Dhātus. Coloured like the rising sun She bears on Her head a luminous crown. Her face is lit by a soft smile. She is dressed in red raiment and adorned with rubies. She has three eyes and twelve hands. With her right hands She carries the noose, the white lotus, sugar-cane bow, shield and trident and makes the gesture of granting favours (Varamudrā); and in the left hands She carries the goad, book, flowery arrows, sword, skull and makes the gesture of dispelling fear (Abhayamudrā). Her Shaktis are countless and form a complete circle. Chapter XXV speaks of

them and includes amongst the principal *Dākinī* and others (vv. 11-15). Then the Tantra describes three different kinds of *Pūjā* in three different Chakras (vv. 16-21) the Yantra (vv. 27-35) six Yantras shaped like Vajra (vv. 37-45) the Mandapa and *Vedī* and so forth under and on which the same are kept and the fruit to be gained (vv. 46-58); and the six *Ādhāras* or Chakras (vv. 59-71). It is to be noted that the Shaktis *Dākinī* and others are not placed in the same order as in the *Shatchakranirūpava* and the *Dhyāna* differs. They are described as being like unto *Nityā* *Nityā*. Then follows an account of the external Chakra and *Pūjā* thereof (vv. 72-75), the same subject being continued in the following verses (vv. 76-87) and in verses 88-94. In v. 91 it is said that seven youthful women should be placed in the seven Chakras and worshipped with presents of food, clothes, scents and jewels. By worship of the fifty couples who preside over the divisions of Time the desired end is gained (v. 95-100). In praise of this *Nityā* it is said (III. 55) the Sādhaka becomes Khechara (*i.e.* Shiva) and blissful. By his mere wish he can favour or punish.

*Chapter XVII.* This Chapter deals with the twelfth *Nityā* called *Nilapatākā*. After describing the *Nyāsa* of Her *Mantra* (vv. 5-7) Her *Dhyāna* is given (vv. 8-12) as follows. She is sapphire-blue in colour with five faces and three eyes in each, and ten hands. Her face is sweet and smiling. She is clad in red raiment and Her hand is adorned with lustrous gems. She is decked mostly with pearls. Clusters of gems are on various parts of Her body. In her left hands She carries a noose, banner, shield, a bow made of horn and makes the gesture of granting gifts. In Her right hands She carries the goad, the *Shakti* weapon, sword, arrows, and makes the gesture of dispelling fear. She is seated on a lotus and surrounded by a number of Shaktis resembling Herself. Vv. 13-17 describe the *Mandala* of Her daily worship. In the three corners of the Yantra are worshipped Ichchhā, Jnānā, Kriyā and round about the triangle the five Āvrittis and in the six corners of the *Shaṭkona*, *Dākinī* and others should be worshipped, and in the corners of the *Ashtakonā* the Shaktis Brāhīnī and the rest. The verses which follow up to v. 49 give details of the ritual and the fruit gained thereby. They speak of *Vetāla*, *Pishācha*, *Yakshinī* and other similar Siddhis. The *Yakshinīs* are described as young and beautiful women Spirits in fine raiment who give to the Sādhaka all worldly good he may desire. Then follow the names of thirty-six *Yakshinīs* (vv. 50-53) and of sixty-four *Chetakas* (vv. 60-67). After some verses dealing with Mantras of *Chetakas* and with Yantras the Tantra speaks

(vv. 96-100) of the fruit which is gained by one who is Siddha in the worship of the sixteen Nityâs. He is ever honoured and worshipped by the Pitrîs, Devarshis, Râkshasas, Pishâchas, Uragas, Siddhas, Kinnaras, Apsarâs, Vâyus, Vasus, Seven Rishis, Yakshas, Dânavas, Eleven Rudras, Sâdhyas, nine Grahas, twelve Suns, the Lokapâlas, ten Prajâpati Devatâs, Kings, Women, Men and Wild Animals. He becomes the abode of all desired Siddhis and happiness. He is cheerful of mind, charitable, merciful and pleasing of mien, forgiving and contented, ever happy and free from all anxiety (*Nirapeksaphalânvita*) wealthy, enjoying his possessions and averse to injuring others. Such an one is "the abode of Our Love" that is the love of Shiva and Shakti. Ch. III. vv. 59, 60, speak of various Siddhis obtained by worship of this Vidyâ such as Khadga Siddhi, Pâdukâ Siddhi, Anjana Siddhi, Nidhi Siddhi, Bila Siddhi and control over Vetalas, Yakshinîs, Chetakas Pishâchas and so forth. Similarly in the same Chapter (vv. 62, 63, 71, 72) it is said that Siddhi in the Nityâ Vijayâ Vidyâ gives victory in battle and success in trade and in the Sarvamangala Nityâ makes the Sâdhaka Khechara Siddha, in the Jvâlâmâlinî Vidyâ gives the Siddhis Vedha, Âkarshana, Santâpa, Vashya and Âvesha and by Siddhi in the Chitrâ Vidyâ, wealth and self-knowledge (Âtmalâbha) is attained.

*Chapter XVIII.* The last Chapter in this volume deals with the thirteen Nityâ called Vijayâ Nityâ whose Dhyâna (vv. 5-10) is given as follows :—Her body is lustrous red like that of the rising sun. She has five smiling faces in each of which are three eyes and She has ten hands. Her raiment is yellow. She bears a brilliant crown and on Her forehead a crescent moon. She is decked with all kinds of ornaments. In Her left hands She carries conch, noose, shield, bow, and white lily (*Kahlâra*) and in Her right hands discus (Chakra), goad (Angkusha), arrows (*Sâyaka*) and a citron (*Mâtulunga*) fruit. According to the Prayoga when She is invoked for the purpose of victory in war and the like She is of terrific aspect but in daily worship Her aspect is benignant. In Samaraprayoga She is meditated upon as seated on a lion and surrounded by Shaktis who are mounted on Tigers. In other kinds of Prayoga She is to be meditated upon as seated at her ease (*Sukhâsana*) surrounded by Shaktis similarly seated. Her Shaktis all resemble this Nityâ and carry the same weapons. Vv. 11-25 describe the Yantra of Her daily worship and name the Shaktis who are in the different angles of Her Chakra. The self-controlled (Vashî) man who daily worships the Devî in the Chakra in manner enjoined becomes happy in every way. Then are

described (vv. 26-27) the rules of Purashcharana and the following verses give details of the worship : then in vv. 55-58 is described the ritual with a Mantra of eighty letters. The fifteen verses which follow describe the drawing of a Yantra of nine chambers and the mode of worship therein. Verses 74 to the end of the Chapter give an account of Vajra Yantra with Mantra of eightyone letters and of its worship.

The author of the *Manoramî* whilst commenting on the passage in the *Tantrarâja* "Concerning the sixteen Nityâs there are nine complete Tantras," counts the *Nityâshodashikârnava Tantra* (published as Volume 56 of the *Ânandâshrama Series*, Poona,) the *Sundarihridaya* (the name given by some to the Second Part of the *Nityâshodashikârnava*) and *Vâmakeshvara Tantra*, separately. Bhâskararâya contests this view citing a passage from the *Yoginîhridaya* itself " In this *Vâmakeshvara Tantra* are many matters the meaning of which is unknown" (*Vâmakeshvaratantrê sminnajñâtârthâstvanekasha/*) and the *Riju-vimarshini* which says " The Shâstra named Shri *Vâmakeshvara Tantra* is revealed. In it is the *Nityâshodashikârnava* and in this latter are two parts of 400 verses each."

He also discusses the question whether the *Vâmakeshvara Tantra* with its parts or the *Tantrarâja* is the 65th independent (*Svatantra*) Tantra referred to in the 31st verse of the *Ânanda-lahari* (See "Wave of Bliss" by Arthur Avalon). " Pashupati Who knows all things in the universe, promulgated by means of the 64 Tantras the special Siddhis mentioned therein. Thereafter at Thy entreaty He brought down to this world Thy *Svatantra* (Tantra indepedent of others) which contains the means of accomplishment of all the *Purusârthas*." Those, who support the claim of the *Tantrarâja* to be the *Svatantra* here referred to, say that it does show in fact independence. They cite the passage (1-3) in the *Tantrarâja* :—" the interdependence (*Anyonyasâpekshya*) of the Tantras produces confusion. Therefore Oh Lord speak to me that Tantra relating to the sixteen Nityâs which is independent (*Nirapeksa* = *Svatantra*) of all other Tantras. According to the Commentator *Gaurikânta*, by *Svatantra* in the verse cited is meant the *Jnânârnava Tantra* (Vol. 69 *Ânandâshrama series*). Bhâskararâya supports the claim of the *Vâmakeshvara Tantra*. He says that the *Sundari Tantra* such as *Kulârnava*, *Jnânârnava* *Svachchhanda*, *Parâ-nanda*, *Bhairavî*, *Dakshinâmûrti* and other Tantras are full of *Bahiryâga* rites and contain but litt'e of *Antaryâga*, whilst the reverse is the case as regards the *Vâmakeshvara*. He claims that it is the most excellent of Tantras since its characteristic is inner

worship (Āntaropāsti). It is he says Upāsakamūrdhni. The Devī in the Nityāshodashikārnava (1. 13-22) enumerates 64 Tantras by name, and therefore, he says, it must be the 65th. It is true he says that the Tantrarāja takes no notice of other Tantras as regards external rites (Bahiryāga) for the attainment of Moksha yet he says that it is the Nityāshodashikārnava (part of Vāmakeśvara) which has independence as regards Antaryāga.

Bhāskararāya also relies on the statement in the Tantrarāja that Nityāhrīdaya is another name for Yoginihrīdaya and this latter is the second part of the Nityāshodashikārnava which is a portion of the Vāmakeśvara Tantra. As regards this contention however it is to be noted that when the Tantrarāja says that Nityāhrīdaya is another name for Yoginihrīdaya, it is not referring to any Tantra at all but giving an equivalent name for Yoginihrīdaya. Bhāskararāya admits that there is not much said as to Bāhyayāga in the Nityāshodashikārnava. He meets this however by quoting the precept "He has done all things who has done according to the true intention of the Shāstra that which he is enjoined to do by his own Grīhya, be it much or little." As a matter of fact the Tantrarāja contains both Bāhyayāga and Antaryāga rites whereas the Nityāshodashikārnava is for the most part a selection of Antaryāga ritual. Moreover it is to be noted that Bhāskararāya himself, when commenting on the Bhāvanopanishad of the Kādimata, cites more largely from the Tantrarāja and he commences the commentary by saying that the Bhāvanopanishad deals with Antaryāga. To the statement of the Tantrarāja 'that all other Tantras are interdependent' he replies that the texts which speaks of interdependence (Sipekshyavachana) merely say that those who are initiated according to some other Tantra will, by doing to the best of their ability the rites prescribed in such Tantras, attain great fruit, whereas those who are initiated according to the Dīkṣhā prescribed in Tantrarāja will by such Dīkṣhā alone, that is without reference to rites prescribed in other Tantras, gain abundant fruit. Moreover if indispensable rites are lacking in this or any other Tantra they ought to be sought in Kalpasūtras—it being a settled fact that the Kalpasūtras were composed with the sole object of supplying what was wanting in any particular case. (Tattachchhākhāpekṣhitārtha samarpāñthatvena) : Therefore he says the objection against the independence (Svātantra) of these two parts constituting the Nityāshodashikā on the ground that there is nothing said therein about Dīkṣhā, Purashcharana, and the like is not maintainable. His argument however touching the Kalpasūtra

would, if sound, be applicable to establish the independence of any Tantra. He proceeds to say that as a fact Dikshā and the like are alluded to in the *Nityāshodashikā*. However this question of pre-eminence may be decided, there is no doubt as to the authority and importance of the *Tantrarāja* here published. This is shown intrinsically by its contents as also by the claim made on its behalf that it is the 65th Tantra and Bhāskararāya's arguments on such contention.

It is hoped to publish the second and last volume of the *Tantrarāja* text, now in preparation, during the course of the years 1919, 1920.



## INTRODUCTION

*Chapter XIX* deals with the fourteenth Vidyâ or Nityâ named Sarvamangalâ (All-beneficent) whose Bija is (as given in Ch. III. v. 63) Svaung. By Sâdhanâ of this Nityâ the Sâdhaka becomes Khechara (One who moves across the firmament ; Shiva). Vv 4-8 give the Dhyâna of the Devî and some rules of worship (Saparyâ). She is of golden colour, decked with pearls and rubies and bears a ruby crown on her head. Her eyes full of mercy are Sun and Moon. She has two arms and is seated on a lotus which has (in its inner circle) eight petals (then in the middle circle) sixteen petals and (in its outer circle) thirty-two petals. This is surrounded by a Bhûpura, square in shape with a door in each of the four sides. In her right hand she holds a Mâtulunga (pomegranate or may be lemon) and with her left hand she gives wealth and the like to her devotees (*i. e.* by Vara-mudrâ). She is surrounded on all sides by her Shaktis who are like herself and by others 76 in number who have originated from the solar, lunar, and fiery letters.

Vv. 9-17. There are eight Shaktis, one on each of the eight petals of the lotus. They are Bhadrâ (Propitious) Bhavânî (Existence), Bhavyâ (Futurity), Vishâlâkshî (Large-eyed or whose senses are great), Suvismitâ (Wonder-struck), Karunâ (Pity), Kamalâ (Desireful), Kalpâ (Competency). Similary there are sixteen Shaktis in the lotus of sixteen petals. They are Kalî, Pûrini, Nityâ, Amritâ, Jivitâ, Dayâ, Ashokâ, Amalâ, Pûrnâ, Punyâ, Bhâgyâ, Udyatâ, Vivekâ, Vibhavâ, Vishvâ, Vitatâ. They are to be worshipped on the petals in the order of Dakshinâvartâ. On the petals of the lotus of 32 petals the 32 Shaktis are to be worshipped. Their names are :—Kâminî, Khecharî, Sarvâ, Purânâ, Parameshvari, Gaurî, Shivâ, Ameyâ, Vimalâ, Vijayâ, Parâ, Pavitrâ, Padminî, Divyâ, Vishveshî, Shivaballabhâ, Asheshârûpâ, Anandâ, Ambujâkshî, Anînditâ, Varadâ, Vâkpradâ, Vâni, Vividhâ, Vedavigrahâ, Vidyâ, Vâgîshvari, Sandhyâ, Sangyâtâ, Sarasvatî, Nirmalâ, Dânarûpâ. These Shaktis in the three lotuses are “what their names signify” (Anvartha-samjnâkâ), that is, represent the impulses of the human mind implied by their several names. The Shaktis Brâhma and others who are Lokapâla Shaktis (Protecting Powers) are to be worshipped at the doors.

Vv. 18-20 deal with Purashcharana.

Vv. 21-33 give the names of the 38 Kalâs in couples (Kalârûpa-mithunibhûtâ) which are the Shaktis of the Mâtrikâ letters previously spoken of.

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

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

Vv. 34-36 say that the Mūlavidyā of Sarvamangalā undergoes 9216 variations. These are got in the following way. The 36 consonants multiplied by the 16 vowels = 576 letters. By substituting in turn, in place of the vowel Au all the 16 vowels, 9216 variations result ( $576 \times 16 = 9216$ ).

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

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

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

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

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

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

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

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

*Chapter XX.* This chapter deals with the 15th Nityā Jvālāmālinī (Garlanded with Flames). Her Vidyā (given in Chapter III vv. 64-71) consists of 63 letters and runs thus :— Ong Namō (Obeisance) Bhagavati (All-powerful) Jvālāmālinī Devadevi (Devi of the Devas) Sarvabhūta-samhārakārikē

(Who withdraws all creation into Herself) Jâtavedasi (Origin of Veda) jvalanti (Kindling) jvala jvala (Kindle Kindle) prajvala prajvala Hring Hring Hung Rang Rang Rang Rang Rang Rang Rang Jvalamâlini Hûm Phat Svâhâ.

V. 3 speaks of Nyâsa with her Mantra.

Vv. 4-6 give her Dhyâna. She is lustrous like flaming fire and resplendent with her ruby crown. She has six faces and twelve arms and is decked with all kinds of adornment. She holds in her hands the Pâsha (Noose), Angkusha (Goad), Khadga (Sword), Khetaka (Shield), Châpa (Bow), Vâna (Arrow), Gadâ (Mace), Dhara (Tortoise), Shûla (Spear), and Vahni (Fire). With two hands she makes the gestures of granting boons (Vara) and dispelling fears (Abhiti = Abhaya). She is surrounded by her attendant Devatâs who are like herself. Her lotus-like faces, each of which has three eyes, are illuminated by a sweet smile.

Vv. 7 and 8 describe her Chakra. The Bhûpura consists of two squares, one inside the other and has four doors with projecting buttresses on either side. Inside it is a lotus of eight petals and inside it again is a figure of eight triangles (Ashtâsra) and inside this again is a hexagon (Shat-kona) and inside this last a triangle within which the Devî should be worshipped.

Verses 9-13 speak of the surrounding (Âvarana) Shaktis of five classes.

Ichchhâ, Jnâna, Kriyâ Shaktis are to be worshipped in the corners of the triangle.

Dâkinî and five other Shaktis namely, Râkinî, Kâkinî, Lâkinî, Shâkinî and Hâkinî are to be worshipped in the the corners of the Shat-kona (Figure of six angles).

Ghasmarâ (Devourer), Vishvakavalâ (Universe-swaller), Lolâksâ (Hungry-eyed), Lola-jihvikâ (Hungry-tongued), Sarvabhakshâ (All-devouring), Sahasrâksâ (Thousand-eyed), Nihsangâ (Companionless), Samhritipriyâ (Who delights to Destroy) are to be worshipped in the Ashtâsra (Figure of eight angles).

Achintyâ (Incomprehensible) and seven other Shaktis namely, Aprameyâ (Immeasurable), Pûrnarûpa (All-comprehending), Durâsadâ (Difficult of attainment), Sarvagâ (All-pervading), Siddhirûpâ (Image of Success), Pâvanâ (Purifying) and Ekarûpiñî (Whose form is one) are to be worshipped in the lotus of eight petals.

In the corners and doors of the squares are to be worshipped the eight Shaktis Brâhmî and others.

After giving the rules relating to Purashcharana in verse 14 the text proceeds to give directions concerning ten kinds of Yantra in Vv. 15-21.

Vv. 22-80 deal with the different uses (Prayoga) of the Yantras. For instance Vv. 28-34 describe how the Devî can be invoked into a child (boy or girl) who is well formed and of propitious signs, and how she speaks through the mouth of the child and answers questions relating to past, present and future. Vv. 35-36 describe how a person suffering from any ailment may be made to tell its cause and the remedy therefor. Vv. 41-50 speak of Vedhadiksâ,

V. 81 says that by drinking water into which the Vidyâ of Jvâlâmâlinî has been invoked the digestive fire (Kukshigonala) is increased.

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

*Chapter XXI.* This chapter deals with rites relating to Chitrâ the sixteenth Nityâ. Her Vidyâ given in Chapter III is not quite intelligible owing to corruption of the text.

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

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

Vv. 10-11 speak of the worship of the Nâthas and attendant Devatâs and V. 12 of Purashcharana.

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

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

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

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

Vv. 42-47 and the first line of V. 4<sup>c</sup> speak of the formation of 25 Yantras which may be formed in different ways according as the 576 letters above referred to are arranged. The second line of V. 48 and Vv. 49-53 speak of the other 27 Yantras which may be formed. They are called Vajrayantas and are shaped like a Greek cross. The arrangement of the letters in different order in the "houses" or compartments within the Yantra gives it a different character.

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

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

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

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

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

Vv. 88-96 speak of the sacrificial offering (Vali) to the Devî and the fifty couples (Panchâshan-mithuna) and the fruit gained thereby.

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

*Chapter XXII.* This chapter speaks of the rites relating the Validevatâ (Receiver of Offerings) of the sixteen Nityâs. This Devî, Kurukullâ, is inseparate from each of the Nityâs. Her Mantra which has been given in Chap. III (Vv. 89-93) is of 25 letters. This Mantra of 25 letters can be made into two others one of 7, another of 13 letters, by dropping out some of the letters—there are thus three Mantras of Kurukullâ. Her Vidyâ is therefore called Trikhanâ. Her Dhyâna is given in verses 10-12. Her hair is loose and dishevelled (*Vikirnâ-kuntalâ*). She is naked. She is red and the embodiment of Bliss (*Ânandavighrahâ*). She holds in her four hands an arrow, a bow, a noose and a quiver (*Tûra*). She is surrounded by Shaktis who, as in the case of the Nityâs, resemble herself in form and colour and carry the same weapons. They have just had the first bath after cessation of Pushpa (*Ritusnâtâ*) and are quick with desire (*Sphurad-yoni*). Their eyes are red with the excitement of Bliss (*Madânandîruṇekshana*).

The commentary says that by Naked (*Nagnî*), we are to understand that she is Digambarâ, that is, she is clothed with space (*Dik*=the points of the compass). She is Ânanda-vigrahâ because she is blissful Consciousness (*Smvid*). The Devî also has just bathed and she too is passionate. She is so described as she is Sat Chit Ânanda, (Being Consciousness Bliss).

Vv. 13-18 describe the worship of the Devî and her four attendants (*Âvaraṇa-devatâs*). All these and others are to be worshipped in the Yantra described in Vv. 7 and 8.

The second line of V. 18, and Vv. 19 and 20 speak of the worship of Kurukullâ considered as part or limb (*Anga*) of Lalitâ the first (*Pradhâna*) of the Nityâs, and Vv. 21 and 22 state the fruit obtained by such worship.

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

Vv. 28 to 30 set out the Dhyâna of Târâ-shakti. She is dark hued (*Shyâma-varzâ*), has three eyes and two hands with one of which she makes the gesture of granting boons and with the other she holds a lotus. She is surrounded by Shaktis of various colours and forms. She has a smiling face and is adorned with gems and pearls. Her lotus feet rest on two jewelled footstools. This is apparently also the Dhyâna of Kurukullâ in her daily specific worship.

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

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

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

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

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

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

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

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

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

*Chapter XXIII.* This chapter is devoted to Vârâhî. The Mantra of Vârâhî which is of 110 letters, is given in Chap. III, Vv. 73-88.

Vv. 13-15 give her Dhyâna in Nityapûjâ (daily worship). She should be meditated upon along with her attendants (Parivâra). She has the head of a boar (Kolâsyâ) and her body which from her throat downward is that of woman, is of the colour of molten gold. Her hair is of a burning tawny colour. She has three eyes and eight arms. She holds in her hands the Discus (Chakra), the Conchshell (Shangkha) the Lotus (Ambuja), the Noose (Pâsha), the Mace (Musâala), the Plough (Shira) and makes the gesture of Dispelling Fear (Abhaya) and Granting Boons (Vara). She is seated on the back of Garuda. Her Shaktis or attendants are to be meditated upon as like herself. In her worship (vv. 16-18) for

the attainment of any specific object she must be meditated upon as seated on a lion, a tiger, an elephant, a horse or Garuda. She is to be meditated upon according to the Sādhaka's aim as being of a dark green, red, yellow, black or smoky purple hue. Her attendants are also to be meditated upon in the same way.

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

Vv. 25-29 give her Dhyāna for rites done to gain victory in battle. There is a serious printer's mistake in the notes in the last line of page 416. For "Pralāpanāma jalpavishshak" should be read "Palāyanadyapajayavisheshak." The other verses up to verse 43 give different other Dhyānas for different purposes.

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

Verses 46-60 describe propitious rites.

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

*Chapter XXIV* This chapter gives various Dhyānas of the 16 Nityās.

Verse 3 says that for the attainment of Wealth (Shrī), Fame (Kirti), Conquest (Jaya), powers of Subjugation (Vashya) and Attracting (Ākarshana) the Devīs should be meditated upon as red, clothed in red and decked with red adornments.

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

In verses 6 and 7 it is said that there are countless minor or subsidiary Shaktis which originate from the five "elements"

(Bhûta) Kshiti and others and the Guṇas Sattva and others. They are in them individually or in their combinations and in this way are countless. It is only a few of them who are dealt with in this chapter.

In verses 8-11 it is said that the Earthy Ones (Bhaumâkârâ) are yellow in colour, raiment and ornament and paralyze (Stambhanakârikâ). The Water-produced Ones (Âpyâ) who are Sâttvikâ, are white and grant Knowledge (Jnâna), Peace (Shânti), Wealth (Shri), Fame (Kirti), Good Fortune (Sau-bhâgya) and Liberation (Moksha). The Fiery Shaktis are red and Râjasâ and grant the powers of Subjugation (Vashya), Attraction (Âkarshana) and Peace (Shânti). The Aerial Shaktis are smoky purple (Dhûmrâ) and the Etherial Shaktis (Nâbhâsâ) are blue.

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

Verses 16 to 18 speak of the relation of Lalitâ who is the Pradhânâ (chief) with the other 15 Nityâs. It is further said here that all this is the gross form of Meditation (Sthûla-dhyâna).

Verses 19-21 speak of subtle Meditation (Sûkshma-dhyâna). By this also the Sâdhaka attains his desire. In this Sûkshma-dhyâna he meditates on the Devî in the six bodily centres (Mûlâdhâra and others), as red in colour and inseparable from himself.

Verse 22 speaks of the supreme form of Meditation (Para-dhyâna). This is done by meditating on the Parâ Shakti as one, impartite and impartible whole and visualising the Âtmâ as a steady, motionless flame in a windless place.

Verses 23 to 24 say that good or evil aimed at is accomplished by Sthûla-dhyâna in manner described in this book. The Adept (Siddha) attains his aim by Sûkshma-dhyâna. Para-dhyâna is for the attainment of the highest End, the Place of Rest (Vishrântibhûmi).

The rest of the chapter gives different Dhyânas appropriate for the attainment of different aims. In propitiary rites (Shubhakarma) the Devî appears with a smiling face and in rites in which evil to others is aimed at (Ashubhakarma) she appears fearsome of aspect and everything about her awakens fear.

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

In verse 3 it is said that the vowels are the 16 Nityâs and the 35 consonants Ka to Ksha along with the first vowel A (ए) (which is both vowel and consonant) are the thirty-six Tattvas. The nine groups into which the letters are divided are the nine Nâthas or Gurus. The 16 vowels are divided (v. 4) into two groups of 8 letters each. But the vowels make one group when they are considered in connection with the Mâtris Vashini and others. The consonant letters are divided into seven groups of five each.

Three verses (5-7) say that by uniting each of the different Nityâs with each of the different Tattvas, the number of letters obtained is 576 ( $= 16 \times 36$ ). This is the complete number of letters, the complete number of Yantras and of years (i. e. they represent a cycle). Multiples of this number represent Yuga, Kalpa and other periods of time. Multiplied by 3,000 we get the duration of Krîta-yuga (Satya Yuga). That is, 1,728,000 years is the duration of Satya Yuga. Three-fourths of this period (1,296,000) is the duration of Tretâ Yuga. Half of the duration of Satya (864,000) is the duration of Dvâpara and a fourth of it (432,000) is the duration of Kali Yuga.

Verses 8-10 give the letters of the four Yugas, which are Mâyâ (Ak), Dhârâ (Um), Agni (Im) and Vâta (Am), as also directions as to the way the letters of the alphabet are to be placed in the Time Yantras (Gha/ikâyantras).

Verse 11 states the purposes for which these Gha/ikâyantras may be employed.

Verses 12 and 13 say that Mâtrikâvarna-chakra (Chakra of the Alphabets) being based upon measures of time (Gha/ikâtmakatvena) is identical with the Jyotishchakra (Sidereal Chakra).

Verses 14 to 16 contain directions for drawing the Gha/ikâyantra and for the writing therein of the Vidyâ in the order of the Yugas and so forth.

Verses 17 and 18 classify the 576 letters into three sections representing three parts of Tripurâ Mantra.

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

Verses 27 and 28 speak of the necessity of worshipping the Lords of Dhâtus (constituent parts of the body) who are Dâkinî and others and of the Kshetra (the Soil) and verses 29-37 of the way the 576 Yantras, one for each of the 576 years, are to be drawn with the aid of the 576 letters.

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

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

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

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

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

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

Verses 72-78 speak of the merit or benefit gained by the repetition mentally of these Vidyâs a certain stated number of times. Verse 79 gives Anganyâsa and Verse 80 some directions about Meditation (Dhyâna) and Verses 81 to 88 give some directions about worship in the Yantras. Verse 89 speaks of the fruit obtained thereby.

*Chapter XXVI.* This Chapter deals with the world-pervading nature of the Mantras (Mantra-vyâpti) and of the oneness of the 16 Nityâs with the Mâtrikâs. It deals first

(verses 5-10) with the origin of sound as Nâda (See "Garland of Letters") and how from its Parâ stage it changes into Vaikhâri. This passage has been quoted in the *Shat-chakra-nirûpana* and translated in the "Serpent Power" (P. 31).

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

Verse 17 says that in each section of the nine-sectioned Chakra of Lalitâ there are 64 Kotis Shaktis (Koti = ten million). Verses 18-20 speak of the formation of the Mantras (Mantrodhâra) of the Gupta-yoginîs.

In verses 30-31 it is said that bodily evils and impurities are removed by Abhisheka. By steadfast gazing (Vîkshana), as described in connection with Vedha-dikshâ (spoken of in Chapter xx), all false knowledge (Ayâthârthyam—Atasmin tad-buddhiâ) is removed and by spiritual instruction (Upadesha) which teaches the disciple self-communion (Svâtmavimarsha) all the unconquerable longings are destroyed.

In verse 32 it is said that when all this is done then all attachment to Sangsâra arising from Mâyâ is removed and the eternal (Nitya) and pure (Shuddha) Âtmâ is realised.

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

Verses 44-48 establish the identity of all Vaishnava, Shaiva and Vaidika Mantras with the Mantra of Lalitâ. The commentator, among other Mantras, quotes the well-known eight-lettered Vaishnava Mantra :—Ong Namo Nârâyanâya and says that Nâra means collective humanity (Nara-samûha) and Nârâyanâ is He who pervades Humanity. Humanity is not thus worshipped as such, as a Comist might do, but as the Body of the Lord who informs it. That being so, this Mantra means the same thing as the Mantra of Lalitâ. Some other Mantras are also quoted and discussed by the Commentator.

Verses 49-53 speak of the necessity of Faith, Devotion (Bhakti) in worship.

Verses 54 and 55 begin the subject of Amriteshvarî Devî and verse 56 gives her Vidyâ or Mantra. Verses 57-62 speak of the six aspects of Amriteshvarî-vidyâ. The Dhyâna of Amriteshvarî is given in Verses 64-65. She is like pure

crystal. Her body is moist with the nectar flowing from the Moon on her forehead. She is dressed in pure (white) raiment, and holds in her hands a water lily, a lotus, the full moon and a jar of nectar. She is seated, decked with jewels set with pearls, in the middle of a lotus of 16 petals and is surrounded by 160 attendant Shaktis. It is to be noted that in the text all the adjective words are in the plural because the Devî has six aspects.

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

*Chapter XXVII.* This Chapter treats of the identity of Prâna (Life) with the Shrîchakra, the Shaktis and Time (Kâla).

The first three verses speak of the division of time into Lava and so forth as given in Prapanchasâra (See Introduction Vol. III of these Texts.)

Verses 4 and 5 say that the "Air" (Vâyu) which originates from the Mûlâdhâra is given different names such as Prâna, Apâna etc. (See "World as Power, Life"). It assumes the character of the different elements (Kshiti etc.) according to the place in which it is experienced.

Verses 6 to 12 demonstrate how the vital breath (Shvâsa) assumes the characteristics of those of or are influenced by the eight planets respectively. Râhu is left out here. Verse 13 speaks of the effect of these different characters.

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

Verses 20 and 21 state that a man breathes 360 times in one Nââdikâ (= Danda = 24 minutes) and as there are 60 Nââdikâs in a day he breathes 21,600 times daily.

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

Verses 35 to 44 have as their subject the Nādīchakra and the place of Kundalini therein.

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

Verses 48 to 52 give the names of the ten Vāyus in the body and their functions.

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

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

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

The first line of verse 56 defines Yama and says that restraint from all effort to gain objects of sense is Yama. The second line of verse 56 and verse 57 define Niyama. It consists of Ahimsā (Harmlessness), Satya (Truth), Āstikya (Faith), Arjava (Absence of Duplicity), Samatā (Equanimity), Dhṛitī (Firmness), Kshamā (Forgiveness), Dayā (Mercy), Threefold Purity (Tridhā Shaucham), Santosha (Contentment) and Gurusevana (Service of the Guru). By threefold<sup>d</sup> purity is meant purity in mind, body and action. (See "Serpent Power").

Verse 59 speaks of four kinds of Āsana (Padma, Svastika, Vira and Bhadra) and says that these are necessary to attain steadfastness of the mind (Manah-sthairyā-karam).

Verses 60-63 describe the Āsanas. Verses 64-69 speak of Prāṇāyāma (See "Serpent Power") and describe the three stages therof. Verse 70 speaks of Pratyāhāra and verse 71 of Dhāraṇā. Verses 72 to 80 state the fruits of Dhāraṇā.

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

Verses 81 and 82 give the signs of a Siddha.

Verses 83 to 100 describe the signs of approaching death so that men may prepare themselves for it when it comes. The Gaurî-kânchalikâ Tantra which is a Medical Tantra give the signs more fully.

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

*Chapter XXVIII.* This Chapter shows the identity of the Universe with the 16 Nityâs (*Shodasha-nityânâm lokâtmavam*).

In the first four verses the reader is reminded that the oneness of the 16 Nityâs with the Letters (Mâtrikâs) and Time (Kâla) has been dealt with in the previous Chapters (xxvi, xxvii)

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

Verses 9-11 say that enveloping these is the wheel of Time (Kâlachakra) moving round and round in the direction of the hands of a clock (Prâdakshinayakramât) which is put in motion by the Will of the Supreme Power (Ichchhâshakti of Parâshakti). This circle is divided into twelve sections by twelve shining spokes (Tejomayadvâdashâra).

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

In verse 13 it is said that Lalitâ is in the Meru in the middle with Her Light spread over all ; and the fourteen from Kâmeshvari to Jvalâmâlinî are in the seven Islands (Dvîpas) and the seven Oceans and outside these is Chitrâ, the sixteenth Nityâ. The abode of Chitrâ is spoken of as the supreme Ether (Parama-vyoma.)

Verses 17 to 22 give other details on this matter

Verses 23 to 30 relate to some rituals. Verses 31 to 33 describe the order in which Bhûmi, Kâlachakra and Mahâvyoma are, and of the places of the planets in Kâlachakra.

Verses 34 to 42 describe Nityāloka and the place there of the Devī and her attendants as also of Vârâhi and Kurukullâ.

Verses 37 to 41 contain a Dhyâna of Lalitâ. She is in the garden of Kalpa trees where all the six seasons prevail. She is surrounded by countless Shaktis of Music (Sangîta-shakti) who are singing, playing on musical instruments and dancing. She is seated on a throne set with gems and in her eyes are seen her enjoyment of the dancing and music. Her face is illumined with a pure smile. Her body shows the bliss which is had on partaking of the "Natural Wine" (Sahajâsava). She regards with a kindly gaze good Sâdhakas. Around her are elephants and horses decked with variegated clothing, golden fly whisks and the like. She is surrounded by other Nityâs who are like unto Herself.

Verses 43 to 51 speak of the extent of the place where the Nityâs are and the fruit to be gained by doing Pûjâ there. Verses 52 to 71 speak of the protective amulet (Nityâ-kavacha) and the benefits derived therefrom.

Verses 72-75 deal with the identity of the planets (Grahas) with the letters (Mâtrikâs) and verses 76-89 with the Mandala necessary for the worship of the Nine planets.

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

Verses 99 and 100 give general rules regarding the Mandala or Chakra or Yantra of the nine planets (Navagrahamandala).

*Chapter XXIX.* In this chapter are given directions for making Mandapa, Kunda and the like in the daily Homa of the 16 Nityâs.

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

Verses 10-12 give general rules regarding the making of the Mandapa and also the places where the altar (Vedi) and Kunda are to be made and verses 20-22 give the measurements.

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

Verses 52-57 give the dimension of the Kunda for making ten million Homas (*Koṭihomakunda*), the number of priests required therefor and other details and Verse 58 speaks of the depth (*Khâta-mâna*) of the Kundas and verses 59-61 give the measure of the sacrificial String (*Mekhalâ-mâna*). Verses 62-66 speak of the Svarûpa of the Yoni-kunda and how to make it. The Yoni is in shape like the leaf of the Ashvattha tree (*Ficus religiosa*). It is said here that the Yoni is the great place (Pada) of the Tattva which is the Cause (*Kârana-bhûta*) and therefore the oblations should be made into it. The word Pada is defined by the Commentator to mean the place of origin (Udaya) and absorption or rest (Vishrânti) and he says it is great (Mahat) because it is complete (Pûrna). By offering oblations into the Yoni full fruit is obtained within a short time.

Verses 66-68 speak of the Navel (*Nâbhi*) within the ..... and how to make it and verse 69, of the two kinds of Dhyâna of Fire (Agni). It is either placid, kind (Saumya) or wrathful, cruel (Kraurya).

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

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

*Chapter XXX.*—This chapter deals with the Vâstudevatâs (Devatâs of the homestead) of the sixteen Nityâs, with their Chakra and mode of worship therein of the Devî.

Verses 4-10 give their origin. Of old there was an Asura by name Vâstupurusha whose form was a square (Chaturasrâkṛiti).

He was all-destructive (Sarva-nâsha-krit). All the Devas tried to kill him. But by reason of the boon (Vara) granted by Shakti and Shiva he could not be destroyed by them. Then the Devas came to Shiva for his destruction. They said : Tell us now of how the pride, born of the sense of indestructability, of this Asura can be destroyed. Unless you do this the universe (Vishva) will be distressed by him. They having said this Shiva replied : His destruction is difficult. He should be buried underground and fifty-three Devas should remain on him ; then only will he not be able to move. From those who are averse to the worship of these Devas, they will take (the fruits of) their good acts and do them evil. Therefore these Devatâs should daily be worshipped.

Verses 11-14 describe the Chakra of the Vâstudevatâs.

Verses 15-26 enumerate the names of the 53 Vâstudevatâs. The first of these is Brahmâ. Verses 27-29 describe how the Yuga and other letters are to be placed in the Vâstu-chakra and verses 30 and 31 give the Homa to the Vâstudevatâs.

Verse 32 describes the offerings and verses 33-39 the proper time for doing Vâstupûjâ every year. Verses 40-42 contain directions about the making of Vâstuchakra and the materials to be used therefor.

Verses 43 and 44 briefly allude to Subtle (Sûkshma) and Transcendent (Para) Homa. Here it is said Sûkshma Homa is the offering as oblation, into the fire in the mouth of Kundalini in one's Mûladhâra, of the manifested universe (Prapancha) objective and subjective (Vâchya-vâchaka-rûpa). By this one becomes like unto Shiva and Shakti.

In Verses 47-50 it is said that this rite is what is spoken of as Prâñgîni-hotra in the Vedas. By knowledge of this a man becomes freed from re-birth. It does not involve expenditure and labour and a man is not dependent on other's help. It is the means whereby the troubles of the mind find rest (Manah-klesha-vishrânteh sthânam). It ends all sin (Nih-shesha-kalmasham). It is all happiness (Sukhâspada). It is so, says the Commentary, because it completely dissolves the mind. It is held within one's Self (Svaga : because it has disappeared in one's Self) and because it is Knower (Chit = Jnâtrî), Object of Knowledge (Vedyâ = Jneya) and Knowledge (Vedana = Jnâna.) It pervades the universe (Vishva-maya). This is fully dealt with in the thirty-sixth chapter.

In verses 51-55, however, something on this matter is said. It is here stated that in the Mûladhâra of all animals is Fire

(Pāvaka) and in the heart is Sun (Prabhākara). In the head below the Brahmarandhra is the Moon (Chandramā) The First (Ādyā) Nityā (i. e. Lalitā) pervades these three (Trayātmaka). The oneness of these three along with their Lights (Tejas,) with the Mind should be meditated upon. The letters of Sun, Moon and Fire should then be offered as oblation into the Light (Tejas) which has been kindled in manner stated above.

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

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

Verses 64-69 describe Kundalī It is here said that She is within the Light (Tejas) of Fire. She is the Power which constitutes the individual (Jīvashakti), sleeping like a serpent thrice-coiled. She is of boundless effulgence as she makes the universe manifest (Vishva-prakāshakatvāt). Her head is Māya (=Visarjanīya). Uttering a sound she moves up and up along the channel of Sushumna When Kundalini moved by her own desire uncoils and straightens herself then the individual realises the whole Universe otherwise the Universe is to him like the darkness of night. He who knows Her as such knows Parama Brahma and Shiva and Shakti. It is here parenthetically stated that if a man does not hear, on closing his ears, the sound made by Kundalinī then his death is imminent.

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

In Verses 73-80 it is said that others also may attain Siddhi after many births who worship the Devī with devotion, but fools who are proud of their learning and wealth go the downward path, birth after birth. When all sin arising from ignorance and wicked longings is destroyed then there arises devotion

(Bhakti) for the Nityâs. It is by the power of that Bhakti that a man becomes a Jivanmukta. Even Devatâs are what they are by the power of that Bhakti. The Lokapâlas derive their respective places from this. Even Shiva meditates upon Her. All Devatâs owe their existence to Her and their bodies are but of Her substance.

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

Verses 83-88 describe the character of those who are Bhaktas of Nityâ-vidyâ. They are not uncertain as regards the future life ; they are contented (as for them there is nothing unattained) ; they are always complete (Pûrna : because time and space do not limit them) ; they are blissful and not dependent, always seek the True and the Good and are devoted to the feet of the Guru ; they covet nothing and seek not to hoard anything ; they are free from meanness and busy themselves not in other's affairs. They are merciful towards all creatures, large-heated, undisturbed in mind whether there be gain or loss. They are pleased with, and free from anger towards all creatures and by nature they tend towards doing good and sing the praise of the good. They are averse from speaking of those who are addicted to sinful ways. They stay where and when they wish ; they are not afraid of kings, thieves, wicked men or enemies ; they possess the full power of enjoying life, and have all devotion towards all Devatâs and Holy Places ; they are free from crookedness and helpful towards all. They are fond of music (as it is Nâda) and are the possessors of all they desire (as there is nothing separate from themselves.) Being possessed of the power of pleasing all they are honoured by women, kings, rulers and the wise. They have no envy for there are none better than they. Their desire is to be one with the Devatâ which is the highest of all desires.

In Verse 89 it is said that Para Homa is the dissolution of the mind which now accepts and now rejects (Sangkalpa-vikalpa-kâraṇa-bhûta) into that which vascillates not (Nirvikalpa) and which is the common aim of both Gross (Sthûla) and Subtle (Sûkshma) Homas.

Verses 90-93 establish the oneness of Sthûla and Sûkshma Homa with Para Homa. It is here said that the articles of

Homa offered in Sthûla Homa when burnt become one with the Fire into which they are offered : Sûkshma Homa, it is said, is the realisation of the oneness of all sound and whatever is signified thereby with the object of Knowledge, the Knower, and the act of Knowing. Para Homa is that whereby is effected the total absorption, into the Changeless (Avikârîni) Pure Being (Paramârthâtmani = Sattâmâtrasvarûpe), which is the Mahâshakti inseparable from one's Self and is the Light which shines without being fed by any fuel.

The remaining seven verses contain directions about Homa.

*Chapter XXXI.* This chapter deals with Sthûla Homa done with the object of punishing an enemy (Nigraha-homa). Verses 3-6 speak of certain things which should be known regarding the enemy before a Homa is begun.

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

In verse 14 is to be found the preliminaries of rites to be done with a doll representative of the person aimed at, and

Verses 15-21 speak of the manner of performance.

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

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

Verses 24-26 speak of the size of the doll to be used, and

Verses 27-29 of the materials to be used.

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

Verses 32-34 state the appropriate times for the doing of injurious acts. The times are Pâtâyoga, Nichayoga, Vishayoga and so on. The commentary makes quotations from a number of astronomical authorities some of which are not intelligible and it has not been possible to trace the books from which they have been taken.

The rest of the Chapter gives details of different kinds

of Homa and of the times when the same should be done and of the materials to be used therein.

Here there are a number of trees mentioned by name.

*Chapter XXXII.* This Chapter deals with Homa done for one's own or another man's benefit. This is called Saumya Homa. Verses 2 and 3 describe ordinary Homa (Sāmanya Homa). This is done with lotuses. Verses 4-10 describe Homa for the attainment of power and dominion (Aishvarya) and Verses 11-19, Homa for the attainment of wealth and prosperity and Verses 20 and 21 Homa for the acquisition of cows, lands, gold and so forth.

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

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

*Chapter XXXIII* deals with the Yantras of the Âdyâ Nityâ Lalitâ. There are, it is said here, 960 such Yantras.

The chapter describes the different Yantras and the different fruits gained by worshipping in the different Yantras. The principal Yantras or Chakras named are Shri Yantra, Pûjâ-kamala Chakra, Amritaghata, Siddhavajra, Koshtha-vajra, Vajra-linga, Merulinga, Mahâlinga, Yoni Vajra-vajraka, Mahâ-vajravajra.

*Chapter XXXIV* This describes some rites of a "wonderful" character (Loka-chamatkârakara).

These are done by worshipping the different aspects of the Devîs. There are the names of twenty-four Vidyâs given in Verses 2-4. They are Siddha-sârasvata, Mrityunjaya, Tripûta, Gâruda, Ashvârûdhâ, Annapûrnâ, Navâtmâ, Navâtmikâ, Devî-îdaya, Gaurî, Lakshadâ, Nishkatrayapradâ, Ishtadâyini, Mâtanginî, Râjyalakshmî, Mahâlakshmî, Siddhalakshmî, and seven aspects of Gopâla or Krishna.

Verses 5 and 6 give the Siddha-sârasvata-vidyâ

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

Verse 11 gives the Mrityunjayavidyâ (Mrityunjaya is Shiva as Conqueror of Death). His Dhyâna is given in

**Verses 13 and 14.** He is seated on a lotus the stalk, the petals and the pericarp of which are respectively, the first, second and third letters of his Vidyā. His body is bathed with nectar. On his forehead is a Kalā of the Moon. He is white in colour and is holding in his hands a deer, a rosary of Aksha seeds, and a noose (Pâsha) and is making the gesture of Exposition (Chintā = Vyâkhyâna-mudrâ). He should be meditated upon upon as one with the meditator (Svaikyena bhâvayet).

Verse 15 gives the Vidyā of Tripurâ and verses 15-20 her rituals and Dhyâna. She is red and gracious of aspect, carrying in her six hands a flowery arrow, a goad, two lotuses (one in each) a noose and a sugar cane bow. She has a bright gem-set crown on her head. She is surrounded by Shaktis singing sweetly, decked in love-provoking fashion (Shringâra-bhûshâ) and carrying fly whisks (Châmara), mirrors, and so forth.

Verses 21 and 22 give the Gâruda Mantra. Verse 27 gives the Vidyâ of Ashvârûdhâ and 28-30 give the rituals. Verses 31-33 give her Dhyâna. She is red and seated on a red horse and gracious of aspect. In her right hand is a spear with a crescent-like head and in her left a leathern stick (or whip), with one of her other two hands she holds the enemy of the Sâdhaka tied by a golden rope and with the other strikes him with a cane of gold.

Verse 35 gives the Vidyâ of Annapûrnâ. Her Dhyâna is related in verse 37. She is smilingly looking at Shiva dancing the Tândava dance whereby the serpents are frightened, holding in her hand a golden vessel full of custard (Pâyasa).

Verses 41 and 42 give the Vidyâs of Navâtmâ and Navâtmikâ.

Verse 43 gives the Vidyâ of Devîhridaya. Her Dhyâna is the same as that of Sarvamangalâ. The following verses give her ritual.

Verse 48 gives Gaurî-vidyâ and the following verses the ritual.

Verses 53 and 54 give the Vidyâ of Lakshasuvarnâdâ.

In this way the different Vidyâs mentioned above are given.

Verse 84 makes the important statement that Lalitâ assumed a male form (Pungrûpa) as Krishna and by enveloping all women (Sarva-nârî-samârambhât) enchanted the whole world.

Krishna was surrounded by his Shaktis (i. e. the Shaktis of Lalitā). He assumed six different forms (*Shodhākalpayad vapuh*).

The names of the six forms are Siddhagopāla, Kāmarāja-gopāla, Manmatha-gopāla, Kandarpa-gopāla, Makaraketana-gopāla and Manobhava-gopāla. The last five, namely, Kāmarāja, Manmatha, Kandarpa, Makaraketana, Manobhava were, it is stated in Chapter VII, vv. 23-33, created by the Dévi Lalitā. They are Her five arrows of desire representing Her five senses of knowledge. (*Jñānātmakā* = panchendriya-jñānavigrahan).

Verse 95 gives their Dhyāna

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

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

The Chapter begins by speaking (V. 1) of the Vāsanā which shows the oneness of the sixteen Nityās with the Sādhaka's Self (Svātmavē vāsanām). The latter visualizes his oneness with them (Pratyakshā tammayatā siddhih). The Guru is the Ādyā Shakti who is Vimarsha. His ninefold character (Navatva) appears in the nine apertures of the body. [The Commentary adds that as through these apertures we take in what is good (Upadeyā) and throw out what is bad (Anupideyā) so by the mercy of the Guru the Sādhaka's mind tends towards the Truth (Artha) and abstains from untruth (Anartha). The two ears and the mouth are the Divya, the two eyes and genitals are the Siddha, the two nostrils and the anus are the Mānava Gurus respectively].

The Validevis are (verse 3) the Shaktis who lead us astray (Unmārgapratikāshaktayah) by making us believe that which is not *That* to be *That* (Atasmin tadbuddhing janayitvā). Panchamī (=Vārāhī) occupies the place of the Father (Janakātmikā) as she (as the commentary says) protects us from evil (Anabhimata) and Kurukullā is Mother as she gives us what is good (Abhimata). The aims of human existence (Purashārthāh) are ocean-like on account, as the Commentary says, of their greatness and boundlessness. The body is an island

of (nine) gems (verse 5). The nine gems are Ojas, Shukra, Majjā, Asthi, Medas, Māngsa, Roma, Tvak, Rudhira. Resolutions (*Sangkalpaḥ*) are like the wish-granting trees, for any action undertaken with resolution is fruitful. The Ādhāras (that is, the Six Chakras or centres in the body) are the Seasons. [This is so because by the Union of Sushumna with Idā and Pingalā, which are Moon and Sun, time may be measured in the Chakras]. Time which is Ātmā (Kālātmā = Kālasvarūpātmā) along with the Planets, the Constellations, the Zodiac (Rāshichakra) move west (*i.e.* faces west), therefore the Sādhaka faces East (when he is doing Sādhanā).

The Tāttvika aspect (*Svarūpa*) of Kāla is dealt with in the 36th Chapter. In verse 6 it is said the Knower (*Jnātā*) is one's Self (*Svātmā*) i. e. the worshipper; Knowledge (*Jnāna*) is the offering (*Arghya*); the Object of Knowledge (*Jneya*) which is the Shrichakra (See Tantrik Texts, vol. X) is outside the Knower. The worship of the Shrichakra is the unification of these three (viz. the Knower, the Knowledge and the Object of Knowledge). Here is shown the identity of different parts of the Sādhaka's Self with different parts of the Shrichakra for which see pp. 5-8 of Introduction to Part I (vol. VIII of T. T.). Verses 7-11 say that the Siddhis (*Ānimā* etc.) in the Shrichakra are the Rasas Shringāra and others together with Niyati; the six Urmis (Hunger, Thirst, Sorrow, Delusion Decay and Death) together with Punya (Virtue or Merit) and Pāpa (Sin) are the eight mothers Brāhmī and others. The (five) Bhūtas, the (ten) Indriyas (Senses) and Mind (Manas) are the (16) Kalās of Nityā. The functions of the five Organs (Indriyas) of Action (Karma) such as Speech (Vachana), Taking (Ādāna), Walking (Gamana), Emission (Visarga) and Bliss (Ānanda) together with the three Doshas namely Vāyu, Pitta and Kapha, (See Introduction to Vol III of Tantrik Texts) are the eight Shaktis Ananga-kusumā and others. The fourteen Nādīs mentioned in the 27th Chapter are the fourteen Shaktis Kshobhini and others. The ten Vāyus (Prāṇa, Apīna, Samāna, Vyāna, Udāna; Nāga, Kūrma, Krikṛi, Devadatta, Dhananjaya) are the ten Shaktis Sarvāsiddhi-pradā and others. The ten Fires (seven of which are in the Dhātus and three in the Doshas) are the Shaktis Sarvajnā and others; Heat and Cold, Happiness and Pain, Wish or Desire (Ichchhā) and the three Gunas (Sattva, Rajas, Tamas) are the Shaktis Vashini and others. The (five) flowery Arrows are (five) Tanmītras. The Mind (Manas) is the Sugar cane Bow (*Ikskudhanuh*). Attachment (Rāga) is the Noose

(Pâsha). Repulsion (Dvesha) is the Goad (Ankusha). The Text in Verse 12 then proceeds to state that Avyakta, Tâhat, Ahamkrîti (Prakrîti-tattva, Buddhi-tattva, Ahamkâra-tattva) are the Devîs Kâmeshvarî, Vajreshvarî and Bhagamâlinî, and Samvit (= Sakalâtmaka-chaitanya = the supreme, all-embracing Consciousness) is Kâmeshvara. One's own Âtmâ [which remains as the one Sat after having absorbed within itself all the Vikalpas which is the world (Vishva-vikalpa)] is the Devî Lalitâ whose body is the Universe (Vishva-vigrahâ). Meditation on Her which is the same as meditation on one's Self (Tadvimarsha = Svâtma-vimarsha) is Redness (Lauhitya). Bhâskararâya in his commentary to the Bhâvanopâishad Rîk 29 (See Tantrik Text Vol. XI pp. 54, 55) has dealt with this. Kâmeshvara he says is like crystal and therefore the part which is white (Shuklacharana). The Commentator says that attachment of mind to anything (Râga) is Redness. The Consumption of worship (Upâsti) is meditation on one's Self. Siddhi is attained when thought does not wander (from the contemplation of the identity of one's Self with the Object of worship) The Mudrâs (Yoni Mudrâ and others) signify (verse 14) faith (Bhâvanâ) in the greatness (Vaibhava) of the object of worship. For the attainment of this Bhâvanâ, what is necessary is action (Kriyâ). Though action passes (Chalatve'pi), it yet produces steadiness. Prayogas (Rites done to avert evil and induce what is good) help in the dissolution of indiscrimination (Aviveka) which is the cause of all distinctions (Vikalpa) into Vimarsha. Yantras and Mantras (verse 16) help to produce steadiness in the belief of one's unity or oneness with the Âtmâ (Svâtmavte). Worshipping or saying prayers thrice daily (Sandhyâ) rids man of the notion of beginning, middle and end (Âdimadyânta-majjana, i. e. it leads one into Timelessness). The other Shaktis (i. e. the Guptayoginis) who dwell in the Chakra produce the belief in the multifariousness of the Universe. By Nyâsa (v. 18) the body is made like that of the Devatâs. [Nyâsas tu devatâtvena svâtmano dehakalpanam]. Japa produces a sense of identity with the Devatâ. [Japas tanmayatâ-rûpabhlvanam]. By Homa is destroyed the sense of multifariousness. [The Commentator here says :—there are different kinds of ornaments made of gold but they are all gold. The Bhâvanopâishad, Rîk 32, T. T. Vol. X, p. 59 says that Homa is the dissolution into the Âtmâ of all Vikalpas or Distinctions such as "Thou" and "I," "Is" "Is not," "Should be done" and "Should not be done" and the like]. Tarpana is the Contentment (Tripti) caused by the realisation of the identity of all things with one's Self. (i. e. Tarpana leads to this realisation). [Eshâm anyonya-

sambheda-bhāvanang tarpanang smṛitam]. The Bhāvanopaniṣad says that the Contemplation on the object thereof as one with one's Self (Abheda-bhāvanā) is Tarpana. Abhisheka is (i. e. leads to) the final removal of the pain arising from Moha, Ajñāna and the like. [Moha is defined in the Commentary to mean ‘the absence of the knowledge of the rightness and wrongness (Kartavyākartavyajñānābhāva) of action arising out of overwhelming desire]. Vidyā is Ātmā which is the abode of all (Sarvāshraya) as all things are one with It. This is Great (Mahān) as it is All-pervading (Vibhu). Upadesha (instruction i.e. spiritual instruction) is (i. e. leads to) the removal of all attributes (Upādhi). Dakṣinā (to the Guru) is (implies) inseparateness (Bheda-shūnyatvam) between the two (Guru and Shishya). Service (of the Guru) is (i. e. causes) steadfastness (Sthairya) of Self-knowledge. The fifteen Nityās are the fifteen lunar days (Tithis) in the evolution (Parināma) of Time. The five fingers are the five Elements (Panchabhūtas). Their intimate connection with one another is (as appearing in Kara-mudrā or Mudrā made with the hands and fingers) indicative of the manifoldness (Prapanchatā = *lit.* five-foldness) of the Ātmā.

Verses (24-25) which are in a wilfully disordered (Vyākulita) form to ensure secrecy give the meaning of the Bija (Hrīm), of Lalitā, which is the Rūpa of the Devī. “H” stands for Prakāsha, because it is (the Bija of) Ākāsha which is Sphurāntamaka, “R” which is (the Bija of) Agni means Devouring (Grāsa) because Fire devours; “I” is the Vimarsha (as it leads to oneness in the Supreme sense : Tādātmya-paramārtha-melana). By the Bindu (M) is effected the Niphlāna of Realisation of oneness of the Sādhaka with these.

In verses 27-30 it is said that a Mantra of one letter is called a Pinda, of two letters Kartari, of three to nine letters Bijaka, of 10 to 20 letters Mantraka, and one which exceeds this number is called a Mālā.

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

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

Verses 44-45 contains six questions by the Devī (1) relating to the meaning of the five kinds of Mantras—as Sthūla, Sūkṣma and Para; (2) how the Sādhana of these Mantras can be adequately carried out; (3) wherein lies the in-efficacy of their

Sādhanā; (4) how inefficacy may be rectified; (5) what are signs of the Siddha; (6) what is Siddhi.

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

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

Verse 56 is also in Vyākula-tākshara. The second half of the second line of the verse is indecipherable. In this and the following verse Shiva says that the Deshika (Guru) makes countless verses unintelligible to the ordinary reader. The Commentator explains how these verses are to be read.

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

Verses 62-63 say that Mantras are either cruel (Krūra) or benevolent (Saumya) or they are mixed (Mishra). This depends on the character of the letters they are composed of. Mantras in which the letters of Ether (Nabhaḥ) Fire (Agni) and Air (Vāyu) are in excess are cruel. Mantras in which Earth (Bhū) and Water (Toya) letters are the greater in number are benevolent.

In Verse 64-66 it is said that the meanings of Mantras are of three kinds. Upāsakas also are of three kinds. The Siddhas know the oneness of Mantras with Parā rising as they do through different stages such as Pashyantī and the like and returning again by the very nature of their oneness (Tādātmya) to Parā. The Sādhyas seek to know the meanings of Mantras according to the rules of grammar and the like. The Sādhakas meditate on the identity in the Mantras of, on the one hand, the five Bhūtas which are that which is denoted by speech (Vāchya) and are aspects of Avyakta (Avyaktat-maka) with, on the other hand, the letters (Aksharas), which are that which denotes (Vāchaka) as they are the Shaktis of Avyaktanāda.

Verses 67-69 speak of the transcendental significance of Mantras (Mantra-vîryam = Mantrânum paramârtha-svarûpam). By a knowledge of this man becomes liberated whilst living (Jivan-mukta). By a knowledge of this, Mantras may be made efficacious. Verses 70-72 give the thirteen causes whereby a Mantra becomes inefficacious and verses 73-75 note the traits of a man who has attained Siddhi in Mantra. He neither hates nor is attached to anything greatly. He is neither over-sorrowful nor over-joyful. He is neither over-affectionate nor envious. He is not overcome by any calamity. He makes others happy and avoids giving pain. His body is merely a vehicle for his Self. He meddles not in the affairs of others. To him loss and gain are the same and he is always contented. He can enjoy a thing and yet give it away. Verses 76-79 describe other powers of a man who is Mantra-siddha. It is here said that it is only a man of this kind who should do any rite (Prayoga). Verses 80-83 say that just as between men and men and Devas and Devas there exists enmity—so also is it between Mantras and Mantras. It shows how such enmity arises and between what Mantras. Verses 84-86 explain how owing to the fault of the Upâsaka a Mantra may become inimical and if so how this evil can be remedied. Verses 87-88 state how a Mantra may be made propitious. Verse 89 gives direction about the making of amulets and verse 90 instructs as to how to use the same. Verses 91 to 100 give the names of fifty Herbs (Oshadhi) one for each of the fifty letters of the alphabet. These are classified in five groups of ten each. Each of such groups belongs to one of the five elements (Bhûtas).

*Chapter XXXVI.* This is the last Chapter. It begins with twenty questions (Vv. 1-6) by the Devî. She asks Shiva about (1) The true nature (Svarûpa) of the sixteen Nityâs, of Shiva himself, of Her own Self and of the other Devatâs. (2) How the same can be known. (3) What is the form of the Universe (Kimâkâram vishvam). (4) What are the merits (Punyas) and demerits (Pâpas) of creatures. (5) How or by what acts are they caused. (6) What are the causes which lead to their being born. (7) What is Liberation, (Mukti). (8) What is the world of birth and death (Samsâra). (9) Who gets Mukti. (10) What is the cause of bondage. (11) How is one liberated therefrom. (12) What is the root of Samsâra. (13) What are the Tattvas. (14) What is intelligence (Dhi). (15) What are the Indriyas (Senses.) (16) What are Prânas. (17) What is Jîva (18) What is Para, (i. e. what is beyond Jîva). (19) What is Time

(Kāla) and (20) What are the planets (Graha) The Devī ends Her questions by asking that Her questions may be answered in a manner authorised by the Vedas, the (Dharma) Shāstras, the Purānas and the Āgamas.

In verses 7 to 10 Shiva says that though these matters are of a secret character He will yet answer Her questions clearly. By listening thereto and controlling the wild longings one will fully know one's own true nature (Svasvarūpa) and conquer the evil proclivities with which one is born and thus participate in the true, pure, manifest and boundless Becoming. [Satya-shuddha-sphuṭashesha-sphurattātmā bhavet]. This is very secret and can be understood by the mercy of the Guru alone and should always and in every way be kept secret.

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

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

In the second line of verse 15 and verse 16 He answers the 5th and 6th questions. He says : "That the exercise or functioning (Vyāpāra) of the senses (Indriyas) of a man who is prompted by true Jñāna is Puṇya. It is Pāpa when the mind takes that to be right which is not so. It is from the latter that

various kinds of birth emanate." In verse 17 He answers four questions. True knowledge (*Yāthārthyē jñānam arthaṇām*) is Mukti. The reverse of this (*Tadviparitata*) is *Samsṛiti* (= *Samsāra*). Liberation therefrom is by Buddhi. Desire is bondage.

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

Verse 20 answers the thirteenth question. The *Tattvas*, it is said here, have been so called in all Tantras because they as *Jnātri*, *Jnāna*, *Jneya* (*Jnītri-jnīna-jneya-mayāni*) are in all bodies. They are so, says the commentary, as they are manifestations of and are one with Chaitanya (*Chaitanyasya tādātmyena sphurānatvāt*).

The seventeen verses after this (vv. 21-37) in answering the 16th question describes the 107 qualities (*Gunas*) of Buddhi (*Dhī*) and how same are recognised. After saying that Manas, Buddhi, Ahangkāra and Chitta are but different forms of Dhī the Text proceeds to give all the other different forms such as Sthūla, Sūkshma and others. In verse 35 Shiva says : "That aspect which is *Tvanmayī* (*Shaktimayī*) is Dhī and that aspect which is *Manmayī* (*Shivamayī*) is Chit. [The commentator says that it is Dhī or Buddhi when Chit has apprehension (*Upalabdhi*) of objects. It may be compared to fire actually seizing and consuming a piece of wood. Chit is the state (of Consciousness) in which there is no such apprehension. It may be compared to fire not acting upon but latent in a piece of wood.]

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

Verse 39 answers the 16th, 17th and 18th questions. The different manifestations (*Vijrimbhana*) of Chaitanya caused by the action thereon of Buddhi and the five Bhūtas are the Prānas (i.e. the Vāyus,—Prāṇa, Apāṇa, Samāṇa, Vyāṇa, Udāṇa). Jiva is the witness thereof (*Tat-sākshibhūta*) [The Commentary says Jiva is that which goes not the way suggested by the body and

senses (Deha and Indriya)]. Para is Tattva (Tattvātmaka) because Tat is Truth. [The Commentary says that when Buddhi which in itself is apprehension of objects (Upalabdhi-svarūpiṇī) knows that the body and the senses are not the Self and is not affected thereby and thus resumes its true nature—as it were a fire which does not burn—then it is called Para].

Verses 40-47 answer the 19th question. Kāla, it is said, possesses all the qualities above enumerated as regards Buddhi. Shiva says: "Whatever the two letters in the word Kāla signify that is My Body. I cannot easily describe or show it to Thee, but will try to do so by illustration. Day succeeds night because of the movements by rotation of the sun, the moon and the other heavenly bodies. Therefore it is not right to speak of Time (Kāla) as identical with night and day (Tām-mayatā-rūpam). Lava, Truti and other divisions of time are merely fractions of universal Time. The one nature (Rūpa) of Kāla is that Chit which has neither beginning nor end. Lava, Truti and the like are merely measures of (Anumāyate) Kāla. That is the true nature (Svarūpa) of Kāla, which is gained or known (Yat tu labhyate) by meditating thereon (Bhāvanāt) according to the capacity of one's intelligence (Svabuddhyā). Nothing more can be said about this."

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

In verses 50 to 54 the Devī says: "Lord though Thou hast answered my queries yet I have not gained a complete knowledge of the universe (Prapanchātmā-viveka)." Then She proceeds to ask twelve more questions. Who is born and who dies? Why is one born and why does he die? If the Jīva is of the formless omnipresent Ātmā, then how and where does it exist (Kathang sthitih)? How and where do Kāla and Paramātmā abide? Is it the Liberated or the others who are born? Where are the five Bhūtas? Are they in the bodies (Dehesku) or outside them? How does the Jīva enter the body and how does it leave the body? To these Shiva replies (Vv. 55-56) that as a result of the actions (Karma-vipākataḥ) caused by the variety of Buddhi (Buddhivaividhyena) about which I have spoken both birth and death take place. [The Commentater

adds that the cause of birth and death (*Janana-marana-kāranam*) of the Jīva is the Egoism (*Abhimāna*) that the body is the Self]. The relation between Supreme (*Para*) and the Universe (*Vishva*) is like fire in a piece of heated metal. Kāla and Para are one with the other (*Tādātmya*). The Liberated (*Muktāḥ*) never become Jīvas on any account, nor are any born who have not previously been born (*Apūrvāḥ*). Buddhi makes its individualising impress on the form of Jīva, just as a seal (*Mudrikā*) makes its mark on a bit of bees' wax (*Madhūchchhishṭa*).

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

The coming (*Āgati*) of the Jīva (V. 61), into the body composed of the five Elements, is the result of the union of the Vīryas (Seeds), that is, Shukra and Shonita of the father and mother. Their union (*Tādātmyam sangatam*) manifests as the individualised Chit. When, as in the case of the Siddhas, there is a cessation (*Viramana*) of that which produces the sense of I-ness (*Ahamiti upalabdhiḥ*) which is the result of Prārabdha-karma, death is like sleep and there is no change when they leave the body. [The Commentator says :—By the Will (*Svechchhayā*) of the impartite Chit (*Anavachchhinnachit*), that which is the Svarūpa of Buddhi which is apprehension (*Upalabdhi-svarūpa*) in bodies, becomes Jīva and goes out through the senses (*Indriya-dvārā vahirgati*) and experiences (*Anubhavati*) the things of the Objective World (*Vishayān*). This is the Wakeful State (*Jāgradavasthā*). When it detaches itself from the senses and remaining in the heart experiences whatever is therein, it is said to be in a Dreamful State (*Svapnāvasthā*). When it detaches itself from the heart also and rests (*Vishrā-myati*) in the Consciousness (*Chaitanya*) which is the Paramārtha, it is said to be in a state of Dreamless Sleep (*Suskuptyavasthā*). To the Siddha who is Chitsvarūpa, to whom birth and death are like the reflection of the Moon in water, the latter is therefore like dreamless sleep]. For they know the true relation of body and Self by the initiation (i. e. by Vedha or *Dṛig Dikṣā*) of the good Guru. In the case of the ordinary man, (*Itara = Pāmara*), the Sādhyas and the Sādhakas this is not so. [The Commentary says that the Sādhyas, though they are initiated by a good Guru (*Sad-guru-kātākshe satyapi*), are yet by reason of their propensities occupied in ritual and averse from making any attempt to know the true nature of the body and the Ātmā. The Sādhakas although they, by the initiation of the Sad-guru, have attained some apprehension of the Paramārtha, are not fully rid of their natural propensities]. These three classes

only lose their attachment for the body when severed therefrom (by death).

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

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

Verses 69-71 state, that without the help of the *Sadguru* and one's own efforts nothing can be gained. Through the aid of both, man realises his *Svarûpa*. The *Devî* then (V. 72) asks :—What is gained by the service of the *Sad-guru*? Verses 73-81 give in reply the forty-seven qualities acquired by the service of the *Sad-guru* which produces Self-knowledge (*Âtmajñâna*) Such a man looks upon all as himself (*Âbhirûpya* = *Sarvâtmabhâva*). He is free from all doubts in spite of conflicting *Shrutis*. He is full of contentment as he has realized himself and has a feeling of his Completeness (*Pari-pûrnata*). He is always merciful and free from both attachment (*Râga*) and hatred (*Dvesha*). He is easily accessible and free from pride, and is self-controlled (*Niyata-shila*). He is grateful. His concern is Truth and not the affairs of others. He is honest and humble (*Ârjava*). He seeks not wealth. His attachment, to anything outside himself, is only to the extent necessary for the preservation of his body. He is free from procrastination and meanness and excessive longings.

He does not indulge in idle converse and useless pursuits, nor in harmful enjoyment. He avoids the society of the deceitful. He delights in talking of the aims of humanity (*Purushârtha*) and in thought of the same. It is not in him to take what belongs to another. He is full of faith (*Âstikya*) and ever thinks of the world to come (*Paraloka*). He is constantly engaged in worshipping, singing hymns of praise of, and in conversation regarding the greatness (*Vaibhava*) of, the *Devatâs*. He avoids sin and seeks merit. He is indifferent to the praise and censure of others, and is free from all

attachment. He desires nothing and is never agitated. He regrets nothing (Anâks̄epa or, if the variant reading Anapeks̄a be taken, he depends on no one or is free from partiality). He is always alert. He conceals nothing (the Âgamas and the like) from the believers, but, does conceal them from the non-believers. He praises and upholds the Guru, the Vidyâ (Mantra), the Âgamas and the customs. These are the signs of Siddhas. The ignorant calumniate them.

Verses 82 to 90 describe the daily practice of those who have realised the Âtmâ (Âtmavatâm).

Verses 91-96 explain how the Jîvanmuktas who have realised the Âtmâ do ritual worship

In verse 97 to 99 Shiva says :—By a complete knowledge of this Tantra a man attains union with Thee (i. e. Shakti) and Me (Shiva). It should not be communicated to a non-believer (Abhakta), who is not a disciple, to a hypocrite, to one who does wrong in secret, to one who does not beg for it, to an atheist (Nâstika), nor to a covetous, proud, idle or sinful man, or one who cannot keep a secret. It should not on any account be communicated for gain.

In verse 100 Shiva says, that the man who worships in manner enjoined herein becomes one with Himself, that is, becomes Chitsvarûpa.

Each Chapter, Thirty-six in number, of the Tantrarâja is named after one of the thirty-six Tattvas. At the end of the first chapter which deals with Descent or Revelation of the Tantra and the like (Tantrâvatârâdi), it is said that the Vyâpti herein is "Earth" (Bhûmitattva). Vyâpti means "Omnipresence" "Universal pervasion." It here means that Bhûmitattva is that which this chapter signifies and so with the other Tattvas. The text further says that, by the full understanding (Niphâlana) of this Vyâpti, complete mastery or control is obtained (Svâtmâ-sât-kritam) over that Tattva (i. e. Bhûmitattva)

The second chapter which deals with the Nâthas (i. e. the Gurus of the three classes namely the Divya, the Siddha and the Mânava—see Chapter 36) ends with a verse stating that the Vyâpti of this chapter is "Water" (Toyatattva). By its Niphâlana, that Tattva is completely mastered (Svâtmâ-sât-kritam). The third chapter which deals with Nityoddhâra (i. e. gives the formation of the Vidyâs or Mantras of the sixteen Nityâs and of Vârâhî and Kurukullî) in its last verse states that the Vyâpti is "Fire" (Vahnitattva). The Vyâpti of the fourth chapter, which speaks of the identity of Lalitâvidyâ

with the Gurus and so forth, is "Air" (Vâyutattva); and the Vyâpti of chapter V., which speaks of the daily worship (Nityapûjâ) of Lalitâ, is "Ether" (Vyomattattva). Chapter VI deals with the rites which are Niimittaka (occasional) and Kâmya (i. e. for gaining objects of desire). The Vyâpti of this chapter is "Smell" (Gandhitattva) which is the Guâra of Bhûmi or Prithivî. Chapter VII contains ritual rules relating to the worship of Kâmeshvari, the second Nityâ, who is the first of the Nityâs who are the limbs of Lalitâ. This chapter is "Fluidity" (Rasattattva). The eighth chapter which gives the ritual of the third Nityâ, Bhagamâlinî, is "Form" (Rûpatattva). The ninth chapter describes the rituals of Nitya-klinnâ. Its Vyâpti is "Touch" (Sparsha-tattva). The tenth chapter relates to Bherunâ. The Vyâpti is "Sound" (Shabdattattva). The eleventh chapter deals with Vahnivâsinî. The Vyâpti is the "Genital Organ" (Yonitattva). The twelfth chapter gives the rules of worship of the seventh Nityâ Mahâvajreshvari. The Vyâpti of this is "Anus" (Pâyutattva). The thirteenth chapter relates to the eighth Nityâ named Dûti. The Vyâpti is "Feet" (Pâdatattva). The fourteenth chapter gives the rules relating to the worship of the ninth Nityâ, Tvaritâ. The Vyâpti is "Hands" (Pânitattva). The tenth Nityâ is Kûlisunâlî. The fifteenth chapter contains the rules (Vidhâna) relating to her worship. The Vyâpti is "Speech" (Vâktattva). The eleventh Nityâ is Nityâ. The sixteenth chapter contains the rituals relating to her worship. The Vyâpti of this is "Vital Function" (Prânatattva). The seventeenth chapter deals with twelfth Nityâ named Nilapatâkâ the Vyâpti of which is "Tongue" (Jihvâtattva). The thirteenth Nityâ is Vijayâ. The eighteenth chapter contains the rules relating to her Sâdhanâ and the Vyâpti here is "Eye" (Netratattva). The nineteenth chapter contains the rituals of Sarvamangalâ. The Vyâpti of this chapter is sense of "Smell" (Ghrânatattva). The twentieth chapter relates to Jyâlâmâlinî. The Vyâpti of this chapter is "Sense of Hearing" (Shrotratattva). The next chapter deals with the last of the sixteen Nityâs by name Chitrâ. The Vyâpti is "Egoism" (Ahangkâratattva). The twenty-second chapter contains details of the rituals relating to Kurukullâ. The Vyâpti is Buddhitattva. The twenty-third chapter relates to Vârâhi. The Vyâpti is "Mind" (Manastattva). The twenty-fourth chapter contains various meditations (Dhyâna) of the sixteen Nityâs and the Vyâpti of this chapter is Prakrityâtmârayî. The twenty-fifth is the Mâtrikâpti chapter and describes how the thirty-six consonant (Vyanjana) letters are thirty-six Tattvas and how the Mantras and Yantras are formed and in this way demonstrates the identity of the sixteen Nityâs with the Mâtrikâs and

Time (Mâtrikâtmakatva and Kâlatmakatva). The Vyâpti of this chapter is Purushâtmatmamayî. The twenty-sixth speaks of the Greatness (Vaibhava) of Mantra. The Vyâpti is Niyamât-mamayî. The twenty-seventh chapter demonstrates the identity of the sixteen Nityâs as also of the Mâtrikas, the Nâthas, the Shrichakra and the Shaktis with Prâna. The Vyâpti is Kâlatattvamayî. The twenty-eighth chapter speaks of the identity of the sixteen Nityâs with Time and Space (Kâla and Loka). The Vyâpti is Râgatattvamayî. The twenty-ninth chapter contains directions relating to the mode of making of Mandapas and Kundas for doing Homa to the sixteen Nityâs and the Vyâpti of this chapter is Vidyâtattva. The Vyâpti of the thirtieth chapter which describes Vâstu-Devatâ-chakra of the sixteen Nityâs is Kalâtattvamayî. The thirty-first chapter contains rituals relating to crushing an enemy (Arimardana Homa) and the Vyâpti of this chapter is Mâyâtattvamayî. The Vyâpti of the thirty-second chapter is Shuddhavidyâ. The subject of the chapter is Saumya Homa, that is, Homa done with the object of attaining wealth, prosperity, a life free from trouble and the like. The thirty-third chapter speaks of some Yantras by which objects of desire may be gained. The Vyâpti is Ishvarâtmatmamayî. The next chapter speaks of certain rites whereby extraordinary results are obtained. The Vyâpti is Sadâshivamayî. The thirty-fifth chapter speaks of the identity of the sixteen Nityâs with the Sâdhaka. It is called the Vâsanâpañala. The Vyâpti is Shakti-tattvamayî. The thirty-sixth chapter says that the Siddha in the Vidyâs of the sixteen Nityâs is one with the Paramârtha or supreme Brahman. The Vyâpti is Shvatattvamayî.

The commentary on Chapter I—XXII is by Subhagânanda-nâtha and that on the rest of the book is by his disciple Prakâshânanda Deshika.

OXFORD,

25th January, 1926.

ARTHUR AVALON.



## सूचीपत्रम् ।

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तदङ्गानि ध्यानं माधनक्रमस्य	६७९	पिण्डादिभान्नान्तानां मन्त्राणां	
निष्क्रत्यप्रदा विद्या	६८०	त्रैविध्यम्	६८६
तद्विद्यायाः साधनादि	६८०	त्राच्चरादिनवाच्चरावधिमन्त्रजातस्य	
अभीष्टाविद्यादीनि विद्या	६८०	अच्छरमन्दर्भजनितसंख्याक्रमः	६८६
मातङ्गेष्वरौ विद्यास्वरूपम्	६८०	तेषां प्रस्तारक्रमाः	६८७
तद्विद्याच्चरसंख्या ध्यानादि	६८०	पञ्चाशत् कोष्ठचक्रम्	७०२
राज्यलक्ष्मीविद्यास्वरूपम्	६८१	प्रत्येकं दश दश भूतनामानि	७०३
महालक्ष्मी विद्या	६८२	गद्यपद्यादिभाषामनां सन्दर्भाणां	
तदध्यानसाधनादि	६८२	एकाकारीयायः	७०४
सिद्धलक्ष्मीविद्यास्वरूपादिकम्	६८२	मन्त्राणां निर्माणप्रकारः	७०५
अस्या अङ्गानि ध्यानादिकच्च	६८३	सकलमन्त्राणां क्रूरत्वं सोम्यत्वं	
नित्याचर्चनक्तिर्माणादिकम्	६८४	भिशत्वं	७०६
ललिताविद्याया गोपाल-		सकलमन्त्रविद्यागणस्य स्वरूपम्	७०७
स्वरूपत्वम्	६८५	मन्त्रविद्यादीनां त्रयोदशविधा-	
सिद्धगोपाल मन्त्रः	६८५	सम्यक्कारणम्	७०८

मन्त्रसिद्धानां षोडश लक्षणानि	७०८	तत्प्रकारस्य	७२०
मन्त्रसिद्धेश्वर्तुर्दशविधत्वम्	७१०	संस्तैः परमकारणमविवेकः	७२१
मन्त्रविद्यादीनामन्त्रोन्य वैरम्	७१०	ज्ञात्वानज्ञेयानां तत्त्वात्मकत्वम्	७२१
उपासकदेवैर्मन्त्राणां देवतानां च वैरीकरणम्	७११	वुडेः मासाधिकशतगुणभेदाः	७२१
गुरुमन्त्रदेवतानां मन्त्रग्रन्थजन-		धीचितोः पार्थक्यम्	७२४
क्रमः	७१२	प्राणानां जीवस्य च स्वरूप-	
तन्मोक्तमन्त्रविद्यादीनां सम्यक्मिहि-		कथनम्	७२५
करमन्त्ररौषधिगुलिकारूपम्	७१२	कालस्य स्वरूपादि कथनम्	७२५
गुलिकाविनियोगक्रमः	७१२	लवतुव्यादिकालभेद कथनम्	७२६
अकारादित्तान्तानां वर्णानां दग्ध-		यहाणां स्वरूपादि कथनम्	७२७
दशैषधिविधानानि	७१३	देवोक्तदादशविध प्रश्नाः	७२७

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## षट् विंशपटले ।

षोडशनित्याविद्यासिद्धानां तत्त्व-			
प्ररमार्थस्वरूपादिकोपदेशः			
परमार्थस्वरूपादि प्रकाशे			
देवोपश्चाः	७१५	मिदानां मरणं निद्रया समम्	७३०
पृष्ठार्थकथनं पोष्टिकापुरासरं		साध्यमाधकमिहशब्दानामर्द-	
तदुपकरत्वम्		कथनम्	७३१
देवोक्तप्रश्नानां उत्तरकथनम्	७१७	मरणे सुगतित्वज्ञापककालः	७३२
परमार्थतः स्वरूपोपदेशः	७१८	वुडेविध्य कारणं प्रश्नः	७३२
परमार्थ स्वरूपप्रकाशोपायाः	७१९	तद्विध्यकारणं कथनम्	७३२
प्रपञ्चप्रकाशकारणादिक्रमः	७२०	गुरुमुखादेवात् ज्ञानसंप्राप्तिः	७३२
प्राणिनां पुण्यपापात्मकत्वम्	७२०	आत्मवतां सप्तत्वारिंश-	
जन्मकारणम्		लक्षणानि	७३३
मुक्तिशब्दार्थः तडेतुश	७२१	आत्मज्ञानवतां समाचार क्रमः	७३४
संस्तिशब्दार्थः	७२०	जीवम्यक्तानां ललिता पूजाक्रमः	७३५
मुक्ता हेतुः	७२०	तत्त्वार्थविदिनः फलम्	७३६

समाप्तमिदं सूचीपत्रम् ।



## शुद्धिपत्रम् ।

एतत् पुस्तकमुद्वाहणानन्तरं प्राप्ते पुस्तकान्तरे ये ये अधिका न्यूना विभिन्नाकारा  
वा पाठा लभ्यन्ते तेऽप्यत्र शुद्धिपत्रे सत्रिवेशिता इति ।

अशुद्धः ।	शुद्धः	पत्रे	पड्द्मी
पूज्यं	पूज्ये	६	४
सिद्धे	सिद्धः	१०	१
निः फालना	निफालना*	१८	१
प्रष्णा	घस्त	३३	८
पयमात्तरवगिनीं	पयगात्तरवर्गिणीम्	३८	१
मात्राष्टकं	मात्राष्टकं	३८	१
न्ये नैका	येनैका	७६	८
निष्ठानमा	निफालना	८५	५
सुर	पुर	८८	८
श्रोमा	श्रीर्मा	८८	१०
मेवच	मे वट	८८	४
मूर्च्छिष्टे न्यस्तविश्चाः	मुर्च्छिष्टेन्यस्तविश्चः	८८	६
योगिनो	योगिनीः	८२	१०
ख्लोख्ल	ख्लोषु	१०२	८
खेचि	खेति	१०४	६
अष्टे	अष्टे	१०८	७
पीताश्वेता	पीतश्वेता	११४	७
ख्लोयविवेकैः	ख्लोयाविवेकैः	१२३	१८
हितीय हनीया	हितीया	१२७	२४
विधोधः	विधोः	१२८	२३
दुक्कमेण	दुक्कमेण	१६४	१४
सन्देहेत्ये	सन्देहिति	१८८	११

\* पत्रिपटनं पटलममासिकानि “निफालना” इति पाठो ज्ञेयः ।

<b>न्यासन्नैव समीरितम्</b>	<b>न्यासएव समीरितः</b>	<b>१८३</b>	<b>४</b>
<b>दधाना माधुकाभीष्ट</b>	<b>दधानां साधकाभीष्ट</b>	<b>२२२</b>	<b>७</b>
<b>साधकम्</b>	<b>साधकः</b>	<b>२५१</b>	<b>१</b>
<b>माटकाक्षराः</b>	<b>माटकाक्षरजाः</b>	<b>३३८</b>	<b>१५</b>
<b>मतानी</b>	<b>मतान्यग्निदैवतानी</b>	<b>३३८</b>	<b>१७</b>
<b>तेषु स्थानेषु</b>	अतः परम् “अस्वौ” आ स्वौ इ स्वौ इत्यादि चाः स्वौ इत्यस्तं ५७६ अस्वं अस्वां अस्विं अस्वीं अस्वं अस्वं अस्वं अस्वं अस्वं अस्वैं अस्वों अस्वौं अस्वं अस्वः आस्वां आस्विं इत्यादि चाः स्वः ८२१६”		
<b>इत्यधिकः ।</b>		<b>२४०</b>	<b>१८</b>
<b>एवं पूर्वोक्त</b>	<b>एवं पूर्वपूर्वोक्त</b>	<b>३४१</b>	<b>१८</b>
<b>तथा लक्ष्यी</b>	<b>तथा यथा लक्ष्यी</b>	<b>३४४</b>	<b>२१</b>
<b>शत्यधिक</b>	<b>शत्याद्यधिक</b>	<b>३४८</b>	<b>१८</b>
<b>चित्ते</b>	<b>चित्ते</b>	<b>३५४</b>	<b>८</b>
<b>अष्टास्तः</b>	<b>अष्टास्तः</b>	<b>३५६</b>	<b>१८</b>
<b>कोणि</b>	<b>कोणे</b>	<b>३५६</b>	<b>२४</b>
<b>षड्ट्रास्त्राक्षरालेषु</b>	अतः परम् “षट्कोणाक्षरालेषु अष्टकोणाक्षरालेषु” इत्यधिकः ३६०		
<b>साधा</b>	<b>सा साधा</b>	<b>३६३</b>	<b>१८</b>
<b>मतः</b>	<b>मनः</b>	<b>३६४</b>	<b>१३</b>
<b>लोहैर्विरचितपटे</b>	<b>त्रिलोहविरचिते पटे</b>	<b>३६६</b>	<b>१८</b>
<b>इदमेव</b>	<b>दद्रदमेव</b>	<b>३६७</b>	<b>१७</b>
<b>मप्युक्तः</b>	<b>मप्युक्तः</b>	<b>३६८</b>	<b>१८</b>
<b>कूला</b>	<b>कूले</b>	<b>३६०</b>	<b>१८</b>
<b>वासम्</b>	<b>वासरम्</b>	<b>३७१</b>	<b>२५</b>
<b>मूलदेवताया</b>	<b>मूलदेवतया</b>	<b>३७२</b>	<b>१४</b>
<b>प्रोत्ते</b>	<b>प्रोत्ये</b>	<b>३७३</b>	<b>१३</b>
<b>परितना</b>	<b>परितनोपरितना</b>	<b>३७५</b>	<b>१४</b>
<b>योन्येव</b>	<b>योन्येव</b>	<b>३७७</b>	<b>१४</b>
<b>कोण</b>	<b>त्रिकोण</b>	<b>३८३</b>	<b>८</b>
<b>हतं</b>	<b>हतं</b>	<b>३८३</b>	<b>१६</b>

समरेखं	समतिरेखं	३८३	१८
शतिस	शतिस	३८४	१९
वज्ज	वर्ज	३८५	८.
इत्येकस्य	इत्येकेकस्य	३८६	२१
भिकाश	मुद्गभिकाश	३८७	१७
मिथुनानां	प्रयोगवलिप्रदानं च मिथुनानां	३८८	६
तथाध्यस्थल	तथाध्ये त्रुच्छ	३८९	२४
मन्त्रा	अंशा	३९०	१६
यद्वा	यद्वा	३९१	१८
संख्येषु कोष्ठे वित्यर्थः	संख्यानि कोष्ठानि मर्जयेदित्यर्थः ४०८	४०८	२७
ध्यानं	प्रयोगेषु च ध्यानं	४१४	२६.
रन्ताभिः	रन्ताभिः	४१६	४
प्रलायनाम जल्यविशेषः	प्रलायनाद्यपजय विशेषः	४१६	२६
दामैः	दामैः	४१७	१४
चतुर्थजस्य	चतुर्थभुजस्य	४१७	२२
सहित	यामसहित	४२०	१४
पदाऽ॒दृष्टादशा॑१८८८ खाग्ने॒३०८८१०	पदात्॒३२ खाग्ने॒३०८८१०		
३०८८१०८८१०८८१०	दृष्टादशा॑१८८८८	४२०	१८
कहोम	करहोम	४२३	११
अष्टकोणि	अष्टकोणि कोणे	४२५	१८
मकं	षुकं	४२५	२२
कृत्वा	अतःपरं ‘तदन्तरालेप्रागवत् समतिरेखं विकोणं कृत्वा पुनस्त्रिकीणवाहू त्रुच्छाइहिस्तदृच्छविक्षभार्द्मानेन त्रुच्छं कृत्वा’ इत्यधिकः ४२६	११	
स्तम्भय	स्तम्भय	४२८	२४
वोर्या	अतःपरं ‘प्राङ् मध्यकोष्ठात् रेखायाणि वाल्मीकिगतैकादशसंख्यानोनिशेषः। साध्यच्च मध्यतः इत्यत्र चकारेण कण्ठिकायां सर्ववाल्मीकीयि’ इत्यधिकः ४३३	१०	
सर्वाः परि	सर्वाः सपरि	४३५	२७

सुष्टु	स्वच्छा	४२६	८
स्थयोः प्राग्	स्थयोः वामदक्षक्रमेण	चापसायकौ	
तदधः स्थयोः प्राग्		४४०	१२
शेषः ।	अतःपरं “कोदण्डनिवहमित्यर्नन प्रतिभुजं कोदण्ड- मित्यर्थः । अन्यैदक्षिणभुजैर्नवभिरिति शेषः । शरभिन्नकलेवरां शरभिन्न गरीरां । प्रोक्तं प्रावदरि- सेनाविनाशादिप्रकारेण । अथवा पक्षास्तरे । नवभिभुजैरिति शेषः । अन्यैदक्षिणमुजैर्नवभिरिति शेषः ।” इत्यधिकः	४४२	२६
शक्त	चन्द्र	५८१	१३
वग्म	वर्गेषु	५८८	२१
दिग्क्षः	दिग्बक्षः	५८७	२३
लग्न	लग्ने	६००	२१
स्थित्य	स्थिति	६८२	२०
व्यन्यक्षेत्रव	व्यनक्षेत्रव	७३२	२

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समाप्तमिदं शुद्धिपत्रम् ।

**श्रीश्रीतन्त्रराजतन्त्रम्।**



श्रीगणं शाय नमः ।

## अथ तन्त्रराजः मनोरमाटीकाभितः ।

प्रथमः पट्टलः ।

अनाद्यन्तोऽपराधौनः स्वाधीनभुवनवयः ।

जयत्यविरता (१) व्याप्तविश्वः काली विनायकः ॥ १ ॥

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मनोरमाटीका प्रारम्भते ।

श्रीगणं शाय नमः ।

आद्यश्वोक्तन प्रबन्धवाक्यार्थगम्भे विनायकस्तुतिः क्रियते । तत्र अनाद्यन्तः (२) कालस्याऽद्यन्तरहितत्वात् । अपराधीनः—इतरप्रेषणाविधुरः । स्वाधीनभुवनवयः स्वायत्तज्ञातज्ञानज्ञेयात्मभुवनवयः । जयति—विश्वोत्कृष्टोभवतीत्यर्थः (३) अविरतः कालस्य सन्तन्यमानत्वात् । व्याप्तविश्वः—देशरूपाभ्यामनवच्छिन्नत्वात् । कालइति विशेषणस्य नाम । विनायकः विश्वेश्वरोविगतनायक इति च । एतदुक्तं भवति-एवमुक्तः कालरूपो विनायकः सर्वोत्कृष्टोभवतीति तथाविधो विगतनायकः काली विश्वोत्कृष्टोभवतीति च । तेन कालरूपपरमार्थाया ललितानित्याया विश्वमयत्वं साधकानां तादाक्षण्यं च प्रबन्धवाक्यार्थत्वेनात् सूचितमित्युपदिशन्ति पूज्यपादाः ॥ १ ॥

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(१) जयत्यपरत इति मन्त्रपत्रकपाठः ।

(२) अनाद्यन्तस्तु इति १ पु० पा० ।

(३) इत्यर्थं इति १ पु-गासि ।

भगवन् ! सर्वं तत्त्वाणि भवतोक्तानि मे पुरा ।  
 नित्यानां षाड़शानां च नवतत्त्वाणि कृतस्त्रशः ॥ २ ॥  
 तेषामन्योन्यमापेच्या(१)ज्ञायते मतिविभमः ।  
 तस्मात् निरपेक्षं मे तत्त्वं तासां वद प्रभा ! ॥ ३ ॥  
 शृणु कादिमतं तत्त्वं पृष्ठमन्यानपेक्षया ।  
 गाप्य सर्वप्रयत्नेन गापनं तत्त्वचादितम् ॥ ४ ॥  
 कथं कादिमतं नास्ता तत्त्वे ब्रूहि महेश्वर ! ।  
 कादिकालीतिशक्ती स्तः (२) पुरा तत्त्वमते मया ॥ ५ ॥  
 प्रोक्ते तत्त्वे कादिकालीमतास्त्वे तेन नामतः ।  
 शृणु तत्त्वर्वतत्त्वाणां गाजानं मर्वसिङ्गिदम् ॥ ६ ॥  
 कादिसंज्ञा भवदृपा सा शक्तिः मर्वमिङ्गर्य ।  
 तत्त्वं मदुक्तं भवने नवनाथैरकल्पयत् ॥ ७ ॥  
 तथा तैर्भुवने तत्त्वं कल्पे कल्पे विजृमते ।  
 अवसानिषु कल्पानां सा तैः साहुं व्रजेच्च माम् ॥ ८ ॥

अथ भगवद्विद्यार्दिभिः व्रजेच्च मामित्यन्तैः सप्तभिः श्रोक्तस्तत्त्वावतारकमसुपटिशति । तत्र मर्वतत्त्वाणि नित्याषोड़शकार्णवीक्रकद्रयामलादिचतुःषष्ठिमुखानि तत्त्वाणि । नवतत्त्वाणि सुन्दराहृष्टयनित्याषोड़शकार्णवचन्द्रज्ञानमाटकातत्त्वसंमाहनतत्त्वामर्कज्ञवरचुरुपाष्टकप्रस्तारचिन्तामणिमिकृ(३)प्रस्तारास्त्वानि इति । अन्योन्यमापच्यात् तत्त्वान्तरोक्तार्थपूजार्जीकारणोक्तत्वात् । विभमः— आमोचः । तासां षाड़शानां नित्यानाम् । अन्या नपृक्षया— इतरतत्त्वोक्तार्थपूजार्जीकारमक्त्वापदेशात् । गोपनं तत्त्वचोटितमिति पञ्चविंशि पटने षट्पञ्चाशत्स्त्रीकोक्तमङ्गेतविधानेत्यर्थः । नवनाथैः— द्वितीयपटने प्रतिपादितस्त्रूपैः । अकल्पयत्—प्रसारयति स्म । तथा कादिशक्त्या । तैः— नवनाथैः । सा तैः साहुं व्रजेच्च सा कल्पावसानिषु सा

(१) मापिचार्दिति स० प० पा० । (२) कादिकालीतिशक्ताभा इति स० प० पा० ।

कालिकार्दितिशक्तोऽमः पुरा तत्त्वान्तराया ईति स० नपृक्षक्यातः । (३) मृक इति स० प० पा० ।

आदे तत्वावतागदि द्वितीये नाथमरण्डलम् ।  
 नित्योङ्गारस्तृतीये स्यात् ललितार्चा तयोर्हयोः ॥ ६ ॥  
 नैमित्तिकं तथा काम्यमर्चनं षष्ठके भवेत् ।  
 कामेश्वरी सप्तमके परता भगमालिनी ॥ १० ॥  
 नित्यकिङ्गा तु नवमे भेदरडा दशमे स्मृता ।  
 एकादशे वङ्गिवासिन्यथ वच्चे प्रवर्गे मता ॥ ११ ॥  
 तयोदशे भवेद्वृती त्वरिता स्याच्छतुर्दशे ।  
 कुलसुन्दर्यतोऽन्यस्मिन् नित्यानित्या तु षाढ़शे ॥ १२ ॥  
 ततो नौलपताका स्याद् विजयाऽष्टादशे (१) परे ।  
 सर्वमङ्गलनित्याऽतो (२) ज्वालामालिनिसंज्ञिका (३) ॥ १३ ॥  
 एकविंशतिमे चिदा कुरुकुल्ला त्वनन्तरे ।  
 त्रयोविंशे तु वाराहीध्यानानि तदनन्तरे ॥ १४ ॥  
 पञ्चविंशे मातृकास्त्रिः (४) षड् विंशे मन्त्रवैभवाः ।  
 सप्तविंशे (५) प्रवासरूपा अष्टाविंशे तु लाकता ॥ १५ ॥  
 अनन्तरे कुरुकुल्लाप्रस्तदृह्णि हामकर्म च (६) ।

काटिशक्तिनवनाथैस्तत्वेण च मादे॑ मयि विलोना तिष्ठतीत्यर्थः । ॥ २ ॥ २ ॥  
 ॥ ४ ॥ ५ ॥ ६ ॥ ७ ॥ ८ ॥

आद्य इत्यादिभिः मङ्गुह इत्यन्तः दशभिः श्रीकैसत्पटलान् तदर्थाश्रोप-  
 दिशति । तयोर्हयोः—चतुर्थपञ्चमयोः (७) । परतः—षष्ठमे । अय द्वादशी (८)

(१) योऽश्व इति मन्त्रपत्रकपाठः ।

(२) निलाल इति सो० प० पा० ।

(३) संज्ञितः इति स० प० पा० ।

(४) मातृकोक्ता इति सो० प० पा० ।

(५) षड् विंशे इति स० प० पा० ।

(६) षट्कृहोमकर्मव च इति मलपुलकपाठः ।

(७) तत्र दर्श तत्त्वपञ्चमके इति सो० प० पा० । तत्र दर्श चतुर्थपञ्चके इति व० प० पा० ।

(८) अन कह तिंशे इति सो० अधिकः पाठः ।

एकत्रिंशे तदृङ्गे च होमाः काम्या महोदयाः (१) ॥ १६ ॥  
 तथस्त्रिंशे तु पटले यन्त्राणि फलभेदतः ।  
 चतुर्मिश्रे तु नामानि (२) पञ्चविंशे इस्य वासना ॥ १७ ॥  
 षट् चिंशे स्वात्मकथनमध्यायास्तत्वविद्याः ।  
 प्रत्यध्यायं शतश्लोकाः स्थार्दिवं तत्प्रसंग्रहः ॥ १८ ॥  
 मुन्द्रः सुमुखः स्वच्छः सुलभा वहुतत्त्ववित् ।  
 असंशयः संशयच्छिद्विरपेक्षो गुरुर्मतः ॥ १९ ॥  
 सौन्दर्यमनवद्यत्वं रूपे सौमुख्यता पुनः ।  
 स्मेरपूर्वाभिभाषित्वं स्वच्छताऽजित्त्ववृत्तिता ॥ २० ॥  
 सौलभ्यमप्यगर्वित्वं सन्तोषा वहुतत्प्रता ।  
 अमंशयमत्वबोधे तच्छक्तिप्रतिपादनात् ॥ २१ ॥  
 नैरपेक्ष्यमवित्तेच्छा गुरुत्वं हितवार्दिता ।  
 एवंविधा गुरुर्ज्ञयस्त्वितरः शिष्यदुःखदः ॥ २२ ॥  
 चतुर्भिराद्यैः संयुक्तं श्रद्धावान् सुस्मिगणश्यः ।

अन्यस्मिन् पञ्चदशकं । ततः—मस्टर्ण । परं—एकोनविंशि । अतः— विंशे ।  
 अनन्तरं—द्वाविंशि । तदनन्तरं—चतुर्विंशि । अनन्तरं—एकोनविंशि । तदृङ्गे—  
 विंशत्तमे । तदृङ्गे—द्वाविंशि । अस्य—उपासनादेः । तत्वविद्याः—षट्  
 विंशत्मङ्गाविगिष्ठत्वात् ॥ ८ ॥ १० ॥ ११ ॥ १२ ॥ १३ ॥ १४ ॥ १५ ॥  
 १६ ॥ १७ ॥ १८ ॥

सन्दर्भ इत्यादिभिः दुःखद इत्यन्ते शतुर्भिः श्लोकैर्णिकलक्षणमुपदिशनि ।  
 तत्र मन्त्रोषः—पूर्णता । प्रतिपादनात् (३) तत्त्वस्य । इतरः उक्तलक्षणविहीनो-  
 देशिकः । शिष्यदुःखदः—शिष्य विज्ञापहारशरीरक्लेशवृद्ध्यामोहादिभि-  
 वित्यर्थः ॥ १८ ॥ २० ॥ २१ ॥ २२ ॥

(१) होमाकाम्यफलोदयं इति म०० प० पा० ।

(२) नमांणि इति म०० प० पा० ।

(३) प्रतिपादनात्स्वरूपिति म०० त० प० पा० ।

अलुब्धः स्थिरगात्रस्थ प्रेक्षाकारी जितेन्द्रियः ॥२३॥  
 आस्तिको दृढभक्तिस्थ गुरौ मन्त्रे मदैवते ।  
 एवंविधा भर्वच्छिष्ठस्त्वितरो दुःखकृत्युर्गुराः ॥२४॥  
 गुरुच्यमाने वचने दद्यादित्यं वचः मदा ।  
 प्रसौद नाथ ! देवेति तथेति च कृतादगम् ॥२५॥  
 प्रणाम्योपविशो त्याश्वर्वे तथा गच्छदनुज्ञया ।  
 मुखावलोक्तौ सेवेत कुर्यादादिष्टमादरात् ॥२६॥  
 असत्यं न वर्ददये न वहु प्रलपेदपि ।  
 कामं क्रोधं तथा लोभं मानं प्रहसनं स्तुतिम् ॥२७॥  
 चापलानि च जिह्वानि नर्माणि (१) परिदेवनम् (२) ।  
 ऋणादानं तथा उदानं वस्तुनां क्रयविक्रयम् ॥२८॥  
 न कुर्याद्युगुरुणा साङ्ख्ये शिष्यो भूषणः कदाचन ।  
 यतो गुरुः शिवः साक्षात् सुवन् प्रणमन् भजेत् ॥२९॥  
 यथा देवे तथा मन्त्रे यथा मन्त्रे तथा गुरौ ।

चतुर्भिरित्यादिना गुरोरित्यन्ते न शोकद्वयेन शिष्यलक्षणम् पदिशति, तत्र  
 चतुर्भिराद्यैः भंयुक्तः—गुरोर्लक्षणत्वेनोक्तैः सुन्दरत्वादिभिरुभिर्विशेषणैः  
 उपेतः । इतरः—उक्तगुणविहीनः (३) दुःखकृत् गुरोः अकीर्त्यनर्थचित्तदेह-  
 क्षेषण्यैः ॥२२॥२३॥२४॥

गुरुच्यमान इत्यादिभिः प्रणमन् भजेदित्यन्तैः पञ्चभिः शोकैः शिष्या-  
 चारकममुपदिशति । तत्र स्तुतिः—स्वामपरयोः । जिह्वानि—कुटिलानि ।  
 परिदेवन—प्रलापः । भूषणः—जिजीविषः । भजेत् सेवेत ॥२५॥२६॥२७॥  
 यथा देव इत्यादिभिरुक्तिममन्वित इत्यन्तैर्गम्भिः शोकैः पृज्यपादो-

(१) कर्माणि इति सौ० प० पा० ।

(२) परिवेदनमिति स०० प० पा० ।

(३) उक्तचर्चविहीन इति सौ० व० प० पा० ।

यथा गुरौ तथा स्वात्मन्ये वं भक्तिक्रमः प्रिये । ॥३०॥  
 गुरास्तु जन्मदिवसे कुर्यादुत्सवमादगत् ।  
 विशेषपूजां योगिभ्यो भोजनं तत्पदार्चनम् ॥३१॥  
 व्यासे दूरगते पूज्यं पूजयेदयजादिषु ।  
 एकदेशे नितासेवा दूरस्थे योजनक्रमात् ॥३२॥  
 एकादि ऋतुसंवृद्धगा वर्षे षड्योजनान्तरे ।  
 ततोऽदूरगते सेवा तदाज्ञापरिपालनम् ॥३३॥  
 आसनं शयनं वस्त्रं भूषणं पाटुकां तथा ।  
 कायां कलबमन्यच्च यत्तस्येष्ट् (१) तु पूजयेत् ॥३४॥  
 एकयामे पृथक्पूजां न कुर्यादनुज्ञया ।  
 पूजामध्ये समायाते पूज्ये नतु स्थितिं वदेत् ॥३५॥  
 विर्धहि शे षमित्युक्तः कुर्यान्नो चेत्तदाज्ञया ।  
 वर्त्तत सोऽपि तच्छेष्ट् कुर्याद्विश्वलमानसः ॥३६॥  
 पूजामध्ये गुरै पूज्ये त्वन्ना वाऽपि समागते ।  
 कृत्यमेवं समुद्दिष्टं मौनं तैर्न समाचरत् ॥३७॥  
 गुरुं न मर्त्यं बुध्यत यदि बुध्यत तस्य तु ।

पास्तिक्रममुपदिशति । तत्र व्यासे लोकान्तरं गते । दूरगते - वस्त्रमाणाषद्वो जनादुपरिसङ्गाविशिष्टयोजनदेशं गते । अयजादिषु गुरुं तदयज (२) इतगायुपरिष्ठात् वस्त्रमाणानुर्धिशत्पार्दिशवर्षे न । एकदेशे योजनक्रमात् दूरस्थे इतग्रन्थयः । एकयाम इति पूर्वोक्तनगरादीनामुपलक्षणम् । पृथक्पूजां गुरुमन्तरेणान्वेषां

(१) यत्तस्येष्ट् त इति सं० पु० पा० ।

(२) तदयत इति दी० पु० पा० ।

न कदापि भवेत्स्मिष्टिर्मन्त्रैर्वा देवपूजनैः ॥३८॥  
 मन्त्रेण तस्य नियतं पूजां कुर्यादयथोदिताम् ।  
 तां च तत्पटले सम्यक् ज्ञात्वा भक्तिसमन्वितः ॥३९॥  
 नित्यानां वै पुराणां च नारीच्यास्त्वं शकादयः ।  
 तथापात्रोच्यते किञ्चिदभिचारादिसिद्धये ॥४०॥  
 अश्विन्यादिषु कृत्तेषु \* विन्दुसर्गान्त्यवर्जितम् ।  
 चतुर्गो + योजयदाद्यान् विन्दुसर्गौ तु सर्वगौ ॥४१॥  
 तेन मन्त्रादिवर्गेन नामस्थाद्याक्षरणं च ।  
 गणयद्यत्र + षष्ठं वाऽपाष्टमं द्वादशं तु वा ॥४२॥  
 ग्रीष्मार्मन्त्राद्यवर्णं स्यात् ते न तस्याहितं भवत् ।  
 राशिष्वनामव कृत्तेषु सप्तपञ्चतीयगैः ॥४३॥  
 साध्यानामपि विज्ञयमंशकाद्यमनुग्रहे ।

देवतानां वा पूजां स्वयं न कुर्यात् इति । पूज्ये त्वये वा तदग्रतः प्राप्तविद्य-  
 मितादिष्वन्यतमे । तत्पटले-द्वितीयपटले ॥२८॥ २९॥ २१॥ २२॥ २३॥ २४॥  
 २५॥ २६॥ २७॥ २८॥ २९॥

नित्यानामितादिभिः सर्वत इतप्रत्यैर्हाविंशतग्रा श्लोकैर्मन्त्राणामंशकादि-  
 कमुपदिशति । तत्र अंशकादय इतप्रत्र अंशकशब्दो राश्यादिवाचकः । आदि-  
 शब्देन सिद्धादिचक्रगणन ऋणऋणि (१) प्रभृतय उच्यते । अश्विन्यादिषु कृत्तेषु-  
 मेषादिषु राशिष्वितर्थः । विन्दुविसर्गान्त्यवर्जितं- विन्दुविसर्जनीयक्षकाररहि-  
 तम् । चतुर इति पुलिङ्गद्वितोयाबहुवचनम् । आद्यान्-अकाराद्यान् वर्ण-  
 नितिशेषः । विन्दुसर्गौ तु सर्वगौ—विन्दुसर्गयोः शिवशक्तिरूपत्वात् सर्वात्मता ।  
 तेन राशिषु योजिताक्षरक्षमेण । एतदुक्तं भवति प्रतपञ्चरं सत्रिपादा-  
 स्त्रयस्त्रिंशद्वटिकाः मन्त्रवन्ति ताभिः साध्यसाधकयोरंशकं जानीयात्

अश्विन्यादिक कृत्तेषु इति मूँ प० पा० ।

+ चत्वारि इति मो० मूँ व० पुलके पाठः ।

गणयद्यत्रु इति मूँ प० पा० ।

(१) धन इति व० प० पा० ।

यतस्ते तत्त्वविज्ञानरहितास्ते न चोदितम् ॥४४॥  
 प्राक्प्रत्यग्टन्निगोदकं च सूतपञ्चकयोगतः ।  
 कोष्ठानि षोडशाऽत्त स्थूले षु वर्णान् क्रमालिखित् ॥४५॥  
 चतुश्चतुर्विभागिन कल्पयेत्तानि वै क्रमात् ।  
 प्रथमप्रथमे \* त्वादं द्वितीयप्रथमे + तथा ॥४६॥  
 द्वितीयमन्यतत्त्वान्यत् तथाऽन्यदपि कल्पयेत् ।  
 तत्तकोष्ठे षु + विलिखित् तत्तत्पञ्चममन्तरम् ॥ ४७ ॥  
 एवं चतुर्षुकोष्ठे षु ज्ञानावधि समालिखित् ।

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इति । गणयेत् रिपुनामाद्यक्षरराशिमारभ्य मन्त्राद्यक्षरराशयस्तं गणिते पष्ठाष्टमाहात्माशिगतात्त्राराटिकैर्मन्त्रैरगतेरभिचाराटिकं कुर्यादित्यर्थः । राशिषु प्रोक्तमितिशेषः । ऋतेषु अशिव्यादिषु नक्षत्रेषु । मसपञ्चतत्तीयर्गः— प्राप्तवृत् रिपुनामाद्यक्षरनक्षरमारभ्य मन्त्राद्यक्षरराशयस्तं गणिते समपञ्चतत्तीयनक्षत्र-गताद्यवर्गार्मन्त्रैस्तस्याभिचाराटिकं कुर्यादित्यर्थः । साधानाभित्यादि उपरिष्ठाहस्यमाणमाध्यसाधकमिहास्येषु त्रिषूपासकेषु प्रथमस्य तत्त्वज्ञानरहितत्वात् प्रागुक्तांशकाद्यमनुग्रहेष्ववेच्छाणीयमितर्थः ॥ ४० ॥ ४१ ॥ ४२ ॥ ४३ ॥ ४४ ॥ ४५ ॥ वर्णान् क्रमालिखेदित्तात् क्रमशब्दार्थः प्रदर्शते—चतुश्चतुर्विभागिन षाडशकोष्ठानि प्रादक्षिण्येन चत्वारि चत्वारि वस्थमाणसाधयमिहसुसिहारिवर्गेषु मङ्गल्या । प्रथमप्रथमे—प्रथमचतुर्षकप्रथमकोष्ठे आद्यमन्तरं लिखेत् । द्वितीयप्रथमे द्वितीयचतुर्षकप्रोक्तक्रमप्रथमकोष्ठे(१) तथा—यथा पूर्वचतुर्षयस्य प्रथमकोष्ठः कल्पितः अत्रापि तथा कुर्यादित्यर्थः । द्वितीय—साकारं लिखेत् । अन्यतस्तद्वितीयचतुर्षकप्रोक्तक्रमप्रथमकोष्ठे । अन्यत्—द्वितीयमिकारं लिखेत् । तथाऽन्यदपि कल्पयेत्—तथा—यथा पूर्वचतुर्षकतयम् । अन्यत्—चतुर्थचतुर्षकम् । अपि: ममक्षये । कल्पयेत्—विलिखेत् । चतुर्थमीकारं चतुर्थचतुर्षक (२) प्रोक्त-

\* प्रथमः प्रथमे इति स० ४० पाठः ।

; तत्तुकोष्ठे षु इति मूलपत्रके पाठः ।

(३) चतुर्थचतुर्षक इति स० ४० पत्रके पाठः ।

+ द्वितीय प्रथमे इति मूलपत्रके पाठः ।

(१) द्वितीयचतुर्षकप्रथमेकोष्ठे १ पत्रके पाठः ।

स्वनामाद्यन्नरं यत्र कोष्ठे सन्दृश्यते ततः ॥ ४८ ॥

सिद्धादीन् गणयेद्यावन्मन्त्राद्यचरदर्शनम् ।

सिद्धसिद्धो जपात्सिद्धरेत् दिगुणात्सिद्धसाध्यकः (१) ॥ ४९ ॥

प्रथमप्रथमकोष्ठे लिखेदित्यर्थः । तत्त्वकोष्ठेषु—उक्तचतुष्कचतुष्टयहितीयकोष्ठेषु । तत्त्वपञ्चमं—प्रथमप्रथमहितोयत्तीयकोष्ठलिखिताच्चराणां (२) पञ्चमाच्चराणि विलिखेदित्यर्थः । एवं—प्रावृत् । हितीयकोष्ठाच्चराणां पञ्चमाच्चराणि त्तीयकोष्ठेषु विलिखेत् । त्तीयकोष्ठाच्चराणां पञ्चमाच्चराणि चतुर्थकोष्ठेषु विलिखेत् । उक्ते चतुष्कचतुष्कके प्रत्येकं कोष्ठे पुनः पुनः पञ्चमाच्चरलेखनतः चान्तावधि चतुष्कचतुष्टयेऽपि समानिखेत् । एवं लिखिते सति प्रथमचतुष्कप्रथमकोष्ठे अकथह इति चत्वार्यच्चराणि । तद्वितीयकाष्ठे उड्य इति त्रीणि । तत्त्वतीयकोष्ठे लृभक्तम् इति त्रीणि । तत्त्वतुर्थकोष्ठे ओडव इति त्रीणि । हितीयचतुष्कप्रथमकोष्ठे आखदल इति चत्वारि अक्षराणि । तद्वितीयकोष्ठे उचफ इति त्रीणि । तत्त्वतीयकोष्ठे लृवय इति त्रीणि । तत्त्वतुर्थकोष्ठे आठव इति त्रीणि । त्तीयचतुष्कप्रथमकोष्ठे इगधक्त इति चत्वारि । तद्वितीयकोष्ठे ऋच्छव इति त्रीणि । तत्त्वतीयकोष्ठे एटर इति त्रीणि । तत्त्वतुर्थकोष्ठे अंगष इति त्रीणि । चतुर्थचतुष्कप्रथमकोष्ठे इघन इति त्रीणि । तद्वितीयकोष्ठे ऋजभ इति त्रीणि तत्त्वतीयकोष्ठे ऐठल इति त्रीणि । तत्त्वतुर्थकोष्ठे-अः त स इति त्रीणि । एवं लिखिते प्रथमचतुष्ककोष्ठाच्चराणामुपरितनाच्चराणि हितीयचतुष्ककोष्ठेषु यथाक्रमं दृश्यन्ते । अकारादिच्चकारान्तान्येकपञ्चाश्चरक्षराणि तेषु घोड़शकोष्ठेषु व्याकुलक्रमाणि दृश्यन्ते इति प्रथमप्रोक्तक्रमशब्दस्यार्थः ॥ ४६ ॥ ४७ ॥ ४८ ॥

सिद्धसिद्ध इत्यादिभिः सुनिश्चितमित्यस्तैरर्हाद्यैः षड्भिः श्लोकैस्तेषां घोड़शकोष्ठाच्चराणां फलान्युपदिशति । तत्र अतोऽन्यथा—सुसिद्धसाध्यादन्यः अनन्तरभूतः सुसिद्ध इत्यर्थः । अभिचारं रिपोरेव यदि स्वात्मविपत्तये—रिपोरभिचारकाले तस्य सुसिद्धसुसिद्धयेदभिचारमन्वस्तस्याभिचारकस्यैव निधनाय भवतीत्यर्थः । ऋगसिद्धादियोगेषु मन्त्रदाने विशेषतः ।

(१) सिद्धसाधक इति म० प० या० ।

(२) प्रथमप्रथमकोष्ठलिखिताच्चराणा पञ्चमपञ्चमाच्चराणि इति १ पन्नके पाठः ।

सुसिद्धे सुसिद्धः सम्प्राप्ता सिद्धारिह्नि गोचरान् ।  
 साध्यसित्धेऽतिसंक्षेपात् साध्यसाध्योऽतिदुःखकृत् ॥ ५० ॥  
 साध्ये सुसिद्धो भजनात्साध्यारिः स्वां श्रियं हरत् ।  
 सुसित्धसित्धोऽध्ययनात् फलं दद्यादर्थप्रितम् ॥ ५१ ॥  
 सुसित्धसाध्यो (१) जापाद्यौः सिद्धध्ये स्वादतीन्यथा ।  
 सुसिद्धे तु प्रसिद्धस्तु पूर्वजन्मकृतश्रमः ॥ ५२ ॥  
 तस्मात् तु सर्वसिद्धीनां साधने यो जपेन्मनुम् ।  
 अभिचारे गिरोरेवं यदि स्वात्मविपत्तये ॥ ५३ ॥  
 सुसिद्धोरिग्रेषिणा स्वकुलाद्वाशयेत्पृथुवम् ।  
 अग्रसिद्धः सुतं हन्यादरिसाध्यः स्वयोषितम् ॥ ५४ ॥  
 अरिः सुसिद्धोमन्वस्तु कुलोत्तादनकृच्छनैः ।  
 अर्यरिः स्वात्महा मन्त्रः सम्प्राप्तैः सुनिश्चितम् ॥ ५५ ॥  
 नामाद्यक्षरमारभ्य यावन्मन्त्रादिवर्णकम् ।  
 त्रिधा कृत्वा स्वरैर्भिन्न्यात् (२) तदन्यदिपरीतकम् ॥ ५६ ॥

प्रसिद्धं नाम गृह्णीयात् प्रसमा येन जाग्रति ॥ ५० ॥ ५१ ॥ ५२ ॥ ५३ ॥  
 ॥ ५४ ॥ ५५ ॥

नामाद्यक्षरमित्यादिभिः सर्वत इत्यन्तैः षड्भिः श्लोकैः माधकमन्त्रयोरुक्तम-  
 र्णाधिर्णात्वं तत्प्रकाशनि चोपदिशति । तत्र यावमन्त्रादिवर्णकं— माटकाक्षरकमेण  
 स्वनामाद्यक्षरमारभ्य मन्त्राद्यक्षरावधि गणयेदित्यर्थः । त्रिधा कृत्वा—तां मङ्गाणं  
 त्रिगुणीकृत्यात् । स्वरैः स्वरगुणाद्वये न षोडशमप्तिमङ्गा उच्चन्ते । तत्र सम्प्राप्तायात्  
 सप्तसङ्क्षणाङ्गीकृता । भिन्न्यात् तथा तां मङ्गामाहर्त् । तदन्यत्—मन्त्राद्यक्षर-  
 मारभ्य स्वनामाद्यक्षरावधि माटकाक्षराणि । विपरीतकं— सप्तभिः मंवर्डर्ष त्रिभिर्ग  
 रहरेदित्यर्थः । एतदुक्तं भवति— सर्वेषां विद्यामन्त्राणां सर्वेषां साहस्राणां च  
 उत्तमर्णाधिर्णात्वं ज्ञातुमुपायः माटकाक्षरपाठकमेण स्वनामाद्यक्षरमारभ्य उद्देश्यस्य

(१) सुसाध्यसाध्योऽति शू० या० ।

(२) भिन्न्यात् इति शी० शू० पुलके यातः ।

क्लेशधिको ऋणी ज्ञ यो ऋणी चेन्नन्वमुक्तमम् ।  
 स्वयं ऋणी चेन्नन्वमन्वं त्यजत् पूर्व ऋणी यतः ॥५७॥  
 कथं ऋणित्वं मन्त्राणां साधकानां च मं वद ! ।  
 पूर्वजन्मकृताभ्यासे (१) पापादस्याफलाप्सिकृत् ॥५८॥  
 पापे नष्टे फलावाप्सिः काले देहन्यादणी ।  
 मन्त्रः सम्प्राप्तिमार्त्त्वा प्राक्तनः सिद्धयं भवत् ॥५९॥  
 सिद्धम् तत् गुरोर्लभ्यमन्त्रो यः सिद्धिभाडनः ।  
 लक्ष्मीमदादनाहृत्य मन्त्रे भोगमवाप्सवान् (२) ॥६०॥  
 मन्मन्त्रस्य (३) ऋणी ज्ञ यो भजनं तस्य पूर्वगम् ।  
 तस्माद्विश्वाद धिसु कार्या सर्वैसु सर्वतः ॥६१॥  
 रुद्राक्षरपि पद्मास्त्वैः पुवजौरैः कुचन्दनैः ।  
 मफाटिकैश्च प्रवालैश्च मौक्तिकैर्हेमनिर्मितैः ॥६२॥

आद्यन्तगत् पूर्वक्तव्याणि गणयित्वा तां मङ्गां तिग्नीक्त्वा ममभिराहृत्य शिष्ट-  
 मङ्गां विज्ञाय तथा मन्त्राद्यन्तरादि स्वनामाद्यन्तरावधि गणयित्वा तां मङ्गां ममभि-  
 वर्धयित्वा तिभिराहृत्य शिष्टं च जार्णोयादिति । क्लेश्यादिना एतदुक्तं भवति—पूर्व-  
 श्लोकोक्तशिष्टमङ्गर्यारधिकमङ्गायुक्तोऽधर्मणः । हीनमङ्गायुक्त उत्तमर्णः । तद  
 मन्त्रस्य अधर्मण्त्वे फलभूयस्त्वं स्वस्याधर्मण्त्वे नैषत्वं, तेनोत्तमर्णविद्यादीर्य-  
 परित्यज्य अधर्मणिव स्वीकुर्यादिति । सर्वैः साधकैः साधैश्च । सर्वतः—  
 मन्त्रेषु विद्यासु चित्यर्थः ॥ ५६ ॥ ५७ ॥ ५८ ॥ ५९ ॥ ६० ॥ ६१ ॥ ६२ ॥

रुद्राक्षरित्यादिभिर्जपमित्यन्तैश्चतुर्भिः श्लोकरक्षमालादिकमुपदिशति । तद  
 कुचन्दनैः रक्तचन्दनैः ॥ ६३ ॥ ६४ ॥ ६५ ॥

(१) भ्यासात् इति सू० पु० पा० ।

(२) मवाप्रयात् इति मूलपुस्तके पाठः ।

(३) स मन्त्रस्य इति मूलपुस्तके पाठः ।

गजतैर्जपमाला (१) स्यात् पूर्वं पूर्वं फलेट्गुरः ।  
 आदिक्षान्तैरक्षरैः स्यादक्षमाला यथार्थतः ॥६३॥  
 अनुलोमविलोमाभ्यां माटकान्तरितां जपेत् ।  
 एवं सर्वगुणोपेतो जायते सर्वसिद्धिमान् ॥६४॥  
 तर्जनीरहितैः कुर्यादङ्गुल्यग्यैर्जपक्रियाम् ।  
 अङ्गुलीपर्वसंम्पर्शादिपि वा गणयेज्जपम् ॥६५॥  
 अबुद्धिपूर्वं विहिते निषिद्धं धि कर्मणि द्रुतम् ।  
 विद्यां जपेच्छत तेन तत्पापानमुच्यते भ्रवम् ॥६६॥  
 नित्यातिक्रमदोषाणां शान्त्यै विद्यां शतं जपेत् ।  
 नैमित्तिकातिक्रमणे महसं प्रजपेत्तदा ॥६७॥  
 विशुद्धर्देहवदनः शुक्राम्बरधरः शुचिः ।  
 विमुखः परनिन्दासु देवतादर्शनेषु च ॥६८॥  
 परार्थवनिताभूमिपौड़ासु विगतस्मृहः ।  
 दयान्वितः सर्वजने प्रेक्षाकारी गतस्मृहः ॥६९॥  
 आस्तिको गुरुभक्तश्च नित्यशो नियमान्वितः ।  
 यः स सर्वगुणोपेतो विद्यासिद्धिमवाप्नुयात् ॥७०॥  
 अन्यथा वर्तमानो यो विद्याभजनवाँश्चिरम् ।  
 न तस्य सिद्धभिः कुवापि कदाचिच्च कथञ्चन ॥७१॥

अबुद्धेत्यादिना तदेत्यन्तेन श्लोकद्वयेन प्रायश्चित्तम् पदिशति ॥ ६६ ॥ ६७॥  
 विशुद्धेत्यादिभिः कथञ्चनेत्यन्तैश्चतुर्भिः श्लोकैः माधकममाचारमुपदिशति ।  
 तत्र देवतादर्शनेषु—देवतासु दर्शनेषु च निन्दासु विमुखः । दर्शनेषु—वैदिकवैष्ण-  
 वशैवादिषु ॥ ६८ ॥ ७० ॥ ७१ ॥ ७२ ॥ -

(१) राजतैर्जपमाला इति मू० प० १० ।

आदौ योगो भवेदन्ते पल्लवः सम्पुटो(१)दयोः ।  
 एकान्तरं तु यथन् विद्भीत्यन्तरौकृतः ॥७२॥  
 मन्त्रदोषांसु विज्ञाय गुरुः परिहरत् चणात् ।  
 अन्यथा स गुरुः शिष्यं निहन्त्ये वाचिगत् भ्रुवम् ॥७३॥

आदौ योगत्यादिना श्वोक्तन मन्त्रे षु माह्यकर्मयोजनप्रकारमुपदिशति । तत्र एतदुक्तं भवति—मन्त्रविद्ययोरादौ साधकसाह्यकर्मणां योजने योग इति संज्ञा । मन्त्रविद्ययोरन्ते पूर्वोक्तयोजनात् पल्लव इति संज्ञा । मन्त्रविद्ययोरादान्तयोः पूर्वोक्तयोजनात् संपुट इति संज्ञा । मन्त्रविद्ययोः प्रागुक्तानां च अन्योन्यमध्यरहययोजनात् विद्भ इति संज्ञा । स च त्रिविधः मन्त्राच्चरहयान्तरं साह्यगच्छरमेकमेकं योजयेत् इत्येकः प्रकारः । माह्यगच्छरणां द्यान्तरं मन्त्रादीनामच्छरमेकं योजयेत् सोऽपरः । मन्त्रादीनामच्छरहयान्तरं साधगार्दीनामच्छरं द्वयं द्वयं योजयेदेषोऽन्तः । एवं त्रैविधमिति ॥ ७३ ॥

मन्त्रदोषानित्यादिभिरुग्रित्यन्तैनवभिः श्वोक्तैर्मन्त्रदोषादिकमुपदिशति । तत्र स गुरुरित्यत्र मगच्छ्रो मन्त्रविषयः । षट्कर्णगः—स्वव्यतिरिक्तयोर्द्युग्रपत्पठनात् । अधिकर्जपात् अधिकदेवतामन्त्रेः सार्वं लुद्रदेवतामन्त्रजपात् लुद्रस्य तासः । गर्वितः—साधकस्यानभिसुखः । अविधिपूर्वाः—दीक्षादित्रिविधमन्तरं सम्माप्ताः । वैशिकोष्ठगाः—पूर्वोक्तवैरिवर्गचतुष्कोष्ठगाः । निर्जिताः—पराजिताः । कर्मबाहुल्यात् साधकस्य प्राग्जन्मदुष्कृतबाहुल्यात् । अहसाः—हक्कारसकारहिताः । सत्त्ववर्जिताः—बलहीनाः । अपूर्णरूपाः—वाच्यस्य अपुष्कलाच्छराः । क्षिक्षाः—महावयविन एकदेशत्वात् । स्तम्भिताः—साधकाभिमतप्रदानंषु । मानुर्नामिकाः—म्यर्शवर्गस्वन्याच्छरप्रायाः । अकालविनियोगेन—मन्त्रस्य स्वापकालेषु प्रयोगादिषु विनियोगेन । मन्त्राणां स्वापप्रबोधयोर्लक्षणमुच्चर्त । प्रणवत्तकाररफहकाराच्छरप्रायान्वाद्या आग्नेयाः । इन्द्रक्षरप्राया मन्त्राः सौम्याः । साधकस्य श्वासे दक्षिणानासापुटे परिपूर्णं प्रवहति सति आग्नेय-

तेन तत्परिहारञ्च शृणु देवि । समाहिता ।  
 परिहारप्रकारन् वच्ये योगंषु ।<sup>(१)</sup> तत्त्वतः ॥७४॥  
 दग्धः षट् कर्णा गो मन्त्रः वस्तुः ।<sup>(२)</sup> स्यादधिकर्जपात् ।  
 गर्वितस्त्वविधिप्राप्तः शब्दो वैरिकोष्ठगाः ॥७५॥  
 बाला लघुक्रगप्राया वृद्धा गुर्वक्रगान्विताः ।  
 निर्जिता कर्मवाहुल्यादहसाः सत्त्ववर्जिताः ॥७६॥

मन्त्रार्दीनां प्रबोधकालः । इतरंषां साम्यार्दीनां तदा स्वापकाल एव । वामनासापुष्टे ज्ञासे प्रवहति मति सोम्यमन्त्रार्दीनां प्रबोधकालः । इतरंषामान्त्रेयानामन्त्रार्दीनां तदा स्वापकालश्च । एतत्कलमविज्ञाय मन्त्रान् मर्नाविर्तषु कार्यंषु विनियोजकः साधकस्तेषाम्भूकृकिंशकारो भवतात्यर्थः । मूर्किताः निर्वापागाः । साधकसमीहितसंपादने निर्वापारा इत्यर्थः । स्वापगाः सुमवत् साधकानभिसुखाः । अजपात्—गुरोर्विद्याधिगमदिवसमारभ्य तदुक्तक्रमभजनर्ङ्गीकारात् । अत्र सन्धिर्दिव्यत्वादिचिन्त्यः । मत्ता मन्त्राः सर्मीचीनभजनशीलस्य साधकस्यार्थानर्थो समं साधयन्तीत्यर्थः । पत्रेषु पठनात् यथाविधि गुरुमुखादधिगममन्तर्गयतः कुतश्चित्पदेषु मन्त्रार्दीन् दृश्वा तत्र पठित्वा जपादित्यर्थः । अन्यवर्णः मन्त्रा क्षरभ्या बहिर्भूतः । तेषां तत्र नाम साधकस्यानवधानपठनाद्वा सम्भवः । कोलिताः—यथा कालास्त्रः शङ्कुदूर्मकुञ्चादिषु भिन्नरूपः तद्वचामसाम्यसाधकानवधानसंपादितेरक्षरं कोलिता इत्यर्थः । रुद्धाः—निरुद्धाः—निवारिता इत्यर्थः । विमन्धिका—विगतसम्भिका—गुणवृद्धियणादेशादिप्राप्तो मत्यां अकृतसम्भिका—प्राप्तदुखापूर्वकेशाः । वैरिसमन्विताः—वैरिसमन्वादैः सहोपासिताः । मन्त्राङ्गमन्योन्यं वैरलक्षणमुपरिष्टात् वामनापट्टे वच्यमाणत्वादित्त नोक्तम् । खण्डोभूताः—भिन्नविश्रहाः । अंशजापात् मन्त्रविद्यानुभिकदेशजापात् । अङ्गहीनाः—अङ्गहीनाः—असंहृताः—अगोपिताः । गोपितन गारवं प्रकाशनं नैष्फल्यं

(१) योगन् इति सं० पु० पा० ।

(२) मन्त्रसम्बस्यादिति इति सं० पु० पा० ।

अपूर्णरूपाश्छन्नाः स्युः स्तम्भिताः मातुनामिकाः ।  
 अकालविनियोगीन प्रबोधः (१) स्वापगा जपात् ॥७७॥  
 मत्ताः पवेष (२) पठनादन्यवर्णेस्तु कौलिताः ।  
 रुद्धा विसम्बिकाः प्राप्तदःखा वैरिसमन्विताः ॥७८॥  
 खण्डीभूतास्त्वं शजापादङ्गहीनास्त्वमंवृताः ।  
 अपूर्णे नोपदिष्टा ये हीनवीर्यास्तु ते मताः ॥७९॥  
 सदा प्रयोगात् कुण्ठत्वं क्लिष्टाऽतिविलम्बनात् ।  
 रुग्णा प्रलपनैर्जपादन्यमन्वेतः महाविलाः ॥८०॥  
 उपेक्षावस्थया जापात् वैषम्याटवमानिताः ।  
 पञ्चविंशतिरुद्दिष्टा दोषास्तान् शमयेत् गुरुः ॥८१॥

च सर्वमन्वदेवतानां सर्वतोच्यते । अपूर्णन अनुग्रहविधौ पूर्णभिषिकादिगुर्ब-  
 द्वामन्तरण प्रवृत्तेन । हीनवीर्याः— स्त्रीगवला: अनुक्रकरणादमंजातशक्तिना प्रति-  
 पादितत्वात् अस्मिन् शिरो त्वकार्थीकरणदभजनादनर्थकरणस्वैर्यः । कुण्ठत्वम्—  
 अकार्यकरत्वम् । सुसिद्धा अपि मन्त्रादयः सर्वदा विनियोक्तुर्मत्तोक्त्तशस्त्रवत्कुण्ठाः  
 निस्तैक्षणा भवत्तीत्यर्थः । क्लिष्टता क्लेशर्दितत्वम् अतिविलम्बनात् उक्तकाला-  
 दधिकं विलम्ब्य मन्त्रादीनामन्त्रगवर्तनात् । रुग्णाः— पौडिताः । प्रलपनैर्जपात्—  
 अयोग्यरूपप्राप्त्यालप्य जापात् । अन्यमन्वेतः जप्तमानादन्यमन्वेतः । आविलाः—  
 व्याकुलाः—एकस्मिन्मन्वे जप्तमाने अन्यमन्वस्य मध्ये मध्ये जपत उभयोरपि मन्त्र-  
 योर्शीकुलता भवति तयोर्नैषकल्प्यानर्थादयः सम्भवन्तीत्यर्थः । उपेक्षा - परित्यागः ।  
 अनवस्थया जापात् गुरुक्रकल्पोक्तस्वकल्पितमार्गव्यन्यतममपहाय यथोक्तिक्रम-  
 जापादित्यर्थः । वैषम्यात् मन्त्राणां देवतानां च जपपूजाहोमादिषु वैषम्यात् ।  
 विषमभावात् हीनाधिक्षत इत्यर्थः । अत्वमानिताः—परिभूताः । शमयेद् गुरुः—  
 वस्त्रमालोपयेनेत्यर्थः ॥ ७४ ॥ ७५ ॥ ७६ ॥ ७७ ॥ ७८ ॥ ७९ ॥ ८० ॥ ८१ ॥ ८२॥

(१) सूर्क्षिताः खा इति सौ० प० पाठः

(२) मन्त्रपते ष इति स० प० पाठः ।

वभ्ननं योनिमुद्राया मन्त्राणां वौर्ययोजनम् ।  
 उभयं बोधयन् शिष्यं संरक्षेत् गुरुगत्प्रवान् ॥८२॥  
 गुरोल्लक्षणमेतावदादिमान्त्यन्तु विद्येत् ।  
 आदिमान्त्यविहीनाम् वर्णाः स्युः शरदभवत् ॥८३॥  
 तस्मादादित एवासौ कुर्यात्तत्तदहङ्कृतिः ।  
 यदहङ्कारविज्ञानान्मत्समोजायते नरः ॥८४॥  
 अनादिक्रमसंसिद्धिं धमात्रकाद्यनयोजनात् ।  
 तादात्म्यसिद्धिं तां विद्धि सर्वमन्तर्घविग्रहाम् ॥८५॥  
 द्विजातौनां तु संस्कारं वेदोक्तं समुदाहृतम् ।  
 तंषां च तत्र तत्वापि विद्यया विधिमाचरत् ॥८६॥  
 म विद्यासम्भरणं कुर्यात् कियां सर्वत्र चोदिताम् ।  
 तेन तन्मयतासिद्धिः सर्वत्र भवति ध्रुवम् ॥८७॥

बन्धनमित्यादिभिर्यहाम् इत्यन्तेश्चतुर्भिः श्लोकोद्दिग्दिकस्य कर्तव्यमुपदिशति ।  
 तत्र बन्धनम्—अनुसन्धानम् । योनिमुद्राया उत्तरत्र होमपटले प्राणमानसयो-  
 र्मूलाधारादिवद्वारन्वावधि सुषुम्णान्तरालेन गमागमरूपा योनिमुद्रा तदनुसन्धानं-  
 योनिमुद्रावन्य इत्यर्थः । वौर्ययोजनम्—उत्तरत्र वासनापटले प्रोक्तस्य मन्त्र-  
 वौर्यस्य मन्त्रेण माधर्कनन्त्र योजनं मन्त्रवीर्ययोजनमित्यर्थः । एतदाराध्यमुखात्  
 म्भुट्टरमवगम्तव्यम् । आदिमान्त्यम् आदिममन्त्यज्ञ । आदिमान्तर्घविर्जिनाः  
 आदिमान्तर्घानामस्वन्धविहीनाः । वर्णाः केवलमन्त्रविग्रहा मन्त्रा इत्यर्थः । तत्त-  
 टहं कृतिम् मात्रकाया आद्यन्ताच्चरह्यात्मिकाम् ॥ ८३ ॥ ८४ ॥ ८५ ॥ ८६ ॥

अनादीत्यादिना श्लोकैतदुक्तं भवति । अनादिसिद्धक्रमाणामक्षराणां समु-  
 दायरूपाया मात्रकायाः प्रथमचरमात्रयोरकारहकारयोर्योजनात् मंजातरूपमहं  
 शब्दं तदर्थं च आद्यमपृत्याहृतिन्यायेन स्वामनो मात्रकामतां तत् वाऽच्यरूपं  
 सर्वदेवतामतां चेति ॥ ८७ ॥

अन्येषामपि वर्णनां विद्यया समुपाचरेत् ।  
 निधने विद्यया दाहो विद्ययाऽन्यत् समाचरेत् ॥८३॥  
 सम्पूज्य भोजयेदकमनीकं वा स्वशक्तिः ।  
 योगिनं विद्यया सिङ्गं पूर्वतस्य निमन्त्रितम् ॥८४॥  
 उर्मिकावसनादैरसं पूजयित्वा (१) प्रणाम्य च ।  
 विद्यया विसर्जनमन्त्वौ स्वविद्यासिङ्गये शिवे ! ॥८०॥  
 गुरोस्तु जन्मदिवम् विद्याप्राप्तिदिनं तथा ।  
 स्वजन्मदिवसं नाथव्याप्तिवासरमेव च ॥८१॥  
 अच्छरवयसम्पातदिनं पूर्णादिनं तथा ।  
 षट् पर्वाणि विशिष्टानि भद्रश्च (२) सप्तपर्वकम् ॥८२॥  
 मासतो वर्षतो वाऽपि कुर्यादितेषु पूजनम् ।  
 गुरोस्तु जौविते नित्यव्याप्ते तत्पुचकार्दिकम् (३) ॥८३॥  
 पूजयेत्तत्समं तं च प्रणामाद्यैरुपाचरेत् ।  
 तदभावे तत्कुलोनं तद्वक्त्रं वा समर्चयेत् ॥८४॥

हि जार्तोनामित्यादिभिः शिवे इतप्रत्यैः पञ्चभिः शोकैर्नाथकृत्यमुपदिशति ।  
 तत्र—हि जार्तोनां ब्राह्मणाच्चित्रवैश्यानाम् । संस्कारं—जातकर्मादिकम् ।  
 अन्येषां वर्णनाम्—शूद्राणाम् । अनुलोभप्रतिलोभमङ्गरात्मनां च ॥८५ ॥ ८७ ॥  
 ८८ ॥ ८९ ॥ ९० ॥

गुरोगित्यादिभिर्भवेदितप्रत्यैः पञ्चभिः शोकैः पर्वादिकमुपदिशति । तत्र—  
 अच्छरवयसम्पातदिनम् । उत्तरव भाटकापटले वक्ष्यमाणाच्चरात्मकादिनेषु वर्णा-  
 च्छरद्वयं घटिकाच्चरं च त्रीण्यच्छरणि यस्मिन् दिने मंगतानि भवन्ति तदच्छर-  
 वयसम्पातदिनम् । तत्प्रकारास्य तत्त्वैव स्फुटतरं वक्ष्यमाणत्वादिह न प्रपञ्चितम् ॥  
 ९१ ॥ ९२ ॥ ९३ ॥ ९४ ॥ ९५ ॥

(१) रचयित्वं ति सू० प० पा० :

(२) मंडर्शमिति सू० स०० प० पा०

(३) गुरोस्तु जौवितो द्वये व्याप्ते तत्पुर्वकार्दिकमिति सू० प० पा० ।

सुवौत पञ्चभिः श्रोकैस्तन्नित्यं सर्वसिद्धये ।  
 प्रातः प्रबोधसमये जपात्सुदिवसं भवेत् (१) ॥६५॥  
 नमस्ते नाथ ! भगवन् ! शिवाय (२) शिवरूपिणे ।  
 विद्यावतारमंसिष्ठै स्त्रीकृतानेकविग्रह ! ॥६६॥  
 नवाय नवरूपाय परमार्थेकरूपिणे ।  
 मर्वज्ञानतमोभेदभानवे चिह्ननाय ते ॥६७॥  
 स्वतन्त्राय दयाकृपविग्रहाय शिवात्मने ।  
 परतन्त्राय भक्तानां भव्यानां भव्यरूपिणे ॥६८॥  
 विवेकिनां विवेकाय विमर्शाय विमर्शनाम् ।  
 प्रकाशानां प्रकाशाय ज्ञानिनां ज्ञानरूपिणे ॥६९॥  
 पुरस्तात्पर्वयोः पृष्ठे नमस्कुर्यादुपर्यधः ।  
 मदा मे चित्तरूपेण विर्धहि भवदामनम् ॥१००॥  
 भूमितत्वमयौ व्याप्तिरिति सम्यक्समीरिता ।

नम इत्यादैरामनमित्यन्तैः पञ्चभिः श्रोकैर्वायस्तीत्रमुपटिश्चति । तत्र  
 नवाय—सर्वदा नवनवत्वस्युहर्णायाय । नवरूपाय—नवमहस्याविशिष्टविग्रहाय ।  
 परमार्थेकरूपिणे—शिवत्वेनैकविग्रहायेत्यर्थः । विवेकविमर्शयोगिटन्त्राहस्तयो-  
 र्याथात्मज्ञानमर्थः । प्रकाशानाम्—सत्परूपाणाम् ॥ ८६॥ ८७॥ ८८॥  
 ८८॥ १००॥

पुरस्तादित्यादिना श्रोकैनेतदक्षं भवति । देशकालाकारैस्त्वच्छयतां मे विधे-  
 हति शिवम् ॥ १०१॥

(१) वर्जन्त इति मू० प० पा० ।

(२) गुरुरूपिण इति सौ० प० पा० ।

अस्या निःफालनाच्चित्ते तत्तच्चं स्वात्म(१)सात्कृतम् ॥१०१॥  
इति षोडशनित्यातन्वे श्रीकार्दिमते प्रथमं पटलम् (२) ।

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इति षोडशनित्यातन्वे षु श्रीकार्दिमताख्यस्य परिपूर्णस्य तत्त्वस्य प्रपञ्चसार—  
सिंहराजप्रकाशाभिधानेन सुभगानन्दनार्थेन विरचितायां मनोरमाख्यायां व्याख्यायां  
तत्त्वावताराटिप्रकाशनपरं प्रथमं पटलं परिपूर्णं परामृष्टम् ॥ ग्रन्थमंख्या ।

प्रथमं यत्क्वमिकं स्यात् ग्रन्थमंडल्या शतात्परम् ।

त्रिषष्ठिरिति निर्दिष्टं व्याख्यानं मध्यगीच्छणात् ॥

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( १ ) तत्त्वस्य स्वाक्षर इति मलपद्मके पाठः ।

( २ ) प्रथमं पटलं इति सं० १० प० पाठः ।

## अथ द्वितीयं पटलम् ।

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अथ नाथान् प्रवच्यामि मट्टपान् नित्यविग्रहान् ।  
 विद्यावतारसोपानभूतांस्तपुजनं तथा ॥ १ ॥  
 प्रकाशोऽथ विमर्शेऽन्यस्त्वानन्दोऽपर इत्यपि ।  
 नामभेदादहं लोके कल्पयन् दिव्यरूपतः ॥ २ ॥  
 चयस्त्वेभाः समुत्पन्नाः सिङ्गाश्च चय एव ते ।  
 ज्ञानः सत्यः पूर्ण इति श्रीमुखास्त्रं समीरिताः ॥ ३ ॥  
 दिव्या मदन्तिके नित्यं सिङ्गा भूमाविहापि च ।  
 निवसन्ति ततस्तेभ्यः समुत्पन्नास्त्वयस्तथा ॥ ४ ॥  
 (१) स्वाभावः प्रतिभस्तहत् सुभगश्च ति नामतः ।  
 ते भूमार्विव सततं निवसन्ति मदात्मकाः ॥ ५ ॥  
 एवं तैर्नवभिस्तन्वं लोके प्रथितवैभवम् ।  
 अकल्पयत् कादिशक्तिस्त्वदनन्या कृते युर्ग ॥ ६ ॥  
 एते द्विनेत्रा हिमुजा ललिताकारमयुताः ।  
 प्रसन्नवदनाः स्मरो वराभयकरान्विताः ॥ ७ ॥

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## द्वितीयं पटलम् ।

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पूर्वस्थिन् प्रथमे पटले तत्त्वावतारादिकमुपदिश्यानन्तरं सकलपुरुषार्थप्रकाश  
 कानां तत्त्वावतारकाणां नवानां नाथानां स्वरूपं तत्सप्तर्णविशेषादिकमुपदिश्यति

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पूज्या एवंविधाः स्वस्वमण्डलादिषु पूजने ।  
देवी श्रीचक्रसंस्थास्तु (१) देवाकागस्तदाज्ञया ॥८॥  
(२) प्रियाक्षराभिधानास्ते सर्वेऽप्यानन्दसंयुताः ।  
स्वमण्डलेषु नाथान्ताः शक्त्यन्ता देवि ! मण्डले ॥९॥  
माया लक्ष्मादिकास्तद्वारांस्वास्तथा भवत् ।  
नवानां सर्वशक्तौनां देवतानां च पूजने ॥१०॥  
या विद्या सर्वसन्तोषकारिणी सर्वसिद्धिदा ।  
सप्ताक्षर्या तया देवि ! (३) पूजयेन्नामपूर्वकम् ॥११॥  
तां मे कथय विद्यां तु या सर्वप्रियकारिणी ।  
शृणु देवि ! महासिद्धिकरी सर्वप्रियंकरी ॥१२॥

अथ नाथानित्यादिना तद्यत इन्द्रान्तस्त्रोकशताब्दना हितीयेन पटलेन । तत्र अथ  
नाथानित्यादिभिर्बामपूर्वकमित्यन्ते रेकादशभिः श्लोकैव्रवानां नाथानामुत्पत्तिक्रम  
तत्कार्यं तैर्विद्याप्रभारणं तद्यन्तांशोपदिशति । तत्र—मद्रपानित्युक्त्या नित्यविद्य-  
हत्वम् । तथेति समुच्चये । श्रीमुखाः—श्रीशब्दाद्यसंज्ञाः । मदाभक्ताः—शिव-  
रूपिणः । एते असाधारणाः (४) व्रग्नरनामानः । सर्वसाधारणाः व्रग्नरसंज्ञा  
नव । त्रित्रिकमेण दिव्याः सिङ्गा मानवाक्ष वेदितव्या इत्यर्थः । एतेषां नवानां  
नाथानामसाधारणव्रग्नरनामार्थप्रतिपादनेनाखण्डविद्यहशिवरूपत्वमाराध्यमुखादे-  
वाऽवगन्तव्यम् । स्वस्वमण्डलादिष्वित्यत्र मण्डलान्युक्तरत्र वक्षति । आदि-  
शब्दः स्वशीर्षादिविषयः । आनन्दसंयुता इति—आनन्दशब्दोपेतसंज्ञा इत्यर्थः ।  
नवानाम्—नाथानामिति शेषः । नामपूर्वकम्—तत्त्वानामपूर्वकम् ॥१॥२॥३॥  
४॥५॥६॥७॥८॥९॥१०॥११॥

ताम्भे इत्याद्यैर्मसास्थितिरित्यन्तैः पञ्चभिः श्लोकैः सकलशङ्कितन्त्रसाधारणं  
सप्ताक्षरं मन्त्रसुपदिशति । तत्र या—सप्ताक्षरी विद्या ! जवो—पकारः । मरुत्-

(१) संस्कारूपति सं० प० पा० ।

(२) वैयाच्छ इति सं० प० पा० ।

(३) देवीमिति स० प० पा० ।

(४) रसाक्षर इति व० तु० पा० :

जर्वी मरुत् समोपेतो गोदा च धरया युता ।  
 प्राणोऽपि मरुता युक्तः स नभः स्यात् तृतीयकम् ॥१३॥  
 पुनर्जर्वी क्षमयोपेतो ज्या च वातसमन्विता ।  
 व्याप्तं मरुत् सखं षष्ठं नभोऽग्निः सप्तमाच्चरम् ॥१४॥  
 एवं सप्तमाच्चरी ग्रोक्ता शक्तितन्वे षु सिद्धिदा ।  
 मर्वासामपि शक्तीनां देवतानां च नामभिः ॥१५॥  
 योजयन्नामपूर्वा सा सिद्ध्यै साधारणं तथा ।  
 शक्तितन्वाङ्गिभूततन्वे षु नमसा स्थितिः ॥१६॥  
 नवानां नव नामानि नवार्णानि पृथक् पृथक् ।  
 तानि सप्तमाच्चरीयोगात् पृथ्येकं षोडशाच्चरम् ॥१७॥  
 नित्याषोडशरूपाणि तानि ज्ञे यान्यनुक्रमात् ।  
 तेषां नवानां नामानि मण्डलीकरणं प्रियं ! ॥१८॥  
 पारम्यद्यमिति प्रोक्तमाप्निर्विद्यान्वयस्थितौ ।  
 तेन शुद्धे न शुद्धिः स्याहिद्यायामन्यथाऽन्यथा ॥१९॥

आकारः । गोदा— दक्षारः । धरया— उकारण । प्राणः— ककारः । मरुता प्राग्वत् ।  
 नभः— मकारः— विन्दुरित्यर्थः । तृतीयकम्— अच्छरमिति शेषः । जर्वी—  
 प्राग्वत् । क्षमया— उकारण । ज्या— जकारः । वातः— अकारः । व्याप्तम्— यकारः ।  
 मरुत्— प्राग्वदाकारः । नभः— प्राग्वत् । अग्निः— ईकारः । देवतानामि-  
 त्युक्तिः पृथिवीया ॥१२॥ १३॥ १४॥ १५॥ १६॥

नवानामित्यादिना नामानीत्यन्तेन मरुतादिने श्वोक्तन षोडशनित्याक्तनां  
 तेषां नवानां नाथानां षोडशाच्चराणि नामान्युपर्दिशन्ति । तत्र । षोडशाच्चरम्—  
 नामिति शेषः ॥१७॥ १८॥

मण्डलीकरणामित्यादिना अन्यथा इत्यन्तेन पाटादिना श्वोक्तन पारम्य-  
 स्याविच्छिन्नत्वमुपर्दिशन्ति । तत्र मण्डलीकरणं आद्यन्तयोः संबन्धतः । आप्निः—  
 प्रामास्थम् । अन्वयः— सन्ततिः ॥१९॥

माधकानां तु नामानि दिनपर्यायतोपि वा ।  
दिनाक्षराण्यपि तथा अमायोऽनन्त्यमेव च (१) ॥२०॥  
नाम पर्यायतः प्राप्तं कालावाप्तमिति इयम् ।  
प्रसिद्धं बाह्यतो यच्च त्रौणि नामानि साधके ! ॥२१॥  
तस्मात् सम्प्राप्तविदास्तु साधकस्तैस्त्रिभिः स्तुतम् ।  
पृजाश्वोकस्तुतोः कुर्यात् पारम्पर्यप्रसिद्धये ॥२२॥  
गुरुमण्डलपृजां तु कुर्यात्सप्तमु पर्वम् ।  
पूर्णायां षोडशार्णानि नामान्यालित्य पूजयेत् ॥२३॥  
अन्यत्र पर्वषट् के तु नवार्णन्येव लेखयेत् ।  
पूजयेत्तत्र तत्रापि वदन् सप्ताक्षरौ शिरे ! ॥२४॥  
गुरुमण्डलपृजाम् सर्वत्र नव चोदिताः ।  
उपचारास्ततस्तांस्तैः पूजयेत् शृणु तान्यपि ॥२५॥

माधकानामित्यादिभिः प्रसिद्धये इत्यन्तैस्त्रिभिः श्वोकैर्मर्त्यानां त्रयाणां  
ओतव्यानि त्रौणि नामान्युपदिशनि । तत्र वा समुच्चये । तेन नामहयं  
भवतीत्यर्थः । दिनाक्षराणि—पञ्चविंशपटले वच्चमाणानि । तथा—दिप्रकाराणि ।  
अमायः अविमर्जनीयः । अनन्त्यः—अन्त्येन चकारण रहितः प्रकार इति  
शेषः । एतदुक्तं भवति उपरिष्ठादच्यमाणिषु घटिकाक्षरंसु विमर्जनीयकार-  
योरिकमङ्गीकृत्य एकमपास्य पञ्चाशत्त्वराणि भवन्तीति । पर्यायतः प्राप्तम्—  
स्वगुरोर्नामान्तरतः प्राप्तम् । कालावाप्तम्—युगादित्वसमारभ्य विद्याप्राप्ति-  
त्वसावधि नव नवमंस्यया हृतषु युगादित्वसेषु शिष्टदिनमंस्यया प्राप्तं  
नाम । बाह्यतः मिहम् मातापितृदत्तम् । तैस्त्रिभिः—नामभिरिति शेषः ।  
पृजाश्वोकस्तुतीरित्यत्र मण्डलादिषु पृजां पर्यायप्राप्तेन नामैव कुर्यात् ॥२०॥  
॥२१॥ ॥२२॥

गुरुमण्डलपृजामित्यादिभिः सर्मीरिता इत्यन्तैस्तुर्भिः श्वोकैः पृजामण्डले  
नामाक्षरलेखनक्रमादिकमुपदिशनि । तत्र सप्तपर्वाण्याद्यपटलोकानि । तत्र तत्रापि

गन्धं पुष्टं तथा धूपं दीपं नैवेद्यकं तथा ।  
 ताम्बूलं नमनं स्लोचं सूत्रमनेति समीरिताः ॥२६॥  
 गुरुमगडलनिर्माणं पीठे कुर्यान्महेश्वरि ! ।  
 फलकायां म्यले वापि सुशृद्धे सुमसे म्यरे ॥२७॥  
 प्राक् प्रत्यगदक्षिणोदकं च सूत्राणि दश विन्यसित् ।  
 पञ्चाङ्गलान्तरालानि ततो देवेश ! जायते ॥२८॥  
 एकाशीतिपदोपेतं चतुरसन्तु मण्डलम् ।  
 तत्पर्वमध्ये प्रथमं द्वितीयन्तु पुरोगते ॥२९॥  
 तदामे (१) तत् तौयं चालिखेद्वनवसूपि ।  
 एवं नवनवोपेतं मण्डलं सप्तपर्वसु ॥३०॥  
 नवकं नवधा कृत्वा मध्ये सूत्रदद्यार्पणात् ।  
 तेषु नामार्णनवकमालिष्याभ्यर्चयेत् क्रमात् ॥३१॥  
 पूर्णा पर्वगा तत्प्रध्ये कृत्वा सूत्रवयं चयम् ।

वच्छमाणिषु मण्डलेषु सप्ताक्षरोयुक्तैर्नामभिः पूजयेदित्यर्थः । स्वाक्षरा—स्वाक्षरमपणात् ॥२३॥२४॥२५॥२६॥

गुरुमण्डलेत्यादिभिः क्रमादित्यन्तैः पञ्चभिः श्रोकैः षट् सु पर्वसु पूजनीयगुरुमण्डलेत्यनपूजाटिकमुपदिशति । तत्र—आलिखेद्वनवसूपि—नवसु नवकेषु नाथानां नवनवकान्यालिखेदिति । एतदुक्तं भवति । एकाशीतिकोष्ठेषु मध्यनवकमारभ्य तत्पूर्वादिगतनवकादिषु अन्येषु नवकषु प्रादक्षिणेन नवानां नाथानां क्रमेण (२) तत्प्रध्यकोष्ठावस्थानं, इतरेषामुक्तकमेणाभितोऽवस्थानच्च जारीयादिति । तेषु नामार्णनवकं मध्यमुपक्रम्य पूर्वादिप्रादक्षिणेन लिखेदित्यर्थः ॥२७॥२८॥२९॥३०॥३१॥

पूर्णेत्यादिभिः सिद्धये इत्यन्तैः पञ्चभिः श्रोकैः पूर्णसु पूजनीयगुरुमण्डलविशे-

(१) तद्यार्थं तत् तौयं इति सं० प० पा० ।

(२) तत्र मध्यं ति व० प० पा० ।

षोडशीकृत्य तेष्वेवं लिखेद्वामानि तानि वै ॥३२॥  
 एवं पूजा गुरौ जीवत्युपेते माममूनि वै ।  
 स्थानानि मण्डलीकृत्य तत्र चाऽलिखने मते ॥३३॥  
 एवं यः पूजयेद्वाधान् पर्वस्ववहितः शिवे ! ।  
 स देशिकवरः सिद्धः तस्माद्विद्यामिः(१)रुच्यमा ॥३४॥  
 अन्यथाऽवास्त्रभयोरनर्थाय सुनिश्चितम् ।  
 व्याधिशस्त्रादिपौड़ा वा चित्तभानिर्जले मृतिः ॥३५॥  
 इत्यादित्यसन(२)प्राप्तिर्नृपादशनितो मृतिः ।  
 तस्मादुक्तक्रमेणैव कुर्यात् सर्वार्थसिद्धये ॥३६॥  
 एकद्विविचतुः पञ्चवर्षाण्यालोच्य योग्यताम् ।  
 भक्तियुक्तान् गुणांश्चापि क्रमाइर्गेषु सङ्करे ॥३७॥  
 पश्चादुक्तक्रमेणैव वदेद्विद्यामनन्यधीः ।  
 अन्यथा चिट्ठवदेद्वाशं सशिष्यो गुरुराप्नुयात् ॥३८॥

षादिकमुपदिशति । तत्र—तेष्वेवं लिखेदित्यत्र एवमिति—पारम्पर्यप्राप्तसम्प्रदाय-  
 क्रमेण लिखेदित्यर्थः । तद्यथा—मध्यचतुष्टये वामाधःस्त्रितं कोष्ठमारभ्य  
 मध्यचतुष्टयं प्रादक्षिण्येन परीतग्रामुक्तक्रमं बहिरपि तथा परीयात् । मामु-  
 पेते—मुक्ते । मण्डलीकृत्य—हृत्यमालिख्य । अन्यथा—गुरुमण्डलार्चाविरहिता  
 इत्यर्थः । इत्यादिरित्यत्रादिशब्दः सर्वानर्थनिवारणादीनामुपलक्षणम् ॥ ३१ ॥  
 ३२ ॥ ३३ ॥ ३४ ॥ ३५ ॥ ३६ ॥

एकद्वित्यादिना गुरुराप्नुयात् इत्यन्तेन शोकद्वयेन वर्णनुरूपतः शिष्यस्य  
 परीक्षाकालादिकमुपदिशति । तत्र योग्यता—प्रोक्तसमाचारशुद्धवत्वादि ॥ ३७ ॥  
 ३८ ॥

( १ ) दिद्या निरुच्यमा इति मू० पु० पाठः ।

( २ ) व्याधिश्च पदिति मू० पु० पाठः ।

चक्रे देव्यां तथा शिष्ये प्रतिष्ठा विविधोच्यते ।  
 सा तु तत्त्वविदा कार्या सम्प्रदायानुगोधिना ॥३८॥  
 स्थिरं शुभयहोपितेऽनुकूले गुणशालिनि ।  
 मुङ्गर्ते कार्येत्वविदान् पूर्णायां वा शुभोदये ॥४०॥  
 अक्षरवयसम्पातदिने पूर्णादिनवये ।  
 प्रोक्तेषु पञ्चस्वन्येषु सर्वदा वा शुभोदये ॥४१॥  
 कुर्यात् प्रतिष्ठां सिङ्घात्मा (१) नत्वन्यो (२) ज्ञानगर्वितः ।  
 गुर्वनुज्ञामृते मोहाल्लोभात् वा कुरुते यदि ॥४२॥  
 सपुत्रदारो निधनं प्राप्नुवन्निरयं वर्जत् ।  
 तस्मात् पूर्णाभिषेकेण प्राप्नानुज्ञः समाचर्गत् ॥४३॥  
 औद्राज्यदुर्घैः प्रथमं नालिकेराम्भसा ततः ।

चक्रे देव्यामित्यादिभिः समाचरेदित्यन्तैः पञ्चभिः श्लोकैः प्रतिष्ठेयत्रैविधादिकमुपदिशति । तत्र चक्रे—ललितार्चाचक्रे । देव्याम्—देवीमूर्त्तैः । सम्प्रदाया शुरोधिना—विदिततत्त्वे नापि नित्यनैमित्तिकोपामित्तिनिरर्तन । स्थिरं—राशाविति शेषः । अनुकूल—इति दिनादिविषयश्च । गुणशालिनीति—मुङ्गर्त्तविशेषणम् । यद्वा तदसिङ्गौ । वा—अवधारणे । पूर्णायां—विशेषतः श्वासे शुभोदये कुर्यात् । तदितर-ब्रह्मेत्यर्थः । अक्षरवयसम्पातदिने—पञ्चविंश्टपठलोदिताक्षरकमेण दिननित्या घटिकाक्षरे(३)ष्वे काक्षरस्य विस्थानदर्शनं यस्मिन् दिने तस्मिन्दित्यर्थः । पूर्णादिनवये पञ्चमीदशमीपञ्चदशीषु तिथिषु । प्रोक्तेषु पञ्चस्वन्येषु—प्रागुक्तेषु सप्तसु पर्वसु अत्रोदितं पर्वद्वयं वर्जयित्वा अन्येषु पञ्चस्वित्यर्थः । सर्वदा वा शुभोदये वा पञ्चाम्भरे । तिथिवारयोगनक्षत्रपूर्णादिवत् प्रोक्तमखिलमनवेच्छ स्वामनः श्वासस्य शुभोदय एव कुर्यादित्येकः पक्षः सिङ्घविषयः । सिङ्घात्मा—तत्त्ववित् । मोहः—अज्ञानम् । लोभः—वित्तेच्छा । निरयं—क्लेशस्थानम् ॥ ३८ ॥ ४० ॥ ४१ ॥  
 ॥ ४२ ॥ ४३ ॥

औद्रेत्यादिभिर्भविष्यतीत्यन्तैरष्टभिः श्लोकैः श्रीचक्रप्रतिष्ठादिकमुपदिशति ।

(१) उदामा इति मूँ पु० पा० ।

(२) ज्ञानवर्जित इति सो० पु० पा० ।

(३) अर्थोरेका इति १ पु० पा० ।

अभिषिच्याथ तोर्यन क्वथितेना(१)क्षगौषधैः ॥४४॥  
 आवाह्याभ्यर्च्च तज्जने चक्रं संस्थाप्य पूजयेत् ।  
 नित्यातत्त्वामिकालोत्त्वविद्ययाऽभ्यर्च्च ताः क्रमात् ॥४५॥  
 मृशन् जपित् करयेण श्रीचक्रं पूजयेदपि ।  
 एवं दिनवयं कृत्वा ततो नित्यक्रमं भजेत् ॥४६॥  
 गम्भैः पृष्ठैः नवैः धूपैः दीपैः नवदूतपूर्णैः ।  
 विग्रावं पूजयेद्वौं (२) योगिनौयोगिभिः समम् ॥४७॥  
 एवं देवीप्रतिष्ठायां क्रमः सान्निध्यकारकः ।  
 गुरुर्व दक्षिणां दद्यात् प्रत्यक्षाय शिवात्मने ॥४८॥  
 मर्वस्वं वा तदर्धं वा तदर्धं वा तदाज्ञया ।  
 न चत्तच्छक्तिसङ्क्रान्तिः कथमस्य भविष्यति ॥४९॥  
 गजाश्वमहिषीमिषपशुदासीमहौयुतम् ।  
 सुवर्णं भूषणं वासो भवनं वाऽन्यदौप्सितम् ॥५०॥

तत्र क्वथितेनाक्षरौषधैः—पञ्चविंशपटलोकैः पंचाशदक्षरौषधैः । नित्यातत्त्वामिकालोत्त्वविद्यया—पञ्चविंशपटलप्रोक्तकालावासतहिननित्याविद्यया । ताः क्रमात्—तत्पटलप्रोक्तषट् विंशत्सप्तशताधिकविंशतिसहस्राणि नित्या विद्याः । अपि भिन्नक्रमः । अपि वा सृशन् जपेदित्यर्थः । एतदुक्तं भवति—आवाहनानक्षरम्—हिननित्याविद्यया मूलविद्यातात्मियखण्डेन मूलविद्यया च प्रत्येकं विवारमध्यर्थं क्रमसपर्यानक्षरं ताभिः पूजयेत् । अपि वा सृष्टश्रीचक्रः प्रोक्तमङ्गस्याविशिष्टाः कालनित्यास्ता जपेदिति । तर्पणैः—प्रोतिदायकैरमृतैः । एवं देवीति । पूर्वोक्तकृमादिति शेषः । तदाज्ञया—गुरोरिच्छया । भवनं वित्यत्र वाशब्दः समुच्चये । स्वशक्तिः—यथाविभवम् । तदायत्तः—समस्तं स्वव्यापारक्षदनुमतमेव कुर्यादित्यर्थः ॥४४ ॥४५ ॥४६ ॥४७ ॥४८ ॥४९ ॥५० ॥५१ ॥

(१) क्वथितैरक्षरौषधैरिति मोऽ पुऽ पाद ।

(२) देवी इति माऽ मुऽ पुऽ पाद ।

दद्यात् स्वशक्तिं भजत्या त्वशक्तो यदि सर्वथा ।  
 सर्वदासौ तदाऽयस्त्वेन सिद्धिर्भविष्यति ॥५१॥

(२) ( वामेशनापि संपूज्य तत्तत्फलमवाप्नुयात् ।  
 कार्या योगेषु योगेषु वाऽनर्गवितर्गविपि ॥  
 वारक्षतिथिसंप्रोक्तमन्वे वाचैश्च दैवतैः ।  
 आहत्तामर्चयेदग्निरक्षोवाग्वीशदिग्गतैः ॥  
 गोगशान्तिसमुद्योगफलानि समवाप्नुयात् ।  
 वाणामित्यधिया प्रोक्ता तिथिनक्षवदेवताः ॥  
 क्षक्षक्षक्षांस्तिथीनां च वद मे परमेश्वर ! ।  
 वङ्किदस्वाम्बुमाविघ्नो भुजगा षणमुखो रविः ॥  
 मातरश्च तथा दुर्गा दिशो यज्ञेश्वरो हरिः ।  
 यमो हरः शशी चति तिथीशाः परिकीर्तिताः ॥  
 नक्षवदेवताश्वापि शृणु वच्ये यथाविधि ।  
 अश्विनौ च यमो वङ्किर्धाता चन्द्रः शिवोऽदितिः ॥  
 गुणसर्पाश्च पितरः अर्यमा भग एव च ।  
 दिनकृच्च तथा त्वष्टा मरुतेन्द्राग्निमित्रकाः ॥  
 इन्द्रनिकृति यत्वानि विश्वे देवा हविस्तथा ।  
 वसवो वरुणः पश्चादज एकपदस्तथा ॥  
 अहिर्बुध्मस्तथा पृष्ठा प्रोक्ता नक्षचदेवताः ।  
 कारस्करश्चामलकोटुब्बरो जम्बुकस्तथा ॥  
 खदिरः कृष्णवंशी च पिप्पलौ नागरोहिणौ ।  
 पलाशः प्लक्काम्बषः विल्वार्जुनविकङ्गताः ॥

(१) सर्वदा इति मू० ४० पा० ।

(२) ( ) एतदन तो यथो मूलयनक एकस्त्रिं व वर्तते तस्य व्याख्या च नाहि ।

वरलः सरलः मर्जबकुलः पनसस्तथा ।  
 अर्कः शमी कदम्बस्थाभूतो निम्बस्तथातिमः ॥  
 मधुकस्तेति सम्प्रोक्ता हृष्टाभानां क्रमाटमी ।  
 अश्वं गजमदं मजं सर्पं सर्पिणी च विडालिका ॥  
 अक्षमाद्वगीभुखा मूषकी हृषमाहिषी ।  
 व्याघ्रस्थ महिषो व्याघ्री मृगी मृगशुनी कपिः ॥  
 गोखवगडवानग नारी तुरङ्गी च जगो गजाः ।  
 यदा गोगादिदुःखार्त्तिः भवेत्तत्पूर्वमे सुतैः ॥  
 मुहूर्तैः संस्यया चंति शान्तिः स्यादिगुणेनधीः ।  
 आधारे पञ्च चक्राणि स्वाधिष्ठाने चतुष्थम् ॥  
 प्रोक्तेषु भावयत्तानि तावन्ति मणिपूरके ।  
 अनाहते ततः पञ्च यन्त्राणि परिभावयेत् ॥  
 विशुद्धगास्त्वे तु चत्वारि पञ्चाज्ञायोमिति क्रमात् ।  
 तत्तत्त्विथदिनेष्वेवं भावयेत् षोडशीं शिवाम् ॥  
 तत्तचक्रगतां देवीं पूजयेत् सर्वसम्पदे ।  
 आधारादिषु चक्राणि भावयेष्वानयोगतः ॥  
 ननु सर्वच सर्वाणि भावन्न कदाचन ।  
 भावयानामशक्तानां तत्तद्यन्वाइहस्तथा ॥  
 प्रोक्तान्याधारपद्मानि कृत्वा तत्तार्चयद्विधिम् ।  
 एवं दिनेषु वारेषु पूजयेचक्रगतां शिवाम् ॥  
 संपूज्य देवीमिष्टानि प्राप्नुयात् प्रोक्तवासरैः ।  
 बलिं च दद्यात्तेष्वेव वासरेषु यथाविधि ॥  
 पञ्चाशन्मिथुनान्यत्र प्रोक्ते चक्रेष्वराचक्षे ।  
 मध्याह्ने सम्ययोष्ट्वापि चक्रस्थानामपौश्वरी ॥

शक्तिचक्रं मन्त्रचक्रमानिनां गामिनां—— ।  
 कूटानां मन्त्ररूपाणि प्रोक्तानि म्फुटमीष्वरी ॥  
 वैस्तेषां तेषु कालेषु बलिं दयात्तथोन्तरैः ।  
 देव्यास्त्वनुग्रहप्रोक्तः निवैद्यै मिकथकं महत् ॥  
 निधाय तस्य मध्ये तु कृत्वा दीपं घृतम् तम् ।  
 निधाय तद तन्मन्त्रैस्तु मिथुनानामनुक्रमात् ॥  
 प्रत्यक्तं देव्यानां स्तन सिद्धिर्भविष्यति । ) (१)  
 उक्तलक्षणसम्पन्नं शिष्यमाचारभूषणम् ।  
 पञ्चषट्कूटविद्याभ्यां शोधितं बहुवासरैः ॥५२॥  
 कलशैरभिषिचाशु श्रीचक्रं सन्निर्वश्य च ।  
 आधारं हृदये मूर्धिं चक्रं सञ्चिन्त्य मध्यतः ॥५३॥  
 स्वान्तादावाह्य संस्थाप्य संपृज्य न्याससंयुताम् ।  
 त्रिंशो विद्यां वदेत् कर्णे देव्यात्मा पूर्णमानसः ॥५४॥  
 देवतागुरुमन्त्रात्मतत्त्वैक्यं भावयेद्विया (२)।  
 शतं जपेत्तदयस्यो निकटं चिदिनं वसित् ॥५५॥

उक्तेत्यादिभिर्द्वयनादिभिरित्यन्तः षड्भिः आकौः मच्छ्रुषोपदेशकमसुपदेशानन्तरं शिष्यकृत्यं चोपदिशति । तत्र—शोधितं बहुवासरैः—आस्तिक्योपमितभक्तीनां स्थैर्यज्ञानार्थं बहुवासरशोधनम् । कलशैः—नवभित्रतुर्भिरकंन वा । मध्यतः—श्रीचक्रत्वयमहतः । स्वान्तात्—देशिकस्य स्वात्मनः । अत्रास्त्वयु पक्षरोर्थी देशिकमुखादेवा चार्यभिषेकमये लभ्यत्वादिह नोक्तः । देव्यात्मा पूर्णमानसः—स्वरूपं देवीरूपं विभाव्य स्वात्मानं तत्त्वयं बुझा । एतदुक्तं भवति—केवलं देवतारूपो दयामयेन चित्तेनेतरनिरपेक्षेण विश्वाकारणोपदिशेदिति । देवतागुरुमन्त्रात्मतत्त्वैक्यम्—देवतागुरुमन्त्राणां स्वात्मना तत्त्वतः चतुर्थपटलावसानश्चोकोक्तपृकारण । संचारिणी—

(१) ( ) एहसंगताः ओकाक्यथाऽऽदर्शं मेव मुद्रिता इति नाद सुधीभिर्दीष्वरैः कारणः ।

२) भावयन्तु दा इति शू० पू० पा० ।

नोचेत् संचारिणौ शक्तिर्गुरुमेति न मंशयः ।  
 तस्मात् तदन्तिके तस्य पूजादेशादिकृद्भवेत् (१) ॥५६॥  
 तादात्यमात्मनो लभ्यं गुरोर्मन्त्रात्मनो यतः ।  
 ततस्तदा समारभ्य तदायत्तोधनादिभिः ॥५७॥  
 अथाभिषेकं हिविधं समवाप्य तदाज्ञया ।  
 अनुग्रहादि कुर्वीत सिङ्गये नान्यथा भवत् ॥५८॥  
 विधाय चक्रं तन्मध्ये योन्यां कुम्भं निधाय तु ।  
 क्वायोटकैः समाप्त्याभिषिच्चार्मिवदेन्मनुम् ॥५९॥  
 क्रुमागतसमाचारगनिरते शक्तिशालिनि ।  
 द्वितीयमभिषेकल्तु कुर्याद्वगात्मसिङ्गये ॥६०॥  
 विरचा विपुलं चक्रं प्रतियोनि च षोडशं ।  
 त्रिकोणानि विधायात्र मध्ये कुम्भं तु विन्यसेत् ॥६१॥

चंचला । मन्त्रात्मनः—चतुर्थपटलावमानोक्तपूकारंण । धनादिभिरित्यतादिशब्दे न  
 गृहक्षेत्रादीन्युच्यन्ते ॥ ५२ ॥ ५३ ॥ ५४ ॥ ५५ ॥ ५६ ॥ ५७ ॥

अथाभिषेकं हिविधमित्यादिभिः समाचरंटितश्चन्तैः पञ्चदशभिः श्लोकैः  
 साधकानां हिविधमभिषेकं तत्प्रकारादिकं चोपटिशति । तत्र—अनुग्रहादोत्य-  
 वादिशब्दे न प्रयोगा उच्यन्ते । विधाय चक्रम्—वयस्त्रिंशत्पटलोक्तं पूजायन्त्रम् ।  
 क्वायोटकैः—वच्चमाणाक्षरौषधिभिः क्षयितर्शीतैरुदकैः । क्रुमो—नित्यक्रुमः ।  
 द्वितीयम्—पूर्णाभिषेकम् । विपुलं चक्रं—प्रागुक्तं ललितापूजाचक्रं वच्चमाण-  
 कुम्भनिधानयोग्यप्रमाणं विरच्यत्यर्थः । तत्प्रमाणन्तु तत्रैव वच्चमाणः । प्रतियोनि च  
 षोडश त्रिकोणानि विधाय—प्रतितिकोणं वयस्त्रिंशत्पटले वच्चमाणिन प्रमा-  
 णेन तिर्यग्रूपा नवरेखा यथासम्भदायं विलिखेत् । तेन षोडश त्रिकोणानि सम्भ-

सौवर्णं राजतं ताम्रं काचं मार्तिकमेव वा ।  
 पूरितं खारितोयेन क्षयितेनाक्षरौषधैः ॥६२॥  
 निक्षिय नवरत्नानि धान्यानि विविधानि च ।  
 हिरण्यानि सतामाणि वासोभग्गमभिवेष्येत् ॥६३॥  
 रक्ताभग्गं चन्दनैश्चूतपनसाश्वत्यपल्लवैः ।  
 शतकृतुलतावद्धैः मातुलुङ्घफलान्वितैः ॥६४॥  
 विधाय कलशानन्यानन्येष्वै कैकशोन्यसित् ।  
 सार्हं सहस्रं षट्किंशत् पञ्चसंख्याः क्रमोदिताः ॥६५॥  
 मध्ये चक्रेषु तोयादि कृत्वाऽऽवाह्नाभिपूज्य च ।  
 कालात्मनित्यामन्त्वांश्च जपित्वा पूर्ववासरे ॥६६॥

वन्ति । एतदुक्तं भवति—श्रीचक्रे चतुरस्तपश्चटलदेवतास्थानेषु हेतिस्थानेषु च विकोणानि षोडश विकोणगर्भाण्यानिखेदिति । मध्ये—मर्वमङ्गमध्ये (३) । (खारीतोयेन—(२) खारीप्रमाणातोयेन । खारी च पल ४०८६ । उक्तस्त्र—पलाश कुडवः प्रस्थ आढ़की द्रोण एव च । धान्यादिमाने षोडश्चाः । द्रोणी षोडशभिः खारी कुशः कार्यश्च विंशतिः । ) नवरत्नानि—वक्ष्यमाणानि पश्चरागमुक्ताप्रवाल-वैद्युर्यपुथराजवज्रनीलगोमिटमरकतास्थानि । धान्यानि—त्रौहितिलमुहमाषयवगो-धूमादीनि । पल्लविधानं सुरद्रुमशाखावासनया । मातुलुङ्घफलोक्या नारि-केरफलादिकासुपलक्षयति । लतापञ्चवार्दीनां देशीसंज्ञा च स्वरूपे मुखागमविषये । सार्हं सहस्रं षट्किंशत्पञ्चेष्वेषामसंख्या पञ्चनवतिसंख्यानानां श्रीचक्रस्थाना-मावरणशक्तीनां प्रत्येकं मूलदेवतावत्षोडशविग्रहवत्वात् । (३) (तेन पञ्चनवति-शक्तीनां षोडशभेदैः पञ्चदशशतानि विंशत्यधिकानि भवन्ति । षोडशभेदा मूलदेवतायाः । एवं षट्किंशदधिकानि पञ्चदशशतानि शक्तीनामतस्तावन्त एव कुम्भाः पूर्वीकाप्रकारेण पञ्चविधकुम्भसङ्ख्याकमिण जाता इत्यर्थः ।) एतदुक्तं भवति—आयुधानां द्विविधग्रात् अष्टौ षोडशवरात्र० (४) गर्भवन्ति वज्राकारेणान्योन्यम् भेषुख्यानि

(१) सर्वमङ्गरोन्यं इति सो० पु० पा० । (२) एतदसर्वात्मो यथः सो० पुस्तक एव वर्तते ।

(३) एतदसर्वात्मो यथः सो० पुस्तक एव वर्तते । (४) षोडशवरात्र० गर्भवन्ति वज्राकारेणान्योन्यम् भेषुख्यानि

जन्मर्ते प्रातरुत्थाय स्वनित्यां तत्र (१) पूजयेत् ।  
 सहस्रं प्रजपेत्यश्वाङ्गोमं कृत्वा समन्तः ॥६७॥  
 शृङ्काहलशङ्कादिवाद्यसङ्गीतनर्तनैः ।  
 मुदितैर्योगिनौ हन्दैरेकैकं देवतात्मभिः ॥६८॥  
 हृष्णैः (२) सम्पूजितैः सार्वमभिषिञ्चेद्गुरुः स्वयम् ।  
 स्वक्रमं तस्य कथयेतदा प्रभृति सोऽपि तम् ॥६९॥  
 अनुतिष्ठे इविच्छिन्नं पर्यायं तस्य विचुरातौ ।  
 सहस्रं प्रजपेद्विद्यामभिवेकसमन्वितम् ॥७०॥  
 अथवा षष्ठावत्यस्तु कलशांस्तव विन्यसेत् ।  
 तेषु शक्तौः समावाङ्गं सम्पूजैरावाभिषेचयेत् ॥७१॥  
 एकं वा कलशं जन्मदिने कृत्वाऽभिषेचयेत् ।  
 एवं नैमित्तिकं नित्यमविच्छिन्नं समाचरेत् ॥७२॥

समालिख्य सर्वमद्विकोणस्य कोणतये तिर्यग्रेखात्रयेण त्रीणि त्रिकोणानि  
 षोडशविकोणगर्भाणि कृत्वा तेषामन्तराले हृत्तमालिख्य तत्त्वधिग योनिषोड़(३)श-  
 त्रवश्चर्घवन्ति वज्राकारेणान्योन्यमभिसुखमालिखेदिति । कालाम्बनित्यामन्वान्-  
 पञ्चविंशे पट्टले वक्ष्यमाणान् तद्विननित्यामन्वान् । एतदुक्तं भवति—सर्वत्राभिषेकेषु  
 पूर्वमिन् दिवसे अधिवासनपूर्वमन्वेद्युरभिषेकं कुर्यात् । अथवा सयोधिवासं विद-  
 धीत । जन्मर्ते—शिष्यस्य जन्मदिने पूर्णाभिषेकं कुर्यादित्यर्थः । होमं कुर्यात्—  
 नित्यहोमोक्तक्रमतः इति शेषः । समन्तत इत्यस्योपरिष्ठादन्वयः । हृष्णः—देवतात्म-  
 लेन पूर्वाभिमन्त्तितैः । स्वं क्रमम्—अक्षरक्रमम् । अविच्छिन्नपर्यायम्—पर्यायशब्दे न  
 षट्क्रिंशहिनान्युच्यन्ते । एतदुक्तं भवति—गुर्वाङ्गामृते पर्यायविच्छिन्नौ साभिषेकं  
 सप्तसहस्रं प्रायस्वित्तमुक्तम् । विच्छिन्नदिनानां प्रत्येकं सन्ध्यावत्यषष्ठिषट्का जप-

(१) नित्याने प्र इति सो० पु० पा० ।

(२) एतैः स इति सो० पु० पा० ।

(३) षोडशविकोणं इति य० पु० पा० ।

नायैस्तत्वैश्च नित्याभिः कालनित्या ।  
 आधारे हृदये शौर्ये वङ्गौ सूर्ये निशाकरे ॥७३॥  
 ध्यायं मित्रमध्या प्रजपेत् सर्वं व्यञ्जनस्वरम् ।  
 न्यसेच्च माटकास्थाने तदा तदेहसिद्धये ॥७४॥  
 यहाणां वैपरीत्येषु जन्मर्त्त्वे यहणे द्वयोः ।  
 कुह्यप्राप्तौ रिपुक्रिये कुर्यादेवाभिषेचनम् ॥७५॥  
 तेन दोषाः स्मृशन्त्ये न न कदाचन तद्वलात् ।  
 चुद्राणि क्रूरकर्माणि कृत्याश्च रिपुकल्पिताः ॥७६॥

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प्रायश्चित्तं शतवारश्च कृत्वा तद्विनादि भजेत् । तत्र—इति कंवल एव शीचव्रं ।  
 एकं विति पञ्चः (२) काम्यविषयः ॥ ५८ ॥ ५९ ॥ ६० ॥ ६१ ॥ ६२ ॥ ६३ ॥ ६४ ॥  
 ६५ ॥ ६६ ॥ ६७ ॥ ६८ ॥ ६९ ॥ ७० ॥ ७१ ॥ ७२ ॥

नायैरित्यादिना मिद्य इत्यन्तेन शोकदयेन सम्यावयभजनं काम्यन्यासविशेषं  
 चोपदिग्निति । तत्र एतदुक्तं भवति— आत्मज्ञानस्य नायोपकरमत्वात्: प्रातः सम्या,  
 विश्वस्य षट्क्विंशत्तत्वात्मनाऽवस्थानान् माध्यमन्दिनसम्या, नित्याविद्यास्वरूप-  
 परामर्गेन पारिपूर्णात् सायं सम्याऽनुर्षायत्त इति । सर्वं व्यञ्जनस्वरमितग्रस्यार्थस्य  
 पञ्चविंशपट्टलं वक्ष्यमाणात्मादिह न प्रपञ्चतः । न्यसेच्च माटकास्थाने- पञ्चटश-  
 पटले वक्ष्यमाणामाटकान्यामस्थानेषु सर्वेषु क्रमागततत्तदत्तरैः साडे तत्तदिन  
 नितरायोपेतां शीविद्यां न्यसेदित्यप्युपकरः- सम्मादायः ॥ ७३ ॥ ७४ ॥

यहाणामितग्रायैरभिषेचनमितरन्तः पञ्चभिः शोकैरभिषेककालविशेषं (३)  
 तटनुभावं चोपदिग्निति । यहणे इयोः—चन्द्रसूर्ययोः । चुद्राणि विद्येषणोच्चाटना-  
 र्दीनि । क्लेशः—आधारात्मिकाधिदेविकाधिर्भातिकाः । अशेषदुखवार्त्तिः—चित्तस्य  
 संकुचितत्वदुखवार्त्तिः ॥ ७५ ॥ ७६ ॥ ७७ ॥ ७८ ॥ ७९ ॥

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(१) काला नित्या इति सो० प० पा० ।

(२) क्षम्यविषय इति सो० वं० प० पा० ।

(३) विशेषां ऊटनु इति वं० १ प० पा० ।

बलं कथं भवेत् तस्य सिकस्य परमेष्वर ! ।  
 ब्रह्म मे तद्बलं येन क्लेशा नश्यन्त्यगेषतः ॥७७॥  
 सोमसूर्याग्निरूपेण जलेन स्पर्शमाचतः ।  
 नश्यन्त्यगेषतो दोषाः तस्मात् सिकस्मो न हि ॥७८॥  
 सोमसूर्याग्निरूपत्वं जलस्योपरि कीर्तितम् ।  
 तस्मादर्शगदुःखार्तिशान्त्यं स्यादभिर्षचनम् ॥७९॥  
 मप्ससूचे षु कालेषु पुण्ये व्वन्येषु चादगात् ।  
 कुर्यात् सदक्षिणां पूजां गुरोः प्रत्यक्ष्मेव वा ॥८०॥  
 उक्तेषु त्यातजातेषु पूजयेत् स्वर्णपुष्पकैः ।  
 अभिषिक्तस्तु विधिना प्रदद्याद्विज्ञानं गुरोः ॥८१॥  
 गुरुं तदग्रतः प्राप्तविद्यं तदनुजं तथा ।  
 गुरोर्गुरुं तद्गुरुं च स्वाग्रतो लब्धविद्यकात् ॥८२॥  
 प्रणामपूजास्तवनसेवादिभिरुपासनैः ।  
 तोषयेदन्यथा शक्तिः स्त्रीया तद्वासिनी भवेत् ॥८३॥  
 चन्द्रचन्दनकाम्मीरलघुकस्तूरिगिकायुतैः ।  
 पङ्कैर्विदध्यात्मर्वत गुरुमण्डलकल्पनम् ॥८४॥

मप्सस्त्रियादिभिर्भवेदितान्ते शतुभिः श्लोकैर्गुरुपूजादिकमुपदिशनि । तत्र  
 प्रत्यक्ष्मेव वा इत्यत्र एवकारोऽवश्यकर्णीयत्वप्रतिपादकः वाशद्वोऽधमसूचकः ।  
 विज्ञादिभिः प्रतिमासपूजनं मध्यमः पक्षः । मप्ससु च पर्वतस्येषु पुण्यसमयेषु  
 विज्ञादिभिः पूजनमुत्तमः पक्षः । उत्पातजातेषु दिव्यान्तरिक्षभौमतैविहर-  
 जातेषु विकारविशेषेषु । उपासनम्—विज्ञानुवृत्तिः । स्त्रीया—शिष्टगता । तद्वा-  
 मिनी—गुरुगामिनी ॥८०॥ ८१॥ ८२॥

चन्द्रे त्यादिना परमेष्वरीत्यन्तेन श्लोकदद्येन गुरुमण्डलनिर्माणद्रव्यादिकमुपदि-  
 शनि । तत्र—चन्द्र—कर्पूरम् । लघुः—अगुरुः । भाल इत्यादिना अवश्यधार्यत्वं  
 कथयति । मर्वतः—सर्वत्र मिष्ठयति ॥८४॥ ८५॥

पूजान्ते मार्जयित्वा तद्वाले चोरसि चांसयोः ।  
धारयेत् सर्वतो लक्ष्मौं रसस्यात्परमेश्वरी ॥ ८५ ॥  
पूर्वीक्षिमण्डलेष्वेव यानि स्थानानि पूजने ।  
प्रोक्षानि तानि सर्वाणि पद्मानि (१) परिकल्पयेत् ॥ ८६ ॥  
पूजादाववसाने च पञ्चश्चोकान् जपेत्ततः ।  
देव्यात्मत्वं गुरोर्लब्ध्वा श्वोकहादशकं जपेत् ॥ ८७ ॥  
गणेशयहनक्षत्रयोगिनौं गाश्रिरुपिणीम् ।  
देवौं मन्त्रमयौं नौमि माटकां पीठरुपिणीम् ॥ ८८ ॥  
प्रणमामि महादेवौं माटकां परमेश्वरीम् ।  
कालहस्तोहलोक्षोलकलनाशमकारिणीम् ॥ ८९ ॥

पूर्वं तत्त्वादिना श्वोकेन प्रागुक्तयुक्तमण्डलविशेषविधानमुपदिशति । एतदुक्तं भवति - नवभिर्नवभिः कोऽहैः सकर्णिकमष्टदलपद्मं यथाविधि विधाय तेषु नामाक्षराणि पड्क्षिक्षुभेणान्तिरेहिति । तत्त्वानं तत्रिमाणप्रकारं च यन्त्रपटसे सुन्धर्वं वक्ष्यामः ॥ ८६ ॥

पूजादावित्तादिना श्वोकेन नाथदेवतयोः स्तोत्रहयजपकालमुपदिशति । तत्र—नाथ एव देवतास्त्ररूपेण भासत इति परमार्थं बुध्वे त्वर्थः ॥ ८७ ॥

अतःपरं देवीस्तोत्रश्वोकहादशकस्य पूर्वमेष नित्याषोडशकार्णवे महात्मभिः काङ्गमीरभिर्व्याख्यातत्वात्तेषां इदं शशानां श्वोकानामत्र व्याख्या सैव लिख्यते । गणेशो—विनायकः । स च कालरूपी कथितः । ग्रहाः—सूर्यादयः । नक्षत्राणि—अस्त्रिन्यादीनि । तत्रात्मादि च तत्राम चाये वक्ष्यति । योगिन्यो—वशिन्याद्याः । राशिः—मेषादिः । रूपिणीम्—एषां कारणत्वात् । देवीमिति पूजोक्तिः । मन्त्रमयौम्—अक्षरमयत्वात् । नौमि—नमनं तादात्मगमुक्तम् । माटकां—माटवमाटकाम्—विख्यप्रसवित्रीम् । पीठरुपिणीम्—उक्तप्रकारैः सर्वाधाररूपाम् । एतदुक्तं भवति—शक्त्राशेः कालस्य च स्वाक्षर्त्वेन भावनास्थैर्यं जीव-मुक्तिरिति । प्रणमामौति । कालहस्तोहलोक्षोलकलनाशमकारिणीम्—कालस्य

यदक्षरैकमावेऽपि संसिद्धे म्यर्हते नरः ।  
 रविताच्ये न्तु कन्दर्पशङ्करानलविष्णुभिः ॥६०॥  
 यदक्षरशशिज्ञोत्स्नामगिडतं भुवनत्रयम् ।  
 वन्दे सर्वश्वरोः देवौ महाश्रीसिद्धमाटकाम् ॥६१॥  
 यदक्षरमहासूत्रप्रोतमेतज्जगत्त्रयम् ।  
 ब्रह्मागडादिकटाहान्तं तां वन्दे सिद्धमाटकाम् ॥६२॥  
 यदेकादशमाधारं बीजं कोणचयोद्भवम् ।  
 ब्रह्मागडादिकटाहान्तं जगदद्यापि दृश्यते ॥६३॥

हस्तोहनो - वेगः । उङ्गोलकलना - पूर्वांतरसम्बन्धः । एतदुक्तं भवति - पूर्वोक्तभाव-  
 नामन्त्रमंमिद्दी कालपारवश्यात् क्लेशो न भवतीति । यदक्षरेति । एकमात्र इत्य-  
 स्यार्थं आराध्यपादमुखादवगत्त्वः । मंसिद्धे - पूज्यपादैरुक्तप्रकारिण । रविणा -  
 प्रकाशादिना स्यर्हते । तार्हेण चक्रविष्वहरणादिना । इन्दुना चामृतमयत्वादिना ।  
 कन्दर्पिण मौभाग्यादितः । शङ्करेण चानन्दमयत्वादितः । अनलेन च प्रतापादितः ।  
 विष्णुना च विश्वामयत्वादितः । एतदुक्तं भवति - माटकायमेकाक्षरेऽपि संसिद्धे  
 तत्त्वां सिद्धतीति ॥ ८८ ॥ ८९ ॥ ९० ॥

यदक्षरेति । शशी - अमृतमयत्वात् । ज्योत्स्ना - प्रकाशरूपवाचकस्त्वम् ।  
 मिष्ठितं - तत्सम्बद्धम् । भुवनत्रयं - ज्ञाटज्ञानज्ञेयामरूपम् । सिद्धमाटकां - सर्वेषां  
 शब्दादेवार्थप्रतिपत्तेः । एतदुक्तं भवति - शब्दार्थयोर्निरवशेषाङ्गमित्रालनः सिद्धेति ।  
 यदक्षरेति । महासूत्रप्रोतं - महत्वमनाद्यत्वात् । सूचनात् विशेषाणामर्थानां सूत्रम् ।  
 प्रोतं - नियतसम्बन्धः । एतदिति - प्रत्यक्त्वम् । ब्रह्मागडादिकटाहान्तं - ब्रह्मागड-  
 मित्यपश्चिमं छहत्त्वं, कटाहमित्रवरं सौकृत्यम् । एतदुक्तं भवति - प्राणवक्ष्यार्थ-  
 योर्निरवशेषव्याप्तौ सत्यां प्रतिनियतावान्तरसम्बन्धत्वमुपदिश्य तत्त्वयता चालनः  
 सिद्धेति ॥ ९१ ॥ ९२ ॥

यदेकेति । आधारः - अधिकरणम् । बीजं - कारणम् । कोणत्रयोऽवः यत् -  
 कोणात्रयाकारतामेकादशशाक्तरसोऽन्ना तदुक्तत्वं जगत्प्रतयसिद्धं दृश्यते इतर्थः  
 प्राणुक्तप्रपञ्चस्य प्रत्यक्त्वमिति दर्शयति । एतदुक्तं भवति - माटकायमेकाक्षर-  
 स्त्रऽपि जगत्करणत्वम् स्त्रोत्युपदिश्य तत्त्वयता स्वालनः सिद्धेति शेषः ॥ ९३ ॥

अकचादिटतेन्नद्वप्यसाक्षरवग्णीम् ।  
जेष्ठाङ्गबाहुहृष्टकटिपादनिवासिनीम् ॥६४॥  
तामीकागच्छरेष्टागं सारात्मागं परात्पराम् ।  
प्रणमामि महादेवौ परमानन्दरूपिणीम् ॥६५॥  
अद्यापि यस्या जानन्ति न मनागपि देवताः ।  
केयं कस्मात् क्वकेनेति (१) सरूपारूपभावनाम् ॥६६॥  
वन्दे तामहमच्छयमाटकाच्छररूपिणीम् ।  
देवैः कुलकलिलोलप्रोलसन्तैः परं शिवाम् ॥६७॥

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अकचेति । वक्ष्यमाणवग्निन्दादिशक्त्यष्टकरूपेण समस्तेन । ज्येष्ठाङ्गेति—  
अस्तरूपेत्र माटकाच्छरैः मर्वतः शरीरित्वेनावभासमानाम् । एतदुक्तं भवति—  
माटकायाः समस्यामरूपेण शरीरिणां शरीरितामुपदिश्य तमयता स्वाक्षनः  
मिदेति शेषः । उड्डो—लिपिरूपः । मारात्‌मागं—स्वयं च । उभयमारशब्दविषयं  
दर्शयति परात्परामिति । परमानन्दरूपिणीम् । इकारस्य विन्दुविमर्गात्मनः ।  
शिवशक्त्योः मासरस्यरूपत्वात् । एतदुक्तं भवति—माटकायाः कारणभूतयो-  
र्विन्दुविमर्जनीययोर्करूपस्य इकारस्य विन्दुसंकल्पे ति वक्ष्यमाणस्य स्वाक्षनेन  
भावनायां परमानन्दानुभव इति ॥६४॥ ॥६५॥

अद्यापीति पूर्वोक्तं रहस्यं स्तौति । देवताः—इन्द्रियाणि । केयं—स्वरूपतः ।  
कस्माद्देतोः । क—कुत्स्यानि । केनोपायेनेति । सरूपभावनामरूपभावनां च । एत-  
दुक्तं भवति—अदेशिककटाच्छविहैः षड्भिरिन्द्रियैः किंरूपा कस्माद्देतोः कुत-  
स्यानि केनोपायेनेति सरूपभावनामरूपभावनां चाद्यापि॒ मर्वदा मनागीषदपि न  
जानन्तीति । अत्र प्रश्नचतुष्यमाराध्यपादमुखादवगत्यम् । अतिरहस्यत्वा-  
दिह नोहाटितम् ॥६६॥

वन्दे इति । अहम् । आद्यन्तप्रत्याहृत्या माटकारूप आत्मा । अच्याम् । अकार-  
क्षकारयोर्मध्यजाम्—माटकाच्छररूपिणीम् । सप्तमस्त्रप्रकाशितेन वर्त्मनाकुल-

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(१) वर्गानुक्रमयोगेन यस्या मात्राष्टकं स्थितम् ।  
 वन्दे तामष्टवर्गीत्यमहासिद्धाश्चकेश्वरीम् ॥६८॥  
 कामपूर्ण (२) जकाराद्यश्रीपीठाल्लर्निवासिनीम् ।  
 चतुरज्ञाकोशभूतां नौमि श्रीविपुरगमहम् ॥६९॥  
 इति ह्रादशभिः श्लोकैः स्तवनं सर्वसिद्धिकृत् ।  
 देवास्त्वखण्डरूपायाः स्तवनं तत्र तद्यतः ॥१००॥

कलोज्ञोज्ञप्रोज्ञमन्त्तीम्—कुलं शरीरं पृथिव्यां लौयभानत्वात् । कला—एकदेशः ।  
 उज्ञोनं उर्होऽहं प्रोज्ञमन्तीम्—वैश्वर्यापरां अचिन्त्यस्वभावैभवाम् । चिन्तयतः ।  
 एतदुक्तं भवति । अव्यक्तरूपं व्यक्तरूपं च माटकाया रूपमुहिश्य तद्यता स्वामनः  
 सिद्धेति ॥ ८७ ॥

वर्गंति । अनुक्रमयोगेन—सप्तमसूत्रोपदिष्टेन । माटकाष्टकं तदपि ततोक्तम् ।  
 अष्टवर्गीत्यमहासिध्याश्चकेश्वरीम्—प्रतिवर्गीत्याणिमादिमिद्याश्चकेश्वरीम् । एतदुक्तं  
 भवति । माटकाया अष्टौ वर्गास्तदधिष्ठात्रोऽष्टमातरस्तासां प्रत्येकोत्याणिमाद्यष्ट—  
 सिद्ध्यश्च मंभूय चतुःषष्ठिः । तासां व्यष्टिशक्तीनां कारणभूता समष्टिशक्तिः स्वाम-  
 ल्वेन सिद्धेति । अत्रापि रहस्यमस्ति तदवगन्तव्यमाराध्यचरणमुखात् ॥८८॥

कामेति । जकाराद्य—जकारो यस्य पीठस्याद्यं तत् जकारस्यम्—जालं धर-  
 पाठम् । श्रीपीठं आंड्याण्पीठं देव्यावासत्वात् । भूजलाम्बिवायुरूपपीठवतुष्टयं  
 वियद्वूर्पणं सर्वत्र निवासिनीम् । चतुरज्ञा कोशभूतां—आज्ञा—पूर्वाङ्गायादिः ।  
 कोशभूतां—समस्तकारणत्वात् । त्रिपुरा—माटका—माटकाभिः ज्ञाटज्ञानज्ञेया-  
 अभिरामस्तरूपतत्वज्ञातेरूपमुतं पूरयतीति । एतदुक्तं भवति—एकादशभिरुक्तस्त्रै-  
 रूपदिष्टवैभवमाटकादेशिशेषु तत्वविशेषेषु च व्याया विश्वपञ्चरूपा शक्तिः  
 स्वामल्वेन सिद्धेति । इतः परमस्मद्व्याख्या ॥ ८९ ॥

इति इत्यादिना श्लोकेन स्तोत्रफलमुपदिशति । तद्वाखण्डरूपायाः देशा-  
 कारैरनवच्छिन्नाया माटकायास्तादाम्बादिति शिवम् ॥ १०० ॥

(१) उर्वन् इति मूऽ पु० पा० ।

(२) जकाराद्य इति मूऽ पु० पा०

मनोरमाख्यटीकासहिते तन्वराजे

तोयतत्वमयौ आस्मिरिति सम्यक् प्रदर्शिता ।  
अस्या निःफालनाच्चिते तत्तत्त्वं खात्मसात्कृतम् ॥१०१॥  
इति षोडशनित्यातन्वेषु श्रीकादिमते  
द्वितीयं पटलम् ।

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इति श्रीषोडशनित्यातन्वे तु श्रीकादिमताख्यस्य परिपूर्णस्य तन्वस्य  
प्रपञ्चसारसिंहराजप्रकाशभिधानेन सुभगानन्दनायेन विरचितायां  
मनोरमायां व्याख्यायां नवनाथवैभवपूजाभिधानादिप्रकाशनपरं  
द्वितीयं पटलं परिपूर्णं परामृष्टम् ॥२॥

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## अथ तृतीयं पटलम् ।

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अथ षोड्गनित्यानां क्रमादिद्याम् १) षोड्ग ।  
 वाराह्या कुरुकुलाया आत्मनोऽष्टाचत्तर्य च ॥१॥  
 भूतानां च वलेष्वैव क्रमान्मत्वांश्छृणु प्रिय ! ।  
 प्राच्यते साधुसङ्केतैर्लिपीनां प्रागुदीरितैः ॥२॥  
 हृत्प्राणेलाहंसदाहवङ्गस्वैर्लितिरिता ।  
 तिविधा हंसभदेन शृणु तास्म यथाक्रमम् ॥३॥

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## अथ तृतीयं पटलम् ।

पूर्वमिन् द्वितीये पटले नवनाथवैभवपूजाविधानाटिकमुपदिश्यानन्तरं षोड्ग-  
 नित्यानां षोड्गमत्वांस्तदङ्गमन्वाचव च, मध्य पञ्चविंशतिमन्वानुपदिशति, अथ  
 षोड्गनित्यादिना लेमनुरित्यन्तेन शोकशतरूपेण तृतीयेन पटलेन । तत्र— अथ  
 षोड्गनित्यादिना प्रागुदीरितैरित्यन्तेन शोकदयेन पटलार्थोऽग्रादिकमुपदिशति ।  
 तत्र— मङ्गेतैः— सामयिकैर्नामभिः । प्रागुदीरितैः पूर्वतत्त्वे (२) पञ्चविंशत्यटले  
 प्रोक्तैः ॥ १ ॥ २ ॥

हृदित्यादौः सर्मारितेत्यन्तस्त्रिभिः शोकैराद्याया अङ्गनित्याया ललिता—  
 विद्यायाः स्वरूपं तत्रभंदादिकमुपदिशति । तत्र—हृत्—सकारः । प्राणः—  
 ककारः । इला—लकारः । हंसः—हकारः । दाहः—रिफः । वङ्गः—ईकारः ।  
 स्वं—विन्दुः । हंसेत्यादिना स्वमित्यन्तेन हृष्टे खोच्यते झीं इति । ललिता—विद्येति  
 शिषः । हंसभदेन—हकारयोजनाभदेन ॥३॥ हंसाद्याया—हकाराद्याया । ललिता—

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( १ ) विद्या तु षोड्गे इति म० प० पा० ।

( २ ) पञ्चविंश इति व० प० पा० ।

हंसाद्ययाऽऽद्या मध्या(१)स्यादादिमध्यम्यहंमया ।  
 तृतीया प्रकृतिः सैव तुर्या तैरन्त्यमायया (२) ॥४॥  
 आसु तुर्या भवन्मुक्त्यै तिसोऽन्याः स्युश्च मम्पदं ।  
 इति विपुरमुन्दर्यां विद्या मम्यक् ममौरिता (३) ॥५॥  
 शुचिः स्वेन युतस्त्वाद्यो ललिता स्याहितौयकः ।  
 शून्यमग्नियुतं पश्चाद्यो व्याप्ते न मंयुतः ॥६॥  
 प्राणो रमाग्निमहितः शून्ययुग्मं चरान्वितम् ।  
 नभो गोत्वा पुनश्चैषा दाहेन ममयोजिता ॥७॥  
 अम्बु स्याच्चरमंयुक्तं (४) वनशक्तियुतं च हृत् ।

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विद्येति शेषः । आदिमध्यम्यहंमयेत्यत्र मधिरति ककारस्योपरि । सैव - ललिता विद्यैव । तुर्या चतुर्थी । तैरन्त्यमायया - तैः कूटवयगतैरक्तरः । अन्त्यमायया अन्तस्थहृत्वया । एतदुक्तं भवति - प्रोक्तकूटवयाकर्त्तरः प्रोक्तक्रमगतैः प्रथम हिनोयकूटचरमगतहृत्वाविरहितैस्तृतीयकूटचरमगतहृत्वामहितैः ममस्ताख्या तुर्गेया विद्येति ॥ ४ ॥ आसु - चतस्रुवि विद्यासु ॥ ५ ॥

शुचिगित्यादिभिर्गात्रात्मगत्यन्तैस्त्विभिः शोकैर्द्वितीयायाः कासेश्वरौनित्याया एकाटगात्ररो (५) विद्यामुपदिशति । तत्र - शुचिः एकारः । स्वेन युतः - स्वं - विद्वः । तेन युक्तः ऐ७ इति । आद्यो वर्ण इति शेषः । ललिता - प्रागभिज्ञिता - विद्या । शून्यं - नकारः । अग्निशुतं - अग्निरिकारः तेन महितं नि इति । रथः - तकारः । व्याप्तेन मंयुतः - व्याप्तं - यकारम्तेन मंयुक्तः त्व इति ॥६॥ प्राणः ककारः । रमाग्निमहितः - रमा - नकारः । अग्निरिकारः ताभ्यां महितः क्वि इति । शून्य युग्मं - नकारहयम् । चरान्वितं - चरः एकारम्तेन महितं त्रे इति । नभो -

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(१) हंसाद्ययामसम्भा इति म० प० पा० ।

(२) अयं शोकः पनरपि म० प० प० के लिखितः ।

(३) प्रवक्तवे इति म० प० पा० ।

(४) नवशक्ति इति म० प० पा० । (५) चरां इति १ प० पा० ।

एषा कामेष्वरगी नित्या कामदैका दशाक्षणा (१) ॥८॥  
 कामेष्वर्यादिगादि: स्थाद्रमस्थाय म्यिग रसः ।  
 धरायुक् सचरा पश्चात् म्यिग पश्चाद्रसः मृतः ॥९॥  
 म्यिगाशूल्येऽग्निसंयुक्ते रसः स्थात्तदनन्तरम् ।  
 म्यिग भूःसहिता गोचरा मदाहोग्नी रसः म्यिग ॥१०॥  
 नभस्त्र मरुता (२) युक्तं रसा चरसमन्विता ।

मकारः । गोत्रा—टकारः । पुनश्चेष्टा—पुनरपि टकारः । टार्हन समयोजिता—दाहो—रफः तनाऽप्यथक् योजिता ॥७॥ अस्त्र—वकारः । चरसंयुक्तं—चर—एकारः तन सहितं वे इति । वनशक्तियुतं—वनं ओकारः, शक्ति विर्मजनीयः ताभ्यां महितम् । हृत् मकारः सोः इति । एवमुक्तप्रकारण्काटशार्चर्तर्यः ॥८॥

कामेष्वर्यनित्यादिभिः सोहिनीत्यन्तस्त्वयोविंशतिभिः श्लोकैः लतीयाया भगमालिनीनित्याश्च पञ्चविंशत्क्रत्तचर्णे (३) विद्यामुपदिशति । तत्र कामेष्वर्यादिः—विन्दुमहित एकारः एव इति । रसः—भकारः । म्यिग—गकारः । रसो—भकारः । धरायुक्—धर—उकारः तन युक्तः भु इति । सचरा—एकारसहिता । म्यिग—गकारः गे इति । रसः—भकारः ॥९॥ म्यिगाशूल्य—गकारनकारो । अग्निसंयुक्ते—इकारणं प्रत्येकं संयुक्तो गिनि इति । रसः—भकारः । म्यिग—गकारः । भूःसहिता—भू—जकारः तन महिता । भूःसहितेति संज्ञाशब्दस्वरूपो पादानं भूः इति (४) मंजोपर्तनाचरणत्यर्थः । एवमस्मिन् प्रकरण्णत्यत्र मर्वत्रापि निर्वाहः । गो इति । गोत्रा—टकारः । मदाहः—रफमहितः । अग्निः—इकारः रि इति । रसो—भकारः । म्यिग—गकारः ॥१०॥ नभः—मकारः । मरुता युक्तं—मरुत्—आकारः तन युक्तं सो इति । रसा—लकारः । चरसमन्विता—

(१) चरो इति मूः प० पा० ।

(२) सयुक्ते इति मूः प० पा० ।

(३) चरा इति १ प० पा० ।

(४) मज्जापाता इयत्रेकत्र पृत के ।