

# Laksmi Tantra



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## Namen der Buchstaben

**a** aprameya, prathama, vyäpaka.  
**ä** ädideva, änanda, gopana.  
**i** Räma, idha, ista.  
**l** pancabindu, Visnu, mäyä.  
**u** bhuvana, uddäma, udaya.  
**ü** ürja, lokesha, prajnädhära.  
**r** satya, rtadhäman, ankusha.  
**f** vistara, jvälä, prasäranam.  
**l** lingätman, Bhagavän, täraka.  
**l** dirghaghona, Devadatta, virät.  
**e** tryasra, jagadyoni, avigraha.  
**ai** ai^varya, yogadhätä, airävana.  
**o** otadeva, odana, vikrami.

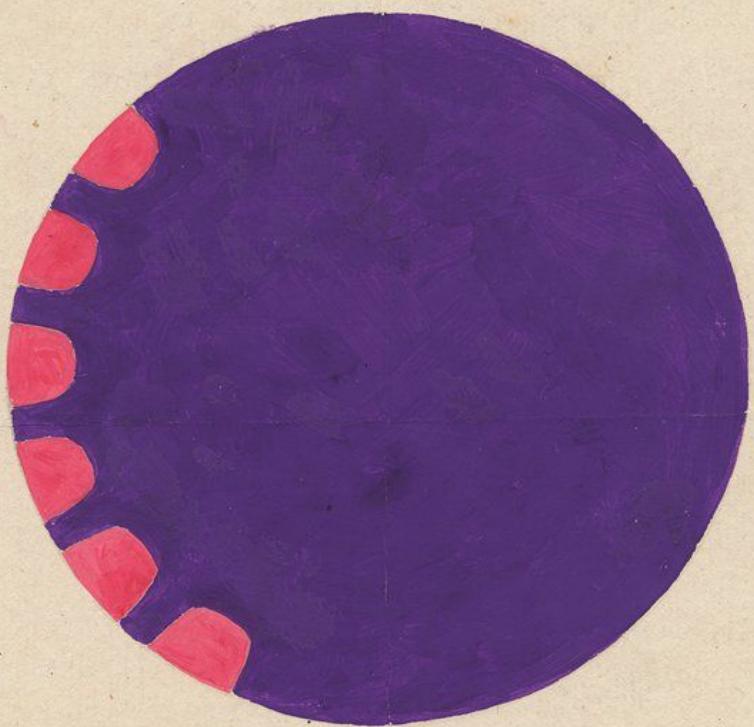
au aurva, bhüdhara, ausadha.  
 m trailokyai^varyada, vyäpi, vyome^a.  
 h visarga, srstikrt, parameävara.  
 ka kamala, karäla, prakrti.  
 kha kharvadeha, vedätman, visvabhävana.  
 ga gadadhvam^i, Govinda, Gadädhara.  
 gha gharmämsu, tejasvin, diptimän.  
 n ekadamsträ, bhütätman, bhütabhävana.  
 ca cafcala, cakri, candräm^u.  
 cha chandahpati, chaladhvam^i, chandas.  
 ja janmahantr, ajita, ääsvata.  
 jha jhasa, sämaga, sämapäthaka.  
 n Isvara, uttama, tattvadhäraka.  
 ta candri, ähläda, visväpyäyakara.  
 tha dhärädhara, nemi, kaustubha.  
 da dandadhära, mausala, akhandavikrama.  
 dha visvarüpa, vrsakarman, pratardana.  
 na abhayada, 6ästä, vaikuntha.  
 ta tälalaksman, vairäja, sragdhara.  
 Tha dhanvin, bhuvanapäla, sarvarodhaka.  
 da dattävakääa, damana, ^äntida.  
 dha äärngadhrt, dhartä, Mädhava.  
 na nara, Näräyana, panthä.  
 pa Padmanäbha, pavitra, paäcimänana.  
 pha phullanayana, lämgali, sveta.  
 ba vämana, hrasva, pürnänga.  
 bha bhallätaka, siddhiprada, dhruva.  
 ma mardana, käla, pradhäna.  
 ya caturgati, susuksma, ^ankha.  
 ra a^esabhuwanädhära, anala, käläpävaka.  
 la vibudha, dhare^a, puruseävara.  
 va Varäha, amrtädhära, Varuna.  
 ^a Samkara, äänta, pundarika.  
 sa Nrsimha, agnirüpa, bhäskara.  
 sa amrita, trpti, soma.  
 ha sürya, präna, paramäitman.  
 ksa anantesa, vargänta, Garuda.

## Die ewige Emanation

- 1.Sri: Der höchste Zustand der Weltenseele (Paramatman), realisiert von denen die das Selbst lieben, wird als frei von allen Miseren und ohne Limitierungen beschrieben, und ist seiner Essenz nach grenzenlose Freude.
- 2.Eine Seele instruiert eine andere Seele; wieder eine andere Seele ist Meister über die vorherige, bis die Kette endet bei der Weltenseele Paramatman, dem Ende aller Wege.
- 3.Das was durch das Wort „Ich“ (aham) ausgedrückt wird ist bekannt als Selbst (Atman).
- 4.Wenn das Selbst (Atman) frei von allen Restriktionen ist, ist es nicht-verschieden von der Weltenseele (saksad-hari, so gut wie hari) und umarmt alle Wesen

gleichermaßen, die bewussten und unbewussten.

- 5.Das ewige primordiale Selbst versinnbildlicht das Göttliche, Vasudeva (die immanente und transzendenten Gottheit), den Kenner des Feldes (das Bewusstsein in seiner primordialen Form).
- 6.Er ist ebenfalls bekannt als Visnu, Visva, Narayana und Visvarupa. Seine Identität durchdringt (Vishva) das gesamte Universum.
- 7.Kein materielles oder transzendentes Objekt existiert das nicht von seiner Identität durchdrungen wäre. Diese Identität ist immanent in allem, was als „dieses“ oder jenes“ (idam, phänomene) erkannt werden kann.
- 8.Er (visnu) ist der komplette Ruhepol (ohne Störungen, shanta) unveränderlich und ewig. Er ist endlos und frei von allen Limitationen von Zeit und Raum.
- 9.Er ist die Quelle der unendlichen Ausbreitung der göttlichen Kraft, Brahman (Vibhuti), die ultimative Räumlichkeit wo das primordiale Bewusstsein erkannt wird.
- 10.Brahman ist wie ein wellenloser Ozean aus Nektar mit den sechs göttlichen Attributen voll manifestiert. Es ist einzigartig, in der Form von konzentriertem Bewusstsein, in sich ruhend, und weder Kontraktionen noch Ausdehnungen unterworfen.
- 11.Da in diesem Zustand Bewusstsein nicht von Energie (Sakti) differenziert werden kann, wird es als Nichtdual bezeichnet (advaita).
- 12.Seine immense Kraft, leuchtend wie die Strahlen des Mondes, bin ich selbst, (Ramadevi) die Göttin, die Unsterbliche, welche alle Wesen und Zustände mit sich selbst identifiziert, Brahmans Identität oder Ich.
- 13.Er, Hari welcher das primordiale Selbst ist, ist auch als das individualisierte Selbst aller Wesen erweitert. Ich (Maha Lakshmi) bin die ewige Identität aller Wesen.
- 14.Ich (Lakshmi oder Fortuna) werde als der ewige Vasudeva-Zustand im Sein bezeichnet (Vasudeva-Sattva).



*Aum namo bhagavate vasudevaya*

15. Brahman umarmt gleichzeitig die Elemente aller Existenz und deren Zustände, deswegen ist Brahman die ewige Stätte (padam).
16. Deswegen wird das ewige Brahman als Laksmi-Narayana (oder Radha-Krsna) bezeichnet da das Selbst-Wesen in der Selbst-identifizierung enthalten ist.
17. Das Selbst wird stets als die Quelle der Identifikation angesehen; das eine kann nicht ohne dass andere existieren so wie ein Magnet zwei Pole aufweist aber ein Objekt darstellt..
18. Realisiere dass die Beziehung zwischen mir (Shakti) und der Gottheit (Krishna) von der Natur der Identität ist, da ohne „Ich“ (Identifikation oder Selbstreferenz, die essentielle Qualität des Ich) das Selbst ohne Bedeutung, Referenz und Assoziation wäre.
19. Das Ich (Aham) hätte ohne das Selbst (Atman) keine Bedeutung; in dieser Welt werden alle Objekte des Wissens (direktes und geheimes Wissen) als den Seins-Zustand erkannt (Sandhini-sakti) und dessen Zustände, individuell und makrokosmisch.
20. Diese ursprüngliche Selbstreferenz der Weltenseele, die grosse Göttin, bleibt unmanifest wenn das Universum nach der grossen Auflösung (Pralaya) zur Ruhe gekommen ist, und welche alles mit sich verbindend und in Brahman(Vasudeva) ruhend, das Universum durch sich selber entwickelt.
21. Der erste Nachweis von Brahmans Erweiterung, wie der Mond welcher aus dem Ozean hervorgeht, ist mein eigenes Selbst, Narayanas Sakti welche durch den Willen zu kreieren charakterisiert wird und das Öffnen der Augen Narayanas darstellt (unmesa).
22. Das schliessen der Augen (nimesa) von Maha Vishnu, dem purusa Avatar, zur Zeit der grossen Auflösung (Prakriti Pralaya) ist ebenso mein Selbst, Maha Vishnus Energie, charakterisiert durch den Willen zu schlafen und Ruhem.
23. Meine unlimitierte göttliche Kraft emaniert von meinem latenten Zustand, dem Willen Maha Vishnus, alle Welten zu erschaffen.
24. Absolute Erkenntnis ist die Natur von Vasudeva selbst, welcher Allwissend und unverbrauchbar, unendlich und voller Nektar ist.
25. Die Essenz der wahren Identität (also *aham* welches das Selbst referenziert und nicht externe Objekte wie es *ahamkara* tut) ist von seiner Natur her ebenso Erkenntniskraft, welche allwissend und allsehend ist. Der absolute Zustand und die Form meiner Selbst und Vasudevas ist nichtverschieden von Selbsterkenntnis.
26. Die anderen Attribute göttlicher Kraft wie Aisvarya (Freiheit), Virya (unveränderlichkeit), etc. sind die immer-präsenten Attribute des Selbstwissens; Das Selbstwissen jedoch ist das Primärattribut des primordialen „Ichs“.
27. Strahlenkraft (Tejas) und Durchlässigkeit sind die spezifischen Eigenschaften der Erkenntniskraft (Jnana-Sakti) ähnlich wie die Eigenschaften eines Kristalls; Dieses Selbstwissen ist eine Manifestation von mir und Narayana.
28. In Bezug auf meinen primordialen kreativen Zustand, beschreiben alle Weisheitsbücher meinen Zustand der Freiheit und Allmacht als Aisvarya, dessen Aspekt die Willenskraft ist (Iccha-Sakti)`.
29. Mein Aspekt als Quelle allen Lebens und kosmische Lebensenergie des Universums ist bekannt als Allmacht oder Sakti (Energie)
30. Die Mühelosigkeit mit welcher ich das Universum kreiere ist bekannt als Allkraft und innere Stärke (Bala). Der Begriff Bala deutet ebenso meine Kapazität an, alle Emanation zu erhalten und mit Amrita zu nähren. Stärke wird von den Weisen als

Aspekt von Energie (Sakti) angesehen.

31. Obwohl ich die Ursache des Universums bin, ist Virya oder Unveränderlichkeit mein ewiges Attribut.

27. Wenn Milch in Joghurt verwandelt wird verändert es seine Natur, aber obwohl ich mich in Phänomene erweitere, haben diese scheinbaren Veränderungen keine Dauer. Deswegen erklären die Wissenden, dass Virya absolute Unveränderlichkeit ist. Virya wird ebenso als Tapferkeit, Mut und Zeugungskraft beschrieben, welche ein Komponent von Aisvarya (Freiheit/Allkraft) ist.

28. Meine Kapazität alles ohne Hilfe zu verwirklichen und alles zu vollbringen wird von den Erleuchteten als Tejas (Ausstrahlung und Erleuchtung) beschrieben. Manche beschreiben Tejas auch als die Fähigkeit alle Misere zu überwinden und Feinde zu bezwingen.

29. Wieder andere sehen dieses Attribut als ein Komponent von Aisvarya an. Diese fünf attribute strahlen direkt von der Erkenntniskraft aus.

30. Alle Sechs dieser Attribute, Erkenntnis usw, konstituieren meine Manifestation der Subtilen Qualia (Gunas). Ein winziges Millionstel-Bruchteil meineselbst mit dem Willen zu erschaffen initiiert die gesamte Schöpfung.

31. Dieser in sich zusammengezogene Punkt umarmt in sich alle Kategorien der möglichen Schöpfungen, rein und unrein. Oh Indra, ich werde dir nun die reine Schöpfung (Emanation) beschreiben.

32. Die glorienreiche Manifestation der sechs attribute Krishnas nimmt vier Formen an welche die sechs universalen Qualia in verschiedenen Phasen nach und nach in sich manifestieren. Diese vier Formen der Manifestation spielen sich in drei Phasen ab – wenn die Präsenz der göttlichen Attribute noch nicht erkennbar sind; Wenn die Attribute langsam heranreifen und erkennbar werden; Und wenn die göttlichen Qualia voll manifest alles mittels ihrer Immanenz durchdringen und aktiv wirken.

33. Durch Permutationen und Kombination der drei Paare der sechs Qualia (Jnana, Aisvarya, Sakti,...) entstand die tetrapolare Erweiterung (Catur Vyaha).

Wenn diese drei Paare von Qualia gleichzeitig integriert und gleichzeitig differenziert manifest sind, dieser Zustand meiner Selbst, ist bekannt als mein Tetrapolarer (immanenter) Zustand. Ohne überhaupt auf meine externen Manifestationen Bezug zu nehmen, und durch blosses Analysieren der Qualia, haben Philosophen meinen vierfachen Zustand als meinen unveränderlichen Zustand identifiziert.

34. Durch die Kombination der drei Paare von Attributen wird die Entwicklung meines unveränderlichen Zustandes nach und nach sichtbar. Die erste meiner Manifestationen in dem vierfachen Zustand ist unbeweglich, undefiniert, reines Sein, welches als transzendent Seinskraft (Sandhini Shakti) und Bewusstsein (Samvid Sakti) bekannt ist.

35. Das ist Vasudeva(♥), meine erste Manifestation, mein erstes Abweichen von Kompletter Ruhe und Stille.

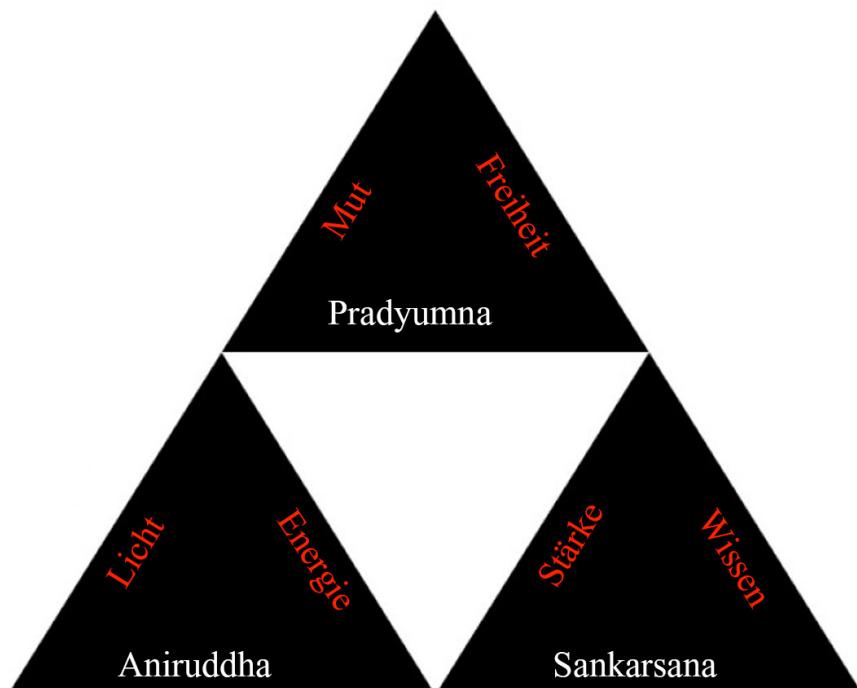
36. Die zweite Manifestation Gottes heisst Sankarshana(♣), welcher die Qualia der Erkenntnis und Stärke verkörpert. Sankarshana entwickelt und erweitert Vishnus Schöpfung auf kausaler Stufe, also in der Keimform, so wie einzelne Flecken auf der Haut zu erkennen sind oder einzelne Sterne am Himmel leuchten.

37. In Sankarsana (visnu-tattva, Allanziehend) erkennen die Weisen eine Amalgamierung der sechs Qualia mit einem Fokus auf Allwissen (Vijnana) und Allkraft (Bala). Im Prozess der Manifestation werde ich dadurch mehr und mehr aktiv.

38. In dieser Phase bin ich als der Manifestierer aller Objekte bekannt, Pradyumna, (♣, visnu-tattva, Allerfreudend) in dessen transzendornter Form (Svarupa) ich die Attribute von Freiheit (Aisvarya) und Mut (Virya) manifestiere.

39. Wenn ich durch den Impetus meines aktiven Momentum (Kriya Sakti) stimuliert wurde und meinem Willen zu handeln nachgehe und agiere, bezeichnen mich die Gelehrten als das immanente Selbst, Aniruddha (♦, visnu-tattva, Unregierbar).

40. Die Abfolge der vier Phasen meiner Zustände werden als Turiya, Tiefschlaf, Traum und Wachzustand beschrieben. In der Entwicklung der drei primären Qualia Jnana, Aisvarya und Sakti, welche meine als meine natürlichen Attribute angesehen werden, bildet sich ein weiteres Set aus aktiven Qualia heraus (Die sekundäre Triade Bala-Virya-Tejas ist aktiv-immanent, und jnana-aisvarya-sakti sind transzendent).



Zugleich sind die drei aktiven Qualia, namentlich Bala, Virya und Tejas, sekundäre Attribute und sind dem ersten Set an Gunas (Jnana, Aisvarya und Sakti) untergeordnet. (Sankarsanas Einfluss in allen Wesen wird als Stärke [Bala] erkannt, Pradyumnas Einfluss gilt als Mut [Virya] und Aniruddha macht sich in allen Wesen und Welten als Erleuchtung und Ausstrahlung [Tejas] erkennbar).

41. Diese drei ergänzenden Qualia stellen die Auslöschung von Imperfektionen wie Müdigkeit und dergleichen dar. Deswegen werden meine Zustände in Zwei Kategorien unterstellt, aktiv-immanente (Vasudeva, Samkarsana, Pradyumna, Aniruddha) und in sich ruhende-transzendenten (Para-Vasudeva – Gopala).

42. Meine Manifestation in allen Kreationen ist nur eine Facette meines Seins, welche keine Dualität beinhaltet, in der selben Weise wie Wellen im Ozean anschwellen und absinken, aber beide Wasser sind. Die Formen meiner Manifestation wird durch die Funktion der Attribute (Gunas) bestimmt.

25. Erkenntnis in Kombination mit Stärke ist die primordiale Gottheit Sankarsana. Freiheit und Mut stellen Pradyumna dar; Aniruddha repräsentiert Energie in Verbindung und Ausstrahlung.
26. In meinem in sich ruhenden Zustand, ist der undifferenzierte Komplex der Sechs Attribute identisch mit Parabrahman (Vasudeva/Krishna).
27. Genauso wie ein Schauspieler verschiedene Theater-Rollen spielt und verschiedene Charakterattribute manifestiert wie Überzeugungskraft, Grosszügigkeit oder Mut, nimmt das höchste Selbst die Formen von Samkarsana, Pradyumna etc. an um den Welten zu helfen, mithilfe der Attribute wie Jnana, Aisvarya und Sakti.
28. Das Motiv für unsere vierpolige Visnu-Erweiterung ist den Lebewesen welche im Kreislauf von Schöpfung, Erhaltung und Zerstörung verstrickt sind zu helfen, mich mit ihnen zu verbinden, Ihre Studien zu vertiefen und ihnen zu helfen die Früchte ihrer spirituellen Praxis (sadhana) zu ernten (durch Sankarsana, Pradyumna und Aniruddha).
29. Meine tetrapolare Erweiterung schliesst meine vier Zustände (Turiya [moksha], tiefschlaf, traum und wachzustand) mit ein. Die göttliche Manifestation (Vibhava) der allwissenden Gottheiten hat unzählige Formen.
30. Die verschiedenen Manifestationen von Aniruddha werden im Sattvata Tantra beschrieben. Die Arcana-Inkarnation krishnas (Ikone und Statuetten, anthropomorph oder auch nicht) werden ebenfalls dort beschrieben, welche den Geist der Menschen befreien.
31. Durch den Einfluss von Mantras und der jeweiligen Deities (in Bezug auf Nyasa oder Buchstabenmystik) verkörpern diese Arcana-Vigrahas (Arcana bedeutet auf Sanskrit Bildgestalt Vishnus, und Vigraha bedeutet eine Form welche frei von dem Einfluss der Planeten (grahas)und anderen Wirkungen ist) von Visnu die sechs kosmischen Qualia (Jnana, Aisvarya,...). Diese sind in meinen vier Vyuhazuständen voll manifestiert – angefangen mit para und aufhörend mit meinen Arcana inkarnationen und sollten als meinen vierten Zustand (Turiya) und die nachfolgenden Zustände angesehen werden. Der Unterschied zwischen den Vyuhas und den Vibhava-Avataras ist sehr gering. Höre zu, Sakra (Indra), ich werde nun die externe Schöpfung beschreiben.

## Die drei phänomenalen Gunas

43. Sri sagte: Ich bin Narayani, mit ewigen, makellosen, unendlichen und positiven Attributen versehen, wahrlich Vishnus Sein.
44. Ich werde als frei von allen Begrenzungen von Raum und Zeit oder Form angesehen. Bewusstsein (Samvid) alleine ist die Natur meines Wesens; Jnana, Aisvarya und Sakti werden als Attribute (Gunas) von Der dewusstseinsenergie (samvid-sakti) angesehen.
45. Diese Unterscheidung ist durch mich alleine bewirkt, und dieser polarisierte Zustand besteht aus Jnana, Aisvarya und Sakti.
46. Nun werde ich meine limitierte Manifestation beschreiben, welche aus den drei Energien Jnana, Aisvarya und Sakti hervorgehen. In Übereinstimmung mit meinem souveränen Willen, wenn Ich, die Unergründliche, manifest werde (aktiv), durchläuft meine Form freiwillig eine permutation innerhalb der ersten Triade der dreifachen Energie (Jnana, Aisvarya, Sakti).

- 47.Wie durchsichtiger Zuckerrohr-Saft zu Molasse wird, so entwickelt sich das selbstleuchtende Wissen (Jnana) in Sattvas (das Gute).
- 48.Ebenso entwickelt sich Souveränität (Aisvarya) in Rajas (Leidenschaft) und meine Energie(Sakti) entwickelt sich in die Finsternis (Tamas).
- 49.O Sakra, diese drei primordialen Attribute werden als den Komplex der Trigunas angesehen (traigunya). Im Zustand der Schöpfung wechselt Traigunya in einen von Rajas dominierten Zustand.
- 50.Während der Erhaltung des Geschaffenen wird der Kosmos von Sattvas durchdrungen und zum Zeitpunkt der Auflösung von Tamas. Obwohl ich der Natur nach Bewusstsein bin, Primordial und alldurchdringend, fokussiere ich meinen kreativen Impetus auf die phänomenalen Attribute (Gunas) um die Kreation, Erhaltung und Transformation des Unviersums zu bewirken.



Die drei Gunas Sattvas-Rajas-Tamas

51. Obwohl ich ohne Attribute bin, so herrsche ich alleine, Fortuna, über diese Gunas und drehe das Rad von Schöpfung, Erhaltung und Terminierung.
52. Indra: Wieso manifestiert Du dich selbst in diesen verschiedenen Zuständen der reinen und unreinen Schöpfung durch die Triforce (jnana, aisvarya und sakti)?
53. Ich grüsse dich, Lotusgeborene Göttin; Bitte beantworte meine Fragen.
54. Sri: Meine göttliche Macht ist unabhängig und souverän(Aisvarya), so dass mein Wille (Iccha-Sakti) die einzige Ursache für alle Kreativität ist.
55. Diesen subtilen Punkt erkennen auch die meisten Weisen nicht. Lerne von mir wie die Beziehung dieser Aspekte funktioniert. Ich entwickle mich als Isa (aktiv) und Isitavya (passiv).
56. Narayana ist der Meister von allen Wesen, und ich bin seine Meisterschaft (Aisvarya). Das was dem unterstellt ist ist eine Kombination aus Bewusstsein und Unbewusstsein, Subjekt und Objekt.
57. Absolutes Bewusstsein ist der Zustand des Geniessers; Der unbewusste Zustand repräsentiert alle Dinge welche wahrgenommen und genossen werden.
58. Das bewusste Element (Citsakti) des Lebewesen welches unter dem Einfluss der Unwissenheit (Avidya) leidet, unterliegt der Illusion Geniesser externer Objekte (welche durch die Sinne generiert werden) zu sein und identifiziert sich mittels seines Egos mit bewusstseinslosen Objekten und Emotionen und verstrickt sich in den Begriffen von „Ich“ und „mir“.
59. Wenn durch den Einfluss des Selbstwissens diese Unwissenheit aufgelöst wird, lässt das Wesen von seinen falschen Identifizierungen ab und das Bewusstsein erkennt meine essentielle nichduale Natur.
60. Dieses Absolute Wissen wird durch mich manifestiert, mittels der göttlichen vierpoligen Erweiterung, wenn ich aus Mitgefühl mit dem Adepten diesem Erkenntnis schenke.
61. Die Beziehung der zwei Formen der Manifestation (unvergänglich und vergänglich) ist die des Beschützers und des Beschützten.
62. Die reine Kreation beschützt; Während die andere beschützt wird. Das ist meine Erklärung dieser Wirkweisen. Was möchtest du sonst noch hören?
63. Indra: Wieso existierst du in diesen Zwei Zuständen, als Meister und als Untergebene? Erkläre mir wie viele Kombinationen von diesen Elementen es gibt und was ihre Eigenschaften sind.
64. Sri: Diese Unterscheidung von Isa und Isitavya können weder mir noch Narayanas essentieller Natur zugeschrieben werden. Die ewige Gottheit und ich besitzen nicht wirklich die Aspekte von Isa oder Isitavya.
65. Untergeordnete Tattvas sind von zwei Typen; Bewusst und unbewusst. Bewusstsein ist der Geniesser und nimmt die Form von bewussten Lebensformen an.
66. Nicht-bewusstsein (Materie) wird das Objekt des Genusses genannt und ist von dreierlei Natur(sattvas-rajas-tamas). Die Gelernten deklarieren den unbewussten Aspekt als meine dritte Erweiterung an.
67. Ich manifestiere freiwillig diese zwei Energien, das Bewusste (Pneuma) und das Unbewusste (Hyle) um meine zwei immerwährenden Aspekte zu manifestieren.
68. Die bewusste Sakti (jiva-sakti) ist makollos und rein, und besteht aus

Bewusstsein und Freude. Beeinflusst durch endlose Unwissenheit reist die bewusste Seele ewigs durch die Ketten von Geburt und Tod im Samsara.

69. Obwohl die unbewusste Sakti (materie) unbewusst, temporär, sich verändernd und die Verkörperung der drei Gunas ist, so manifestiere ich mich freiwillig in diesen Formen als solche.

70. Wie ein leuchtendes Feuer Rauch erzeugt, so nehme ich – obwohl ich der Natur nach Bewusstsein bin – unbewusste Formen als Phasen meiner Existenz an.

71. Obwohl jenseits aller Fehler und Verzerrungen, manifestiere ich mich freiwillig im unbewussten Zustand.

72. Obwohl unteilbar, wird durch verschiedene Faktoren das Bewusstsein scheinbar aufgeteilt in externe (unbewusste) Manifestation und interne Bewusste Manifestation.

73. Solche Einschränkungen werden durch meine eigene Unabhängigkeit und meinen Willen auferlegt, da ich niemanden untergeordnet bin. Wenn du meine Souveränität erkennst wirst du befreit sein.

74. Indra: Wieso erschaffst du Welten in denen Pein und Freude existieren? Wäre es nicht besser nichts zu erschaffen oder nur Freude zu manifestieren?

75. Sri: Ich erschuf eine gemixte Schöpfung welche aus beidem besteht, da ich die kumulativen Resultate aller Aktionen (Karman), gut und schlecht, in Erwägung ziehe, welche von einem Wesen ausgeführt werden unter dem Einfluss endloser Unwissenheit, und so Verantwortung in den Wesen entwickle.

76. Sakra: O Göttin vom Milchozean, wenn du dir auferlegst Freude und Pein aufgrund von Aktionen auszuteilen, worin liegt dann dein freier Wille?

77. Sri: Dieses Karman ist das Instrument der Erfüllung meiner kreativen Funktion. Nur weil der Schöpfer ein Instrument verwendet, limitiert dies nicht seinen Willen.

78. Rein und unabhängig wie ich bin, bin ich niemandem je unterstellt. Ich erweitere mich dreifach als den Ausführenden einer Tat, das Objekt der Handlung, und die Aktion selbst.

79. Du solltest dich nicht fragen wieso ich das tue; Meine Lust am spielen (lila) ist der Grund. Deswegen mach dir keine Sorgen.

80. Sakra: Wie dem auch sei, falls du so freie Hand bei der Schöpfung hast, dann erkläre mir den Prozess der Schöpfung. Ich danke dir, Lotosgeborene.

## Vyuhas und ihre Saktis

81. Sri: Essentiell bin ich die Bewusstseinskraft und beispiellose Freude wie ein klarer Himmel frei von Wolken und Trübungen. Ich bin Narayani, Haris Zustand des Seins und meine Natur spiegelt seine wider.
82. Meine Essenz ist Bewusstsein, ich bin weder aktiv noch passiv, noch ein Zustand dazwischen. Ich bin die Natur Hari's, des alldurchdringenden (Visnu), der das eine primordiale Selbst allen Lebens ist und meinen Charakter teilt.
83. Seine Form ist transzendent und unfassbar, frei vom Einfluss der Planeten und voller Sein, Gegenwart und Freude. Und ich bin von der selben Natur her überall ausgebreitet und präsent.
84. Von Zeit zu Zeit drängt ein millionstel Partikel von uns, bestehend aus Bewusstsein, in die Aktivität.
85. Dieses Partikel welches als den Willen zu erschaffen (sisksa) bekannt ist, besteht in der Form von „Ich erschaffe mir was ich will nach meinem Geschmack“, woraufhin dieses Partikel meineselbst augenblicklich in die reine Schöpfung (visuddhadhva, die vierpolige Manifestation) entwickelt.
86. Wie die Brillanz eines Diamantes in alle Richtungen scheint, so erweitert meine Reine Schöpfung, die 4 Vyuhas und die 6 Attribute, sich mittels ihrer Ausstrahlung in alle Richtungen.
87. Die reine Schöpfung entsteht aus meiner Form von konzentriertem Wissen, dessen Ruhe einen wolkenlosen Himmel oder stillen Ozean beschreibt (Vasudeva).
88. Frei von allen Aktivitäten, ewig fröhlich, all-umarmend und göttlich, manifestiert sich das primordiale Selbsterkenntnis (Vijnana) und wird Sankarsana genannt.
89. Aisvarya ist meine souveräne Kraft das Multiversum zu erschaffen ohne Abhängigkeit von irgendeinem Faktor ausserhalb meiner Selbst. Diese Manifestation ist Pradyumna, die exzellente Person.
90. Meine Sakti welche immanent ist, unwiderstehlich und welche dieses ganze vielfältige Universum durchdringt, wird verkörpert durch die Form von Aniruddha.

<b>Vyuha</b>	<b>transzendent</b>	<b>immanent</b>	<b>Sakti</b>	<b>guna</b>
Vasudeva	Alle Drei	Alle Drei	Samvidsakti	Sudhasattva
Sankarsana	Wissen	Stärke	Kriyasakti	Tamas
Pradyumna	Freiheit	Mut	Icchasakti	Rajas
Aniruddha	Energie	Licht	Jnanasakti	Sattvas

91. Diese drei transzentalen unendlichen Gottheiten, Pradyumna, Aniruddha und Sankarshana sind Formen welche die göttlichen Attribute Jnana, Aisvarya und Kriya-) Sakti manifestieren.
92. Meine primordiale Form welche den Anstoss zum Erschaffen gibt ist Vasudeva (Krishna) welcher mit einem wolkenlosen Himmel verglichen werden kann.
93. Die Manifestation aller meiner sechs Qualia (Jnana, Aisvarya, Sakti, Bala, Virya und Tejas) in gleichen Anteilen wird Vasudeva genannt.
94. Wenn in diesen Attributen Wissen und Stärke prominent sind, bin ich Sankarshana welcher die gesamte Kreation ohne Hilfe trägt. Er manifestiert sich verhüllt, also nicht leicht sichtbar.
95. Deswegen wird er in Vedanta Literatur Bala (Sankarshana) genannt. Meine Manifestation von Virya und Aisvarya wird Pradyumna genannt, der primordiale Gott der Liebe (Kamadeva).

96.Da Virya Unwandelbarkeit und Mut darstellt, ist Pradyumna unveränderlich.

Meine Manifestation von Sakti und Tejas welche immanent ist, wird Aniruddha(Unregierbar) genannt.

97.Tejas bedeutet absolute Ausstrahlung, Herrschaft und Unwiderstehlichkeit. Die heiligen Schriften, gleich dem Blitz einschlag einer Regenwolke, gehen aus Sankarsana hervor (Jnana).

98.Alle Aktivität (Kriya) geht von Pradyumna (Aisvarya) aus. Alle Früchte (Resultate) solcher Taten gehen von Aniruddha (Sakti) aus.

99.Innerhalb des Universums ist Sri Aniruddha das schöpfende Prinzip in allem; Sri Pradyumna erhält was Sri Aniruddha hervorgebracht hat, und dieselbe Schöpfung wird von Sri Sankarshana wieder absorbiert.

100.Diese drei primordialen Götter handeln mit spontaner Güigkeit durch Akte der Kreation (aniruddha), Erhaltung (pradyumna) und Transformation (sankarsana) in Übereinstimmung mit heiligen Texten, Dharma und deren Früchte/Resultate.

101.Obwohl jeder der drei nur ein spezifisches Attribut aktiv verkörpert, sind in jedem alle sechs Attribute voll manifest, so dass sie nicht verschieden sind vom primordialen Vasudeva.

102.Ihre Gliedmassen und Bestandteile wie Intelligenz etc. sind nicht phänomenal; Ihre Körper bestehen aus den sechs Attributen und sind der Urgrund allen Seins.

103.O Herr des Himmels(Indra), es wäre fehlerhaft zu glauben dass es essentielle Unterschiede in deren farbenfrohen Manifestationen gäbe. Um die spezifischen Aktivitäten welcher mit jedem der drei verbunden sind hervorzuheben, werden solche Kombinationen durch die Schriften beschrieben.

104.Aisvarya ist eigentlich nicht verschieden von Erkenntnis (Jnana); Und auch Sakti ist nicht verschieden von Aisvarya. Oh Indra, diese Visnu-Formen werden in der Meditation visualisiert um die Konzentration zu fokussieren und den primordialen Zustand zu erreichen.

105.Zuerst gibt es nur das Substratum der Realität, das Selbst; Dann kommt der Zustand des Seins. Dann die Objekte welche daraus geschaffen sind und zuletzt gibt es Aktivität. Alle Dinge gehen durch diese vier nacheinander abfolgenden Zustände.

106.Ich und Narayana/Krishna erscheinen freiwillig als Vasudeva, Sankarsana, Pradyumna und Aniruddha welche das selbe *Eine* absolute Bewusstein darstellen.

107.In jeder Form erweitern sich Vasudeva und die anderen drei in jeweils drei Formen (Vasudeva in Kesava, Narayana, Madhava. Sankarsana in Govinda, Visnu und Madhusudana. Pradyumna in Trivikrama, Vamana und Sridhara. Zuletzt Aniruddha welcher sich als Hsrikesa, Padmanabha und Damodara erweitert. Diese zwölf Vishnus manifestieren sich im Universum als den Zodiak)

108.Dies sind die Vyuhataras, so benannt durch die Pancaratras, und diese zwölf Gottheiten vollbringen Aktivitäten welche zur Schöpfung Erhaltung und Auflösung nötig sind.

109.Diese Avatars als Padmanabha etc. sind die Vibhava Evolutionen von Hari als Aniruddha, welcher, obwohl Omnipräsent, immanent und überall vorhanden, sich als diese vielfältigen Formen erweitert für das Wohl aller Wesen in allen Universen.

110.Von Zeit zu Zeit, um der Manifestation zu helfen, erscheint Vishnu in der Form eines Menschen oder Gottes. Solche Manifestationen/Avatars gelten als eine andere Vibhava-Form Aniruddhas.

111.Gottes Bildgestalt, erschaut durch sich selbst, oder überliefert durch die Götter, Weise oder Halbgötter, sind seine Arcana-Formen welche aus konzentrierter

Bewusstseinskraft bestehen und zum Wohle der Wesen manifestiert sind.

112.Damit habe ich die reine Evolution der ewigen Kreation erklärt. Nun höre mir zu wie parallel zum Noumenon das Phenomenon durch meine drei Gunas/Qualia entwickelt wird.

113.Das reine Wissen welches ich vorhin beschrieb entwickelt sich in Sattva guna, aisvarya wird zu rajo guna, und sakti wird tamo guna.

114.Im Prozess der Evolution und Kreation spielt Rajas(Passion) die dominierende Rolle, und Sattvas(Güte) und Tamas (Finsternis) spielen zweite Geige.

115.Wie ich schon beschrieben habe, ein Millionstel Fragment meiner Selbst wird zum Anfang des Universums in der Form eines winzigen Punktes.

116.Zu Beginn der Saguna Kreation (Visarga) fokussiere Ich, Maha Laksmi, die grosse Göttin welche die drei Qualia beherrscht, meine Aufmerksamkeit auf Rajoguna (passion und kreativität) und beginne zu emanieren.

117.Um den Wohlstand aller zu fördern, manifestiert Maha Lakshmi sich selber als zwei göttliche Zustände, Agni (Feuer) und Soma (Mond, Nektar), charakterisiert als Mann und Frau.

118.Sie (Maha Sri) hat vier Arme, eine Hautfarbe wie strahlendes Gold, grosse schöne Augen, sie hält eine Matulanga (Zitrone), einen Streitkolben, Schild, und ein Gefäss mit Amrita (Nektar) in ihren vier Händen.

119.Das ist die wunderschöne Maha Laksmi, auch bekannt als Maha Sri, Canda, Candi und Candika.

120.Ich bin auch bekannt als Bhadrakali, Bhadra, Kali, Durga, Mahesvari und Triguna; Und da ich die Frau von Bhavagat (Vishnu) bin, bin ich Bhagavati (Die Heilige).

121.Dies und mehr sind meine Namen und ich werde sie nach meinen Manifestationen beschreiben.

122.Ich bin Mahalaksmi weil ich überall als Verdienst und Verlust bekannt bin, als komplett und als noch zu erfüllen, und auch weil ich das höchste bin (Mahat).

123.In meinem kausativen Zustand als Zuflucht der Noblen bin ich Maha Sri. Als die Frau von Canda bin ich Candi; Und da ich feurig bin, bin ich Candika.

124.In meinem mitfühlenden Aspekt bin ich Bhadra; Wenn ich das Gute fördere bin ich Kali, was auch mein Name ist wenn ich die Schlechten bezwinge.

125.Da ich das Verhalten von Freunden und Feinden reguliere, werde ich Bhadrakali genannt; Des weiteren bin ich Maya die Zauberkraft Vishnus von unermesslicher Quantität.

126.Da ich gross und alldurchdringend bin, heisse ich Mahamaya; Da ich alle Wesen verzaubere heisse ich Mohini, die Zauberin. Ich bin Durga, da ich schwer zu realisieren bin und da ich meine Untergebenen rette

127.Da ich die Seele mit der Weltenseele verbinde so bin ich Yoga oder Yogamaya; Da ich wissen zu den Menschen sende bin ich Mayayoga.

128.Durch die Manifestationen der sechs qualia bin ich Bhagavati. Da ich mit Bhagavan (Vasudeva) das Ritual namens Bhagavat ausführe, werde ich als seine Frau bezeichnet.

129.Aufgrund meiner Endlosigkeit werde ich Vyoman(unendliche Räumlichkeit) genannt; Da ich voller spiritueller Füllen bin, bin ich bekannt als Puri. Da ich das absolute verkörperne bin ich Paravara.

130.Aufgrund meiner Kraft alles Unmögliche möglich zu machen, bin ich Sakt(kosmische Energie); Da ich die Kraft habe mich und andere zu erfreuen

heisse ich Ranjani. Da ich immer in mir selbst ruhe bin ich Shanta.

131.Das Universum geht aus mir hervor, deswegen heisse ich Prakriti (Natur). Ich bin die einzige Zuflucht und ich zerstöre das Unglück der Guten.

132.Ich lausche den Lamentationen meiner und Haris Verehrer und erfreue die Welt mit meinen Tugenden. Ich residiere in allen Wesen und erfreue mich (Rame) an den Tugendhaften. Ich werde von allen Göttern verehrt und bin die Verkörperung Vishnus. In Betrachtung all dieser Attribute, so erklären die Weisen, welche wissen wie man attribute mit deren Besitzer assoziiert, das ich Sri bin, ewig, manifest und immer existent.

133.Als Tutor der drei phänomenalen Qualia und ihrer transformationen und kombinationen bin ich Triguna. Durch meinen Willen zur Schöpfung verursache ich ein Ungleichgewicht in den drei Gunas.



134.Mit einer Farbe gleich geschmolzenem Gold und mit strahlenden Ornamenten beschmückt, erfülle ich die sonst dunklen Welten mit meiner eigenen Brillanz.

135.Am Anfang, um die leeren Universen mit mir selbst zu imprägnieren, nahm ich eine andere Form an, bestehend aus Tamoguna (Finsternis).

136.Sie ist Schwarz wie die Nacht, ihr schwarzes Gesicht hat grosse schöne Augen, und sie hat eine schlanke Hüfte und volle Brüste.

137. Sie hat vier mächtige Arme welche mit Schwert, Opferschale, abgeschlagenem Kopf und Schild ausgestattet sind. Sie trägt eine Girlande aus abgeschlagenen Schädeln und trägt ein Diadem aus Schlangen.

138. Von mir ausgehend, steht sie, Tamasi, Ausgewählte unter allen Göttinnen, vor mir und sagte zu mir: „Oh meine Mutter, ich begrüsse dich. Gib mir Namen und Funktionen.“

139. Sri: Und ich sagte der leuchtenden Tamasi, „ich werde dir Namen und Funktionen geben.“ Maha-kali, Mahamaya, Mahamari, Ksuddha, Trsa, Nidra, Krsna, Ekavira, Kalaratri und Duratyaya. Dies sind deine Namen und deine Funktionen leiten sich aus ebendiesen ab; Der der diese mit Verständnis lernt erlangt ewige Freude.

140. Die Kreation für inkomplett haltend, erfüllte ich diese danach danach mit meiner (dritten) Form welche der Schönheit des Mondes in nichts nachsteht und durch Sattvas besteht.

141. Diese Energie nahm die Form einer noblen Göttin an welche in ihren 4 Händen eine Mala-kette, einen Stachelstock(Ankusha), eine Veena (Musikinstrument Sarasvati) und ein Buch hält, und ich übertrug ihr folgende Namen und Funktionen:

142. Maha-Vidya, Mahavani, Bharati, Vak, Sarasvati, Arya, Brahmi, Maha-Dhenu, Vedagarbha, Dhi und Gih.

143. Ihre Funktionen beziehen sich auf diese Namen und stellen die zauberhaften Aktivitäten in Sattva Guna dar. Diese drei kausalen Göttinnen sind Triguna, das Fundament des Universums und die Mütter von allen.

## Evolution der Materiellen Welt aus Prakriti

144. Diese Selbstreferenz Haris, welche sich in alles entwickelte, welche ewig ist, welche vollkommene Freude verkörpert und Bewusstsein ist, und welche in sich selber ruht (bin ich). Ich, die selbe Eine, stimuliert durch meinen Willen zu kreieren, habe die reine Schöpfung aus einem unendlich klein zusammengezogenem Punkt (Bindu) hervorgebracht, welches eine Form bestehend aus den sechs göttlichen Qualia besitzt. Ohne meine eigene transzendenten Form zu verlieren, wurde ein Teil (Maha Sri) meiner Selbst (Ramadevi, samvid-sakti), zu dem Komplex der drei Gunas. In Prozess dieser Evolution, wenn ich meine Fokus auf Rajas richte, bin ich Maha Sri, die grosse Göttin. Meine Form von Tamas durchdrungen wird Mahamaya genannt. Meine Form von Sattvas durchdrungen wird Mahavidya genannt. Ich Selbst (Maha Sri) und diese zwei Göttinnen (Mahamaya und Mahavidya) erschaffen drei Paare von Gottheiten nach unseren Formen.

Das erste Paar, schwanger mit dem kosmischen Ei(Hiranyagarbha), hat lotosförmige Augen, sitzt auf Lotosblüten und ist eine mentale Schöpfung basierend auf meiner goldenen Form (Mahasri) und wird aus einem Quanta von der Energie von Pradyumna (Grün, Eros) geboren. Mahasri und Pradyumna sind die Eltern dieses Paares welches Hiranyagarbha(goldener Schoss) heißt.

145. Der Mann dieses Geschwisterpaars heißt Dhata, Vidhi, Virinci und Brahma; Dessen Schwester heißt Sri, Padma, Kamala und Lakshmi.

146. Das Geschwisterpaar das mental durch Sankarsana (weiss) geschaffen und

von Mahakali (dunkel) geboren wird, besitzt drei Augen und besitzt schöne Körpermerkmale. Der Sohn heisst Rudra, Sankara, Sthanu, Kapardi und Trilocana. Trayi, Isvara, Bhaga, Vidya und Aksara, Go und Sarasvati sind die Namen durch welche diese Tochter bekannt ist.

147. Geboren durch Maha Vidya (weiss) von einem Teil von Aniruddha (dunkel) entsteht das dritte Geschwisterpaar von welchem der Sohn bekannt ist als Visnu, Hrsikesa, Vasudeva und Janardana. Die Tochter heisst Uma, Gauri, Sat und Canda und ist voller Tugend und Loyalität.

148. Durch meine Order wurde Trayi (sarasvati) Brahmans Frau; Uma wurde Rudras Frau und Ambuja (Padma) wurde Keshavas (Vishnus) Frau. Durch diese Evolutionen von rajas, tamas und sattvas, die drei Paare, ist die Beschreibung der ersten Phase der Kreation nun vollendet. Nun höre von mir die mittlere Phase der drei Gunas und ihrer Evolution.

149. Virinci(Brahma) zusammen mit Bhaga(Sarasvati) produzierten das kosmische Ei. Durch mein Kommando zerbrachen Sankara (Shiva, nicht sankarsana) und Gauri das Ei. Brahma erschuf das Pradhana (Prima materia) in dem Ei, und Kesava zusammen mit Padma erhalten dessen Essenz.

150. Damit ist die mittlere Phase der Evolution der Gunas beschrieben. Vernehme nun auch die dritte Phase dieser Entwicklung.

151. Das Pradhana welches in dem kosmischen Ei existiert (die kausale Substanz, auchh limitiertes Bewusstsein) besteht aus Realität und Illusion. Es hat den Komplex der drei Gunas als Quelle, und ist der Natur nach undifferenziert, die Quelle von allem und ist unvergänglich.

152. Dann verwandelten Hrsikesha zusammen mit Padma sich in die Urmaterie (Avyakta ,Pradhana, das unmanifestierte Licht), die kausalen Wasser, und zusammen mit Padma (Laksmi) und Vidya (sarasvati) lag er (Garbodakasayi Vishnu, Aspekt Pradyumnas) auf den kausalen Wassern als er im meditativen Schlummer lag; Und sie welche Nidra (Mahakali) ist wurde sein Schlaf bestehend aus Tamas.

153. Dann, Oh Indra, als er am schlafen war, sprang ein Lotos von seinem Nabel. Aus diesem Lotos entstand die universale Form der Zeit (Kalamaya). Dies wird auch als Jaladhirana Padma, Adhara (Substratum), Puskara, Cakra (rad) und Pundarika genannt.



*Sri Padmanabha, Maha Sri, Ananta Shesha und Hiranyagarba*

154. Inda: Beide Realitäten, das bewusste und das unbewusste, wurde beschrieben; Das bewusste besteht aus Bewusstsein; Das Unbewusste besteht aus dem Komplex der drei materiellen Gunas Sattvas-Rajas-Tamas. Wie kannst du mir die endliche Zeit erklären?

155. Sri: Endliche Zeit ist ein Aspekt des Unbewussten und wird als die endlichen drei Gunas betrachtet. Durch kosmische Evolution der sekundären Qualia, der Triade von bala (Stärke), virya(unwandelbarkeit) und tejas(strahlung), in den vorherigen Kapitel beschrieben, entwickelten sich in die drei Aspekte der Zeit. Die Triade selbst ist unveränderlich, wobei sich nur ihre unbewussten Gunas (sattvas, rajas und tamas) verändern.

156. Die Zeit und ihre Wirkweise (Kala und Kalya) werden als unbewusste Energie betrachtet. Diese Zeit, bestehend aus mir, fungiert als ein Instrument welches von meiner Sakti Mahasri verwendet wird um die Vielfalt aller Dinge zu erschaffen.

157. Entstehend aus diesem Lotus, welcher aus der Zeit besteht und welcher aus Vishnus Nabel hervorgeht, in seinen Händen die Veden haltend, von Trasi begleitet, entsteht Brahma der Erschaffer welcher vorher aus Maha Lakshmi geboren wurde und Hiranyagarbha heisst.

158. Trasi (sarasvati) ist die Frau welche aus Mahakali hervorging. Dieses Paar (Brahma und Trasi gingen aus dem Lotus von Vishnus Nabel hervor.) Diese drei welche aus dem Lotos hervorgeringen und das Paar welches davon hervorgeht, komponieren, wie die Savants es beschreiben, das sich erweiternde Prinzip (Tattva) welches Mahat heisst, welches aus Tamas besteht und welches die kausale Realität des Universums darstellt. Diese drei Aspekte sind der Lotos, der maskuline Teil heisst Hiranyagarbha und der weibliche Teil heisst Intelligenz (buddhi).

159. Die Qualität des Lebensprinzips (Prana) ist spanda (vibration); das Attribut des Intellektes ist adhyavasya (Entscheidungskraft). Die Attribute von Brahma sind zweifach, Dharma und Adharma.

160. Qualitäten von Dharma (Religion) sind Jnana (Erkenntnis), Vairagya (Entsagung) und Aisvarya (Sourveränität). Die entgegengesetzten Qualitäten sind Mangel, Ignoranz, Anhaftung und Limitation.

161. Um meiner Schöpfung zu helfen, stimulierte ich Mahat(prima materia) indem ich es durchdrang. Als Mahat so stimuliert wurde, entstand das Ego-Prinzip daraus, Ahamkara(aham ist eine selbtsreferenz, während ahamkara das selbst mit durch den Geist manifestierten Objekten identifiziert und sich selbts und nicht die immer-drehende kriyashakti als Handelndes Prinzip wahrnimmt).

162. Die Frau des vorhergenannten Rudras , Gauri, welche aus Mahamaya entstand, entwickelt das Prinzip der Persona (abhimati) aus ahamkara.

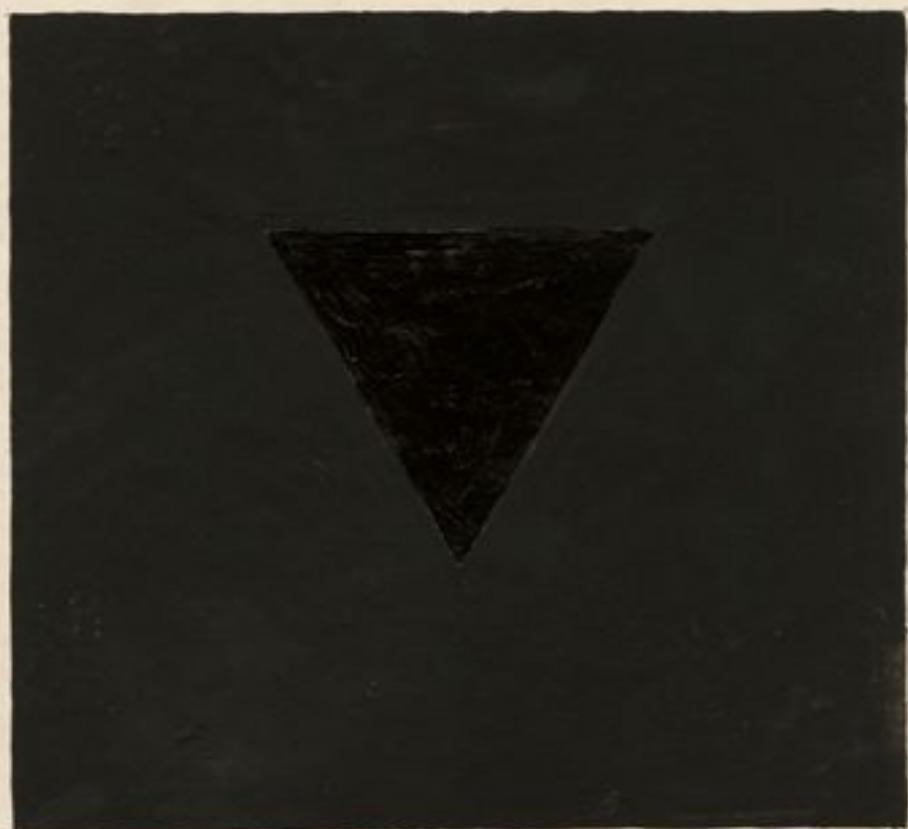
163. Indem ich Ahamkara durchdrang, brachte ich es dazu sich weiter zu entwickeln. Unter dem Einfluss der drei Gunas wurde Ahamkara dreifach.

164. Der Tamas-Aspekt wurde Tamasa, der Ursprung der fünf stofflichen Elemente. Höre von mir dessen Beschreibung. Das Element-Potential (tanmatra) des Klanges (sabda) ging aus bhutadi hervor; und Klang entstand durch dieses Tanmatra.

165. Das Berührungs-potential (sparsa-tanmatra) entstand aus dem Klang Element als es von mir stimuliert wurde. Das Element der Berührung(sparsa) entwickelte sich aus dem somatischen Elndrucks-Potential (tanmatra). Aus diesem Berührungs-Element entstand das Formen-Potential (rupa-tanmatra). Als dieses von mir stimuliert wurde, entstand das Element der Form(rupa), gefolgt vom Geschmacks-Potential (rasa-tanmatra).

166. Dieses flüssige Tanmatra als es durch mich berührt wurde, produzierte das Geschmacks-Element (rasa), aus welchem das Geruchs-Tanmatra (gandha) entstand. Das ist die Klassifikation der Elemente. Matras (Element-Potentiale) sind deren subtile Elemente; Die anderen sind grobstofflicher Natur.
167. Die Qualitäten wie Klang etc gehören zu den Elementen des Klangs sind Produkte (visarga) der groben Elemente und haben keine separate Existenz. Die manifesten Qualitäten der Trigunas, namentlich Ruhe (Santatva), Bewegung (ghoratva), und Ignoranz (mudhatva) sind in den subtilen Elementen absent.
168. Das ist wieso die sutileren (astralen) Tattvas als Tanmatras (Element-Potentiale) beschrieben werden. Die anderen sind grobstofflich und somit verursachen sie Freude und Leid.
169. Die Groben Elemente haben drei Zustände, genannt die subtilen, die pitrjas und die prabhutas.
170. Die diversen Objekte der materiellen Welt, wie etwa Krüge usw. Stellen die prabhutas dar. Die pitrjas bestehen aus allen Wesen die aus Blut und Samen bestehen.
171. Die subtilen Zustände der Elemente bestehen in dem Astralkörper. Dies ist die Evolution Bhutadis aus Tamasa Ahamkara.
172. Aus den anderen zwei Komponenten Ahamkaras entstehen basierend aus sattva und rajas; der Teil bestehend aus Sattvas heißt Vaikarika; der andere heißt Taijasa Nun höre von mir über die Komponenten dieser Aspekte. Die kognitiven Sinne (buddhindriya oder jnana-sakti) wie das Gehör, die Haut, das Auge usw entstehen aus Vaikarika (sattvika) ahamkara. .
173. Die konativen Sinne, wie das Sprechorgan, usw. entstehen aus Taijasa (rajasika) ahamkara. Manas (der Geist) welcher eine Kombination der kognitiven und konativen Sinne ist, emaniert aus Vaikarika und Taijasa ahamkara.
174. Die auditorischen, somatosensorischen, visuellen gustatorischen und olfaktorischen Organe, sind bekannt als die fünf kognitiven Sinne und deren inherente Sakti (buddhindriya und jnana-sakti) sind Manifestationen meiner Energie.
175. Sprache, Die Hände, die Füsse, die Organe der Reproduktion und die Organe der Ausscheidung, diese fünf konativen Sinne (karmendriyas) sind die anderen Sakti (Kriya-sakti), welche ebenso an meiner Natur teilhat.
176. Meine eigene Vijnana-sakti (sakti der Intelligenz und Sinne, auch Suryashakti, oder Sonnenenergie) welcher durch die sukzessiven Stufen der Evolution durchgehen, dirigiert die kognitiven Sinne zu ihren relevanten Sinnesobjekten.
177. Meine eigene Kriyasakti (Aktions-Energie) welche durch die sukzessiven Stufen der Evolution hindurch geht dirigiert die Konativen Sinne zu ihren spezifischen Funktionen.
178. (Akasha) Das Objekt der auditorischen Sinne ist Klang, und das Gehörte wird aufgenommen als Funktion. (Vayu) Das Objekt der somatosensorischen Sinne ist Berührung, und das Registrieren von Berührungen ist dessen Funktion.
179. Das Objekt der visuellen Sinne ist die Form, und das Wahrnehmen eines Bildes ist deren Funktion. Das Objekt der Gustatorischen Sinne ist der Geschmack, und das Kosten von verschiedenen Geschmäckern ist dessen Funktion.
180. Geruch ist das Objekt der Olfaktorischen Sinne und der Vorgang des Riechens und Speicherung der Gerüche ist deren Funktion. Die Funktion (Vritti) der auditorischen Sinne in Bezug zu ihren verschiedenen Objekten (Klänge) wird Alocana genannt und impliziert die Kognition des undifferenzierten Objekts. Dis (die vier Kompassrichtungen, zugehörig zu Akasha), Elektrische Entladung (Luft), die

Sonne (Feuer), der Mond (Wasser) und die Erde sind die verschiedenen Gottheiten  
der fünf kognitiven Sinne.



• • •

<b>Sein</b>	<b>Element</b>	<b>Erkenntnis</b>	<b>Handlung</b>	<b>Atman</b>
Vasudeva	Mahat	Empfinden	Energie	Paramatmaka
Sankarsana	Ahamkara	Persona	Impuls	Kriyatmaka
Pradyumna	Buddhi	Ansicht	Atem	Icchatmaka
Aniruddha	Manas	Auswahl	Entschluss	Jnanatmaka

Soma	Akasha(Klang)	Gehör	Stimme	Paramyesthatmaka
Vayu	Luft (Berührung)	Tastorgan	Hände	Purushatmaka
Agni	Feuer(Form)	Augen	Füsse	Antaratzmaka
Varuna	Wasser(Geschmack)	Zunge	Geschlecht	Nityatmaka
Brahma	Erde (Geruch)	Nase	Ausscheidung	Sarvatmaka

181. Die Kognitiven Sinne werden Adhyatma genannt. Da die fünf Sinne aus dem Sattva Aspekt von Akasha emanieren, sagt man dass diese Sinne zu ihren spezifischen Elementen gehören. (Akasha) Klang ist das Objekt des Sprachorganes und die Sprache ist dessen Funktion.

182. (Luft) Das was Gehalten werden kann, ist das Objekt der Hände, und das halten ist deren Funktion.

183. (Feuer) Richtung und Ziel sind die Objekte der Organe der Fortbewegung, und die Fortbewegung ist deren Funktion.

184. (Wasser) Angenehme Dinge sind die Objekte der Geschlechtsorgane und das Vergnügen ist deren Funktion. Diese fünf konativen Sinne stehen in Bezug zu fünf Objekten. Agni, Indra, Vishnu, Prajapati und Mitra sind die deities die den Karmendriyas (konativen Sinnen) zugeteilt sind. Diese fünf, Klang etc. welche als die Objekte der kognitiven Sinne sind bekannt als adhibhuta und stehen mit den Tattvas in Zusammenhang. Und die Objekte der konativen Sinne, wie Sprache usw. werden Adhyatma genannt und beziehen sich auf das Subjekt.

185. Manas, der Geist besteht als sekundärer Sinn (suksmendriya) in beiden Gruppen der fünf Sinne (Icchashakti, verbunden mit Buddhi).

186. Dieser Geist, unterstützt durch die kognitiven Sinne erkennt die verschiedenen Objekte. Vikalpa bedeutet das was differenziert und polarisiert, und wird als Modifikation angesehen.

187. Diese Modifikation wird als Beziehung zwischen Objekt und Subjekt angesehen. Vikalpa (Polarisierung in Objekt und Qualität) wird in fünf Typen eingeteilt. Geist in Kombination mit den konativen Sinnen enthält Samkalpa (Willen zu handeln).

188. Das auflösen aller Indifferenz ist Samkalpa, welches bekannt ist als udyoga (Vorbereitung) und, mit dem Ego, beide Arten von Sinnen durchdringt.

- 189.In der Gruppe der kognitiven Sinne (Buddhindriya) ist Ahamkara identisch mit Abhimana (Persona). Die Wahrnehmung der Bewusstseins in Bezug auf Raum und Zeit wird abhimana genannt.
- 190.Ein objekt wird stets als „jetzt erscheint dieses Objekt vor mir“ realisiert. In der Gruppe der konativen Sinne (karmendriya) operiert Ahamkara als samrambha oder Impuls.
- 191.Samrambha ist das was Samkalpa vorausgeht. In der Gruppe der kognitiven Sinne ist Intellekt (buddhi) adhyavasya(Entscheidungskraft).
- 192.Buddhi als adhyavasaya impliziert die Erkennung von Objekten (avadharanam). Das avadharana von Objekten wird Niscaya genannt (entscheidendes Wissen).
- 193.In der Gruppe konativer Sinne funktioniert Buddhi als prayatna (Aufwand und Vorbereitung). Gelehrte betrachten diese dreizehn Varianten als Instrumente der Kognition.
- 194.Die externen Sinnes-Instrumente sind zehn an der Zahl, und die internen Instrumente sind drei. Diese dreiundzwanzig Elemente werden Vikaras oder Effekte genannt.
- 195.Die zehn externen Instrumente und deren subtile Instrumente prouziert durch das grobstoffliche (ahamkaras vaikarika und taijasa Komponente) stellen den subtilen oder Astralkörper dar, welcher Viraja heisst.
- 196.Jeder individuelle Astralkörper unterscheidet sich in jedem Lebewesen. Zu der Zeit der Befreiung löst sich dieses Produkt des Evolutionären Prozesses vom befreiten Wesen ab.
- 197.Diese dreiundzwanzig Kategorieren, angefangen mit Mahat, und mit den Groben Elementen (Erde usw) endend, stellen zusammen die Ingredieznen des kosmischen Eis dar.
- 198.In diesem Goldenen Ei wurde es so hell wie tausend Sonnen. Darin war Prajapati geboren, der viergesichtige Brahma.
- 199.Aus ihm entstand Manu, und die Nachfolger von Manu sind deswegen als Manavas bekann(und deren Nachfolger sind Manushya, die Menschen)t. Diese Welt welche aus beweglichen und unbeweglichen Wesen besteht, entstand in ihrer astraler und grober Form aus Brahma.
- 200.Soweit habe ich eine Fraktion meines aktiven Zustandes beschrieben. Obwohl die Sakti des Bewusstseins rein in Essenz ist, durch den Kontakt mit Avidya (Ignoranz) verursacht durch Miseren, Geburt, Zerfall und derweiteren, Sie (Citsakti, hier das Lebewesen) manifestiert sich selbst in einem unvollkommenen Zustand. Aber wenn Avidya durch den Kontakt mit reinem Wissen verbrannt wird, zusammen mit positiven Taten, erhält sie ihre originale Freude und Kraft zurück.







Vishvarupa, mit Draupadi (links) und Arjuna (rechts)

## Die sechs Sphären der Shakti

Sri: „Ich bin die primordial Selbstreferenz Vishnus, und in meiner unmanifestierten Form verkörper ich die sechs göttlichen Attribute. Hari ist der grosse Ozean des Bewusstseins und der Freude, seine Stille und Allgegenwart stellen die Wellenlosen Tiefen des Ozeans dar. Obwohl Ich unverfälscht bin, projiziere ich meine Kreativität nach aussen. Ich, Vishnus Kraft, bestehend aus Bewusstsein und Realität, entwickle mich in die verschiedenen Zustände der sechs Sphären (Koshas). Diese sind Sakti, Maya, Prasuti, Prakriti, und Jiva.

Diese Sechs werden die sechs Sphären genannt. Sakti, die erste Sphäre, entwickelt sich in die ewige Schöpfung (Vyuhas und die Seelen), und stellt den Willen zur Schöpfung (Iccha) dar, emaniert aus Haris Identität. Kosha ist auch ein Synonym für den Begriff Kulaya (Nest), welches ein weiterer Name für den Körper ist.

### *Pradyumna mit Zuckerrohrbogen und magischen Pfeilen (Icchashakti)*

Die höchste Gottheit Sankarshana, das höchste Selbst im Ich (aham, Selbstreferenz), ist in diesem ersten Kosha manifest, in welchem der kreative Impetus (Unmesa, Primum Mobile) seinen Ursprung hat. In ihm (Samkarsana) liegen alle erschaffenen Dinge in ihrem unerschaffenen Zustand ruhend so wie kleine Flecken auf der Haut. Die Göttin bestehend aus seiner Selbstheit ist mein (Lakshmis) Selbst, bekannt als die absolute Samkarsani. Bekannt als Sri, besitze ich die natürlichen Fähigkeit der Realisierungskraft und der Stärke. Meine Emanation entstehend aus Ihr, ist unter dem Namen Pradyumna (Intelligenz) bekannt.

Der absolute Pradyumna, der höchste Zeuge (Purushottama, Purusha bedeutet Selbst oder Seele, uttama für das Höchste), existiert als die Intelligenz (buddhi) des allmächtigen Samkarsana, welcher in Saktikosha manifest erscheint.

In Pradyumna sind alle Formen des Selbst (Subjekt) und deren Wünsche (Objekte) in sich ruhend. Die Selbst-Referenz der Gottheit welche den kosmischen Geist darstellt ist, wieder mein Selbst, unter dem Namen Sarasvati, aus welcher Mut und Freiheit entstanden. Meine Emanation aus ihr ist bekannt als Aniruddha (Unregierbar).

Als Aniruddha bin ich die Individualität Samkarsanas. Diese primordialen Gottheiten angeführt von Samkarshana sind bekannt als Seele, Intellekt und Ich. Diese drei sind nicht phänomenal sondern bestehen aus Bewusstsein. Die Qualia der ersten Vyuha Vasudeva beibehaltend, ist jeder ein spezieller Name zugeteilt. Alle vier besitzen die vier göttlichen Qualia und alle sind Purushottamas (Höheres Selbst, Weltenseele, Purushottama ist der Ursprung von Purusha, der Seele). In Vasudeva werden alle sechs Qualia zusammen aktiv, und seine Selbstreferenz welche Shanti heisst, enthält die drei Gottheiten welche in Saktikosha enthalten sind. Aniruddhas Ich ist Rati, welche die Göttin Mahalakshmi ist, und er wird Mayakosha genannt.





Mahakali und Mahavidya sind die aktiven Zustände der Mahalakshmi welche als Gunamaya bekannt ist. Die Prasuti-Kosha besteht aus den drei wirkweisen der Natur, Mahalakshmi, Mahamaya und Mahavidya. Der Urstoff (Prima Materia) nachdem es in die primordialen Wasser umgewandelt wurde, in welche sich Purushottama begab, wird Prakriti (Natur) genannt, und ist die Quelle von allem. Das kosmische Ei, welches vorher von Virinci (Brahma) erschaffen wurde, und welches als ihn und durch ihn besteht, wird von Philosophen Prakriti genannt. Das universale Ei, welches sich in die Elemente von Mahat bis nach Prithivi (Intelligenz, ego, geist, raum, luft, feuer, wasser und erde) wird brahmanda genannt, das Ei Brahma, und Brahma wurde Viraj(das kosmische Wesen).

Die sechste Sphäre, Jiva-Kosha, bestehend aus den Körpern aller Lebewesen, verdichtete sich Schrittweise (so wie Wasser in Schritten auftaut, verdampft, gerinnt und einfriert). Das sind die sechs Herabkünfte von mir, die ich die Absolute bin.

Im ersten Kosha ist Gott in drei Manifestationen der Selbsttheit (Samkarshana, Pradyumna und Aniruddha) erweitert. In den anderen drei Koshas existieren die spirituellen Funken (Jivatma) in verschiedenen Formen. Diese erleben verschiedene Geschichten basierend auf den Früchten ihrer Taten. Aber die drei Göttinnen, und die paare (Brahma-vak, Rudra-uma und Vishnu-padma) und deren Inkarnationen im Universum sind erschaffen um meine Freiheit auszudrücken, und sind nicht von den Resultaten Ihrer Handlungen berührt.

In den anderen fünf Koshas manifestieren sich die Jivatmas, beginnend mit den Göttern, und endend mit den unbeweglichen Wesen (Pflanzen usw), und reisen von Leben zu Leben. Nachdem sie die Reaktionen ihrer Handlungen durch Aufrichtigkeit überwinden konnten, erfahren die Lebewesen durch Yoga eine Fülle an Erkenntnis und Freiheit, und schreiten durch die Koshas hindurch, und fallen nie mehr runter. Shakra: O Göttin, die aus dem Milchozean hervorkam, Frau von Padmanabha, ich werfe mich vor dir hin, Lotosgeborene. Bitte erkläre mir was ein Lebewesen ist. Sri: Die primordiale absolute Selbsttheit Haris bin ich, und ich bin die transzendenten ewige Göttin. Himmlischer Inda, es wird gesagt dass ich vier Zustände aufweise. Einer dieser Zustände ist Pramata (Ksetrajna, der Kenner des Feldes). Der nächste ist der des Antahkarana (Bestehend aus Manas, Buddhi, Ahamkara und Chitta). Der dritte Zustand sind die externen konativen und kognitiven Sinnesorgane und der vierte Zustand ist der der erschaffenen Objekte.

Pramata besteht aus den empfindungsfähigen Seelen und ist ein endlicher Zustand meiner Selbst. Obwohl ich unlimitiert durch Raum und Zeit bin, limitiere ich mich, ohne meine ursprüngliche Natur zu verlieren. Die erste dieser Limitationen nennt man Pramata. So wie das Universum in mir ist, die ich Bewusstsein bin, so ist das Universum ebenso im Kenner auf die selbe Weise wie ein Hügel in einem Spiegel erscheint. Die Einzigartigkeit des Kenners (Purusha, die Seele) sowie sein zweifacher, dreifacher, vierfacher oder siebenundzwanzig-facher Aspekt wird wie folgt erklärt; Er ist einzigartig als das erkennende Selbst. Als Kenner und Objekte ist er zweifach; Dreifach ist Er wenn der Prozess der Wahrnehmung hinzugefügt wird, und mit allen 27 kosmischen Prinzipien identifiziert ist er mehrgestaltig.







*Aum namo bhagavate sankarsanaya*

Shakra: Oh Lotosäugige Göttin, was sind diese Prinzipien, wieviele gibt es und was sind deren Charakteristika? Ich verehre dich, du die im Ozean geboren bist. Da ich Dich frage, beantworte mir bitte meine Frage. Sri: Die Elemente lassen sich in grobe und subtile Formen einteilen, und sind Zehn an der Zahl. Die Sinne lassen sich in konative und kognitive Gruppen einteilen und sind ebenfalls zehn. Die inneren Sinne sind drei (Geist, Ego und Intellekt). Die Realitäten welche das Sattvata angibt sind Prakriti, Prasuti und Maya. Dann die drei Natur-funktionen Sattvas-Rajas-Tamas. Kala(Zeit), Niyati(Schicksal), Sakti(Energie), Purusha(Seele), Param Pada (der höchste Raum) und Bhagavan (Gott, Krishna). Shakra: Ich verneige mich vor dir, Padma, ich habe die Prinzipien von deinem Mund vernommen. Bitte erkläre mir diese nun

### **Elemente und die Lebewesen**

Sri: Shakra, ich werde dir nun die schrittweise Entwicklung der kosmischen Elemente (Tattvas) erklären. Diese Tattva-Paddhati ist rein, unrein und gemischt. Bhagavan (Gott) ist bekannt als das ewige Selbst (Seele): Absolut, unlimitiert durch Form, Raum und Zeit, klar wie ein wolkenloser Himmel, reuhig und tief wie die See, perfektes Bewusstsein – der grosse Ozean der Freude. Narayani ist seine Selbstreferenz, seine Gotteskraft. Sie ist absolut, subtil, und undifferenziert. Dann gehen die sechs Qualia (Jnana-Aisvarya-Sakti-Bala-Virya-Tejas) in einen aktiven Zustand über (Unmesa), bestehend aus dem Sein und dessen Zuständen. Die Essenz allen Seins ist Vasudeva und sein Zustand in allem ist Vasudevavatva, welche Shanti (Ruhe) heisst und mit mir identifiziert wird, der ewigen Göttin. Ich habe die Vyuhas wie Samkarshana, Pradyumna und Aniruddha, schon erklärt, zusammen mit ihren Shaktis. Diese drei Vyuhas, zusammen mit dem Amalgam aller vier Formen (Vasudeva) – diese vier welche durch den Begriff „Bhagavat“ ausgedrückt werden, sind die sublimste Realität. Der Raum im inneren wo Vishnu, das ewige Selbst, mit mir spielt, dieser Raum in welchem die sechs Qualia leuchten, ist bekannt als Param Akasha.

Purusha ist im Aggregat aller Seelen vorhanden als Weltenseele (Vishnu). Alle ewigen Jivatmas (individuierte Seele) sind ein Partikel von Ihm. Zur Zeit der Götterdämmerung (Pralaya) werden diejenigen Seelen welche sich mit ihren Taten identifizierten (Karmatmana), wieder in den grossen Purusha absorbiert. Das ist mein Zustand als Kenner. Mahalakshmi ist der Name welcher die Gelehrten der Quintessenz der Shakti geben. Niyati (Schicksal) ist Mahavidya und Mahakali ist Kala (Zeit). Die drei Gunas wurden schon verher erklärt. Sattva ist Freude, transparent, licht und voller Erkenntnis. Rajas wird als Misere, Bewegung, die Farbe Rot, und Aktivität beschrieben. Tamas ist Täuschung, schwer, dunkel und unterdrückend. Ich habe schon Maya, Prasuti und Prakriti beschrieben. Elemente gibt es zehn (Traigunya, Mahat, Ahamkara, Buddhi, Manas, Akasha, Vayu, Tejas, Apas und Prithivi), und die Sinne sind dreizehn. Diese dreiundzwanzig wurden vorher schon genauer erläutert.

Phase	Vyuha	Bedeutung	Zustand
Pramata (Selbst)	Vasudeva	der Kenner des Feldes	Selbsterkenntnis
Antahkaraniki (Ich)	Sankarsana	der Spiegel des Geistes	Wachzustand
Indriyanam (Sinne)	Pradyumna	die Sinnesorgane	Traumzustand
Bhavabhumika(Dinge)	Aniruddha	die Sinnesobjekte	Schlafzustand

Den obengenannten Kenner des Feldes, welcher mein limitierter Zustand darstellt, ist konzentriertes Bewusstsein. Durchdrungen durch seine Realisierungskraft, ist das Selbst gleich einem Spiegel. Nun höre von mir über die vier Zustände des Seins. Der erste Zustand Purushas existiert als Raum, und gleicht dem Bewusstsein einer Person im Koma oder in Dissoziation. Im zeiten Zustand, Tiefschlaf oder Susupti genannt, weilt Atman als

Lebenskraft (Prana), da während Purushas Schlaf nur Prana manifestiert ist. Wenn man das Bewusstsein verliert, kehrt die Lebenskraft zurück zu seiner Quelle, und Purusha bleibt nur mit seiner eigenen Natur verbunden, so dass sein Zustand mit dem Raum verglichen wird.

Im dritten Zustand des Traumes (Svapna) besteht das Selbst aus acht Festungen oder Städten (astapuri). Diese Acht sind die Lebenskraft (Prana), die Elemente (Tattva), die Sinne (Indriya), die drei Gunas, Impressionen von Erlebnissen (Vasanas), Unwissenheit (Avidya) und der Astralkörper (Linga). Dies sind die achtfache Stadt. Im Traumzustand (Taijasa) handelt das Selbst (Taijasatma) mittels seiner Willenskraft (Icchashakti) und mittels des inneren Organes (Antahkarana). Wenn das verkörperte Wesen den Wachzustand annimmt (Vishvatma) wird sein Leben und seine Handlungen durch physischen Aufwand vollbracht. Diese sind die vier Zustände der Seele (Purusha). Nun höre von mir über den dreifachen Zustand der Lebewesen. Diese drei Modifikationen limitieren die Seele, durch limitiertes Wissen, limitierte Handlungen und limitierte Form. Durch den Einfluss der Maya wird die Erkenntnis des Wesens endlich, und aufgrund der Abwesenheit von Freiheit (Aisvarya) ist der Handlungsfreiraum eingeschränkt. Da es nicht Shakti ist, ist es atomisch (anu) in grössé. Ich habe den einzigartigen und den zweifachen Zustand des Atman erklärt. Damit habe ich meinen Zustand als den Kenner des Feldes definiert. Nun höre von mir über meinen zweiten Zustand, bekannt als kosmischen Intelligenz (antahkarani). Ich bin absolutes Wissen und wurde willentlich empfindungsfähig. Von diesem fühlenden Zustand aus habe ich mich Schritt für Schritt mehr limitiert und von meinem empfindenden Kern entfernt.

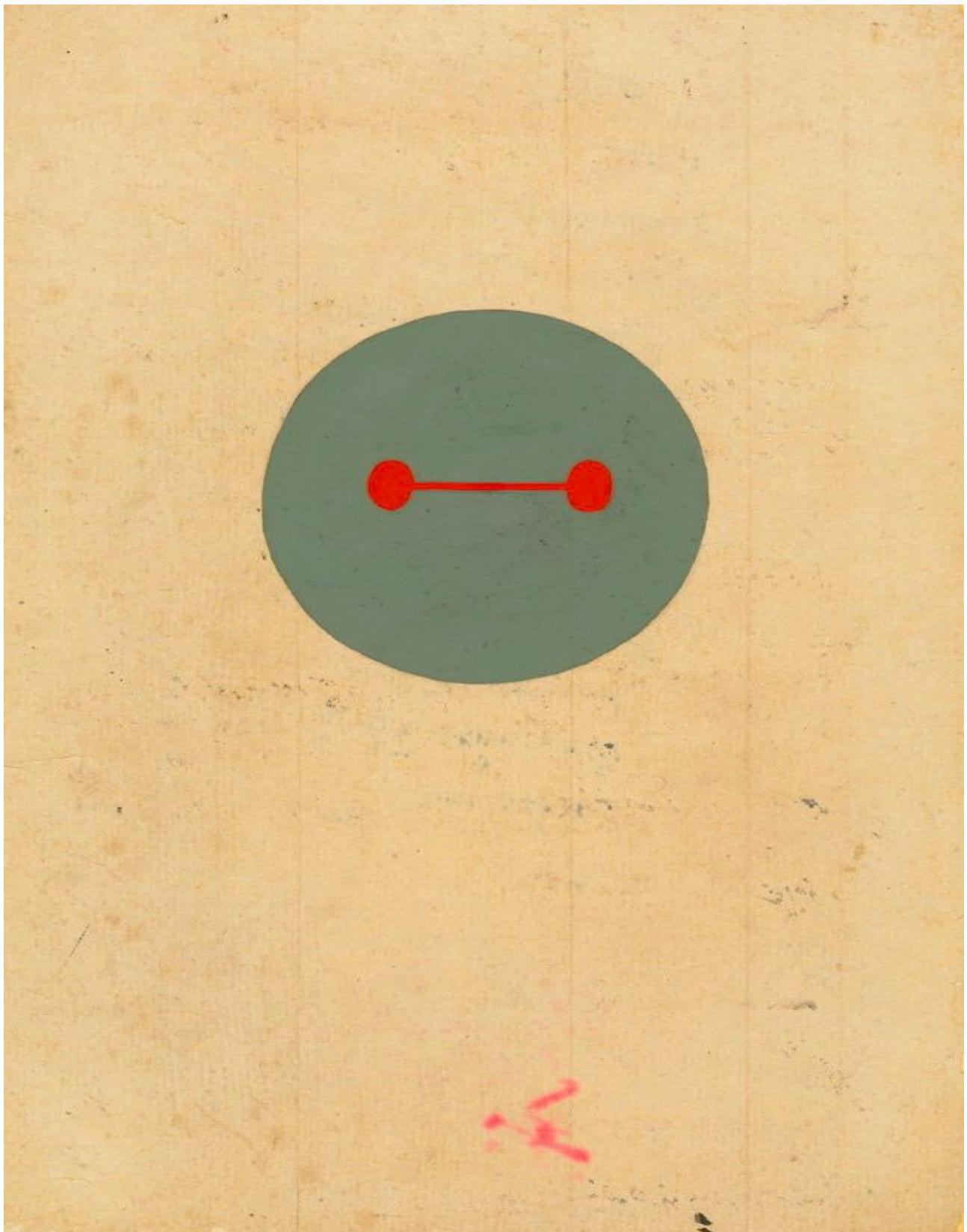
Geist (Spiritus), welcher das Fühlende (Caitya) limitiert, wird der innere Sinn (antakarana) genannt und hat drei Funktionen; Manas (Geist), Buddhi (Intelligenz) und Ahamkara (Ich). Die Funktion von Manas ist Polarisation(Vikalpa), die Funktion von Buddhi ist Entscheidung (Adhyavasaya), und die Funktion von Ahamkara ist Persönlichkeit (Abhimana). Der Geist erhält polarisierte Informationen (vikalpayati), Ahamkara personalisiert die Information und identifiziert diese mit dem Kenner. Buddhi, durch das Fühlen durchdrungen, erkennt die wahrgenommenen Objekte der Sinne. Buddhi bezieht sich auf das Selbst (noumenal), und die Entscheidung (adhyavasaya) ist phänomenal. Ruhend im Spiegel kosmischer Intelligenz, verweist der Ksetrajna (Atma) als Gottheit (adhidaivata) in Buddhi. Ahamkriti (das Ich) ist noumenal und spirituel, und die Persönlichkeit ist phänomenal. Rudra ist die Gottheit des Ichs. Geist ist noumenal, polarisiertes Wissen ist phänomenal, und der Mond ist dessen lenkende Gottheit.

Die Kriyashakti der Lebewesen wird durch die aktiven Kräfte dieser drei (buddhi-ahamkara-manas) ausgedrückt; Prana, Samrambha und Samkalpa. Prana oder Lebenskraft ist die Quelle aller Aktivität (Prayatna). Samrambha bedeutet Selbst-Bewusstsein und ist die Wahrnehmung dass man die Früchte seiner Taten verdiente. Das Erwachen von aktivem Impetus wird Samkalpa genannt, welches eine Funktion des Geistes ist. Damit habe ich meinen zweiten Zustand als Antahkarani beschrieben. Aus meinem Antahkarani Zustand werde ich immer verdichteter und verbinde die Welten mit meinen magischen Blumenpfeilen, den Sinnesorganen. Es ist jedoch der Geist der Wesen welcher durch die Aktivitäten der konativen Sinne funktioniert. Wenn die Augen ein Objekt erkennen, so ist es der Geist welcher das Objekt in Form von polarisiertem Wissen erkennt. Dann bezieht Ahamkara das Objekt mit dem Selbst, worauf Buddhi das klassifizierte Objekt dem Selbst präsentiert.

Der umgekehrte Vorgang findet in den konativen Sinnen statt, da Handlungen wie Sprechen usw erst nach Samkalpa stattfinden kann. Die Klassifizierungen in Adhyatma

usw wurden vorher schon beschrieben. Damit ist die Beschreibung meines dritten Zustandes beschrieben als in den Sinnen innewohnend. Nun höre von mir über meine vierten Zustand als die Objekte (jeglicher Kognitiver Prozesse). Objekte gibt es zweierlei: Interne und externe Objekte. Beispiele externer Objekte sind Blau, Gelb, usw. Wobei Freude, Schmerz usw interne Objekte darstellen. In diese vier Zustände erweitere ich mich. Durch die Polarisierung von Subjekt und Objekt innerhalb des Geistes werde ich nicht erkannt, obwohl ich wahrgenommenen werde. Die Intelligenten erkennen mich in allen Objekten, und damit wird die unbegrenzte Menge an kreierten Objekten aufgelöst, dann manifestiere ich mich als absolutes komplettes Bewusstsein, reiner und feiner als alles, und bin als das Instrument bekannt.

Noch durchlässiger werdend, manifestiere ich mich im Selbst als reines Bewusstsein. Nachdem er mich in meinen aufsteigenden und absteigenden Phasen realisierte, erreicht mein Adept dessen Leben mir gewidmet ist, meinen Status.



*Aum namo bhagavate pradyumnaya*

## Lakshmis Avatars in den Sechs Sphären

Shakra: Ich grüsse dich, die du im Ozean geboren bist, du die im Lotus verweilst und die Frau von Narayana bist, ich grüsse dich! Padma, bitte beschreibe mir deine Avatars in den fünf Sphären welche du genannt hast. Oh Allwissende Göttin, erzähle mir was darin für Objekte erscheinen, wieviele es gibt und was derer essentielle Natur ist.

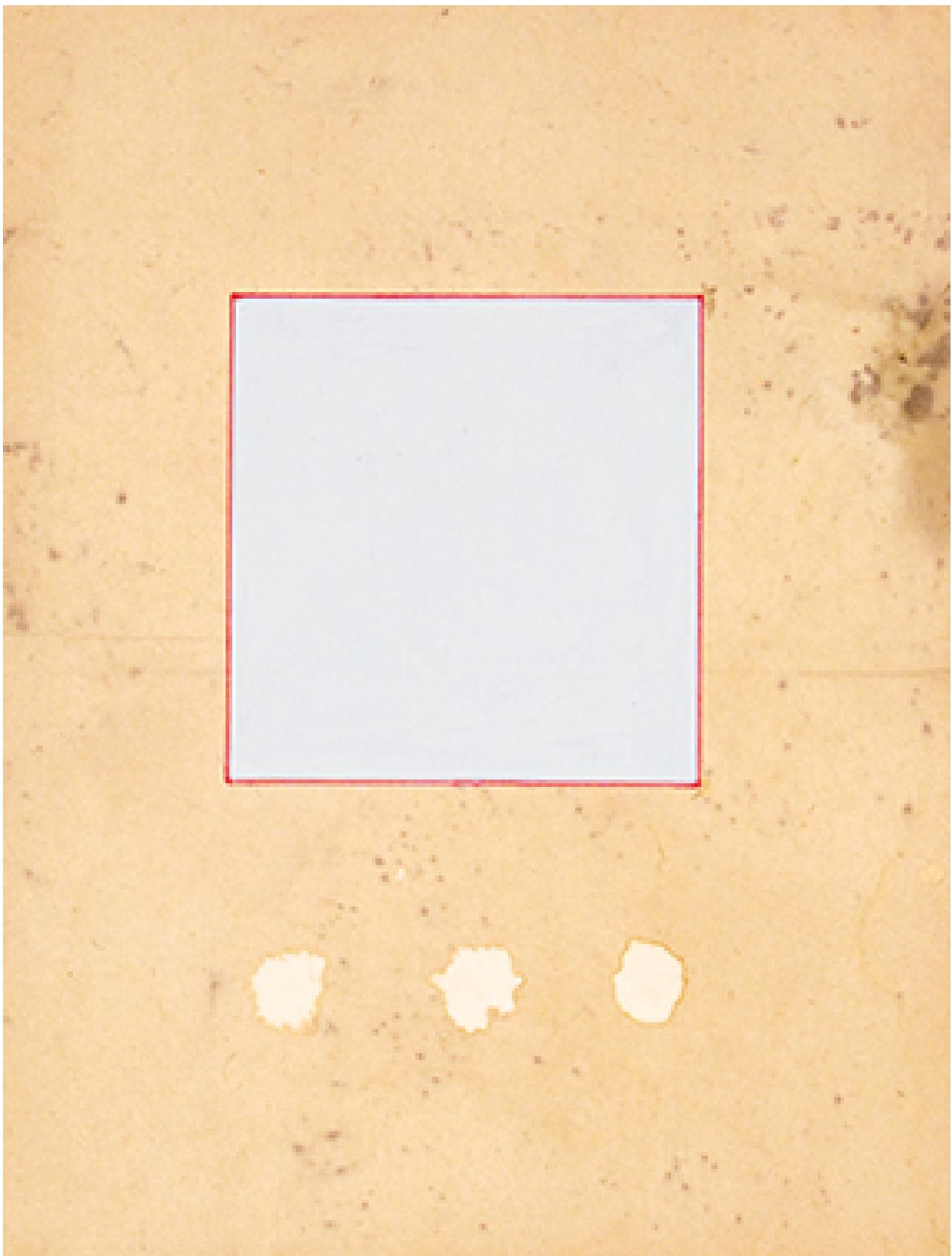
Sri: Brahman ist Narayana, die einzige, makkellose Räumlichkeit des Bewusstseins, unverrückbar, undefinierbar, ohne Schwankungen, preislos, integral und unveränderlich. All Dinge welche erkannt werden, in den Schriften erwähnt werden, sowie alles was durch die drei Instrumente des Wissens erkannt werden können, ob positiv oder negativ, beweglich oder statisch, subtil oder solide, bewusst oder unbewusst, all diese bestehen aus Brahman, aus Narayana, dem Einen. Brahman ist Freude frei von Ignoranz, rein, absolut und konzentriertes Bewusstsein, welches aus dem Sein und dessen Zuständen besteht. Das göttliche und ultimative Ziel aller spirituellen Wege. Es differenziert sich zeifach als den Besitzer von Shakti, und die Shakti selbst.

Dieses absolute Brahman, als den Besitzer der Shakti ist manifest als Narayana, die wahre Identität, das Sein selbst. Als Shakti ist es Narayani, welche ich selber (Lakshmi) bin, die Selbstreferenz Narayanas welche seinen Zustand (Bhava) ausdrückt.

Es gibt keinen Ort wo Er ohne mich sein würde. Es gibt keinen Platz der mich enthält und Ihn ausschliessen würde. Wir, die Quelle aller Dinge, werden manchmal zusammen und manchmal dual beschrieben, in denjenigen Schriften welche das andere Ufer (des Flusses des Samsaras) erreicht haben. Manche beschreiben die Schöpfung als aus dem göttlichen Zustandes in welchem sich Narayana befindet(Bhava), sich entwickelnd. In anderen entwickelt sich diese aus dem Sein (Bhavat). Wieder in anderen Schriften entsteht alles aus der Vereinigung vom Sein und seinen Zuständen.

Wenn Narayana alleine herabsteigt um den Göttern zu helfen, manifestiere ich mich als den aktiven Aspekt seiner Natur. Wenn aber ich alleine mich inkarniere um den Göttern zu helfen, dann ist es Er, Bhagavan, das Selbst, welches seine Selbst-Natur in mir manifestiert. Wenn wir um den Göttern zu helfen, beide gemeinsam uns inkarnieren, existieren wir unzertrennlich voneinander als die Absolute Realität des Seins und die Zustände des Seins. Die Reihenfolge der Avatars lautet wie folgt: Aniruddha ist das ewige omnipräsente Wesen, die höchste Gottheit, welche aus Mahavidya hervorging. Ich emanierte mich aus Mahalakshmi und werde Kamala genannt. Dieses göttliche Paar (Kamala-Aniruddha) sind die Eltern des Universums. In seiner Inkarnation als Padmanabha sind weder Aniruddha noch Kamala von Eltern geboren (ayonija).

Die Inkarnation Narayanas als Meister der Shakti hat viele Formen. Ich beschreibe hier alle seine Fähigkeiten. Meine Herabkunft mag in einer Form erscheinen, oder Zwei, Vier, Sechs, Acht oder Zwölf Formen. Nun höre von mir über diese; Unter dem Namen Sri bekannt, die leuchtende, auf dem Schosse Bhagavans sitzend. Ich werde Sri und Pusti genannt wenn ich zu beiden Seiten von Ihm sitze. Vishnu geniesst mich in den Formen von Sri (Glück), Kirti(Ruf), Jaya (Sieg) und Maya (Magie) wenn ich zu allen vier Richtungen neben ihm sitze. Wenn ich mich in einer hexagonalen Form um Ihn herum zeige, heisse ich Shuddhi, Niranjana, Nirya, Jnanasakti, Aparajita und Paraprakriti. Wenn ich Acht Formen annehme, heisse ich Laksmi, Sarasvati, Sarvakamada, Pritivardhini, Yasaskari, Santida, Tustida und Pusti. Wenn ich in zwölf Erscheinungen auftrete, heisse, ich Sri, Kameshwari, Kanti, Kriya, Sakti, Vibhuti, Iccha, Priti, Rati, Maya, Dhi und Mahiman.



*Aum namo bhagavate aniruddhaya*

Oh Vasava, ich differenziere mich in verschiedenen Formen als Shakti des einen Gottes, welcher Sechs, Acht, Vierzehn, Sechszehn oder Achtzehn Arme hat. Ich umgebe Sindhusayi (dritter Purusha-Avatar, Ksirodakashayi Vishnu) in vier Formen. Diese vier Formen heissen Laksmi, Nidra, Priti und Vidya. Wenn Vishnu sich als Sripathi inkarniert, dann stehe Ich, Sri, auf seiner linken Seite, wenn Er sich als Prijatajīt zeigt, so sitze ich auf seinem linken Schenkel, mit meiner Hand auf seiner Schulter. In der Form eines Schiffes erscheine ich wenn er als Minadhara inkarniert ist (Matsya). Trivikramas Erscheinung (Vamana) wird als besonders angesehen, und ich entspringe seinen Füssen als den sprudelnden Fluss Ganga. Ich umgebe die vier Seiten Haris in vier Formen wenn er als Anantasayana (Zweiter Purusha, Garbodakasayi Vishnu) manifest erscheint, und heisse Lakshmi, Cinta, Nidra und Pusti.

In dieser Weise erscheine ich mit Ihm im kosmischen Ei. Wenn die Avatars im Universum alleine erscheinen, dann erscheine ich dort ebenso, aber unabhängig von Ihm kooperiere ich in seinem Spiel. Wenn Vishnu als Varaha (Eber) erscheint, welcher in den Veden berühmt ist, dann erscheine ich als Bhū (Erde). Wenn er sich als Dharmā inkarniert, dann bin ich Bhargavi. Wenn ich als Atri Sohn Dattatreya erscheine, dann erscheine ich aus einem See, um von ihm genossen zu werden. Als Vamana unterstütze ich Ihn als Padma, und wenn er Rama heisst, Sohn des Bṛigu, dann werde ich die Erde (Dharani), die ungeborene Shakti. Wenn Bhagavan als Ramachandra erscheint, Sohn des Dasaratha, dann entstehe ich aus der Furche welche durch seinen Pflug gezogen wurde, und bin Sita, die Zerstörerin des Dasana (Ravana).

In Mathura, wenn Vishnu in vier Formen anwesend ist (Balarama, Krishna, Pradyumna und Aniruddha) so manifestiere ich mich als Revati, Rukmini, Rati und Usha. In seiner Selbstwerdung als Buddha bin ich Tara, auch bekannt als Dhara. Wenn Vishnu als Dhruva herabsteigt, oder eine andere Form welche alleine erscheint, so bin ich in deren Erscheinung und Kraft integriert, und bin auf diese Weise in Verbindung mit Ihm. Aber in meiner Inkarnation als Mohini, die Magierin, welche den Nektar der Unsterblichkeit (Amrita) verteilt, ist Gott zugleich als das Sein und seinen Zustand manifest (Bhavat und Bhava) in einer Form, in welcher die Götter die maskuline Form und die Dämonen die feminine Form sahen. Somit habe ich meine wunderbaren Inkarnationen beschrieben, und ihre Beziehung zu Gott.

## Die Exklusiven Inkarnationen Shaktis

Sri: Ich bin die Göttin Narayani, und kooperiere bei der Ausführung der Werke von Narayana, welcher aus Jnana (Erkenntnis), Ananda (Freude) und Kriya (Aktivität) besteht; und auch ich bestehe aus Erkenntnis, Freude und Aktivität. Es gibt keinen Moment oder Raum in dem es möglich wäre ohne Ihn zu sein, oder Er ohne mich. Je nachdem welchen Zweck wir verfolgen, manifestieren wir uns in einer Form welche menschlich ist oder göttlich.

Wenn weltenzerstörende Dämonen schwere Busse tun, und Ihnen Brahma und andere hohe Götter ihnen ausgezeichnete Wünsche für Ihre Askese erfüllen, entsteht oft so ein Chaos dass wir zwei, die ewigen, verschiedene Formen annehmen welche den Anforderungen genügen die wahnsinnigen Dämonen zu bezwingen, und durchziehen die Welten mit unserem Spiel um die Götter zu retten. Indem ich mittels meiner magischen

Kraft (Maya) meine transzendenten Natur verhülle, steige ich zur Erde hinab um die Zerstörer zu zerstören. Am Anfang aller Zeiten, manifestiere ich mich, die heilige, als die Göttin Mahalakshmi. Danach nahm ich zwei andere Formen an, Krishnaa (Kali) und Brahmi (Sarasvati). Diese sind meine drei Formen der Totalität der drei Gunas in allen Welten. Oh Indra, Während der Ära Svayambhuva Manus, erschien ich, Mahalakshmi, als Mahishamardini um die Welten zu erfreuen. Die Shakti jeder Gottheit kombinierte sich zu der leuchtenden Form der Mahishamardini. Oh König der Götter, die Shaktis welche in den Waffen der Götter präsent sind, wurden zu meinen Waffen.

Verehrt durch die Götter, erschlug ich den Dämon Mahisha unverzüglich. Dann wurde den Göttern und Weisen die Lobeshymne der Besiegerin von Mahisha enthüllt, welche mit den Worten *devya yaya* beginnt, und alle Wünsche erfüllt. König der Götter, Brahmanen welche die Veden kennen, erklären genau den Ursprung der Mahisamardini, ihre Tapferkeit im Kampf und die Lobeshymnen welche an Sie gerichtet sind. Er welcher diese mächtige Göttin verehrt, sie preist, oder auf sie meditiert, erhält ewiglich Unbesiegbarkeit.

Du solltest wissen dass die Mysteriöse Göttin (duratyaya) welche Vishnus mystischen Schlaf (Yoganidra) darstellt, ich bin, die ewige, in der Form der Maha Kali. Wenn die zwei Dämonen (Madhu und Kaithabha) anmassend wurden da Ihnen der Wunsch erfüllt wurde nur auf ihr eigenes Geheiss sterben zu können (Icchamrityu), war es sie (Yoganidra) welche Hari half Madhu und Kaithabha zu überlisten. Purambara, um mich, die Göttin Yoganidra (Maha Kali mit 10 Gesichtern) zu ehren, wurde Brahma die Hymne offenbar welche mit den Worten Visvesvarim beginnt.. Die unergründliche Kraft der mysteriösen Mahakali, welche Vishnus Authorität ist, ist solcher Art dass wenn sie zufrieden ist, sie den Verehrer zum Meister aller beweglichen und unbeweglichen Wesen macht. Die Brahmavadins erklären dass wenn man sich konstant den Urpsrungr dieser Göttin vor Augen hält, sowie Ihre unglaublichen Taten, einen positiven Effekt auf alle Wesen hat.

Oh Sakra, in der Periode des Tamasa manu, war ich die göttliche Maha Vidya, Kaushiki, welche aus Gauris Körper hervorging um die Dämonen Shumbha und Nishumbha zu vernichten. Dadurch rettete ich die Welten und half den Göttern. Um mir zu helfen, manifestierten sich meine Shaktis in verschiedenen Formen. Nachdem ich die Anführer der Dämonenarmeen vernichtete, nahm ich die Funken dieser Energien wieder in mir auf. Danach überwand ich die zwei Dämonen Shumbha und Nishumbha. Dann wurde allen Göttern, angeführt von Agni, dem Feuergott, eine schöne Hymne welche mich verehrt offenbar, und welche mit den Worten *devi prapannartihare prasida* beginnt. Herr der Götter, wenn ich mit Hingabe verehrt werde, dann schenke ich, Kaushiki, Erfüllerin der Wünsche, Allwissenheit dem der mich so preist. Die Brahmanen welche die Wissenschaft der Vedas kennen, ehren mich dreifach indem sie meinen Ursprung, meine Spiele und mich selber rühmen. Während der Periode Vaivasvata Manus, werden die Dämonen Shumbha und Nishumbha wiedergeboren, und beweihräuchert durch ihre kraft, werden sie die Götter quälen. Ich werde dann als Sunanda, das Kind der Yashoda, in der Familie des Kuhirten Nanda geboren, und während ich in Vindhya verweile, werde ich diese zwei Dämonen bezwingen. Ich werde in einer furchterregenden Form zur Erde herabsteigen, und die Asuras der Vipracitti Blutslinie vernichten. Und während ich die schrecklichen Dämonen der Vipracitti Linie verschlinge, werden meine Zähne rot wie die Blüten des Granatapfelbaumes glänzen. Dann werden alle Götter und Menschen mich für immer als Raktadantika (Die Rotzahnige) preisen. Oh Sakra, in dem vierzigsten Zyklus dieser Periode Manus, werden für hundert Jahre lang Dürre und Wassermangel herrschen auf der Erde. Wenn die Weisen sich meiner erinnern, werde ich auf der Erde als ungeborene Gottheit erscheinen und mit hunderten von Augen werde ich den Weisen liebevolle Blicke zusenden. Sakra, Die Menschen werden mich als die Hundertäugige (Sahasraksha)

verehren, und ich werde die ganze Welt mit wunderbarem Lebensspendenden Pflanzen ernähren, welche aus meinem Körper hervorgehen und mit meiner Essenz erfüllt sind. Dann werden die Götter mich als Sakambhari verehren, die Verkörperung der Vegetation. Worauf ich den grossen Dämonen Durga erschlagen werde, und meinen Ruhm als Durga, die Unerreichbare, annehmen werde. Er der mich so verehrt, auf mich meditiert und Sakambhari salutiert, erhält von mir permanente Befriedigung allen Hunger und Durstes-

In der fünften Ära, wenn die Weisen mich anflehen, werde ich in den Himalayas als eine schöne und zugleich schreckliche Form erscheinen, und um die Eremiten zu beschützen werde ich die Dämonen verschlingen. Dann werden die Eremiten mit gesenktem Kopf mich, die atemraubende Schutzgöttin, mit einer Hymne verehren, welche mit den Worten *Bhime devi prasida* beginnt.

In der sechsten Ära, wird es einen Dämon namens Aruna geben, welcher den Menschen und den Weisen viel Leid zufügen wird. Dann werde ich in Bienenform erscheinen, welche aus einem Schwarm Bienen besteht, und in dieser Form werde ich den mächtigen Dämon besiegen und die drei Welten retten. Ab dann wird man mich als Bhramari kennen und preisen. Jedesmal wenn also die Dämonen die Erde stören, werde ich mich inkarnieren um diese Asuras zu besiegen. Sakra, ich habe dir einige meiner mysteriösen, exklusiven und furchtlosen Avatars offenbart. Als höchste unter Ihnen zählt die unveränderliche, mächtige und strahlende Göttin Maha Lakshmi, die Quelle und die Natur (Prakriti). Ihr wurde die Hymne gewidmet, welche mit *namo devyai mahadevyai* beginnt (Durga Stuti) welche die Erfüllung aller Wünsche sichert. Wer mich täglich verehrt in dieser Form (Mahalakshmi), indem er diese Lobeshymne singt, überwindet alle Schwierigkeiten und erreicht Wohlstand. Virtuoser Indra, in der Periode des Svarocisa Manu, erzählte der weise Vasistha dem noblen König Suratha alles über meine Erscheinungen und Spiele, als ich mich als die reine Maha Lakshmi manifestierte, und er rezitierte ein Lied welches meine göttlichen Kräfte ehrte..

Mein Bhakta Vasistha, dessen Geist immer in meine Avatars und meine Heldentaten vertieft war, sang diese Hymne dem demütigen und entmutigten Samadhi, welcher ein Vaishya (Kaufmann) war. Derjenige welcher diese Hymne von einem Eingeweihten gelernt hat, wird alle Illusionen überwinden, wahres Wissen erhalten, wir reich werden und erfolgreich alle bösen Einflüsse überwinden; Durch meine Hilfe wird er Glück und Ruhm erreichen. Obwohl dies meine exklusiven Erscheinungen sind, habe ich keine separate Existenz von Vishnu; Deswegen ist er in diesen einzelnen Avatars von mir, mein Selbst. Der Grund dafür ist, dass wir untrennlich sind. Der höchste Gott der Götter verweilt immer in mir, und ich immer in Ihm. Damit habe ich dir kurz meine Erscheinungen beschrieben, welche in den fünf sphären (Ausserhalb der Shakti Kosha) sich manifestieren. In der innersten Sphäre des Absoluten und seiner Zustände, sind Vishnu und ich ebenso miteinander verbunden. Wenn der Aspirant/die Aspirantin in meinen Erscheinungen erkennt dass meine Natur aus der Kombination vieler Naturen besteht, und mich in mannigfaltiger Art verehrt, dann entkommt der Aspirant aller Misere und erreicht meinen Zustand des Seins (madhbhavam).

## Die drei Arten von Gottes Avatars

201.Indra: Ich Grüsse dich, du welche durch das Quirlen des Ozeans hervorgebracht wurde, unsterbliche Schwester des Mondes.

202.Durch deine Lotuslippen konnte ich von dir über alle Modalitäten (bhava) des

Seins hören. Nun möchte ich über die verschiedenen Inkarnationen hören, charakterisiert durch das Sein (bhavat, Narayana, Krishna, Vishnu,...).

203. Oh Ambuja, was sind die Formen dieser Inkarnationen (Avataras) von Vishnu, und wie viele gibt es? Dies fragend, zahle ich dir Homage. Du auf dem Lotos sitzende, sage mir dies.

204. Sri: Nun Sakra, ich werde dich bezüglich der Modifikationen von Vishnu welche durch das Sein charakterisiert sind aufklären und dir ihre Natur zeigen.

205. Parabrahman besitzt die sechs göttlichen Attribute, ist rein, makellos, unverwundbar, konstant, allmächtig, und hat transzendentes Wissen.

206. Es war zuerst manifest als der Besitzer von Sakti und Sakti selbst. Als der Besitzer von Sakti, bin ich svayam bhagavan (Krishna) und ich bin des Allmächtigen immerblühende, omnipotente Sakti. Um der Welt zu helfen haben wir verschiedene Avataras angenommen.

207. Ich habe dir schon über meine (saktis) Avataras erzählt. Häre nun von den Modifikationen Vishnus, des unmodifizierbaren. Um der Welt zu helfen, manifestiert sich Jagannatha der Herr des Universums, in drei Formen welche supraphänomenal, immanent, integral und transzendent sind, und mit göttlicher Glorie erfüllt sind. Der erste dieser drei Typen ist absolute Para- Form als Parabrahman (narayana-krishna); Die zweite Form ist wenn er sich in der vierpoligen Form manifestiert (als Vasudeva, Sankarsana, Pradyumna und Aniruddha); Die dritte Form ist seine Vibhava Prakasas (Erweiterungen). Um seinen Devotees zu helfen erscheint der glorreiche alldurchdringende Gott in verschiedenen Formen.

208. Narayanas Para Form welche unergründlich, undefinierbar, göttlich, für alle erfrischend anzusehen ist und so schön wie zehn millionen Vollmonde leuchtet ist die primäre Erscheinung Gottes.

209. Mit seinen zwei Händen macht er die Gesten des Erfüllens aller Wünsche, und die Geste des Schutzes; Seine Lotosaugen sind weit geöffnet und seine Seine Hände sind mit glücksverheissenden Symbolen markiert; Seine sechs Attribute stellen seinen Schmuck dar.

210. Er (Krishna) steht aufrecht mit perfekt proportionierten Gliedmassen und hat eine einheitlich schöne Körperform, reich geschmückt mit Juwelen, Perlen und Blumengirlanden aus frischen Waldblumen(Vanamala). Seine Qualitäten wie Unfehlbarkeit umgeben ihn wie einen Schein und leuchten weiss wie ein Ozean voller Nektar. Diese zweiarmige Form (Gopala) wird als die höchste Form Parabrahmas angesehen, Savayam Bhagavan.

211. Weise welche das Ziel ihrer Meditationen erreichten, verehren in ihrem Herzen diese Form welche dem vierten Zustand (turiya) zugehört und Para genannt wird. Danach erzähle ich dir die Manifestation der vier Vyuhas (der vierfachen Erweiterung).

212. Die Gottheit differenziert und integriert ihr Vyuha Selbst in vier als Vasudeva, Sankarsana, Pradyumna und Aniruddha, verteilt über die Vier magnetischen Richtungen (Osten, Süden, Westen und Norden) und durchdringt Zustände des Schlafes, des Traumes und des Wachens.

Die primären Formen dieser Vyuha Formen werden als identisch in Haltung angesehen. Die erste dieser vier Formen besitzt alle sechs Attribute voll manifest und die anderen drei Gottheiten und deren Attribute wie Erkenntnis, Freiheit und Energie habe ich schon beschrieben. Dann O Vasava, erscheint die erste vierpolige Erweiterung (Vasudeva, Sankarshana, Pradyumna und Aniruddha) welche dem Susupti Zustand zugehört, beinhaltet den Samen aller Aktivitäten. Charakterisiert durch eine angenehme Vibration

der Freude (ananda-spanda-lasanam) welche mit der Brillanz von tausenden Feuern, Sonnen und Monden scheint, ist dies der Sitz von dem alle Vielfalt hervorgeht.

Dann erweitert sich die Gottheit im Traumzustand vierfach als Vasudeva, Sankarshana, Pradyumna und Aniruddha von Ost, Süden, Westen nach Norden etc. In diesem Zustand manifestieren sich die vier Formen als Weiss, Rot, Golden und Blau. Diese vier Vyuhas besitzen die sechs Attribute in der Form eines Aggregats oder in Paaren. Das ist die zweite vierpolige Erweiterung, anziehend wie eine Überfliessende Quelle aus Amrita, welche die menschlichen Aspirationen von Befreiung und Genuss erfüllen, und den Keim des Unvollkommenen auslöschen. Im vierten Zustand (Jagrat), dem Wachzustand, nimmt die Gottheit wieder vier Formen an welche intensiver gefärbt sind wie die ersten vier Formen, und welche vier Arme besitzen, mit Diskus, Muschel und Lotos geschmückt sind, sowie Kronen mit Pfauenaugen, und mit verschiedenen Banner ausgestattet sind.

Im Wach-Zustand ist die erste Form Pararahmans, Vasudeva, weiss wie der Schnee, die Jasmin-Blume und der Mond. Er hat vier arme, ein schönes Gesicht Augen die einem blühenden Lotos gleichen, trägt gelbe Gewänder, und trägt ein Banner mit Garuda auf der Flagge. Seine rechte Hand drückt eine Schutzgeste aus, die linke Hand hält das heilige Muschelhorn. Seine obere rechte Hand hält den feurigen Diskus Sudarshana, und in seiner oberen Linken hält er einen Streitkolben. Vasudevas Erscheinung sollte so im Osten visualisiert werden. (Traditionell wird Vasudeva jedoch meistens mit blauer Hautfarbe gemalt.)

Mit einer Gestalt rot wie Zinnober, mit schönem Gesicht, vier Händen, gelben Gewändern, und mit einer Palmen-Standarte, mit seinen unteren Händen wie Vasudeva (mit Abhaya-Mudra und Muschelhorn) und in den oberen Händen Pflug und Mörser anstatt Diskus und Streitkolben, sollte Sankarshana im Süden visualisiert werden. (Meistens wird Sankarsana weiss gemalt mit blauen Gewändern).

Grün leuchtend wie ein Schwarm Leuchtkäfer in einer warmen Sommernacht in der Monsun-Saison, mit roter Kleidung, mit dem Banner eines Delfins (Makara) mit schönem Gesicht und vier Armen erscheint die dritte Form Visnus. Die zwei oberen Hände dieser edlen Gottheit halten rechts fünf Blumenpfeile und links einen Zauberbogen. Diese Form bekannt als Pradyumna wird im Westen visualisiert.

Dunkel wie Collyrium, bedeckt mit goldenen Gewändern, mit vier Armen, grossen Augen und mit einer Hirsch-Standarte versehen, sollte die vierte Form Vishnus visualisiert werden. Seine zwei Hände sind in der selben Haltung wie in den vorherigen Formen, während die obere Rechte ein Schwert führt, und die Linke einen Schild. So sollte Aniruddha im Norden visualisiert werden. All diese Vyaha Formen tragen eine Girlande aus Blumen aller Jahreszeiten (Vanamala) und tragen das Srivatrsa Zeichen.





Sankarsana mit Schlangen gekrönt, mit Mörser, Pflug, Muschelhorn und Schwert

213. Die vier Gottheiten tragen das Kausthubha Juwel (ein mystischer Smaragd) um ihren Hals. Man sollte ihn erkennen, den göttlichen Beweger allen Seins, der Urgrund und die Auflösung aller Welten, mit allen Ornamenten versehen und unabhängig das Fortbestehen der Welten fördernd.
214. Die drei Manifestationen der vierfachen Gottheit in Susupti (Tiefschlaf), Svapna (Traum) und Jagrat (Wachzustand) ist die Gottheit differenziert und manifestiert; Aber im Turyazustand sind die vier Ur-Erscheinungen der primordialen Gottheit transzendent und abstrakt.
215. Damit habe ich Vishnus zweite Form beschrieben, welche seinen Willen die Welten zu erschaffen darstellt, mittels seiner Attribute wie Jnana, Kriya etc.
216. Höre nun von mir über die Vibhava Manifestationen von Vishnu in den Tempeln der Welt in verschiedenen Bildgestalten, welche alle Aktionen ausführen und operieren.

## Visakhayupa und die Vibhava Emanationen

Sri: Vishnu Narayana is perfekt, unbeherrschbar, makellos, ewig, der Besitzer von Sri und die ewig seiende höchste Weltenseele. Er verkörpert die sechs göttlichen Attribute, ist unendlich, der Beste, und das ewige Brahman. Ich bin seine ewige Shakti und ich verfüge über die selben Attribute wie Er. Du sollst wissen dass ich mit Vishnu zusammen existiere in allen seinen Zuständen. Ich bin rein und absolut, die omnipotente Energie des unwandelbaren Vishnus. Indem ich meinen Zustand erweitere in die geistige Schöpfung und materielle Schöpfung, erscheinen die vier Vyuhas von Hari aus der Para-Form. Wann immer es notwendig wird, manifestiere ich mittels der sechs göttlichen Attribute Vishnus vierfache Gestaltungen, indem ich mich in den Zuständen der vier Vyuhas ausdrücke. Nun höre von mir von seiner dritten Form, bekannt als Vibhava. Die vier Zustände welche ich erwähnt habe, beginnend mit Turya und endend mit Jagrat , sind von der vierfachen Vyuha-Form Vishnus erfüllt, angefangen mit Vasudeva und endend mit Aniruddha. Wie schon erklärt, in jedem dieser Zustände kann der vierfache Gott in seiner Nirguna oder Saguna Form erscheinen.

Wenn eine Vyuha wie eine Kaskade aus einer anderen Vyuha hervorgeht, so wie eine Treppenstufe zur nächsten führt, so wird der ganze Raum dazwischen mit der leuchtenden Energie (Tejas) Gottes ausgefüllt. Diese ehrenswerte Gottheit welche aus leuchtendem Licht besteht ist abstrakt in ihrer Form, transzendent und wird *Visakhayupa* genannt (Visakha übersetzt sich in Kaskade, Spindel und Spirale. Yupa deutet eine Säule oder Strahl an), bestehend aus Sein, Bewusstsein und Freude. Oh Sakra, in jedem Zustand, wird die vierpolige Form Gottes in absteigender Folge manifestiert als Vasudeva, etc.

Wenn zum Beispiel die vierpolige Erweiterung sich spontan aus dem Übergang zwischen Traum und Wachzustand entwickelt den Adepts erleuchtet, wird in ihm der kosmische Träumer, Taijasa manifest, welcher die Spanne zwischen dem Anfang des Traumes und dem Ende des Wachzustandes ausfüllt mit seiner Brillanz. Er ist das heilige Selbst, Visakhayupa, angefüllt mit leuchtenden Farben. Mit Hilfe der sechs göttlichen Qualia, erweitert sich die kaskadenförmige Lichtsäule vom vierten Zustand in den Schlafzustand, Traumzustand und Wachzustand, und erweitert sich auf jeder der vier Stufen der Lichtkaskade in Vasudeva, Sankarshana, Pradyumna und Aniruddha.

Zum Zeitpunkt der Vibhava-Manifestation, wenn die spindelförmige Lichtsäule nicht vierfach gegliedert ist, entwickelt diese die Vibhava-Formen. Diese Vibhava Formen Vishnus heissen Padmanabha, Dhruva, Ananta, Saktisa, Madhusudana, Vidyadhida, Kapila, Visvarupa, Vihandgama, Krodatma, Vadavavaktra, Dharma, Vagisvara, Ekarnavantasayin, Kurma die Schildkröte auf deren Panzer die Erde ruht, Varaha der Eber, Narasimha, Amritaharana, Sripati, Kantatman (Dhanvantari) mit Amrita, Rahujit, Kalanemighna, Parijatahara, Lokanatha, Santatma, the great master Dattatreya, Nyagrodhasayin, Ekasinghatanu, Vamana, der allumspannende Trivikrama, Nara and Narayana, Hari, Krsna, Rama mit den feurigen Augen, und der andere Rama mit dem Pfeilbogen, Kalkin, Vedavid und Patalasayana. Diese achtunddreissig Gottheiten sind Vishnus Manifestationen als Vibhavas.

Um verschiedene Ziele zu erreichen, welche Visakhayupa für sinnvoll erachtet, entwickeln sich die Vibhavas in das Sein und nehmen verschiedene Funktionen wahr. Padmanabha herrscht zwischen der reinen (ewigen) und unreinen (vergänglichen) Schöpfung. Die

anderen Gottheiten, Dhruva, usw. sind in verschiedenen Tempeln auf der Erde zu sehen. Ihre Formen, Waffen und ihre Energien welche zu Ihnen gehören sind bekannt und in der Sattvata Samhita beschrieben sind, werden hier nur namentlich erwähnt. Die vier verschiedenen Lichter der Lichtsäule, Vasudeva, Sankarshana, Pradyumna und Aniruddha welche allschaffend, allanziehend, allsehend und alltanzend sich manifestieren, wurden durch die Lichtkaskade Vishnus, Visakhayupa, hervorgebracht. Die Gottheiten welche zur Gruppe gehören welche den Tierkreis beschreibt, und mit Keshava beginnen und mit Damodara enden, entstehen in Dreiergruppen aus den vier Seiten der Visakhayupa und werden Vyuhantara oder sekündäre Vyuhas genannt.

Von den selben vier Seiten erscheinen die Shaktis der obengenannten Vyuhantas in Dreiergruppen, angefangen mit Sri. König der Götter, alle diese perfekten Vishnus, vom Absoluten (Para-Form) bis zu den Vibhavas, verkörpern die sechs göttlichen Qualia (Wissen, Freiheit, Energie, Stärke, Mut und Licht). Sureshvara, alle ihre Waffen wie Muschelhörner, Feuerräder, sowie ihre Kleider und Ornamente, Zeichen und Standarten sowie ihre zugehörigen Farben, Vehikel, ihre Energien, das was Ihnen Genuss bereitet, die Gruppe welche das Antakarana ausmacht, alle weiteren Verzierungen und Paraphernalia – Alle diese bestehen aus den sechs Attributen. Ich bin es, das reine Bewusstsein, tief eingetaucht in den Ozean der sechs Qualitäten, welche jede dieser Formen annehme wenn es notwendig wird. Ich habe keine getrennte Existenz von Gott, noch hat Vishnu eine Existenz ausserhalb von mir. Obwohl wir eine Einheit sind, erscheinen wir als Paar, und beteiligen uns am Geschehen der Welten.

Sakra: Ich grüsse dich, Tochter des Ozeans; Ich grüsse dich, Padma. Erkläre mir wieso der höchste Gott sich in verschiedenen Formen (Para, Vyuhas, Vyuhantara und Vibhava) zeigt.

Sri: Der Zweck der vielfältigen Manifestation des Einen ist es, den menschlichen Wesen zu helfen, und sein Mitgefühl über allen auszuschütten.

Sakra: Ich grüsse dich, Lotusgeborene, Geliebte der göttlichen Weltenseele. Sage mir wieso sich Gott nicht in einer einzigen Form manifestiert um zu helfen.

Sri: Oh Sakra, die verschiedenen Verdienste jeder Seele variiert in Qualität und Quantität und reifen zu verschiedenen Zeiten heran. Es ist sehr rar dass aufgrund der Reife und Verdienste, ein einzelnes Wesen vom Lotosäugigen Gott zur Zeit der Geburt favorisiert wird. Einem anderen Wesen eröffnet sich diese Möglichkeit zu einem anderen Zeitpunkt. Glück und Verdienst verteilt sich verschieden unter denen die es verdienen, variierend je nach Charakter und Eigenschaften. Dann wiederum ist die intellektuelle Kapazität Gott zu erkennen, manchmal gering; In anderen wiederum ist sie mittelmässig; und in wieder anderen ist sie stark ausgebildet. Da sich die Gnade Vishnus individuell auf das Individuum bezieht, manifestiert sich diese in unterschiedlicher Art und Weise. Um die verschiedenen Anforderungen zu erfüllen, manifestiert sich Vishnu in seiner Paraform, Vyuhafom, Vibhavaform und Vyuhantas, indem er mich führt, seine Shakti.

Diejenigen welche erleuchtet wurden durch Meditation und die Wahrheit erkennen, dürfen das absolute Selbst sehen, die Para-Form. Personen von mittelmässiger Intelligenz, welche Teilerfolge in der Meditation erreichen, haben Zugang zu den Vyuhas Formen. Diejenigen welche keine wahre Erkenntnis besitzen, können trotzdem die Vibhava-Formen Vishnus erreichen. Da es Unterschiede in den mentalen Qualitäten der Verehrer Vishnus gibt solange sie noch von Illusion, Egoismus und Selbstsucht getäuscht sind, und deswegen Gott in verschiedenen Stufen erkennen, nimmt Er verschiedene Zustände in verschiedenen Sphären an, bekannt als Para, Vyuhas und Vibhava.

Damit habe ich dir kurz die Manifestationen des Seins und seiner Zustände beschrieben, sowie die Vyuhas. Alle diese Manifestationen repräsentieren mich und Narayana. Unser Sein innerhalb der Gruppe der Sphären habe ich nun erklärt, ob nun separat, kombiniert oder exklusiv. Wer mich klar erkennt, und mich ununterbrochen ehrt die ich vielfältige Formen aufweise, kann alles Leiden auslöschen welches aus vergangenen Taten entstand, und erreicht meinen Zustand.

## Die fünf göttlichen Modalitäten

Indra: Oh Lotosgeborene, wenn das individualisierte Lebewesen deine Bewusstseinskraft ist, wie kommt es dann dass es unter den Effekten der Kleshas, des Karmas und Asaya leidet? Was sind die Kleshas? Wieviele gibt es? Was ist die Natur von Taten und wie funktionieren sie? Was ist Asaya, meine Göttin, und was sind dessen Konsequenzen? Oh Tochter des Ozeans, bitte kläre mich über diese Materie auf. Ich verneige mich immer und immer wieder vor dir. Oh allwissende Göttin, du alleine kannst diese mir erklären.

Sri: Ich die Göttin Narayani, bestehend aus reinem unendlichem Bewusstsein; Ich bin Vishnus unabhängige und absolute Sri. Ich habe zwei verschiedene Kategorien kreiert: Eine stellt Isha dar (die Gottheit); das andere Ishatavya (das Geschaffene). Aus meinem eigenen Anstoß heraus habe ich isitavya in zwei Gruppen unterteilt, auf der einen Seite mein Bewusstsein als der Geniesser (bhoktr) und auf der anderen das genossene Objekt (bhogya). In dieser letzten Gruppe gibt es nochmals zwei Kategorien, kala und kalya (Zeit und durch Zeit veränderliche Objekte). Die Shakti welche Kalya darstellt wirkt als Verführerin auf die Wesen ein, welche der Zeit unterworfen sind.

Sie bannt alle limitierten Wesen und ist zur gleichen Zeit die primordiale Natur (Prakriti). Die Shakti des Bewusstseins (bhoktr) wird durch sie (Prakriti) gefesselt und durch ihre Entwicklungen. Es gibt fünf Wege auf welcher der Bewusstseins-Energie als Geniesser (bhoktr) Leiden widerfährt; und diese fünf werden Kleshas genannt. Höre nun von mir ihre Namen: Tamas (Dunkelheit), Moha (Täuschung), Mahamoha (Illusion), Andha (Blindheit, Taubheit) und Avidya (Unwissenheit). Dies sind die fünf Phasen der Dunkelheit (Klesha). Obwohl die Bewusstseins-Energie essentiell unveränderlich ist, manifestiert sie sich in einer Form welche durch Dunkelheit affektiert wird.

Sakra: Ich halte die Erklärung dass die Shakti des Bewusstseins mit Dunkelheit verbunden ist verstörend. Mein Geist ist verwirrt. Oh Padmaja, bitte vertreibe meine Unklarheit.

Sri: Ich die ewige, unabhängige Shakti von Narayana, die Quelle aller Erfüllung, die mysteriöse Göttin, welche ewiglich Neues schafft. König der Götter, ich habe fünf Funktionen, Tirobhava, Srsti, Sthiti, samhṛti und anugraha. Du wirst nun von mir eine systematische Beschreibung dieser Funktionen hören. Unter diesen fünf, wird von tirobhava gesagt dass sie das wahre Selbst verhüllt. Diese spezifische Shakti, durch deren Einfluss meine Chitshakti welche der Geniesser ist, durch die Natur (Prakriti) affektiert wird, ist unter dem Namen tirobhava oder avidyashakti bekannt.

Im Einklang mit meinem festen Entschluss differenzierte ich mich selber; die absteigende Reihenfolge habe ich dir schon erklärt. Die Chitshakti wird von den Weisen Jiva genannt (das individuierte Selbst). Deren Vielzahl hängt von meinem Willen alleine ab. Die avidyashakti, welche als tirobhava bekannt ist, ist die Energie mit welcher ich meine Modifizierungen (caitya) ausdrücke – von mir kreiert und nach meinem Willen. Tirobhava hat fünf Komponenten, höre nun von mir über diese. Dunkelheit (Tamas) ist der erste Bestandteil, auch als Unwissenheit (Avidya) bekannt. Es stellt das Element der kognitiven Prozesse dar, durch welches sich das Lebewesen mit materiellen Objekten anstatt mit der Seele oder dem Selbst identifiziert. Diese Dunkelheit stellt das Ego (sva) des Lebewesens und dessen Selbst-Bewusstsein (aham) dar. Wenn ein materielles Objekt mit dem Selbstbewusstsein verwechselt und identifiziert wird, entsteht ein flaches Ich-Bewusstsein, genannt Mahamoha, welches der zweite Teil des Kleshas darstellt. Die Identifizierung mit Gegenständen durch den Einfluss der Unkenntnis wird Moha, Asmita und Mahamoha genannt. Ein Eindruck (Vasana) kombiniert mit Asmita, welche angenehme Erinnerungen hervorruft, wird Raga genannt, und dessen Gegenstände sind angenehme Dinge; Dies ist der dritte Teil der Kleshas. Ein Eindruck kombiniert mit Asmita, welche unangenehme Erinnerungen hervorruft wird Trigger oder dvesa genannt, dessen Gegenstände abstossend sind; Dies ist der vierte Aspekt der Kleshas. Die Sorge um mögliche Hindernisse welche den Aspiranten widerfahren könnten während sie versuchen mittels Yoga ihre Probleme zu lösen, wird Andha oder Blindheit genannt, der fünfte Komponente der Kleshas. Den Körper für die Seele haltend sich mit diesem Identifizieren, Objekte der Freude suchen und vor unangenehmen Objekten davonrennen, Hindernisse zum Ziel fürchten, und versuchen diese Situation zu retten; Ich welcher Aktivität sich das bewusste Lebewesen betätigt um das zu erreichen was geschätzt wird, und zu vermeiden was gemieden wird, kann in drei Gruppen unterteilt werden. Solche Aktivitäten werden als Karma bezeichnet durch die Weisen und wahren Meister des Samkhya und Yoga. In der Wissenschaft der kosmischen Prinzipien (Samkhya) nennen die Gelehrten die Konsequenzen des Karman, welches entweder, Glück, Misere oder ein Gemisch mit sich bringt, die dreifache Frucht der Aktivitäten (Vipaka).

Eindrücke welche durch die Früchte des Klesha Karman heranreifen, werden Laster (Asaya) genannt, da sie im inneren Organ (Antakarana, bestehend aus Geist, Intellekt und Ego) verborgen sind. Vasanas (Eindrücke) werden kontinuierlich durch die fünf Komponente der Kleshas produziert. Aus den Vasanas gehen verschiedene Aktivitäten hervor; Die heranreifenden Früchte der Taten produzieren wiederum die drei Arten von Vasanas. (Das ist der Zyklus von Eindruck. Handlung und Resultat).

Auf diese Weise limitiert die Tirobhava-Energie welche durch die Kleshas ausgedrückt wird die Lebewesen im Jivakosha. Durch diese Kraft (tirobhava) welche aus den Limitierungen der Wesen entstehen, funktionieren meine anderen Shaktis (Srsti, Stithi, Samhrti und Anugraha) ununterbrochen. Meine Srstishakti (Schöpfungskraft) kann in zwei Kategorien unterteilt werden (unlimitiert und limitiert) welche ich schon zuvor beschrieben habe. Srsti-Shakti wird siebenfach unterteilt: Erstens ist ihr Zustand wo sie unaufhörlich erschafft indem sie ihre Funktion als *prajapatya* ausführt. Die anderen sechs Zustände der Schöpfung manifestieren sich in den sechs Sphären der Shakti zu spezifischen Zeiten. Über den Verlauf der Schöpfung hinweg nimmt Srsti, entstehend aus Prakriti, drei verschiedene Phasen an. Diese werden *Bhaviki*, *Laingiki* und *bhautiki* genannt. Wie ein Banyanbaum schon in Keimform im Samen existiert, so ruht die Schöpfung zusammengesetzt aus den drei Gunas Sattvas, Rajas und Tamas, in der Ur-Natur Prakriti. Dies wird Bhava-Srsti genannt, der ruhende Zustand der Schöpfung. Lingasarira, der subtile Traumkörper (bestehend Ego, Intellekt und Geist) welchen ich erschaffe wird zweifach unterteilt, als kosmisch und der kosmischen Form (Viraj) angehörend und als

individuell den Lebewesen angehörend, und stellt den *Laingiki* Zustand der Schöpfung dar. Die dreiundzwanzig kosmischen Prinzipien beginnend mit Mahat und endend mit vishesha sind im Astralkörper des Makrokosmos (viraj) verkörpert. Die Einheit aller kollektiven Sinnesorgane mit den drei Funktionen von buddhi, ahamkara und manas welche in jedem Lebewesen vorhanden sind und als Astralkörper (Lingasarira) aller Lebewesen in allen Wesen wohnt, beinhaltet die inneren und äusseren Sinne, die Kleshas, Karmans, Vasanas und die Pranas oder Lebenskraft (Pneuma).

Die Citshaktis welche in den Astralkörpern leben reisen durch diese Welt von Geburt, Leben zu Tod. Nur wenn aufgrund guter Taten das Individuum Wissen über Gott erringt, lösen sich diese subtilen Körper der Lebewesen auf, aber nicht zuvor. Der Grobstoffliche Körper Viraj's, bekannt als Brahmanda, und die anderen vier Typen von Körpern der Lebewesen (Yonija, Andaja, Svedaja und Udbhijja) stellen meinen Bhautiki Aspekt der Schöpfung dar; Damit endet meine Beschreibung der Schöpfung. Höre nun von mir wie ich die Natur der dritten meiner Shaktis beschreibe, welche als Stithi (Erhaltung) bekannt ist.

Meine Funktion welche das Erhält was ist, in den Perioden zwischen Schöpfung und Zerstörung wird meine höchste Shakti der Erhaltung (stithi) genannt. Mein Zusammensein mit Vishnu in jeder seiner Erscheinungen, wird von den Weisen als die erste Stithi bezeichnet. Meine Koexistenz mit den Herrschern der Manvantaras (die Manus) wird als meine zweite Stithi bezeichnet. Meine Koexistenz mit den Söhnen der Manus wird als die dritte Stithi bezeichnet; Meine Koexistenz mit allen anderen Geschöpfen wird als vierte Stithi bezeichnet.

Höre nun von mir über meine vierte Shakti ist samhrti. Das welches die konstante Vernichtung der Individuen verursacht welche geboren werden, wird Nitya samhrti (Shakti der Zerstörung) genannt; Die zweite samhrti wird naimittiki genannt. Sie betrifft alle drei Weilten und ist die Ursache von Brahma's Nacht und Schlaf. Die dritte Art der samhrti wird als prakriti bezeichnet, und löst die Elemente von Mahat bis Prithivi auf. Die vierte Art der samhrti wird Prasuti genannt und beeinflusst die Natur (avyakta). Mayai ist die fünfte Art der samhrti und diese beeinflusst die Prasuti Sphäre. Sakti wird als die sechste Art der samhrti aufgezählt, und beeinflusst die maya Sphäre. Die siebente Art der Zerstörung wird atyantiki genannt und sie lässt mich mit dem Yogi verschmelzen, und befreit ihn von allem Makel. Wenn diese Befreiung stattfindet, ruht der Adept im Bewusstsein. Damit habe ich die sieben Arten meiner Shakti der Auflösung beschrieben. Nun höre von mir über meine fünfte Shakti, Anugraha.

## **Die wahre Form der Lebewesen**

Sri: Indra, die anugraha Shakti ist als meine fünfte Shakti bekannt. Mein Sohn, ich werde dir nun ihre Natur erklären. Die Lebewesen werden durch Avidya getäuscht, unterliegen der Asmita-Illusion und werden von meiner Tirodhana-Shakti überwältigt. Normalerweise fallen sie von einem höheren runter zu einem tieferen Zustand; Aber zur selben Zeit weisen sie auch die Eigenschaft auf, sich höher und höher zu entwickeln. Solche Lebewesen sind durch drei Arten von Fesseln gebannt und bewegen sich durch die drei Welten. In ihren eigenen Taten verstrickt sind sie im Zentrum der heißen Kohle welche das weltliche Leben ist. Sich suchen nach Glück, aber aus Unwissenheit (Avidya) werden sie vom Elend erdrückt. Als bewegliche und unbewegliche Wesen reisen sie durch eine endlose Kette aus Geburten. Verzahnt in Körper, Sinne, Geist und Intelligenz, entstehen aus den herangereiften Früchten vergangener Taten sind diese Wesen einem sich wiederholenden Zyklus aus Tod und Wiedergeburt unterworfen, und leiden aufgrund ihrer Anstrengungen, oder dem Unterlassen derselben. Diese Situation ruft in mir endloses Mitgefühl mit den Lebewesen hervor. Ich lösche ihre Mängel aus, und ich stelle sicher dass diese Lebewesen ihrer Tragödie entkommen. Dieser Akt des Mitgefühls wird Anugraha genannt, welche auch als Herabkunft der höchsten Shakti bekannt ist. Die welche meine Gnade erhalten, werden von ihrem Karman befreit und die Kette der Konsequenzen erlischt. Die Körper dieser Lebewesen sind in wahrheit nicht-phänomenal. Der genaue Zeitpunkt der Herabkunft meiner Shakti ist nur mir bekannt. Es kann nicht durch Aufwand erzwungen werden.

Durch meinen eigenen Willen sehe ich manchmal ein bestimmtes Individuum mit Wohlwollen an und wende mich diesem zu. Von da an wird diese Seele perfekt und sein Antakarana wird gereinigt. Nachdem sein Karman ausgelöscht wurde, und indem es sich auf Gute Taten konzentriert, Kenntnis des Vedanta sucht, die Philosophie, Samkhya und Yoga lebt und zu realisieren sucht, wird erfüllt von Hingabe zu Vishnu. Allmählich beginnt der meditierende Adept der alle angesammelten Leiden durch Befreiung von jeder Fessel abgeschüttelt hat, mit seinem inneren Licht alle Anhaftungen abzulösen und erreicht schliesslich Einheit mit dem höchsten Brahman, vertreten durch Lakshmi und Narayan. Dies ist meine fünfte Shakti, Anugraha, was sich in Freundlichkeit oder Mitgefühl übersetzen lässt. Der Grund dafür, dass ich mich in Tirobhava und anderen Aktivitäten auslebe, ist alleine meine Wahl. Damit habe ich dir meine fünffachen Aktivitäten beschrieben, über die ich alles gesagt habe.

Sakra: Ich grüsse dich, Du welche im Lotos lebst, ich grüsse dich, welche in Narayana ruhst. Ich ehre dich, ewige und makellose Göttin, welche der Ozean aller Wohltaten ist. Obwohl die Dunkelheit aufgrund deiner Nektargleichen Worte von meinem Geist gewichen ist, würde ich gerne mehr über die Chitshakti wissen.

Sri: Narayana ist das einzigartige Selbst, die ewige Weltenseele. Er ist die immerblühende Verkörperung von Weisheit, Freiheit, Energie, Stärke, Mut und Licht. Er ist endlos und nicht durch Raum, Zeit und Form limitiert. Ich, die höchste Göttin, bin seine allmächtige und ewige Shakti, welche sein Selbst-Bewusstsein darstellt und die sechs Attribute aufweist. Meine subtile Form besteht aus reinem Bewusstsein. Alle erfolgreichen Yogis leben in mir.

Durch meinen souveränen Willen, manifestiere ich alle Ebenen der Schöpfung aus meiner eigenen Substanz. Alle Welten tauchen aus meinem Sein auf, so wie Vögel die über das Wasser hinausschiessen. Aufgrund meines Entschlusses erweitere ich mich in weitere limitierte Formen um meine fünf Funktionen zu erfüllen. Diese absteigende Shakti wird Chitshakti genannt. Dies ist mein limitiertes Selbst, bestehend aus konzentriertem Bewusstsein, wechlches rein und unabhängig ist. In diesem konzentriertem Bewusstsein ist das ganze Universum manifestiert, so wie die das Spiegelbild eines ganzen Berges in einem kleinen Spiegel erscheint. Diese limitierte Manifestation meinerseits ist transparent und leuchtend wie ein Diamant. So wie Leuchtkraft das Attribut der Sonne ist, so ist das Bewusstseinskraft das Attribut des Lebewesens. Das Lebewesen wird spontan durch die Chitshakti manifestiert, mit ähnlichen Attributen wie ich, und dieses Lebewesen (Jiva) betätigt sich in den fünf täglichen Aktivitäten. Der Kontakt der Chitshakti mit Objekten wie Farben, Klänge usw. wird Srsti (Schöpfung) genannt. Die Anhaftung der Chitshakti an solche Objekte wird Stithi genannt. Das Loslassen der Anhaftung an solche Objekte wird von den Gelernten als Samhrti bezeichnet. Die Eindrücke (Kama-Vasanas) welche durch diese Objekte entsteht, wird Tirobhava genannt, und die Auslöschung dieser Eindrücke wird Anugraha genannt. Diese Auflösung löst alles in seiner Reichweite auf gleich einem Feuer. Das Lebewesen wird durch einen kleinen Funken meiner Selbst erhalten. Ich habe dir vorhin meine illusorische Form beschrieben in Beziehung zu diesen Objekten.

Wenn das Lebewesen aufgrund der Herabkunft reiner Erkenntnis seine Limitierungen abschüttelt, dann wird es erleuchtet mit Selbst-Erkenntnis. Als Resultat dieser Herabkunft der göttlichen Attribute (Pneuma) wie Jnana und Kriya, wird das Lebewesen allwissend und allwirkend; Da alle Fesseln entfernt wurden und es meine Natur angenommen hat, wächst sein Spiritfunken (Zoe, Jiva) aus seiner atomischen Form in alle Richtungen und wird unendlich gross. So lange es von mir nicht wahrgenommenen wird, die ich von Mitgefühl bewegt werde, bleibt sein Wissen limitiert und es erfährt das Universum durch seine limitierten Sinne. Mittels der Sinne beobachtet es Objekte, mittels des Manas formt es Gedanken, Mittels Ahamkara setzt es das Objekt in Beziehung zu sich selber, und mittels Intelligenz determiniert es dessen Natur. Nach diesen Erlebnissen im Wachzustand, betrifft es den Traumzustand, in welchem es sich nur auf seine inneren Sinne verlässt. Aus diesem Zustand in Tiefschlaf fallend, kehrt es zu seiner eigenen Natur zurück. Diese drei Zustände gehören zu Prakriti, der Natur, und nicht zur Seele (zoe). Sogar der vierte Zustand, Turiya, welcher die Seele durch Meditation erreicht, gehört nicht zu ihr. Es ist unabhängig von allen Zuständen und wird von den Zuständen der Prakriti nicht berührt, wird nicht durch Bedingungen gebunden und ist unteilbar. Das Spiritfunken-Atom ist kondensiertes reines Bewusstsein. Obwohl das seine Natur ist, wird es durch Unwissenheit geblendet und kann mich nicht sehen, welche gut erkennbar bin und sein eigenes Selbst bin.

Sakra: Oh Göttin, wie kannst du behaupten dass du klar erkennbar ist, wenn du jenseits der Reichweite aller Sinnesorgane bist? Ambuja, sogar der Vedanta kann nicht deine wahre Natur beschreiben.

Sri: Indra, ich bin für alle Lebewesen durch ihre Intuition erkennbar. Höre nun aufmerksam zu während ich dir meine wahre Natur beschreibe.

## Die wahre Natur der Shakti

Sri: Die Gottheit Vasudeva ist Parabrahman. Seine Essenz ist Selbsterkenntnis; ungeteilt, ohne Makel und perfekt. Seine Natur ist Freude, er ist unwandelbar, besitzt die sechs Attribute, ist unvergänglich und immerwährend. Ich bin seine höchste Shakti, sein Selbst-Bewusstsein (Aham). Ich bin ewig und unveränderlich. Meine aktive Energie wird durch meinen Willen zu schaffen charakterisiert. Mit einem milliardstel Teil meiner Selbst beginne ich freiwillig mit der Schöpfung, indem ich mich als das Bewusstsein (Cetana) und den Gegenstand des Bewusstseins (Caitya) zeige. Einer dieser beiden Formen ist die Chitshakti. Das Bewusstsein entwickelt sich in bewusste und unbewusste Wesen. Absolutes und freies Bewusstsein ist in der Tat meine wahre Form. Wie der Saft des Zuckerrohrs, wird das Bewusstsein stofflicher durch den Kontakt mit materiellen Objekten. Deswegen erwerben diese Objekte im Prozess der Wahrnehmung Bewusstsein.

Genau wie Brennstoff welcher entzündet wird von Feuer umringt wird, so nehmen Objekte welche vom Bewusstsein durchdrungen sind, dessen Natur an. Polarisierendes Denken, welches Objekte wie Blau, Gelb, Freude und Leid erkennt, unterscheidet sich von Bewusstsein durch seinen Reichtum an limitierenden Bedingungen.

Polarisiertes Denken ist eine meiner Manifestationen, durch welche alle Objekte von innen und aussen als Subjekt und Objekt wahrgenommen werden.

Weder die externe Wahrnehmung (Objekt) noch die interne (Subjekt) stellt die wahre Natur meines absoluten Bewusstseins dar. Mein Selbst erscheint als zwei Aspekte: Die Objekte welche erkannt werden können, und die Subjekte welche diese Objekte wahrnehmen. Dieses meine Selbst welches über dem polarisierten Denken steht, frei vom Einfluss aller Wörter und unberührt durch limitierende Bedingungen, verwandle mich in wahrnehmbare Objekte. Wenn der Geist frei von polarisierten Gedanken ist, werden die wahrnehmbaren Objekte welche den Madhyama-Zustand des Klanges erreichen, mit Bewusstsein identifiziert. Wie die Gestalt welche im Auge gesehen wird die Form eines bestimmten Objektes darstellt, so wird der Inhalt des Wissens durch das Selbst als diesem Wissen zugehörig erkannt. Wenn das Objekt mit Erkenntnis gleichgesetzt wird durch das Selbst, und er darüber reflektiert, ist es mein Selbst, bestehend aus Wissen, welches erkannt wird. Das Ich (Selbst-Bewusstsein) ist das primäre Attribut der Erkenntnis welche es vom wahrgenommenen Objekt unterscheidet; es ist einzigartig (salaksana), und das ist mein eigenes Selbst. Deswegen bin ich, die aus reiner Gegenwart bestehe, alldurchdringend.

Wenn im Ozean des Bewusstseins alle wahrnehmbaren Objekte beinahe untergetaucht sind, und der einzige Halt der Begriff idampada (jenes) ist, dann gebe ich die notwendige Unterstützung. Jene welche ihre Impressionen durch den nektargleichen Fluss der Meditation über mich weggeflossen sind, erkennen mich, welche als Bewusstsein alle Objekte umgibt, als ihre eigene Identität. Die Leute sind der Meinung dass (da ich aus reiner Realisation bestehe) meine Funktion als Kreatrix von Objekten des Wissens eine Wirkweise der Avidyashakti ist. Meiner wahren Natur nach bin ich weder ruhend, noch kreativ, noch folge ich dem mittleren Weg. Ich manifestiere mich für jene welche mich im Wachzustand mit neutralem Geiste frei von Polarisierung erkennen können. Aber wenn ich von denjenigen erkannt werde welche immer noch durch Polarisierung beeinflusst werden, bewirke ich dass sie mich vergessen. Genau wie ein Objekt welches direkt vor einer Person liegt, nicht von deren Geist erkannt wird wenn dieser beschäftigt ist, genauso werde ich von denen nicht erkannt welche von Impressionen beeinflusst werden.

So wie eine Person die ein bestimmtes Objekt untersucht, mittels Konzentration die Natur des Objektes greift und durchschaut, so erkennen auch gute Seelen im verkörperten Zustand in allen Formen der Erkenntnis mein souveränes Selbst.

Da ein weisses Gewand das rot gefärbt wird, nicht wieder gefärbt werden kann ohne die Färbung aus dem Stoff zu waschen, wie kann also jemand der Blau sieht sich Gelb vorstellen, ohne nicht dazwischen zu mir zurückzukehren, dem reinen Bewusstsein. Wie kann man einen Satz aussprechen, und von Buchstaben zu Buchstaben springen, ohne nicht in mir, dem Bewusstsein, zu pausieren? Obwohl ich unberührt und unabhängig bin, wandle ich meine Form von einer zur anderen, doch zwischen dem Übergang von einer Form zur andere, manifestiere ich meine ursprüngliche Natur. Wenn der Fluss der solaren und lunaren Kanäle blockiert wird, manifestiert sich mein wahrer Zustand des Seins, entflammt durch Agni und Soma, als meine Stätte (padam) innerhalb der Shushumna.

Wenn die Icchashakti, die Kraft der Visualisierung, nicht durch äussere Erscheinungen abgelenkt ist und auf kein spezifisches Objekt gerichtet wird, dann entblösst sich in diesem mentalen Raum mein wahres Selbst. Alles das im Licht und in der Dunkelheit zugleich existiert und zugleich positive und negative Zustände annimmt, ist meine undifferenzierte Form. Gänzlich ungebundenes Selbst-Bewusstsein, welches im Geiste dem Adepten enthüllt wird der die Anhaftung an materielle Objekte aufgegeben hat, und der sich an mir erfreut, bleibt unberührt von den Modifikationen des Körpers, der Lebenskräfte, und identifiziert sich mit meinem Seinszustand. So wie die Strahlen der Sonne erscheinen, aber nicht erschaffen werden, genauso manifestiert sich die Essenz des Bewusstseins in verschiedenen Zuständen aber wurde nie erschaffen. Genauso wie die Sonne manchmal im Himmel aufsteigt ohne dass etwas beleuchtet werden müsste, genauso spontan manifestiert sich meine wahre Form, auch wenn es kein Objekt gäbe dass es zu enthüllen gäbe.

Auf die gleiche Weise wie ein durchsichtiger Kristall durch Blumen wie den Hibiskus verfärbt werden kann, genauso kann auch ich die ich transparent bin, nicht erkannt werden von den Leuten, mal abgesehen von den fühlbaren Gegenständen welche ich durch meinen Willen erschuf. Da Gold und die daraus gefertigten Ohrringe nicht als verschieden wahrgenommen werden kann, da Gold ist was gülden ist, und durch den Vergleich mit Gold als solches erkannt wird, so ist auch mein Sein, bestehend aus ewigem unbeeinflussbarem Bewusstsein, nur durch Selbsterkenntnis realisierbar.

Das welches den Kenner mit dem Prozess der Erkenntnis und seinen Objekten verbindet, ist meine Beziehung zu Objekt und Subjekt, gekennzeichnet als die Essenz der Wahrnehmung. Raum, Zeit und Aktion sind wohlbekannt als die drei verwandelnden Prinzipien. Aber was kann die Gegenwart des Bewusstseins (Samvid) erkennen, welches die Unterschiede zwischen diesen drei Prinzipien erkennt. Sogar die Zeit, mit ihren drei Komponenten der Vergangenheit, Gegenwart und Zukunft, welche die Ursache aller Veränderungen in allen Objekten ist, schmilzt in den Ozean des Bewusstseins und wird damit identifiziert. Wenn die Vergangenheit und Zukunft in mir zusammenfließen, die ewig Seiende, löst sich selbst das Konzept der Gegenwart auf. Ich bin die Substanz aller Dinge, aber ich kann in nichts eingefangen werden. Deswegen gibt es keinen Ort der mir zugeschrieben werden könnte. Ich habe keinen Zustand ausser Bewusstsein. Deswegen werde ich, die Natur des Bewusstseins (Para Prakriti), verehrt als in allen Formen innewohnende.







*Krishna in seiner Para Vyuha mit Freundin Radha*

Zeit, Raum, Aktivität (Kriya), Subjekt (Karta), Objekt (Karma), Ursachen (Karana), Aktionsbezogene Objekte (Sampradana), und die Konsequenzen der Aktivitäten, Genuss und der Geniesser – alle diese fliessen im Selbst des Bewusstseins. Götter, Dämonen, Nagas, Gandharven, die Rakshasas, Vidyadharas, Vampire und Elementare – diese acht Ganas, die Menschen welche sich in verschiedene Subsets unterteilen; Die gesamte Fauna, alle domestizierten und wilden Tiere; Die vierzehn Welten vom Himmer bis in die Region der Schatten; Flüsse, Inseln, Ozeane und andere Schöpfungen im kosmischen Ei; Die höheren und tieferen Realitäten; Alle Arten des Klanges; was auch immer als Objekt, Instrument oder Verkörperung des Genusses betrachtet wird; Die sechs Sphären und alles darin enthaltene, bestehend aus bewussten und unbewussten Objekten; Alle existierenden Objekte, ob rein oder unrein, sowie die vier Ziele der Menschheit (Dharma, Artha, Kama und Moksha); Alles mit der Natur verbundene und durch Zeit beeinflussbare; Alle diese seienden und nicht-seienden Objekte, amalgamiere ich in mein Sein. Ich, das unabhängige Bewusstsein, Pneuma, durchdringe alles. Ich werde von den Weisen als die Freude und Stille in allen Wesen erkannt. Obwohl ich so bin, erkennt die Chitshakti mich nicht solange sie durch Tirobhava gefesselt ist. Sobald sie jedoch ein Tropfen meiner Anugrahashakti (Mitgefühl) erhält, entdeckt sie mich augenblicklich. Dann nachdem sie mich mit verschiedenen Aktivitäten besänftigt, spült die Chitshakti alle Kleshas weg und pustet den Staub der Impressionen weg; wodurch das Lebewesen, Zoe, das sich von seinen Fesseln durch Mediation befreit hat, mit wahrer Erkenntnis verschmilzt und mich, die tiefste Freude erreicht, Lakshmi.

### **Verschiedene Methoden das Absolute zu erreichen**

Sakra: Ich grüsse dich, Lotosgeborene. Ruhm gebühre dir, du mit Blumen geschmückte Gottheit. Ich grüsse dich, Frau Govindas, die du im Lotos wohnst. Och grüsse dich deren Haar den Staubfäden einer Lotusblume gleicht, oh allwissende Göttin, du bist der Zeuge im Geist jeder lebenden Kreatur. Ich habe deine Lehren realisiert welche aus denen Lotuslippen hervorgegangen sind, und verstanden dass alles was entstanden ist, durch dich erhalten wird und sich wieder in dir auflöst. Der Kenner, Erkenntnis, das Instrument des Wissens und des Objekt der Wissens, alle diese sind nichts anderes als dein Selbst.

Nur indem man dich verehrt, kann die individuelle Seele den Ozean der Schöpfungen überqueren. All dies habe ich verstanden, meine Göttin. Nun möchte ich von dir hören, Lotusgeborene, wie man dich erfreuen kann, die du auf dem Lotus sitzt. Durch welche Methoden kann man das höchste Ziel erreichen, deine persönliche Zuneigung? Was ist die Methode dich zufrieden zustellen? Ich grüsse dich, Lotosgeborene, bitte offbare mir dies. Sri: Das absolute Brahman wird mit der vierfachen Kaskade identifiziert, welche durch reines Sein, Bewusstsein und Freude charakterisiert wird; Er besteht aus allen, transzendent alle und ist immanent in allem; Er ist Vasudeva, Parabrahman, und das grosse Element (Mahat Tattva), welches aus Narayana hervorgeht. Ich bin seine absolute Shakti, sein Selbst-Bewusstsein bestehend aus Freude und Gegenwart.

Ich identifizierte mich mit Ihm und zugleich bin ich verschieden von ihm, wie der Mondschein und der Mond. Das einzigartige Sein, obwohl eines, erscheint als Zwei. Die Freiheit erlangt man nur durch höheres Wissen, wodurch man Brahman erlangt, das ist Narayana, das bin ich. Dieses höhere Wissen, bestehend aus reiner Erkenntnis, besteht aus der Visualisierung Vasudevas, und beendet den Kreislauf des Samsara. Sobald diese Realisation stattfindet, dringt der Adept in mich ein mittels Identifizierung mit mir. Erfreut durch diese spezifische Methoden enthülle ich das Wissen welches das höchste Selbst offenbart. Es gibt vier Methoden um meine Gunst zu erwerben.

Sakra: Fräulein im Lotos, Du schöne Gattin des Einen, erkläre mir diese Methoden. Sri: Höre nun vor mir über die vier Methoden um meine Gunst zu gewinnen, welche mir Freude bereiten. Die erste ist dass man agiert ohne an den Resultaten der Aktionen anzuhafeten, und sein Werk gemäss seiner eigenen Natur ausführt. Die zweite Methode ist die Kenntnis der universalen Prinzipien und Elemente (Samkhya). Meditation, Visualisierung und Hingabe (Bhakti) stellt die dritte Methode dar. Die vierte Methode ist komplettete Lossagung von der Welt. Dies sind die Methoden welche die gelernten festlegten. Die drei Arten vedischer Riten welche in vier Gruppen unterteilt werden beinhalten obligatorische und freiwillige Riten welche mit sozialem Rang und Status assoziiert sind. Die erste Methode besteht daraus dass man eine Tat nicht entwertet indem man an den Resultaten der Tat anhaftet, und vier Arten von Lossagung praktiziert. Sie sollten jeden ihrer Aktionen entweder der Gottheit in den Mantras widmen, oder der Natur (Prakriti), den Sinnesorganen, oder der perfekten Gottheit, Vasudeva, Janardana. Zuerst sollte der Adept anerkennen dass Janardana und nicht er das agierende Prinzip in allem ist. Dann sollte der Adept die Resultate aller Taten aufgeben. Und zuletzt sollte er auch unnötige Handlungen aufgeben, und seinen Lebensstil einfach gestalten. Der Mensch der sich wünscht nur mich zu ehren in allem, nähert sich mir ununterbrochen. Das ist die Methode welche durch Sruti und Smrti empfohlen wird.

Höre nun von mir über die zweite Methode, betreffend der Erkenntnis der Prinzipien. Nach dem Samkhya System, wird Wissen in drei Kategorien unterteilt. Die erste ist weltliches Wissen; Die zweite besteht aus Philosophie und Metaphysik; Die dritte Kategorie ist Wissen welches durch Intuition manifestiert. Diese drei Arten des Wissens werden Samkhya genannt. Die Elemente Erde, Wasser, Feuer, Luft und Raum, das Ich (ahamkara), der Urstoff (Mahat) und die Natur selbst, Prakriti; Dies sind die acht Prinzipien und ich werde sie dir erklären. Die Natur, die grosse Prakriti, hat drei Modalitäten, Maya, Prasuti und Trigunatmika. Maya ist der Name des subtilen Kraft welche leblosen Objekten innwohnt, welche zugleich frei ist und doch allem anhaftet. Sie ist einzigartig, ohne Bewegungen und unvergänglich. Das ist Mayas grobstofflicher Modus, Prasuti, der Schoss der Natur. Der Zustand in welchem die drei Gunas in gleichen Anteilen sich entwickeln, ist Para Prakriti(Trigunatmika). Avyakta, Aksara, Yoni, Triguna, Stithi, Maya, Svabhava etc. sind Synonyme für die grosse Prakriti. Sattvas, Rajas und Tamas sind die drei Gunas. Sattvas ist leicht, fröhlich und ruhig. Seine Funktion ist Erleuchtung (Prakasha) welche das Bewusstsein energetisiert. Rajas ist ebenfalls leicht, voller Passion, Leiden, und ist instabil. Seine Funktion ist Aktivität welche die Ursache aller Vibration ist. Es ist unvergänglich. Tamas ist schwer, besteht aus Illusion und ist unbeweglich. Seine Funktion ist es alles zu binden und schlaf hervorzurufen. Vasava, weder auf der Erde, im Himmel noch im Raum dazwischen gibt es irgendein Objekt welches frei von den drei Gunas wäre, den Produkten der Prakriti. Diese Gunas, welche den Geist beherrschen, manifestieren sich durch die Sinne, sind in allem enthalten und produzieren Freude, Leiden und Illusion. Es sind diese Gunas, welche sich in den Körper und die Sinne entwickeln, und welche ununterbrochen alle Aktivitäten ausführen. Wer sich das vor Augen hält, befreit sich von den Gunas.

### Erläuterungen der Methoden um die Wahrheit zu erreichen

Nun höre mit gut zu, Sakra, ich beschreibe dir das Prinzip Mahat, die erste Veränderung im Gleichgewicht der Gunas. Es hat ebenfalls drei Modalitäten. Der Sattva-Aspekt ist Intelligenz (buddhi), der Rajas-Aspekt ist die Leenskraft (Prana), und der Tamas-Aspekt

wird Zeit (Kala) genannt. Höre nun von mir über diese. Buddhi oder Intelligenz wird der Anstoss zu mentalen Aktivitäten genannt; Prana ist der Anstoss zu physischen Aktivitäten; Und Kala ist der Anstoss zur Transformation in der Form von Ursache und Wirkung.

Ahamkara, Ego-Identifizierung, entsteht aus einer Transformation Mahats. Ahamkara hat ebenfalls drei Phasen entstehend aus den drei Gunas. Die fünf Elemente (Tanmatras) entstanden aus dem Tamas-Aspekt. Die kognitiven Sinne, entstanden aus dem Sattva-Aspekt von Ahamkara, und die Konativen Sinne aus dessen Rajas-Aspekt. Aus dem Zusammenwirken von Rajas und Sattvas entsteht der Geist, an welchen die Sinne angeschlossen sind. Auf diese Weise existieren die Prinzipien der Natur. Unter diesen ist nur die Natur selbst (Prakriti) ewig und der Ursprung von allem. Die anderen sieben Prinzipien, beginnend mit Mahat, sind zugleich Ursache und Wirkung. Die Transformation der fünf Elemente-Prinzipien, die kognitiven und konativen Sinnesorgane, und der Geist – diese 16 werden lediglich als Wirkung angesehen. Dies sind die 24 Tattvas oder Elemente. Hinstrecker des Vritra, ich habe schon deren Eigenheiten beschrieben. Oh König der Götter, ich habe dir über die unmanifestierte Natur erzählt, zusammen mit ihren 23 Transformationen. Diese Natur, bestehend aus manifestierten und unmanifestierten Objekten, generiert ununterbrochen neue Wirkungen.

Prakriti	Sattvas	Rajas	Tamas
Mahat	Intelligenz	Lebenskraft	Zeitfaktor
Ahamkara	kognitive Sinne, Geist	konative Sinne	Elemente
Akasha	auditorischer Sinn	Sprechorgan	Klang
Vayu	somatischer Sinn	Tastorgan	Berührung
Agni	visueller Sinn	Fortbewegung	Form
Apas	gustatorischer Sinn	Geschlechtsorgan	Geschmack
Bhu	olfaktorischer Sinn	Ausscheidung	Geruch

Die Chitshakti unterscheidet sich von Ihr, da sie unvergänglich ist; die Weisen, welche die Schriften kennen, nennen sie Jiva, das Spiritfunken-Atom (Zoe). In seiner Natur ist es rein, unveränderlich, konzentriertes Bewusstsein (Pneuma), ewig, endlos und unbegrenzt. Diese zwei, Prakriti und Purusha, wirken verbunden und sind doch verschieden, und höher als das Element Mahat. Diese zwei ewigen Realitäten sind dadurch zu unterscheiden durch Markierungen und die Abwesenheit von Markierungen. Deswegen werden Ihre Charakteristika durch Schlussfolgerung ermittelt. Ich erkläre dir nun ihre Unterschiede. Prakriti besteht aus den drei Gunas, ist ewig und entwickelt sich ständig, obwohl sie unteilbar ist. Zugleich ist Prakriti die unbewusste Substanz welche der Täuschung von Leid und Freude unterliegt.

Purusha ist die innerste immerwährende Seele, welche immer aktiv ist, trotzdem uninvolviert bleibt, und der innere Zeuge (Saksin) ist, die Erkenntnis und der Erkennende, das Unendliche und die sechs Attribute verkörpernd. Dies sind die Unterschiede der beiden. Höre nun von mir über die Eigenschaften dieser zwei. Sie welche welche frei von negativen und positiven Zuständen ist, unveränderlich, immer aktiv, immer froh, mit einer Form bestehend aus den sechs Attributen, bin ich, Narayani, die Shakti Vishnus. Diese zwei, Purusha und Prakriti, entstehen in mir und vergehen in mir. Indem ich die beiden verkörperne, habe ich mich in verschiedene Objekte verwandelt, und ruhend in Narayana, werde ich aktiv und betätige mich in der Schöpfung. Narayana ist der einmalige Vishnu, der ewige Vasudeva, und da er nicht verschieden ist von seiner Shakti, ist er das eine

ungeteilte Brahman; Der grosse Ozean der Erkenntnis, Freiheit, Energie, Stärke, Mut und Licht; Er ist immer ruhig und umarmt das ganze Universum, alle statischen und dynamischen Objekte. Damit habe ich dir, Indra, die Gesamtheit der Samkhya-Wissenschaft mitgeteilt. Die Weisen sollten zu Beginn diese Wissenschaft studieren, welche die Prinzipien (Tattvas) auflistet. Dann sollte er lernen das Gelernte zusammenzufassen, und die Prinzipien, ihre Veränderungen und ihre Quelle kennen. Das wahre Wissen welches die Seele erreicht nachdem es über die Realität nachdenkt, ist absolute Erkenntnis, welche ich gewähre. Damit habe ich dir die Samkhya Philosophie erklärt. Nachdem sie sich in diese Philosophie vertiefen, erreichen die Adepten des Samkhya meinen Zustand.

Die dritte Methode, genannt Yoga, möchte ich dir nun erklären. Es gibt zwei Arten von Yoga, Samadhi und samyama. Samadhi ist das Resultat von Yoga-Praktiken, welche den Ausführenden mit Srinivasa, dem absoluten Brahman, identifizieren. Dieser Zustand entsteht in denen die das Brahman realisierten; Es basiert auf intuitiver Realisation basierend auf der Identifizierung des Meditators mit dem Objekt der Meditation, und entsteht alleine durch meine Gnade. Samyama oder Selbstkontrolle entsteht durch Gute Taten welche auf das höchste Selbst abzielen. Diese ist von zweierlei Arten, die Selbstkontrolle des Geistes und des Körpers.

Ich werde meine Erläuterungen über Samyama und Samadhi weiter ausführen. Die erste Methode besteht daraus, die spirituellen Aktivitäten welche ich vorher beschrieben habe auszuführen. Dieser Vorgang lässt reines Bewusstsein (Pneuma) entstehen, indem es das innere Organ (Antakarana) reinigt. Wenn der Adept nur gute Werke vollbringt und damit meine Gunst erlangt, schenke ich ihm Buddhiyoga, mentale Union mit dem höchsten Selbst.

Die zweite Methode ist die Samkhya-Wissenschaft, welche ein Verständnis der Schriften bedingt. Wenn diese zuletztgenannte Realisation der Wahrheit tief im Geist wurzeln schlägt, wird es direktes Wissen über das Höchste und ich bin zufriedengestellt. Dann übermittel ich, erkannt in meiner Form mit allen Attributen, dieses höhere Wissen welches durch die Scheidung von Wahrheit und Lüge zustandekommt.

Die dritte Form direkter Erkenntnis wird im Samadhi erschaut, ist unantastbar, entsteht aus Sattva Guna und ist auf meine Gunst zurückzuführen. Ein weiterer Aspekt der dritten Form der Erkenntnis, welche samyama genannt wird, und welche den reinen Genuss darstellt der aus drei Quellen entsteht, Dharana (Konzentration), Dhyan (Visualisation) und Samadhi (Union). Auf diese Weise werde ich, die kosmische Energie des all-umarmenden Vishnu, entweder direkt verehrt, oder Purushottama. Damit habe ich dir die drei Methoden beschrieben, Die höchste Tiefe zu erreichen.

Höre nun von mir über die vierte Methode, Entsaugung oder Sannyasa. Diese besteht daraus, dass der Adept alle Tätigkeiten aufgibt, egal wie wichtig oder unwichtig diese sind; Nachdem er im Feuer der weltlichen Existenz verelendet, hat er nur noch mich als Zuflucht. Wenn jemand mit konzentriertem Geist bei mir Zuflucht sucht, erlaube ich es ihm sich mit Mir zu identifizieren, sobald seine geistigen Makel aufgelöst sind.



*Vasudeva Vyuh, mit Streitkolben, Diskus, Lotus und Muschel*

## **Die geheime Methode der Hingabe, die vierte Methode**

Sakra: Ich grüsse dich, die du im Lotus sitzt, Mutter aller Lebewesen und Frau von Padmanabha. Ich grüsse dich immer und immer wieder, Lotos-Göttin! Du hast mit die drei Methoden erklärt und ich habe sie verstanden. Padma, informiere mich über die vierte Methode.

Sri: Narayana ist der Eine und ewige Gott Vasudeva, das absolute Brahman, das makellose vierfache Selbst, bestehend aus Sein, Bewusstsein und Freude (Sat-chit-ananda). Ich bin seine absolute und einzigartige Shakti, die ewige Göttin, welche alle seine Funktionen ausführt und die Zustände seines Seins teilt. Brahman ist still, immer Bewuss, und voller Freude; Absolut und konstant, das Gefäss der göttlichen Opulez (Pneuma) und ruhig. Ich bin seine Brahmi-Shakti, welche aus Stille, Freude und Bewusstsein besteht. Wenn Narayana, das absolute Brahman, um die Lebewesen zu retten, eine göttliche Form annimmt und sich hier verkörpert, dann nehme ich ebenfalls eine körperliche Form an. Ich bin Narayana's höchste Shakti, perfekt, mit wohlproportionierten Gliedmassen und voll strahlender Schönheit. Unsere höchste Stätte, welche unberührt durch Leiden ist, ist eine riesige Räumlichkeit (Param Akasha, Vyoma). Die Manifestation der sechs Attribute ist durch diesen Raum eingezäumt. Diese Stätte wird den erfolgreichen Adepten (Siddha) zuteil, welche ihre Aufgaben und Tätigkeiten hingegeben ausführten, zu Meistern der Veden und Upanishaden wurden, und sich von traumatisierenden Impressionen freigemacht haben und frei von Verstrickung sind; Die welche erfolgreich darin waren, und die Stärke hatten ihr Leiden anzunehmen; Welche Schritt für Schritt alle Hindernisse überwandten, die Prinzipien der Logik und Argumentation meisterten und sich an die Gebote halten; Die welche Selbst-Realisation erlangten und die Philosophie der Tattvas erlernten (Samkhya); Die welche Freiheit durch Training und Beherrschung ihrer Sinne erlangten, welche Konzentration (Dharana) und Visualisation (Dhyana) beherrschen, damit zu Yogis wurden und Samadhi erreichten. Diese Stätte kann nur direkt erreicht werden nach hundert Jahren Hingabe an die Gottheit, von denen welche weiser sind und die fünf Funktionen des Tages kennen (abhigamana, upadana, ijya, svadhyaya und yoga) und die fünf Arten der Opfer (Lernen oder brahmajajna, Opfer für die Ahnen oder Pitriyajna, Opfer für die Gottheit oder Devayajna, Bhutayajna oder Opfer für Elementarwesen und Besuch und Gast zu bedienen stellt die letzte Form des Yajna dar). Dieser uralte Raum ist das Höchste und ewig. Wer dort ankommt, wirft alle Fesseln von sich. Diejenigen welche die Fesseln (Kleshas) abgeworfen haben und dort leben, sind voller Lichtenergie (Pneuma) und ihre Form ist so hell wie zehn Millionen Sonnen und Monde. Ihre Sinne sind frei vom Defekt der limitierten Wahrnehmung und sie sind vom Lichtmeer umgeben. Sie müssen sich nicht ernähren und müssen auch nicht ausscheiden. Ihre Erscheinung besteht aus den Sechs Attributen und sind Kristallklar. Nachdem sie über sehr lange Perioden die Konsequenzen ihrer Taten (Karma-Klesha-Vasana) aufgebraucht haben, können die erlesenen Adepten unser Antlitz sehen uns sich erfreuen.

Alle Brahmias aus allen Welten, alle Shivas, die Götter und die Weisen welche allwissend sind, können direkt die perfekte Erscheinung Vishnus sehen. Dort leben auch die perfekten Adepten, welche die Mantriren meditieren bestehend aus acht Silben (*aum namo narayanaya*), aus zwölf Silben (*aum namo bhagavate vasudevaya*) oder aus sechs Silben (*aum visnave namah*); Oder die welche über pranava (*aum*) meditieren, auf das Mantra *Jitam te Pundarikdksa, namas te visvabhavana, namas te 'stu Hrshikeshaya mahapurusa purvaja*, oder sich auf Tarika- und Anutarika Mantriren konzentrierten. Dort erfeuen sich alle perfekten Lebewesen, wie Ananta, Garuda, Vivaksena und alle anderen Träger göttlicher Funktionen. Das ist der Ort wo Janardana, der Besitzer von Sri, auf den Windungen der

Weltenschlange Ananta ruht. Er ist reich geschmückt mit göttlichen Werkzeugen, und mit göttlichen Ornamenten bestehend aus Wissen, Freiheit, Mut, Energie, Licht und Stärke. Garuda, König aller Vögel leistet ihm dort Gesellschaft und Dienst, und der glorreiche Kommandant seiner Heerscharen, Visvaksena, welcher wie Narayana aussieht und ebenfalls ein Srivatsa Zeichen trägt. Um alle Welten zu erfreuen, um die Weisen zur Kontemplation anzuregen, und um alle zu befreien die gefangen sind von der Illusion, und um den Yogins eine Form für ihre Visualisation zu liefern, nimmt Vasudeva, die Seele aller Menschen (Narayana) eine Form an die jung und delikat, perfekt, vierarmig, mit weiten Augen, mit Krone, Srivatsa, und Kaustubha Juwel, mit Halsketten und weiteren Ornamenten versehen, mit Gürtel der Macht, goldenen Gewändern, mit Girlanden aus frischen Waldblumen welche aus den fünf Kräften der Sri besteht geschmückt, und mit perfekten Proportionen versehen. Er ist der einzige Operator des Kosmos, der wahre Schöpfer. Ich, seine Gespielin, welche alle Tugenden verkörpere, bin die ewige und höchste Göttin, meine Natur ist Bewusstsein und Freude, ich bin ebenfalls wohlproportioniert in meiner Erscheinung und habe auch seine Qualitäten. Ich, Lotosäugig und mit Lotosblüten bekränzt, die Herrin aller Wesen, werde von den fünf Shaktis (Srsti, stithi, samhrti, tirobhava und anugraha), verehrt. Ich bin bedeckt mit 32'000 kreativen Shaktis und die doppelte Anzahl an Shaktis umgibt mich wie ein Ring. Meine Form ist angefüllt mit doppelt sovielen auflösenden Shaktis. Ich bin die Beste unter den Shaktis und die Herrin aller Welten. Ich, die Gemahlin des allgegenwärtigen Gottes, bin Fortuna, die alles manifestiert was man sich wünschen könnte. In Schönheit, Tugend und Alter gleiche ich Hari, und ich ziehe seine Aufmerksamkeit auf mich. In den verschiedenen Zuständen führe ich alle seine Operationen aus, die ich mit all seinen Attributen ausgestattet bin.

Da ich die Lebewesen welche im Samsara gefangen leiden sehen kann, entstand ganz spontan das Mitgefühl (Anugraha-Shakti), und ich dachte darüber nach wie sie ihre Misere überwinden und Freude erreichen können, und wie sie nach der Überquerung des Samsara sie zu mir kommen, die ich am anderen Ufer auf sie warte.

Ich sitze auf Vishnus Schoss, und da er mich liebt, habe ich absolute Identität erreicht indem ich mich mit Ihm identifizierte. Überwältigt vom Mitgefühl, habe ich den Gott der Götter gebeten; „Oh verehrenswerter, Gott der Götter, Meister aller Welten, mein Geliebter Achyuta, du der Beginn, Mitte und Ende aller bist, du ultimativ, Govinda, Pundarikaksa, du welcher alle aus dem uferlosen Ozean des Samsara retten kann, du welcher für die vier Zustände des Seins verantwortlicher, namentlich alles Manifeste, alles Unmanifeste, den Kenner des Feldes und die Zeit (Kala), und bekannt bist als Gottheit des Kosmos Vasudeva, Sankarsana der Meister des Kosmos, der begabte Pradyumna und der prächtige Aniruddha, der unverwundbare; Du bist die Summe der farbenfrohen Vibhava Avataras; Du der der Besitzer aller verschiedenen Aspekte göttlicher Grösse bist; Der eine Form hat die göttlich, still, aktiv und fröhlich die sechs Attribute manifestiert; Der mit einer leuchtenden Krone geschmückt, mit Fussketten, Halsketten, Kaustubha Juwel und goldenen Kleidern behangen; Du grosszügiger Einer mit Augen gleich einem Lotus; Vierpolige Chatur Vyuha, leuchtend wie der Herbst-Lotus; Narayana du Schöner all-umarmender! Diese Lebewesen vertrinken im Ozean des Leidens. Oh Gott, wodurch denkst du können sie gerettet werden?

So angesprochen, antwortete der Gott der Götter mit einem Lächeln: „Oh auf dem Lotus sitzende, lotusgeborene Lotusgöttin“, ich habe Methoden hervorgebracht mit welchen solche Seelen gerettet werden können. Diese Methoden bestehen aus den Riten welche die Menschen erhöhren, und der Philosophie des Samkhya und Yoga. Darauf gab ich dem höchsten Selbst zur Antwort: Gott der Götter, es für diese beinahe unmöglich diese Methoden in so kurzer Zeit zu vollbringen. Kala, die Zeit, ist der Ansporn für alle

Aktivitäten; Es ist unabhängig und seine Essenz sind die vielfachen Zustände (bhavat). Die Zeit limitiert das Wissen der Lebewesen, trübt das Bewusstsein, ihre physische Energie und ebenso ihr Alter. Verschiedene Impressionen (Kama-Vasanas) welche in ihrem inneren Instrument (antakarana) angesammelt werden, quälen die Lebewesen. Obwohl du immer unangehaftet bist, teilst du allen die Aktivitäten nachgehen, verschiedene Resultate zu je nachdem welcher Zeitfaktor gerade deren Tätigkeit bestimmt. Oh mitfühlender Janardana, erkläre mir die ich mich vor dir hinwerfe, die Methode mit welcher du diese Seelen retten willst.“ Als ich so flehte, antwortete mir der Eine mit Lächeln: „Oh Göttin, du selber kennst die Antwortet, und doch fragst du mich danach. Höre mir zu, meine Schöne. Ich habe Regeln für gute und schlechte Taten festgelegt, in verschiedenen spirituellen Texten. Taten die es wert sind, werden durch diese Texte beschrieben; Wieder andere Taten sollten vermieden werden. Jemand der schädlichen Aktivitäten nachgeht degradiert sich. Derjenige welche den Anweisungen der Schriften folgt, wird erhöht.

Aber derjenige welcher die empfohlenen Methoden und die verbotenen Aktivitäten allesamt aufgibt (sich also weder erhöhen will, noch sich degradiert), der geht den mittleren Weg, indem er sich nur auf mich verlässt, und der erlangt Union mit mir.

Lotosgeborene, höre von mir über die sechs Methoden mit denen man das erreichen kann. Die erste Methode ist der feste Entschluss nur Aktivitäten auszuführen welche mir gefallen; Das Loslassen aller Akte welche mich stören; Die Überzeugung dass ich ihn beschützen werde, wenn er mich als seinen Beschützer erwählt; Vierens Hingabe und Liebe, sowie das entwickeln von demut gegenüber der Vorsehung; Diese Sechs stellen den mittleren Weg dar, Saranagati. Sobald er meinen Schutz erreicht, wird der Adept frei von aller Misere, Furcht, Leid, Erschöpfung, egoistischen Aktivitäten und schlechten Wünschen, frei von Narzissmen und Stolz; Und indem er oder sie nur noch in mir Zuflucht sucht, überwindet er den Ozean des Nichtseins.

Die geläuterten, welche nur positive Werke ausführen, und Samkhya und Yoga kennen, sind nicht einmal mit einem milliardstel Teil eines Adepts vergleichbar, der sich nur noch auf mich stützt. Diese Worte Visnus gaben mir Zufriedenheit und ich habe sie dir so wiedergegeben.

Sakra: Ich grüsse dich, Göttin, geliebte des höchsten Selbsts, welche im Lotus sitzt. Bitte erkläre mir wie ich meinen Willen und meine Taten dem Willen Gottes angleichen kann.

Sri: Anukulya oder das angleichen an den Willen des Absoluten, bedeutet dass man stets an das Wohl aller Lebewesen denkt, und sich allen Wesen hingibt, da Er in allen Wesen lebt. Man sollte allen Wesen gegenüber freundlich gesinnt sein, genauso wie mir gegenüber. Ebenso sollten alle Feindschaften gegenüber anderen Lebewesen aufgegeben werden.

The pure, who are intent upon confining themselves solely to the performance of meritorious (pure) deeds and those who know sāmkhya and yoga, are in no sense comparable to even a billionth fraction of him who has (unreservedly) resorted (to me) for help/ 64. These words of the great God Visnu gave me great satisfaction and I repeat to you what He said. 65. Sakra:—I salute thee, O great Goddess, the beloved of God, who art seated on a lotus. Deign to explain to me in detail what conforming to God's desires: (änukülya) etc.2 entails. 66. Sri:—Änukülya entails being benevolently disposed towards (of conforming to the interests of) all beings based on the conviction that I exist in all beings. 67. One should always be favourably disposed (änukülyam äcaret)

towards all beings, just as one is towards me; likewise all forms of hostility towards living beings should be dropped. 68-73. Repudiation of arrogance (implies) humility achieved through sacred knowledge and good conduct. (Sometimes) upäya (the prescribed method) cannot be satisfactorily followed owing to the impossibility of procuring all the requirements for performance of the supporting rites, because of inability to officiate in the prescribed manner, or perhaps again for want of an auspicious opportunity to perform such rites on account of discrepancies in place, time or qualification; whereas as against what is prescribed, what is prohibited (afiäya) is still more exacting. The repudiation of arrogance calls for timidity (daintyam) and humility (kärfianyam). Since Sakti is innate in God (süpäsadaivät) who is ever merciful; and since there is a basic relationship (between God) as Master and (living beings) as His subjects, the deep-rooted conviction arises in the mind (of devotees) that, because God is benevolent, He will protect them.1 Such implicit trust, O Sakra, destroys all demerit. Although God is the master of all embodied beings, and although He is full of compassion and capable (of showing it), yet without prayer He will not protect; (this consideration is inducement) to pray (by introducing the words) 'Be my protector', which imply throwing oneself on His protection (gopttrtvavarana). 74. (The whole process of renunciation), which starts with waiving the right to claim the results of the deeds (performed by) those who rely solely on God's protection and which ends with relinquishing that privilege in favour of Kesava, is called selfsurrender (ätmaniksepa). 2 75. Nyäsa, which is synonymous with niksepa, has five components. It is (also) referred to as samnyäsa, tyäga or saranägati. 76-77. This is the fourth method which was spoken of earlier. It achieves quick results. Those who follow this fourth method as practised by the brahmins tend to regard the three previous methods as less attractive. Practice of the änukülya method and the (method) other than änukülya (i.e. prätikülyasya varjanam) ensures the avoidance of prohibited deeds.

78-80. It has been said that the practice of kärpanya dispenses with the necessity of (adhering to) the upäyas: and yet confidence in God's protection makes it desirable to adhere to the upäya. Gopttrtvavarana proclaims the adept's yearning for protection. (The need for this arises from the consideration) that although the Lord of the universe is omniscient (and) ever compassionate, yet in order not to disturb the law and order of the world He awaits being approached for protection. Dedication of oneself and all one's possessions is called ätmaniksepa. 81. The sästra has indicated that Violence (himsa), theft etc., are apäyas; and that karman (religious duties), särnkhya etc., are upäyas. 82-87. He who rejects both upäya and apäya and, convinced of God's protection, has recourse to the middle course by surrendering to God all that he possesses, will realize that Purusottama (God), the God of gods, is (his) protector. Sakra:—O Ambikä, what is this middle course between upäya and apäya ? Since all action springs from either upäya or apäya accordingly as the prohibitions and injunctions laid down in the sästras are obeyed or disregarded, it would appear that every activity necessarily falls either under upäya or apäya. Sri:—O king of gods, there are three inscrutable types of karman (deeds); learn to

distinguish between them by applying the prohibitions and regulations laid down in the sāstras. Some deeds produce harmful results, whilst others produce beneficial results; others again redeem sins. In the light of the sāstras recognize these three types of deeds. 88-90. The first two types (räsi) known as upäya and apäya should be rejected. The third group that redeems sin (again has two subdivisions). (Of these the first consists of) deeds called präyascitta, which annihilate the evil consequences of misdeeds. The intelligent should avoid deeds of that nature, just as in the case of the first two groups. Only those duties, which when performed bring no reward, but when ignored result in harm, should be performed (by the adept). 91. This is the attitude taken by the Vedas, which endorse the middle way between upäya and apäya. He who follows this road seeks refuge in surrendering himself wholeheartedly (prapadyate) to the Lord of the universe, Janärdana.

92. The method prescribed by this sāstra,<sup>1</sup> if practised (even) once, will liberate the human being (adept); whereas by following both upäya and apäya he is bereft of that advantage (of prapatti). 93. If one intentionally commits some apäya deed, a redeeming rite should be performed without delay. But he who has sought refuge (saranägati), discovers that act in itself to be as efficacious as präyascitta. 94-98. Again, even if the upäyas are accepted as such, the position remains unchanged. In order not to dislocate the laws of dharma and to maintain the family, to govern the world (loka) without disturbance, to establish (social) norms and to gratify me and Visnu, the God of gods Sänigin, the wise should not violate the Vedic laws even in thought. Just as even a king's favourite, who defiles a river—that is useful to that monarch, a source of pleasure and beneficial to the community for raising the crop—incurs the (death penalty) on the stake, even though he be indifferent to (the river in question), so also does a mortal, who disregards the norm laid down in the Vedas and thereby disobeys my command, forfeit my favour, although he be a favourite of mine. 99-103. Thus mentally giving up attachment to the upäyas, the wise adopt the fourth method, i.e. saranäsraya; and having overcome all affliction (impediments, klesa), enter the pure state (padam) of (sattva) existence. Hence the middle course that is neither upäya nor apäya is (called) saranägati; it is the foremost means (of attaining the summum bonum) and enables human beings to traverse the ocean of life and death. It is the only way of refuge whereby both the ignorant and the well-informed may set foot on that longed for farther shore (of ocean-like mundane existence) in order to become eternal.<sup>2</sup> The redemption of sinful acts must be sought through me alone, consort of the God of gods. Abstaining from upäya, (let the human being) take refuge in me. 104-105. (Thus) gradually nearer to me (Sakti) and intent on observing upäya, after harvesting the rewards of his immaculate deeds, he finally becomes detached (from all worldly ties) and acquires the highest status. This (i.e. saranägati) or complete selfsurrender is a means (of attaining the human goal)—simple to follow, but in my opinion x difficult to carry out. 106-107. (Therefore) only the cultured and the wise, who have rid their minds of all desire, choose this road (saranägati). Hence in order to achieve their aim, whether rid of desire or not, men should always worship my mantra-form (mantramayl tanu). In accordance with the ritual precepts, the adept should receive initiation from a preceptor, attain the fulfilment of his aspirations and worship my mantra-form with mantras consisting, of me.

## THE COURSE OF MANTRAS AND THEIR CHARACTERISTICS

1. Sakra:—I salute thee again and again, O Goddess, who abidest in the lotus and art lotus-born. I have learned whatever is worth knowing and difficult to glean, even from the

Upanisads. 2. O beloved of Visnu, describe (to me) the mantra course (leading to the goal), so that I might worship thy divine mantraform. 3. What is the source of mantras and to what do they ultimately lead (lit. in what do they merge) ? O Padmä, what is the purpose of a mantra and how is it sustained during operation ? 14. What are its different forms and of what dimension is it? O Arnbuja, what are the characteristics of the ksetra and ksetrajna states ? 25. Who is capable of abridging a mantra, what qualities should a preceptor possess and, O Lotus-born, how should one meditate (on a mantra) ? 6-9. O Lotus-born I salute thee, I bow my head down to thy lotus-red feet and shelter under thy protection. Disclose to me in detail the knowledge required for such meditation; the relationship between achievement and the means of attaining it; the relevant pratyayas (experiences); how yoga should be practised and the sacred literature (svädhyäya) studied; 3 the methods applicable to raksä (protection from evil); 4 the ritual of expiation (präyascüta); the treatment of funeral rites; the special rites of initiation (diksa) and establishment of the deity (pratisthä); and also the rules for drawing religious diagrams (yantras),—all these as well as the unseen agency (potency of deeds: adrstam) which is also involved. 10-15. Sri: —Purambara, the significance of the questions you

have put is astounding (lit. unparalleled); (and) since I am fond of 370U, I shall instruct you in everything you need to know. Listen 0 Väsava, the lotus-eyed absolute Person (Purasa), indicated by (the term) aham (I), is the essence inherent in every positive as well as negative state of being; that which permeates both existing and non-existent objects as their idamtä, (i.e.) the characteristic specific to a particular object. That specific characteristic is (in fact) merged into I-hood (ahamtvä). When this island of idamtä becomes submerged, as it were, in the ocean of consciousness, then the infinite Väsudeva alone, who is inert and devoid of creative activity, remains manifest. I am His absolute I-hood, His unique Sakti consisting of (His) Lord-hood (isvaratä), (and I am) ever creatively active, ever blissful, ever maintaining perfect equilibrium; the source from which all existent objects (bhäva, i.e. objects possessing a state of existence) originate and become discernable in all that is cognizable. 16. I am the state pratibhä (insight into transcendental truth and reality) inherent in all created (uddhyta) objects and adhering to each of them through all their different phases (of existence). 2 17. Realization (avamarsita) of Self, identical with knowledge (avabodha), is said to be that highly blissful manifestation, Sabdabrahman. 18. I (Sabdabrahman) am essentially consciousness and bliss, the source of all mantras; the absolute; the mother of all sound; Sakti not subjected to appearance and disappearance (i.e. she is constantly present). 19. Näräyana is the perfect, all-pervading, absolute Brahman, 1 reflect that state of His being which is known as säntatä (tranquility), (wherein) I am tranquil and (at the same time) the source from which everything originates. 20. That (beginning of) slight effort on my part called sisyksä (urge to create) which then stirred in me, is referred to as sänta

unmesa (which represents both my inactive and active states) wherein sound and meaning (the object indicated) are distinguished. 21. It is universally understood that indication of an object is invariably preceded by use of the sound denoting it. The nature of the gross form of sabda is that (it is obvious that) the object originates from sabda. 22-23. Sabda is the manifest knowledge (bodha), and (artha) is the object sabda (sound) manifests; (whereas) the primary manifestation of sound (arises) from Sakti in the form of säntatä, which (aspect of sakti), known as näda does not at that stage carry any implication (väcyatä). The sakti attached to näda is called süksmä. 24. The second manifestation (unmesa) after näda arising from Sakti is called bindu which, though carrying implication, is not yet manifestly polarized. 25-26. This divine and highly efficacious state of mine is referred to as pasyanti. Besides these manifestations of sakti, her third

manifestation is the state of madhyamä, in which samgati (the logical relation of word to meaning) transforms itself into an impression (samskära). At this stage, the distinction between the object indicated and the sound denoting it, is (only) discernable in the form of an impression. 27. Sakti's fourth manifestation following that of madhyamä is the state of vaikhari, in which syllables and sentences (words) become clearly recognizable. 28. Alongside these saktis of mine, I also have a concomitant sakti of activity (kriya) in the form of knowledge (bodharüpä), which animates the progressive manifestations of my other saktis such as näda etc.<sup>2</sup> 29. Säntarüpä 3 (i.e. säntatä), pasyanti, madhyamä and vaikhari respectively constitute my fourfold form. I shall now recount to you the four objects denoted (by these sounds) that I have created.

30. Väsudeva etc. are successively the subtle objects of denotation of sänta etc. (In my sonic state), (first) I assume the form of light (frakäsd) and bliss, known as ekapadi. 31. Again the same (i.e. myself) am regarded as dvipadi when differentiated into the object denoted and the sound denoting. When I am classified in (four categories, viz.) üsma (sa, sa, sa, ha), antahstha (ya, ra, la, va), svara (vowel) andsparsa (consonant), I am called catuspadi. 32. When classified in eight categories (of consonants, varga) I am known as astapadi; and when associated with unvoiced sound (aghosa, visarga etc.) I am navapadi. 33. As the divine and absolute Sabdabrahman, I am ekapadi.<sup>1</sup> In the form of sonants (ghosavarna) I am dvipadi.<sup>2</sup> 34. When producing the entire range of salila (i.e. the undifferentiated creation), viz. dravya (objects), jätि (genus), guna (quality) and kriyä (action), described as fourfold, I am called catuspadi 3 by the learned. 35. Upon further subdivision into names and objects (named), I am traditionally said to be astapadi.<sup>4</sup> In the state of avikalpa (when undifferentiated in concept) and vikalpa (differentiated), I am said to be navapadi.<sup>5</sup> 36-37. In the supreme s-p&ce.(ftarama-vyoma) I exist as the divine, total and original I-hood, adorned with the garland of eternal aksaras (sounds and letters of the alphabet) spanning all space. I am known as the mother of all mantras bestowing both prosperity and liberation. All mantras surge up like waves from me, the ocean, as it were, of consciousness. 38. These forms (masses) of sounds, lovely as concentrations of consciousness and bliss, evolve out of me as their substratum and repeatedly flow back into me.

39-42. Mantras that are of an efficacious and beneficial nature replete with me; phonetic units; parts of speech; sentences as well as treatises (prakarana) and subdivisions (dhnikas); parts of texts such as chapters, paragraphs, cantos, ucchväśas, patalas etc.; prasnas; väks, anuväks; mandalas; kändas and diverse samhitäs; Rk, Yajus and Säman; süktas as well as khilas; words forming sästras and tantras; also the external (public) and internal (esoteric) ägamas and all the various languages—all these fall under direct or indirect speech (giri) 43. This, Sakra, is the form of mantras. In accordance with the grade (relative strength) of the impulse (mental realization), a particular mantra is prescribed for the individual adept. 44-45. A mantra is sound (dhvani), which (the adept invariably) associates (with the belief that) This protects me', and which always protects from fear a person who (knows) the secret purport (of mantras). Every manifestation of I-hood in the graded sequence peculiar to sound, x based on absolute I-hood and inducive to the revelation of pure knowledge, is according to tradition a mantra. 46. In fact all mantras (repeated) by those who have discovered the secret of creation and dissolution belong to me. According to the level of the adept's mental realization, a mantra is addressed either to me or to some other (deity). 47. Mantras mainly founded on basic words generally

belong to me. By their very nature these attain Brahman, which is both existent and the state of existence (bhavat and bhdva). 48-50. Mantras essentially founded on basic words protect and deliver. Mantras that of their own accord reach bhäva which extends beyond bhavat, such as the tära, präsädaka 2 etc., are known to have an emancipating influence. Mantras, such as Tärikäetc, which state that the condition of bhavat surpasses and, at the same time, equals that of bhäva, are known to be efficacious in procuring wealth as well as emancipation.<sup>3</sup> Some of these mantras find their destination in bhäva whilst others reach bhavat.

51. It is generally recognized that the very nature of this type of mantra is directed towards the acquisition of wealth and emancipation, since it is aimed at the attainment of both bhavat and bhäva.<sup>1</sup>

#### i. THE ORIGIN OF LETTER

ii.  
iii.

iv. I am the primary, total I-hood of Hari, characterized by the creative urge (sisrksä). Being the supreme Sakti manifest as creation, I become creatively active. 2-3. O delight of the gods, I have fifteen similar (states) of existence (dasä).<sup>1</sup> The eternal essence of myself (as) speech (väc) is akära (a), which is primary and self-revealed, is consciousness and the root of the entire domain 2 of speech. When the same (akära) develops 3 into the änanda form (a), the latter is regarded as the second svara (sound, i.e. vowel). 4. The third (vowel) appears as icchä (i) and the fourth as isana (i). The fifth is unmesa (u) while the sixth is said to be ürja (Ü). 5-7. The four middle (vowels, i.e. r, f, /, l) are modifications of icchä etc.<sup>4</sup> Combination of the first (vowel) with icchä indeed produces ekära (e); the same (vowel i.e. icchä) when combined with änanda is named jagadyoni (at). The combination of the first (vowel) with unmesa (u), indeed, produces okära (o) which, when combined with the first (vowel), produces the (sound) sadyojäta (au). Thus (all) these (sounds which ultimately) relate to objects of knowledge<sup>5</sup> are derived from the first (vowel). 8-9. The thirteen (vowels), viz. änanda etc., are specific elaborations (of the first sound). When these thirteen developments reach the stage of representing nothing but knowledge itself—their final and most subtle stage—the fifteenth sound (m) emerges.<sup>6</sup> These 1 The fifteen vowels: a, ä, i, l, u, u, r, f, l, /, e, ai, o, au, m.

fifteen states represent the (results of) the (first) creative efforts (of Sakti) in (cosmic) creation. 10. Owing to the divine creative sakti's urge to create furnished with these fifteen limbs, she becomes active in (creating) each specific object. 11-12. From me (Sakti) engaged in the function of creating, emerged the twenty-five (cosmic) principles beginning with purusa and ending with prthivi, as well as (the corresponding sounds, aksara) starting with ka and ending with ma. (It should be noted that) each principle emerges from the manifestation of its correlated sound. The four sounds viz. ya to va 1 are named the fourfold dhäranä. 13. As these are themselves composed of purusa, they are regarded as

dhäranä.2 Yakära, consisting of a particle of (Sakti's) active (aspect), is called väta. 14-16. Repha (ra), (being) vidyä (learning) which consists of a trifling fraction of (her) jnäna (aspect), is named pävaka. Lakära (la), representing mäyä as a combination of insensibility (rigidity) and delusion (infatuation), is regarded as prthivi. Vakära, which in essence is jo}^, is (called) Varuna and (represents) räga (bliss) sakti. Those versed in the philosophical realities should view these four dhäranäs as the support of man in between his two states (of existence viz.) the absolute and the relative (para and apara). The letters from sa to ksa (sa, sa, sa, ha, ksa) represent the fivefold pure Brahman.3 17-19. O lord of the gods, sa, sa, sa and ha should be regarded as

(representing) Aniruddha etc.1 That wonderful form which I assume when I feel the stir of activity at the very commencement of creation, is the powerful sakti which is the soul of ksa—otherwise known as Satyä. The five divine saktis beginning with prthivi and ending with viyat (space) 2 represent my divine existence-principle, the five (divine attributes), such as bala etc.3 These five saktis emanating from me as jfääna are represented by sa etc.4 when I am creatively active. 20. Visarga (A), formerly described as possessing fifteen components [a to m], represents myself when I consist of Soma and am surrounded by billions of rays. 21-22. O Purambara, these two, bindu and visarga (m, h) representing the sun and the moon, are my (i.e. Somasakti's) contracting and expanding state of existence.5 The last6 of (Somasakti's fifteen) limbs, which I have referred to as the fifteenth, is Sürya (the sun) which is receptive in nature and the swift destroyer. 23. Each of these two luminaries (devayoh) 7 possesses seven rays, so the remaining fourteen (a-au) vowels are construed as seven pairs. 24. O Purambara, the first seven sounds (viz. a, i, u, r, l, e, o,) of these seven pairs are the rays of my sun-form in which I am (then) called the enjoyer, and my rays are the absorbers (sosaka: that which soaks up). 25. The last seven sounds (viz. d, i, f, l, ai, an) of (these) pairs are the cool, pleasant and nourishing rays of my moon-form. I am (then) called the object of enjoyment. 26. Light, sharpness, pervasiveness, assimilation (the mind's capacity to grasp, grahana), projection {ksepana), agitation (irana)

and maturity (ftäka)—these are the characteristics of the first seven rays originating from the sun. 27. Fluidity, coolness, calmness, loveliness, contentment, delight and bliss are the characteristics of the seven rays belonging to the moon. 28-29. The great srsti (sakti) Mahänandä, adorned with clusters of millions of saktis—resplendent with these rays consisting of Agni (i.e. Süryd) and the moon and manifesting herself by embodying (making her own) the Person in the form of bindu (which represents the state of existence) consecutively following the Soma-form—appears actively as the final vowel (h). 30. O lord of the gods, this fivefold Brahman, viz. starting from ksa and ending with sa, issuing from her,1 is now active and characterized by a (further) manifestation of Sakti. 31-33. Ksa represents great agitation which precedes creation and is known as Satya. Ha goes by the name of Väsudeva. Sa is the Samkarsana- manifestation. Pfadyumna is represented by sa and Aniruddhaby sa. Manifestations of these five sublime saktis inherent in the fivefold Brahman and identical with manifestations of myself, are the causes for the appearance of the universe. (They stand in a similar relation to me, who am Brahman) as power to burn stands in relation to a mighty fire. 34-37. The four created dhäranäs, viz. (the sounds) from va to ya represent, O Purambara, the person's (four) states of existence viz. turiya to jägrat respectively. In between the two states, viz. the Brahman state and the created state, they (i.e. the dhäranäs) are imbued with the person. In between what is called the

Brahmanstate and the prakrti-state beginning with bha, is the state called ma. The person is regarded as having various (states of existence), viz. jägrat etc., vested in the four dhäranäs. If he were not thus inherent during these (transitional states of existence, viz. dhäranä), (the person) would be either in the Brahman-state or in the createdstate, and no movement (in the samsära: samsrti) would be possible. 38. Therefore at my bidding the dhäranäs are manifested out of myself. Hence the person known as bhoktr (i.e. jiva) represents a fourfold state (of existence). 39. Ma, capable of enjoying (the fruits of the jiva's activities) and

at the same time capable of achieving emancipation, is a direct offshoot of myself, 0 Väsava, for the purpose of creating objects of enjoyment for this person to delight in. 40. The insentient, supreme, subtle equilibrium of the gunas— regarded as peculiar to the womb—has spontaneously emerged out of myself as bha. 41-42. In order to provide the enjoying sage (the jiva) with objects of enjoyment as well as the acts of enjoyment, 0 Purambara, all manifested objects have gradually evolved from me out of the group of sounds ranging from ba to ka; these are twenty-three in number. Buddhi, ahamkära and manas are created from the three, ba etc.<sup>1</sup> 43. The five (cognitive organs, viz.) the auditory and other organs, are represented by the sounds from na to ta. The five (conative organs, viz.) speech etc., are created from the sounds na to ta. 44. The five element-potentials, such as sound etc., are created from na to ca. The subtle elements such as space etc., are created from na to ka. 45. Knowledge (insight, bodha) appears as identical with sound, and sound (as) identical with the objects connoted. Considering that knowledge (insight) is one of my aspects, it follows that all the abovementioned sounds (are projections) of myself. 46. 0 lord of the gods, this course of sound (i.e. sonic creation) representing the intermediate way, has thus been revealed to you. Now hear me describe the first and the last (course)

## EXPLANATION OF THE MÄTRKÄS

1 1. Sakra:—I salute thee, O Sakti who Greatest, sustinest and engulf est all, who art the self (hood) of Hari and ultimate knowledge (jnäna) itself. 2. O Padmä, through thy grace I have heard the great secret (of truth). Now please give me a detailed explanation of the systematic composition (i.e. method) of sounds (syllables). 3. Sri:—O celestial man, hear the primordial disposition of the course (journey) of sound, knowledge of which enables the meditating adept to resemble me (become one in form with me, sarüpatä). 4. The ultimate (absolute) imperishable Brahman, undifferentiating between (the polarization of) knowledge and agent, appearing in the form of ever shining light and identical with the All, is termed aham (I). 5. Its ever active Sakti is the I-hood identified with It, and appears as inextinguishable light and is devoid of (polarization of) knowledge and its agent. 6-7. I (the same Sakti) am the essence of light and bliss endowed with perfect equilibrium. When in order to liberate the jivas, my own sakti activates merely a ten millionth of a hundred-thousandbillionth fraction of myself, I then automatically evolve out of the great God into Sabdabrahman. 8. Consider this unmanifested eternal (Sabdabrahman) as resembling the faint sound produced by (the automatic vibration of) the strings (of a musical instrument).<sup>2</sup> That (faint sound) is indeed multiplied by numerous other sounds (varna) in order to sustain (creation). 9-10. As the subtle sound (varna), it represents the continuous flow (of sound immanent in all sound).<sup>3</sup> For he who, freed from the

five courses (of creation) 2 and the five sheaths,<sup>2</sup> relies on me and perceives truth by favour of the Supreme Soul, it (Sabdabrahman) holds the position of integral intuitive experience (of the Highest, anubhuti).<sup>3</sup> My fourfold form (viz. the Vyūhas) is regarded as identical with it (viz. Sabdabrahman).<sup>4</sup> xi-14. During the evolutionary process represented by the letters a to sa, it (viz. Sabdabrahman) is characterized by sound, whereas, during the involutionary process represented by (the reverse order of the sounds from) ha to a, it is characterized by knowledge.<sup>5</sup> During the evolution of the four deities (viz. the Vyūhas) ha represents dvādasānta; whereas during their involution a (akdra) holds that position.<sup>6</sup> Thus either of these letters may stand at dvādasānta. In this Vyūha aggregate composed of sound, it should be recognized by virtue of jnāna-samādhi that Vāsudeva (and the other deities in Vyūha-form) exist in the states of inertia (visrdma), primary creative activity (udaya), pervasion (vyāpti) and manifestation (vyakti) x (respectively). At this point the embodiment (personification) of each deity should be recognized as linked up with one of these four states, i.e. visrāma and the others. 15-17. One should reflect on the eternal God Vāsudeva, the eternal primary God Pundarikāksa (represented by) the sound a, äs denoting inertia (visrāma), for when dissolution comes, the principles viz. Samkarsana etc., will still be resting in this (Vāsudeva). Next, one should reflect on illustrious Samkarsana as represented by the ä and as being the udaya (primary creative activity); for he is the creative principle behind everything (created), the deity who spontaneously started creating the All.





*Sankarsana murti, mit Mörser und Pflug aus Silber*

One should reflect on illustrious Pradyumna who, as (being) the i, underwent expansion. 18. Identical with traylkarman,<sup>2</sup> he expands (i.e. manifests himself as) the variegated universe (and that) manifestation in turn should be reflected on as Aniruddha, represented by the i. 19. At this juncture all the saktis, such as the functions of creating the world etc., have become manifest.<sup>3</sup> Thus in structure they resemble a staff.<sup>4</sup> 20. Up to sa my fourfold nature is connected with the four Vyūha states. In reflecting on the process of evolution, the sound ha should be placed last in these twelve groups (of sounds). 21-24. During the process of involution (aftyaya) however, ha should be identified with Väsudeva in visräma (state of inertia), sa with Samkarsana in udaya. In the same way one should reflect on (the aksaras) up to ä as representing the celestial state of the fourfold existence.<sup>5</sup> The two groups of six dhäranäs, 6 characterized by the twelve adhyätmans (letters) serve as steps for the (spiritual) ascension to the Supreme, which (the adept) reaches at the end of (these) twelve steps. This explains the first systematic arrangement of sounds (varnamärga), which is subtle, represents my fourfold nature,<sup>1</sup> is unrivalled and has the form of knowledge. The intermediary (method) has already been indicated; now hear from me its distinctive (feature). 25. Among the four dhäranäs already referred to as reflecting my own form, va is described as räga, the sakti of Aniruddha. 26. Mäyä, being the other name of Mahälaksmi, is represented by la. Vidyä, represented by repa (ra), is (also) known as Mahäväni. 27-29. ya represents Mahäkäli, the kriyäsakti, (and) is known as väta. The triad form of Brahma etc. (i.e. Brahma, Visnu and Rudra) whose wives are Trayi etc. (i.e. Trayi, Gauri and Sri), is represented by the first part of the subtle ma, the middle portion (of the same) represents the Bhoktrkütastha Purusa,<sup>2</sup> whereas the remainder of that letter represents everyone in the empirical worlds.<sup>3</sup> Thus has been disclosed to you the intermediary system of letters. 30. O slayer of the demon Bala, I shall now explain to you the last method.<sup>4</sup> This third system of vaikhari<sup>5</sup> is identified with the seat of effort (prayatnasthäna).Q 31-36. This is unmistakably revealed through utterance of the manifest sound. This (manifest sound) mäträkä, which indicates to the jivas that are fettered to bodies the right path they should follow, is a projection of Visnusakti. It is said that, like Visnu, the mäträkä also has fifty saktis resting in it making up a garland of sounds. The twelve (deities) such as Kesava and the others associated with the four Vyühas of Väsudeva etc.,<sup>7</sup> are the presiding deities of the (vowels). Now hear (the names of) their saktis. (These are) Laksmi, Klrti, Jayä and Mäyä, called the Vyühasaktis. Sri, Vägisvari, Känti, Kriyä, Sänti, Vibhüti, Icchä, Priti, Rati, Mäyä, Dhi and Mahimä are the (names of the) saktis of Kesava etc., referred to

as the vowel saktis. Now listen to a description of the deities that reside in ka etc. 37-43. The afore-mentioned (Vibhavas) of Visnu, such as Padmanäbha etc., are the (presiding) deities of (the sounds) ka etc. (They are as follows:) Padmanäbha, Dhruva, Ananta, Saktisa, Madhusüdana, Vidyädhideva, Kapila, Visvarüpa, Vihamgama, Krodtäman, Badabävaktra, Dharma, Vägisvara, the god Ekärnavasaya immersed in the general flood, Kürma the supporter of pätäla (the nether regions), Varäha, Narasimha and Amrtäharana; Sripati of celestial form, Käntätman the bearer of amrta, Rähujit, Kälänemighna, the mighty Pärijätahara, Lokanätha, Säntätman, the powerful lord Dattätreya, Nyagrodhasäyin, the much loved Ekasrngatanu, in the form of a dwarf and Trivikrama pervader of the universe, Nara and Näräyana, Hari and also Krsna; Räma with the blazing axe, and the other Räma with the bow, Vedavid, lord Kalkin and the lord Pätälasayana. 44. The last mentioned group, viz. Räma etc., also preside over the (sounds) ranga (nasalization), yama (transitional sound before a nasal), jihvämüliya, andupadhmäniya (substitutes for the visarga).<sup>1</sup> 45-50. Dhi, Tärä, Väruni, Sakti, Padmä, Vidyä, Samkhyä, Visvä, Khagä, Bhü, Go, Laksmi, Vägisvari, Amrtä, Dharani, Chäyä, Närasimhi, Sudhä. Sri, Klrti, Visvakämä, Mä, Satyä, Känti, Saroruhä, Mäyä, Padmäsanä, Kharvä, Vikränti, Narasambhavä, Näräyani, Haripriti, Gändhäri, Käsyapl, Vaidehi, Vedavidyä, Padmini, Nägasäyini—all

these goddesses together with the deities presiding over the mätrkä, who are instrumental in the functioning of the phenomenal world, (deities such as) Srikantha, Änanda, Süksma etc., saktis such as Lambodari etc., the Vinäyakas, Durgäs, Ksetresas, Mätaras, all the conventional deities (belonging to this system) as well as the others belonging to the Buddhist and Jaina systems form part of me and should be regarded as the saktis of (the sounds) ka etc. 51. As hungry children resort to their mother, so do all these deities resort to the goddess mätrkä. 52. This (mätrkä) is the source of all mantras, the origin of all sciences and the soil from which all the principles, all sages and all knowledge are born.

## ANALYSIS OF THE STRUCTURE OF A MANTRA

1. Sakra:—I salute thee who art the (differentiated) revelation of sound and object (sabda and artha), who traversest the six courses (of creation), who art called the illuminating knowledge (avabodha) that lies beyond these ways and who art the beloved of Hari. 2. O goddess, (the system of) sounds from which all else springs has been fully dealt with. Now please duly explain the system (usage) of the mantra. 3. Sri:—The greatest Person (Purusa), the possessor of Sri, is the one absolute God who is the ocean of the six attributes; who is the divine, inner principle underlying and pervading All. 1 4. I, Sri, am His supreme Sakti identical with His I-hood, the substratum and sakti of everything, omniscient and all-pervading. 5. Through me the universe becomes visible, in the same way as a mountain (is reflected) in a mirror. My essential nature (svarüpa) is intelligence (bodha) characterized by pure bliss. 6. Without hindrance I follow the dictates of my will. Evolving that part of myself which represents bodha I become Sabdabrahman; and continue to evolve (further) through the course of kaläs. 2 7. The term kalä denotes the six qualities, viz. jnäna etc., belonging to the supreme God. With these, arranged in three pairs, I evolve by means of the tattvas. 8. O thou most valiant of all gods, the deities Samkarsana etc. are represented by the tattvas. Again I evolve by means of mantras through sound combinations. 9. Now attend whilst I reveal the system of the mantras. This (science) has developed out of Sabdabrahman and is endowed with millions of rays.

10. Consciousness is its (mantra's) main characteristic; infused with the six (divine) qualities it can be classified in four types. Sometimes it is bija, sometimes it is pinda, sometimes it is samjfiä and at other times it is pada. 1 XX-X2. O lord of the gods, (the four stages of development of the individual soul, viz.) turya, susupti, svapna and jägrat are respectively (represented by) bija etc. A bija(-mantra) may contain either one vowel or two vowels; it may be formed by coupling a vowel with a consonant, or it may even contain several vowels. The haris (consonants) inserted between (the bija and the remainder of the mantra) are known as the pinda section in which the consonants are sometimes connected with vowels. 13-14. The samjfiä is the name of a particular deity addressed in association with (the words) namas and pranava. A laudatory and vocative combination of verbal utterance with nominal concepts, fraught with recollections from the past and used to further the purpose envisaged, is the essential form of the pada-mantra. Together these four (sections) of mantras make up a whole that bears relation to the nature of the deity addressed. 15-16. The latter, approached by means of a mantra composed of these four sections grants (the adept) the fulfilment of his desire. O lord of the gods, the wise should refrain from applying these mantras until they can clearly distinguish between ksetra and ksetrajna mantras (those pertaining to the body and those pertaining to the soul). 17. Sakra:—O Ambujä, please elaborate on the distinction

between ksetra and ksetrajna mantras, which safeguards (an adept from delusion) and enables him to achieve speedy fulfilment of his aspiration. 17-21. Sri:—(In mantras containing a bija) the bija refers to the soul (jiva, life principle, i.e. ksetrajna); the rest of the mantra refers to the body. In the case of mantras without a bija, the first sound represents the soul and the rest represents the body. (In the case of mantras consisting of only) a bija or a pinda section, the a is regarded as the soul and the rest as the body. In cases of (mantras) without an a, another vowel is taken to represent the soul. In the case of (mantras containing) only vowels, the first mäträ (mora, prosodic unit) refers to the soul, whilst the body is represented by the second etc. When there is only one mäträ in a mantra the samskära (i.e. the subtle sound: madhyama), characterized as transcendental, is considered to represent the soul, while the uttered sounds relate to the body. In the case of pinda mantras that contain no vowel, the first (letter) represents the soul and the rest the body. 22-25. Thus I have revealed which portions of a mantra relate to the body and which to the soul. If a pinda or a bija appears in all three positions of a mantra, viz. the beginning, middle and end, or in any one of these, that mantra is regarded as sarvakdlika (applicable at all times).<sup>1</sup> When there is no bija in a mantra, the bija should be formed by taking the first sound and joining m to it; 2 in this way the (mantra) can be made into a complete formula. Mantras have the effect of making the soul [purusa] sport 3 when it is weighed down with passion (feeling) whilst on its journey through the material world with its fourteen divisions (i.e. whilst passing through the fourteen worlds), and also when it passes through the pada-course of creation consisting of susupti etc. excepting in the turya state.<sup>4</sup> 26-27. Mantras that bestow giace lead a person (adept), who is under the direct guidance (lit. glance) of a preceptor and whose senses have been brought under proper control, beyond the course of the phenomenal world and the course of pada by instilling into him a sense of complete detachment; and those mantras eventually guide him step by step along the courses of tattva, kalä and varna.<sup>5</sup> 28. Having finally obtained grace through the mantras and having 1 A särvakälika mantra, e.g. om ksim ksih namah, naräyanaya visvätmane hvim svähä, can be meditated on for all purposes.

shaken off all the fetters (of worldly existence), (the adept) enters x that eternal Brahman known as Laksmi-Näräyana. 29-30. Sakra:—O goddess, what are the qualities required of a preceptor and of a disciple ? Which of the mantras is most efficacious for attaining the Ultimate (absolute); and how should that be taught (to a disciple) ? I salute thee, please tell me. 30-33. Sri:— (A preceptor should be) endowed with all auspicious attributes. He should be a brahmin well-versed in the Vedas; infallible in performing his six duties; 2 unperturbed; engaged in performing the rites prescribed for the five different times of a day; 3 of a pure nature; master of the knowledge concerning the purpose of the Päficarätra system. He should be silent and exert himself in (studying) the nature of the aksaras and the mantras. He should be neither fat, thin, nor short. He should not be blind in one or both eyes, neither should he be diseased, deaf, an idiot, bald, crippled or with defect in any limb, or in possession of an extra limb. He should not be a leper, verbose (dämbika?), passionate, suffering from any skin-disease, or easily overcome by greed. 34-35. One should avoid a preceptor who comes from a low family, is a rogue, cheat, or dishonest. (He) should possess kindness, self-control, calmness, firm devotion and should never overlook (his religious duties); he should be truthful, well-mannered, skilled in drawing diagrams (of yantras), completely rid of all sensuality, contented and with a mind filled with compassion. 36. He should have all the characteristics of a gentleman, be straightforward, and have an engaging smile. A preceptor possessed of all these qualities may be recognized as being a (true) Vaisnava (guru). 37. The disciple, too, should possess similar characteristics and be favourably endowed. He should be of a forbearing nature, keenly

intelligent and devoid of anger and greed. 38. He should always be intent on (performing his duties such as) bathing,<sup>4</sup> worshipping<sup>5</sup> etc., and should be ready at all times to

obey his preceptor; he should respect brahmins, fire, gods and forefathers and be disposed to gratify (gods and the dead). 39. He should be of good family, have wisdom and apply himself consistently to the study of the sacred scriptures. He may be a brahmin, ksatriya, vaisya or südra \* devoted to Lord (Visnu). 40-41. After regarding himself as (the disciple's) preceptor (and ascertaining) that he (the pupil) possesses all the necessary qualifications,<sup>2</sup> the preceptor who is God Himself<sup>3</sup> should teach him all the mantras. (And he should accord the same treatment even) to a woman who respects her husband, never neglects her religious and social duties, has a clear notion of truth and has obtained her husband's permission (to become an adept).<sup>4</sup>

### **DESCRIPTION OF LAKSMTS MANTRA-FORM '**

" 1. Sakra:—O goddess without beginning and without end, omniscient and beloved of Hari, how are these mantras imparted and what are their forms ? 2. Are they of equal importance, or is their significance of different grades ? Asking thee this (question) I salute thee, O Padmä. Please tell me (all this). 3. Sri:—O Päkasäsana, listen attentively to what I tell you about my mantra-form and how I reveal (the mantras). 4-5. The absolute Brahman, the ultimate resort (dhdman) of all, embodiment of the resplendent six (divine) attributes, unlimited by time or place, formless and unrivalled—that Brahman, the I (aham) itself, perfectly conscious of its own being, is devoid of the gunas (sattva etc.), is beginningless and endless, and is the great celestial Laksmi-Näräyana. 6. (Brahman) is the essence of consciousness and bliss, divine, without defect, decay or death. It is in the state of unmanifested existence where there is no polarization of subject and object. 7-8. When this Brahman is motionless, I am that motionless state of Its being. Then once in a while by virtue of differentiating between the being and the state of being (bhavat and bhdva), the absolute Brahman manifests Itself of Its own free will, without relinquishing (changing) Its form.<sup>1</sup> 1 am the I-hood of the Supreme Ätman, identical with Its being and should be worshipped as such. 9-12. Of my own free will, I emanate from the radiant God who is (pure) being. Supporting the entire assemblage (of creation) which I have voluntarily created and after having created writing (sound)<sup>2</sup> emanating from myself,<sup>3</sup> I reveal my power during the six courses

(of creation). These six courses are known as the ways of sound, kaläs, tattva, mantras, pada and worldly existence (bhuvana). The supreme I-hood, which is flawless consciousness, first shows signs of activity during the course of sound. O Päkasäsana, I have already given you a detailed description of that journey. 13. The most exalted manifestation of mine infused with consciousness and power, undergoes a seeming transformation so as to undertake the course of creation as kaläs consisting of jnäna etc. 14. The kaläs such as jnäna etc., (i.e.) the qualities (attributes) of the Supreme Ätman, have been precisely explained to you earlier along with their number and characteristics.<sup>1</sup> 15. Together with the (first) two courses (viz. of sounds and kaläs), that aspect of mine which consists of consciousness is revealed during the course of the tattvas, when I assume the forms of Väsudeva etc. 16. The Vyühas and Vibhavas and all the other (emanations) of God are regarded as the seeming transformation of the supreme Ätman

during the course of the tattvas. 17. That same aspect of myself revealed during the first two courses of creation, which is in essence consciousness, appears to undergo a lasting transformation during the most significant of all my courses of creation, i.e. the mantras. 18-20. During my highly exalted mantra-course when I am marked as consciousness, I assume the embodiments of Väsudeva and the other (related) deities in order (firstly) to guide across to safety the jivas drowning in the ocean of worldly existence; (secondly) in order to provide objects of enjoyment for those who (still) are in the throes of worldly existence and to stimulate a sense of detachment in them; and (lastly) in order to ensure the efficacy of worship and encourage mental disciplines (mäñasälambana). 2 All these mantras are representations of consciousness, unrestricted in range and in achievement of purpose. 21-24. These mantras should be regarded as pure embodiments of myself (and hence) of lord Öärngin (Visnu). They protect (adepts) who meditate on them.<sup>3</sup> According to the sāstras their formulas are secret and they promote worldly enjoyment and at the same time lead to liberation. The (four padas) jägrat, svapna, susupti and turya lie on the route followed by the course of the mantras. In the state of jägrat (waking), the senses register external objects. When the senses operating on external objects become fogged by darkness (sleep) and lose their power, the inner organ starts functioning by registering mere impressions (samskdra). This is the state of svapna (dream). When even that does not function, the state of susupti (deep sleep) occurs. 25-27. When a wise person, whose mind is not fogged by darkness (ignorance) and whose being is wholly saturated with sattva, has completely stilled the functioning of both his senses and his mind (hähyäntahkarana), (he enters the state of) pure sattva's tranquility (prasäda) (and is then) said to be in (the state of) turya. This is a definition of the four footsteps called pada.<sup>1</sup> (It should be realized) that (all these states), excepting the turya, form part of the impure course of creation. The so-called course of the world (bhuvanädhvan) begins with mäyä and terminates with the dissolution of the world (ksiti). 27-31. The course of bhuvana is impure and soiled by filth. (During it) these mantras<sup>2</sup> always make the passionate man sport (in this world). (The man is) enticed by the lure of the spell cast by various forms of pleasure. Then by resorting to a preceptor who discretely casts a compassionate eye on his disciple, (these mantras)<sup>3</sup> rescue the latter by awakening a sense of detachment in him during his progress along pada (viz. jägrat etc.).<sup>4</sup> From there, (the)mantras gradually lead him to the way of purity and (make) him a master in the (science of) Sabdabrahman, thus finally guiding him to the (realm) of absolute Sri. In themselves the mantras do (indeed) have a powerfully purifying effect. 32-35. They are of three types, viz. the inferior, the intermediary and the superior. Those mantras, which are associated with the concrete forms of gods instrumental in producing phenomenal existence and that envisage a given result as their objective, are regarded by the wise as belonging to the inferior type. Mantras, which are related to Vibhava manifestations of God and their saktis, belong to the intermediary type; whilst the superior (mantras) relate to the Vyühas. Mantras that envisage complete absorption in the supreme Brahman whose nature is identical with Laksmi-Näräyana, and which do not differentiate between the state of becoming and the state of existence, are finally the supreme mantras. The relative significance of mantras should be thus graded by the wise. 36. The mantras of superior type fall solely within the Päncarätra (system); the intermediary type pervades the Vedas; whilst from the standpoint of sacred scripture, mantras belonging to other systems (tantras) are of inferior type. 37-39. Mantras whose auxiliary elements (limbs, anga) are the kaläs (i.e. jndna etc.) are to be regarded as superior; those that have other 'limbs' are intermediary; while mantras without limbs' are inferior.<sup>1</sup> Once more listen tome, O Indra: mantras with both bija and pinda are called superior; those possessing either a bija or a pinda are called intermediary; but those with neither a bija nor a pinda<sup>2</sup> are called inferior. The preceptor, familiar with the various types of mantras and whose eyes are the sāstras<sup>3</sup>, should at the disciple's request adapt his instruction to the latter's requirements

## DESCRIPTION OF MÄTRKÄ

1. Sri:—I am the supreme Sakti of Näräyana, the I-hood of the all-pervasive absolute Brahman, the supreme Laksmi-Näräyana. 2. In order to help the world, I become the preceptor and, in the form of Samkarsana, I radiate the sacred texts.<sup>1</sup> 3-4. Again, dwelling in the frame of the (mortal) preceptor and equipped with true knowledge I, through my glance full of sakti<sup>2</sup> and by means of compassionate mantras, protect the disciples who approach me. Hence disciples should always regard their (mortal) preceptor as identical with myself. 5-11. Now learn how to impart mantras to a disciple. First, a small earthen pitcher should be worshipped by a mere offering of pure flowers on ground that is undefiled, level, smooth, free of impurities, painted according to the social class (of the worshipper),<sup>3</sup> coated with (liquid) cow-dung rendered fragrant by incense, weeded clean of thorns, decorated with fragrant flowers, saturated with the five cow-products, and smeared by unguents such as sandal paste.<sup>4</sup> This ritual should be accompanied by my own mantra (i.e. Tara) preceded by pranava and followed by namas.<sup>5</sup> Then repeating the (mantra) along with the first vyährti (also) preceded by the pranava,<sup>6</sup> clay should be spread over the ground that has already been scented with perfume and incense. Whereafter a well-built and regular

mätrkä-pitha (pedestal) should be made, either square or well rounded in shape and measuring one or two cubits across. The same goddess (i.e. Mätrkä) represented by fifteen letters can be traced in different groups (of letters, such as ka etc.).<sup>1</sup> She is the mother of all mantras (and represents) my manifestation in sound. The mantra-worshipper (adept) should draw (a diagram) in the form of a lotus or a disk. 12. (When the mantra) refers to Purusa, (the diagram should) be in the form of a disk; but if it refers to the goddess Laksmi, the prescribed form is the lotus. Sakti, pervaded by Agni and Soma has sixteen components<sup>2</sup> and is called visrstd (created). 13-20. To the east (of the design), (the adept) should draw petals (in the case of the lotus) or spokes (in the case of the disk) to represent her (mantra-mätrkä) called svara (vowel). The five groups (of letters), viz. ka etc., (representing principles) starting with prthivi (ka) and ending in purusa (ma) should be drawn as petals or spokes in the directions starting with Agni and ending in Väyu.<sup>3</sup> The four (letters) starting with ya and ending in va, which represent the dhäranä within (the mind), should be drawn by the wise on the north side in the form of either spokes or petals as (described) before. The group of letters starting with sa and ending in ksa, which terminates in turiya and is said to represent the five Brahmans, should be drawn in the form of either spokes or petals to the north-east (of the diagram). The supreme and pure Brahman, consisting of light (and) known as Sabda, should be meditated upon as splendour circumscribing the diagram of the disk or of the lotus (as the case may be). In the diagram the wise should worship me —the prakrti in the form of the tattvas—with the letters known as tattvas that start with pranava and end in namas.<sup>4</sup> Then in the pericarp (of the lotus diagram), meditation should focus on the mother of mantras (Mantra-mätrkä), who is beginningless and endless, the goddess I-hood (of Visnu), the wife of Purusottama, the goddess Padmini holding the noose and the goad, wearing a wreath of lotuses, gracious, with a complexion like the heart of a

lotus, the great mistress of all the worlds, whose body is composed of letters and decorated with ornaments (made of) letters. 1 21. Her body represents Sabdabrahman; her head pranava; a and ä form her eyebrows, while i and % are her eyes. 22-23. u an-d. ü form her ears, r and f her nostrils, while / and/are her cheeks, e and ai her lips, o and an the two rows of. her teeth, m is her tongue and h her voice; the group of ka and the group of ca are her two hands, while the two groups of ta and ta form her two legs and the wise regard pa and pha to be her two sides. 24-25. ba and bha are the hind and fore parts of her (body), ma is her navel, ya and ra are her vital airs (prdna) and (body-) temperature ; la is her necklace, va is her girdle, sa and sa represent her earrings, sa is her heart, while ha is (her soul) in the heart. 26. (The adept) should recognize ksa to be (her) lightning bright radiating halo; ranga (the nasal modifications of vowels) represent the tip (of) her nose and the 'twin-letters' 2 (her) heart. 27. Then the (letters) formed at the root of the tongue (jihvdmüliyaka) remain at the root of (her) tongue, and the letter up adhmdniyaka (i.e. the visarga before pa and pha) in graded order lingers between her lips. 28. (Mantramätrkä is to be visualized as) wearing the vanamälä consisting of beautiful (auspicious) lotuses made of letters containing Agni and Soma and reaching from shoulder to feet. 29. The learned should regard ha, belonging to the great Lord, as the crown (of the goddess) radiant as millions of flames, moons and suns (put together) and adorned with glittering jewels. 30-33. So envisaging the goddess Mätrkä, the mother of mantras, (the adept) should worship her (Mätrkä) with (offerings of) flowers, arghya etc. accompanied by (the mantra) containing the words om namo mantra-mdtrke idam arghyam grhdna ('O mantra-mätrkä, be pleased to take this offering, humbly presented for your gracious acceptance'), (and) likewise with (offerings of) items of food in due order. Then, with palms joined, paying obeisance in a prostrate position where eight parts of the body touch the ground (the adept should propitiate the goddess with these words:) 'O Padmä, whose

seat is the lotus, whose abode is the lotus, beloved of the lotus-eyed Visnu, container of all the tattvas, goddess-mother of all mantras, reveal thyself to me in thy supreme form as the divine Laksmi \ By uttering this prayer after due ritual preparation, (the mantraworshipper) will become identified with Laksmi. 34. (The preceptor), who has thus arranged (the letters beginning with a and ending in ksa) on the mätrkä (-yantra or diagram) and who himself has (thus) become identified with Mätrkä, should then invoke the desired mantra and teach it to his disciple. 35. O Suresvara, those (mantras) that possess both bija and pinda are considered the best of all mantras. Among these, bijas are even superior to pindas. 36-37. O Väsava, the jewels among the bijas are the (following) seven. The first is täraka, the second is Tärikä, the third is Anutärikä, which is equal in power of brilliance (tejas) to the two previous ones, the fourth is jagadyoni, which is regarded as the great bija. 38. The fifth bija pertains to Pradyumna; the sixth is known as Särasvata; and the seventh is called the one that contains Mahälaksmi. 1 39. The subtlety or grossness inherent in each mantra will be treated when describing the various mantras separately. (Now) O Sakra, listen attentively to their respective descriptions.

## Taraka und seine Modifikationen

Das absolute Brahman, die ultimative Präsenz, die höchste und unvergleichbare leuchtende Fülle, ist identisch mit Laksmi-Narayana und ist makellos und rein. Es gibt nur das, und es erfüllt den ganzen Kosmos. Es ist das Grösste und das Beste. Ich bin die absolute Identität des Brahman, die Weltenseele. Um den Lebewesen zu helfen, manifestiere ich mein Selbst in den Matrika-Mantras, welche in Sabdabrahman sind. In der Form des Mantras folge ich der darin verehrten Gottheit überall hin. Am Anfang soll der Adept mich in meiner ursprünglichen Tara-Form evozieren. Zuerst sollte der Adept den Buchstaben akara (a) aussprechen, dann den Buchstaben ukara (u) hinzufügen und zuletzt den Buchstaben makara (m) und sie als eine Einheit (aum) schwingen lassen. Nachdem er auf diese Weise die Dreier-Formel aum gebildet hat, schmückt er das Brahma-Taraka noch mit Bindu (anusvara) und Nada. Dann sollte er parallel zum Taraka über das ewige Brahman meditieren, das in diesen drei Buchstaben sowie anusvara besteht, sowie eine Wasserkaskade im Fluss. Akara repräsentiert Aniruddha, ukara stellt Pradyumna dar, makara ist Sankarsana und anusvara ist Vasudeva. Suresvara, integral in allen vier Buchstaben des Taraka ist Nada. Die perfekte Vibration die aus Nada hervorgeht ist das Selbst-Bewusstsein (Pneuma) Vishnus , die höchste Göttin.Sie ist die subtile Energie welche in Nada ruht. Sie ist identisch mit mir, subtil, durchdrungen von Sabdabrahman und ist allgegenwärtig. Wenn Nada aufhört aktiv zu schwingen, dann manifestiert sich spontan das absolute leuchtende Brahman als Laksmi-Narayana. Damit habe ich dir Vishnus Gegenwart beschrieben.

Höre nun von mir meine Beschreibung der Attribute Tarakas. Wenn der Adept den Klang Visarga (ah ) mit der Sonne (am) verbindet entsteht nach Panini`s phonetischen Gesetzen der Klang om. Da Taraka visarga und bindu vereint, stellt es die höchste Gegenwart des einen und seiner Shakti dar, welche dem Meditierenden die unveränderliche absolute Realität offenbart.

Wenn Sakti wieder bereit ist zu kreiieren, nachdem sie zuvor alle Objekte in sich aufgelöst hat, bereitet sie den Pfad Purusha`s vor der ewig, göttlich und in der Form des Geniessers erscheint. Sakti erscheint aus dem Seinszustand bestehend aus Agni und Soma und wirkt als anusvara und visarga. Sakti nimmt den subtilen Zustand an welcher identisch ist mit dem stillen, göttlichen und alldurchdringenden Selbst. Nach Ansicht der Gelehrten hat diese Drei-Buchstaben-Formel drei einhalb Abschnitte. Indra, die drei Feuer, die drei Welten (Bhuh Bhuvah Swaha), die drei Veden, die drei Gunas, die Trimurti, die drei Vyuhas, die drei Varnas und die drei Grund-Vokale, was auch immer in einer Dreiergruppe arrangiert ist, stellen die ersten drei Buchstaben dar,während anusvara das reine Sein darstellt.

Alle Welten entstanden aus dem Buchstaben akara (a). Alle leuchtenden Energien entstanden aus ukara (u), also Sonne, Mond und Feuer. Purambara, aus makara (m) entstanden alle kosmischen Elemente beginnend mit Erde und endend mit der Natur.

Der leuchtende Halbmeter-Laut (ardhamatra) ist die absolute kala, Nada, und besteht aus Bewusstsein (Pneuma). Unter den zwei mal sechs Vokalen stellen die geraden Vokale die sechs göttlichen Attribute dar, und sollten mit bindu kombiniert, mittels Nyasa auf den Körper angebracht werden. Dann soll er dieselben Attribute mittels Upanganyasa auf seine Gliedmassen anbringen, auf Nabel, Rücken, Arme, Schenkel, Knie und Füsse. Hat er diese Mantras so auf seinem Körper installiert sollte er über Purusottama meditieren der in seinem eigenen Selbst wohnt.

All words have emanated from the letter a. From u have emanated the three brilliant energies (i.e. sun, moon and fire). O Puramdara, out of m emanate (all the cosmic principles) starting with the earth and ending in prakrti. , 22-25. The brilliant half measure-unit is the supreme kalä (näda), consisting of consciousness. Among the two sets of six vowels (viz. a-ü and I-au )the even numbered vowels (i.e. ä, i, ü, I, ai, au, representing) the six (divine) attributes of knowledge etc. should, along with the bindu at the end of (each of) them, be placed on the body of the preceptor.9 Then again, O Päkasäsana, he (preceptor) should place the (same) attributes (each) preceded by tära, on (his own) navel, back, arms, thighs, knees and feet.10 Having thus placed the mantra along with anga and upänga (-mantras), the preceptor should meditate on Purusottama existing in his own self.

(Now) learn from me the accurate (description of the process of identification of the preceptor) with (the cosmic jiva), starting from its Visva (state of existence) until the dissolution (of its separate existence as jiva).

26. Visva is the lord in the state of waking, who stimulates all the organs of sense into action and who is the enjoyer of the five objects, (viz.) sabdaetc.1 27-28. (The adept) should meditate on him (Visva), who is identical with Aniruddha, as the first sound (a). Then he should dissolve that deity with all his accessories, in a and then dissolve a in the Taijasa deity Pradyumna, who travels through the way of dream and stimulates all functions of the internal organ. 29-31. Then he should merge that deity along with his accessories in u. That u again (should be merged) in lord Präfia existing in the form of Samkarsana the omnipresent ruler, who abides in the state of deep sleep and ever stimulates the activity of breathing. After having merged him, the Lord of the gods, in the half measure-unit that stands for turya,2 the divine Vasudeva in whom knowledge and bliss inhere, (he should) merge that turya in that which is beyond turya 3 and consists of Laksmi-Näräyana. 32-34. Then merging his own self (therein, the preceptor) should dissolve (his own individuality) into her, the divine I-hood belonging to Visnu. Having become identical with her and having reached the state of laya,4 he should come down gradually to the state of waking. Then after initiating the disciple, the good preceptor, who has become identified with me, should himself first teach the disciple during a long period of time, the tära(-mantra) along with all its branches and accessories and (also the method of attaining) samädhí5 (by meditating on om). He (i.e. the disciple) should give himself together with money to the preceptor as a daksina.6 35-36. Then obtaining his (the preceptor's) permission, he (the disciple) should practise the ritual performance called purascafana<sup>7</sup>

etc., betaking himself to the bank of a great river, or to the temple of a siddha x etc., or to ä forest of paläsa,<sup>2</sup> from where the (rest) of the world is (screened) out of sight. There the ascetic (adept), completely controlling his senses, should daily practise (the duties) of bathing and savana (ablutions) three times a day. 37. He should eat only once (a day), either milk or barley grain or (such food as he may obtain by) begging; he should have only grass as a seat; he must wear coarse garments made of grass and should lie on kusa grass. 38-39. He must always hold a staff of paläsa wood and cover himself with a black (deer-)skin. Then with his mind fixed on me, he should remain completely pervaded by me and then, following the method directed by the preceptor, he should constantly practise

yoga, culminating in the attainment of true knowledge and samādhi. (Whereafter) remaining silent, he should repeat the tära (-mantra) a million times, which saves souls from worldly existence.<sup>3</sup> 40-41. He should (then) perform sacrifice (offered to the deity of the mantra) a hundred thousand times (dasämsam) with leaves (possibly tulsi), wood for the sacrificial fire or purified butter.<sup>4</sup> Then I, the absolute I-hood belonging to Visnu, being pleased (with him) manifest myself to the mind of this adept, which (i.e. the mind) has accurate distinctive knowledge of the truth. (And) that (accurate knowledge of the truth) reveals the (absolute) identification (sämarasya) (of myself with God), which state is known as Laksmi-Näräyana. 42-43. (Such an adept) becomes emancipated while still alive (jwanmukta), sanctifies the world with his eye<sup>5</sup> (glance) and all his mantras, (both) popular and Vedic, become efficacious; he becomes a master in the Vedas, in all (other) sciences, in all systems and (in the knowledge of) sacred places. 44-45. All applications and methods of application of all the

mantras are (in fact) an application of this (i.e. pranava). The three vyährtis x emanate from its three letters and the Savitri,<sup>2</sup> the allpurifying (mantra), emanated from its feet. 46. From her (Sävitri's) feet emanate the three Vedas, known as Rg, Yajus, and Säxnan. Thus all speech, (both) secular and Vedic, consists (only) of it (the pranava). 47. As the (tiny) seed of the banyan tree contains the germ of the whole big tree, so the entire world of speech is ever contained in it (pranava). 48. This (om) is the primary great bija, the primary source of sound, Sabdabrahman, the supreme presence and the purest and highest principle (mahat). 49-50. Omkära, pranava, tära, hamsa, Näräyana, dhruva, vedätman, sarvavedädi, äditya, sarvapävana, moksada, muktimärga and sarvasandhäranaksama,—these and (many) others are the different names of it (used) by the learned in different säästras. 51-52. The highly auspicious aspects of the excellent omkära have (now) been mastered (by you). It is the protector of the ignorant as well as of the learned. For those who seek heaven and want to cross (the samsära), it (om) serves as a boat. As it is a combination of the letter ha and the letter au, this is called präsäda.<sup>3</sup> 53-56. This eternal concentrated (mantra) is the essence of all realities. O lord of the gods, consider the means (of attainment, sddhana), attainment (ftratipatti), application (vinyoga) and deep concentration (dhäranä),—(all these) as belonging to this bija (called) präsäda. Hamsa, the great mantra, is its samjnä (i.e. the addressing) mantra. Consider its (viz. hamsa-mantra's) first letter (to represent) the enjoy er, and the second the object of enjoyment. The first letter (ha) contains Näräyana, while the other (letter, sa) contains Sri. Consider, O Sakra, these two eternal letters to be consisting of Agni and Soma, (and) in between these two exist bindu and dharma.<sup>4</sup> 57-62. Let the bhoktr-letter (ha) be brought forth (i.e. breathed

out) from the ädhärasthäna (mülädhära, i.e. the place below the navel) to the mürdhan (the top of the palate, by drawing the air from deep down near the navel up to the top of the palate), then the second letter called bhogya (so) must be breathed out from the mouth. By the utterance of the hamsa, the entire creation is reconstructed. This science (vidyä, i.e. mantra), which is perfect in every part, is known as ajaftä. This mantra utters itself (i.e. is uttered automatically) in the eighty hundred million and sixty-four types of living beings and all the individuals belonging to each type. This vidyä glowing inwardly, surges up (spontaneously) together with breathing. Its appearance and disappearance are like the inhaling and the exhaling of breath. Präna contains sixty breaths; six pränas are counted as one nädikä. Sixty such nädikäs make one whole day and night. These are the divisions of time.<sup>1</sup> O king of the gods, know that when this hamsa (-mantra) is awakened, it is as potent as twenty-one thousand six hundred times of repetition of (any mantra). 63-65. But at the beginning of each day, the intelligent (adept) should resolve to do a certain number of japa (repetitions of this mantra) and he should then arrange its (i.e. the mantra's) five limbs (accordingly).<sup>2</sup> Now hear (from me) the form of these (five limbs). The

faultless and illusionless Sūrya and Soma {ha and so) having the ending of the fourth case (dative), are connected with namas and svāhā, then (follow) vausad hum fthat and then the müla-mantra followed by fthat i.e. the astra-mantra {namo hamsäya svāhā vausad hum fthat). These are the five limbs of the mantra. 66-70. This very (mantra), when reverted (so 'ham), is called the paramätma-mantra. Having envisaged Sakti (sa) along with all the auxiliaries, connect it with Sūrya (ha), the enjoy er; the rest must be considered to be like pranava, (and) this is the method of (forming) the samjnä-mantra. According to the Pāncarätra injunction, this

has three pada-mantras, (viz.) Visnave namo, namo Näräyanäya, and Väsudeväya preceded by namo bhagavate. O Puramdara, jitam te Pundankäksa namas te visvabhävana namaste ystu Hrsikesa mahdpurusa pürvaja constitutes the fourth pada-mantra of the pranava. The masters of ancient sciences knew (the mystery) of these mantras along with the omkära. 71. The anga-klpti (i.e. anga-nyäsa) should be performed with words expressing gunas e.g. jnäna etc., joined by pranava and ending with a namas. In the same way (the adept) should perform upänga-nyäsa. 72-73. While performing upänga-nyäsa, if the mantra to be used possesses less letters (than is required),<sup>1</sup> then the last letter (is to be repeated till the required number is reached) along with the appropriate guna-word. Similarly, in the case of mantras possessing too many letters,<sup>2</sup> then the excess number of letters (coming after the first) twelve letters (inclusive) should be used all together with (the guna-word) tejas in the final upänga-nyäsa. 74. The single täraka (-mantra) and the four (mantras) preceded by it are considered to be the vyäpaka-mantras in the Pāncarätra (system). 75. There is nothing impossible (to attain) in this world through (the power obtained from worshipping) these excellent mantras. Together they serve as the ladder (nisreni) consisting of five steps to ascend to the (state of) absolute Brahman. 76. This divine and highest existence, consisting of five mantras verily consists of me (Sakti). (The adept) who has properly acquired skill in the application of mantras through their worship (arcana), repetition (muttering: japa) and meditation (dhydna), achieves, after having attained my own essence belonging to Visnu, the absolute Brahman.

## TÄRÄ- AND ANUTÄRÄ-MANTRAS

1. Sri:—Thus, O Sakra, I have told you in detail all about the täraka(-mantra). Now listen to me describing the way of Tärikä, who saves the world. 2. In order to determine the rules<sup>1</sup> regarding the letters (which are the basis of mantras), first hear their characteristic names which, when properly learnt (by the adept), give (him) the key to the system of mantras. 3. The letter a is (called) aprameya and is also known as prathama and vyäpaka. The letter ä is called ädideva, änanda and gopana. 4. The letter i, called räma, is also known as iddha and ista. O Puramdara, the letter I is (called) pancabindu, Visnu and möyä. 5. The letter u is known as bhuvana, uddäma and udaya. The letter ü is called ürja, lokesa and prajnädhära. 6. The letter r is (called) satya, rtadhäman and ankusa. The letter f is called vistara, jväla and prasärana. 7. The letter / is traditionally known as lingätman, täraka and bhagavän, while the letter l is called dirghaghona, devadatta and virät. 8. The letter e is called tryasra, jagadyoni and avigraha. The letter ai is traditionally known as aisvarya, yogadhätä and airävana. 9. The letter 0 is known as otadeva, odana and

vikramin, and the letter an as aurva, bhüdhara and ausadha. 10. The letter m is famous as trailokyaisvaryada, vyäpin and vyomesa. The letter h is named visarga, srstikrt and paramesvara. 11. The letter ha is called kamala, karäla and paräprakrti. The letter kha is (called) kharvadeha, vedätman and visvabhävana. 12. The letter ga is (called) gadadhvamsin, govinda and gadädhara. Then the letter gha is (named) gharmamsu, tejasvin and diptimän. 13. The letter n is called ekadamsträ, bhütätman and bhütabhävana. The letter ca is said to be (named as) caficala, cakri and candrämsu. 14. The letter cha is (called) chandahpati, chaladhvamsin and chandas. The letter ja is (named) janmahantr, ajita and säsvata.

15. The letter jha bears the names jhasa, sämaga and sämapäthaka. The letter n is called Isvara, uttama and tattvadhäraka. 16. The letter ta is (called) candrin, ähläda and visväpyäyakara. The letter tha is called dhäradhara, nemi and kaustubha. 17. The letter da is (called) dandadhära, mausala and akhandavikrama. The letter dha visvarüpa, vrsakarman and pratardana. 18. The letter na is famous as abhayada, sästr and vaikuntha. The letter ta is known as tälalaksman, vairäja and sragdhara. 19. The letter tha is (called) dhanvin, bhuvanapäla and sarvarodhaka. The letter da is known as dattävakäsa, damana and säntida. 20. The letter dha is known as särngadhrt, dhartä and Mädhava. The letter na is said to be Nara, Näräyana and panthä. 21. The letter pa is (called) Padmanäbha, pavitra and pascimänana. The letter pha is called phullanayana, längalin and sveta. 22. The letter ba is referred to as vämana, hrasva and pürnänga. The letter bha is known as bhallätaka, siddhiprada and dhruva. 23. The letter ma is named mardana, käla and pradhäna. The letter ya is called caturgati, susüksma and samkha. 24. The letter ra is called asesabhuvanädhära, anala and kälapävaka. The letter la is called vibudha, dharesa and purusesvara. 25. The letter va is known as varäha, amrtädhära and Varuna. The letter sa is named Samkara, sänta and pundarika. 26. The letter sa is (called) Nrsimha, agnirüpa and bhäskara. The letter sa is called amrta, trpti and Soma. 27. The letter ha is called Sürya, präna and paramätman. The letter ksa is (called) anantesa, vargänta and Garuda. 28-29. Thus I (conclude) my detailed description of the letters. O Sakra, highly intelligent one, (this enumeration of) letters (in a mantra) described in successive or reverse order x (dependent on whether they are mentioned by) name (samjna) or by numeral (according to their position in the alphabet) merely gives a general (sämänya) description (of them) and in fact all these letters possessing luminous forms are parts of (absolute) consciousness. 30. Letters are the source of all mantras. They are made strong

by the Laksmi-sakti. They are reverentially praised, worshipped and meditated upon (by the adept) by means of (their) names. 31. They bestow great prosperity (on the adept) and produce (promote) the highest knowledge (in his mind); when used in mantras they become parts of each other. 32-33. There is nothing in this world of movables and immovables that is not produced by them. Although the forms of the mantras are divine and eternal, yet mantras are thus conceived to be produced by letters. According to the sacred scripture, such mantras are full of efficacy. 1 34-37. And, O highly intelligent one, in this way they become the basis for inspired thought. Just as human thought imagines divisions in the sky (space) though it is indivisible, so for the sake of convenience are the divisions of letters assumed in a mantra. 2 As soon as he has performed the worship of this mental expansion of letters three times (viz.) on the ground, on the lotus (diagram) and on the body of the goddess, (the adept should) reconstruct the mantras (in the following way).

Taking paramätman (ha) let him connect kälavahni (ra) to it, and (then) let him join mäyä (i) to it together with trailokyaisvaryada (m). This (resultant form, viz. hrim) is the supreme Sakti of Visnu, which bestows (on the adept) all desired obj ects. 38. This is my state of integral existence, the constant form containing consciousness and bliss; this is that supreme state which becomes everlasting to the knower of Brahman. 39. In order to abide in it (i.e. hrim or Tärikä) the knowers of the realities enter Brahman, which is identical with me. It is thus that in all sacred scriptures the leading savants of the cosmic principles look upon (Tänkä). 40. The entire world consisting of words and their objects is woven through and through with her (Tärikä). It is through her that I, the eternal, am always explained by the philosophers (sämkhya). 41. It is by her aid that those who aspire to the meditative trance

are meditatively absorbed in me. It is through her that I am called by the Saivas the final one of the thirty-six.<sup>1</sup> 42. It is through her that I am considered by the Sauras to be the great queen in their mandala, the supreme trayi containing Rg, Yajus and Säman. 43. It is through her that the Lokäyata adepts often seek (me, in the form of) a young handsome girl, attractive in every single limb.<sup>2</sup> 44. (It is through her that) the advocates of the theory of momentary existence 3 contemplate me as being the indeterminate (supportless) wisdom. It is through her that the Jainas always call me the Yaksi.<sup>4</sup> 45-48. Paramä Tärikä, Sakti, Tärim, Tärikäkrti, Laksmi, Padmä, Mahälaksmi, Tärä, Gauri, Niranjanä, Hrllekhä, Paramätmasthä-sakti, Bhuvanesvari, Cicchakti, Säntirüpä, Ghosani, Ghosasambhavä, Kämadhenu, Mahädhenu, Jagadyoni, Vibhävari, —these are the names of Tärikä that (are explained) by the wise in all sacred scriptures and by the learned in all the Vedas. Anutärikä is, one should know, another form of her. 49. Instead of the aforesaid paramätman, insert sänta (so), the rest is just the same as before; and this is my Anutärikä form (srin). 50. Consider her (Anutärikä) as the great power to be equal to that of Tärikä; O Puramvara, these two highest divine saktis are my (two) forms. 51. Whatever is within the capacity of the one will also be within the capacity of the other. They accept by mutual consent their rank as first and seco

## ELUCIDATION OF THE SEVEN VIDYÄS

. Sakra:—O Padmä, absolute Brahman, absolute presence, residing in the lotus, garlanded with a1 lotus-wreath, born from the lotus and consort of Govinda, I salute thee. 2. O goddess, these two ever-existing forms of thine have been enumerated. Are they distinct from thy subtle form ? 3. Sri:—There is (but) one original, supreme and absolute reality consisting of Laksmi-Näräyana, wherein all the six (divine) attributes exist motionless (unmanifested). It is pure, spontaneous and consists of concentrated consciousness. 4. I am its supreme Sakti existing in union with it in all its states of existence. That goddess (i.e. myself) is the supreme divine (Sakti) known to be the gross, the subtle and the absolute (in the gradual process of elimination). 5. These two saktis (viz.) Tärikä and Anutärikä are my (mantra) forms. O Puramvara, (the fulfilment of) all desires is milked out of these two. 6. Both are considered divine, both are known as supreme states; all things are regarded as existing in these two (i.e. all manifestations are these two) and both are consorts of Visnu. 7. (Adepts) achieve the highest goal by meditating on both of them. Now listen to my account of the absolute and the subtle reality. 8. Primary (reality) is the absolute Brahman, then comes sänta and then näda; this is the sequence (of the gradual manifestation of reality). I remain (an integral part) of every state (of reality) in the form of nimesa and unmesa (twinkling of reality's eyes).<sup>1</sup> 9. The primary state (i.e.) the absolute Brahman, subtle and

with Sakti, who is (as yet) motionless (unmanifested), is the base on which Tara \* expands (into) the extensive way (of creation). 10. The first manifestation of the absolute Brahman, the existing (bhavat), the supreme self, contains (both) bhavat and bhäva (the state of existence) (and) Tärikä inheres therein. 11. Anutärikä inheres in the inert state 2 called sänta, which is Brahman's first descent caused by Its creative urge that is chiefly characterized by existence.<sup>3</sup> 12. O Väsava, bijas such as vägbhava etc.<sup>4</sup> exist in the second descent of (the reality) called sakti,<sup>5</sup> wherein the (creative) state of existence (bhäva) abounds. 13. Thus I have explained to you the difference between these two (viz. Tärikä and Anutärikä), which (is based on the) subtle wisdom that pervades them. Now listen to my description of bijas such as vägbhava etc. 14. Take the letter called aisvarya (ai) and connect it with the letter called trailokyaisvaryada (m). This bija (viz. aim) is the source of creation and is known as vägbhava. 15. Now listen to the description of the sakti known as Kundalini, which contains the entire creation in a coiled (i.e. concentrated) form and which is identical with sabdasakti.<sup>6</sup> 16-20. The letter i is möyä, the supreme sakti, the pure jagadyoni (source of the creation). She is Sri, the wife of the inscrutable householder (god Visnu). With subtle vision let (the adept) place the letter i before this (letter i). Thus the letter called ista, that (brings about) all desired objects, is established (within the bija). Next, (the adept) should direct his thoughts with subtle vision towards änanda (a) to precede it and, with the same subtle vision,

(he) should join aprameya (a) before it (a).<sup>1</sup> This sakti (ai) is the source of creation (jagadyoni), the giver of wealth to the three lokas (trailokyaisvaryada), bright, the concealer (of the direct vision) of all beings from (the realization of) the unfathomable (all-)pervading absolute self without beginning and end; the sakti that is full of bliss, and containing volition, knowledge and action, (the traits) belonging to the letter i (incorporated in the letter ai). 21. He should meditate on Abjä (i.e. Laksmi), who is the object (väcyä) of the bija jagadyoni,<sup>2</sup> (envisaging her) as the goddess, the wife of Visnu, the bestower of sovereignty over the three worlds and the source of creation. 22. The word rati (the name of i) means sport in the worldly sense and my activity is but my sport. (The word) indhana (meaning) illumination (and that also means) knowledge as well as will (icchd i.e. ista), is also indicated (accomplished) by the (letter) i.z 23. (The word) trailokya meaning three lokas (indicates) the three states of existence of living beings (i.e. baddha, mukta and the nityamukta).<sup>4</sup> As she (sakti) brings about aisvarya (prosperity) to them, she is called trailokyaisvaryadd. 24-25. She, with the unfathomable (aprameya) etc. unfolds the worlds through the journey of creation (bhuvanädhvan), and again in that same highest, the vyomesa (that is) the absolute self,

she finally comes to rest; such is the course of my rising and setting (i.e. my creative existence and my inert existence). This is the description of the mahävidyä-(bija) (called) jagadyoni,<sup>1</sup> which is the source of speech. 26.





*Pradyumna is the essence of the Kamabija klim*

The fifth *vidyā*, otherwise called *kdmabija*, is the producer of the fulfilment of desires. This is the great *sakti* of Pradyumna; learn her form from me. 27-30. *Pascimänana*,<sup>2</sup> which is said to be the middle one of the *guna tattvas* (i.e. *rajas*) is delightful (*ranjana*), which is somewhat tinged with the enjoyment of *sattva* and *tamas*. It (represents) the same absolute *prakrti* called (the letter) *ka* which regulates the cosmic process. Joined by *purusesvara* (*la*) she is determined to create, (and) manifesting the threefold forms (viz.) *avyakta*, *purusa* and *isa*, the same goddess (i.e.) *Mäyä* (*i*) (or) *Sri* resides in *vyomesa* (*m*). Thus (*I*) have revealed both the form and the might of *kämabija*.<sup>3</sup> The sixth (*bija*) is the *Särasvati* *vidyā* (*bija*), now listen to my account of that. 31. O *Sakra*, I am *prajnädhära* (*ü*), the place where excellent knowledge becomes manifest. The same myself, the source of

knowledge, is connected with udaya (u) of Visnu (i.e. the active state of Visnu). 32. Then with subtle vision (the adept) should add änanda (a) to precede that (letter u) and through the (same) subtle vision aprameya (a) should be inserted before that (letter a). 33-34- She (this mantra who is verily) myself, arising from aprameya, contains great bliss and is auspicious, and as the container of knowledge, (she) again resides in vyomesa (m) whereafter, in order to be connected with dissolution, she comes to paramesvara (A).4 (Thus) the sixth vidyä has been duly recounted to you, both in its wording and in its meaning. 35-36. This mantra (-complex, vidyä) consisting of the trio of bijas, is referred to as Tripurä. (When it is practised first) in the reverted order (vyutkrama) (and then) in the regular order (anukrama),<sup>1</sup> it also brings about identity with the Self. This vidyä, when successfully practised with japa and homa (i.e. accompanied by repetition of the mantras and proper rites), is said to fulfil all desires. (The wise) know that it has many different forms arising from the combination of various consonants and vowels. 37. The seventh, viz. the Mahälaksmi-vidyä (bija), is the source (for satisfying) all the four aims of human life (purusärtha) , 2 both individually and collectively and is capable of accomplishing anything. 38-39. Taking the absolute prakrti (ka), (the adept) should join bhäskara (sa) (to it) and then having added mardana (ma) to that, he should join it to kälavahni (ra). (Then) he should decorate it with mäyä (1). (The resulting) complex aksara should be made to terminate with vyäpin (w).<sup>3</sup> 40-41. While performing japa with this bija, the adept should envisage me as settled in vyomesa (m) and engaged in the phase of creative activity through the brilliance of my own power, after having passed through the state of pradhäna (prakrti) and having manifested the three forms (avyakta etc.) and having created all that exists. 42. These vidyäs such as Anutärä etc. are to be regarded as the rays of the vidyä in the form of Tärikä and so they consist of Tärikä. 43. Those who worship this Tärikä-vidyä 4 according to the ritual precepts enjoy imperishable pleasures, both in this life and in the life to come.

## DUTIES OF AN ADEPT

1. Sakra:—I bow down before thee, 0 mistress of the world, beloved of Pundarikäksa (Visnu), almighty goddess of the entire creation, omniscient (one) existing in all states of existence. 2. I have heard in detail the excellent principles of the vidyäs. Now explain to me the mode of (worshipping) Tärikä. 3. Sri:—The original, unique and absolute Brahman is omniscient and consists of existence and consciousness. Active through Its own Sakti, (Brahman is) divine and (the same as) the great LaksmiNäräyana. 4. I am that supreme Sakti, called I-hood, eternal and ever vested with all (God's) attributes like the pure rays of the sun. 5. O son of Aditi, I, possessing the form of Its creativity, do indeed incessantly perform God's five functions.<sup>1</sup> 6. O Puramdara, hrillekhä, the supreme vidyä (i.e. the Tärikämantra) is identified with me; she is my divine, absolute sakti, perpetually endowed with all my attributes. 7. You, who have approached me faithfully and devoutly (by surrendering yourself), may receive this account of her with a constantly alert mind. 8-9. (That) which is regarded (by the Vedas) as the absolute self (principle) of (all) dynamic and static (creation), the source of creation, sustenance and absorption named Sürya, which continuously activates the eternal (force) called prclna; consider It, (viz;.) the excellent Person (purusa), as the first letter ha (i.e. the first letter of hrillekhä, i.e. hnm). 10-11. Consider that which is its first active state (unmesa), which embraces the three worlds and is the substratum of the entire creation, which possesses a glowing form and is not limited by anything else, to be the letter ra, whose form is luminous and eternal, being the real active state that pervades the entire way (i.e. all the cosmic stages of creation, modes of existence: gatim).

12-13. Displaying the five activities, the pancabindu (i) characterized by creation etc.,1 having the form of wonderful knowledge and successively (representing) the closing and opening (twinkling) of the eyes (of the creator expressing both the states of creation and non-creation); displaying the form possessing (the attributes) icchä, jnäna and kriyä (iddha, ista, may a) and the order of expansion 2—this is the eternal condition of the pair (of letters) i and i (appearing in the bij a hrim). 14-15. Hence one should know that it is myself in the form of the exalted creatively active state, who manifest the creation containing (the attributes) icchä, jfääna and kriyä and fulfil the five functions of the (all-)pervading (Lord), perform various miracles, consist of concentrated consciousness, possess the form of bliss, exist in the supreme Self, am omnipresent and beloved of Visnu. 16-17. I, who am the bestower of power upon the three worlds and am devoid of any parts, after performing all the (five) duties, (ultimately) dwell again in the divine supreme Self, vyomesa, contracting (within me) the entire (world of) objects. Those versed in (the science of) realities say that she (myself as Tärä) has five forms. 18. O Suresvara, listen to me while I describe those forms. The one form that ends with vyomesa has (already) been described. 19-21. Some like to place paramesvara (h) after vyomesa (w).<sup>3</sup> Others prefer to replace vyomesa by pradhäna (ma), followed by both bindu (m) and näda (m) to resemble pranava.<sup>4</sup> Some wise persons say that only pradhäna should be at the end.<sup>5</sup> Other followers of the Vedas hold that there should be srstikrt h (alone) at the end.<sup>6</sup> The learned recognize as such these five forms of Tärikä. 22-25. O Suresvara, these forms of the one (Tärikä) dwelling in sänta (God), viz. the one ending in pradhäna, the one ending in visrsti, the one ending in vyomesa and the one ending in vyomesa and visrsti —these four forms (bring about) glorious fulfilment of all individual desires both in this life and in the life after death; while

the form that ends with pradhäna, bindu and näda (brings about) the unique bliss of emancipation.<sup>1</sup> Thus having ascertained the real nature of Tärikä, the preceptor should teach the vidyä, which is the essence of the absolute Brahman, to the disciple who is honest, possesses good manners and who is well disposed towards the preceptor and towards Brahmins. 26. First, he (i.e. the preceptor) should perform (the rite of) consecration (nyäsa) on his own hands, body and limbs (and) after performing the same rites on the body of the disciple, he should teach him (the disciple) the mantra (Tärikä). 27. He (i.e. the preceptor) should place the mantra, preceded by bhäva,<sup>2</sup> on the heart of the disciple. Thereafter he should place the excellent mantra on his own heart. 28. After having received vidyä from the preceptor preceded by initiation {diksd}, the intelligent disciple should perform all these (consecration ceremonies). 29. (The disciple should thereafter) offer himself as adaksinäto the preceptor, along with (all his) wealth or one half of his possessions, accordingly as the preceptor desires.<sup>3</sup> 30-31. (The adept) should fulfil all the duties enjoined by the Vedas and by convention, behave attentively towards his teacher, superiors and Brahmins, consistently practise non-malice (adroha) towards all the four types of living beings;<sup>4</sup> he is always adorned with the qualities of the ätman 5 and pursues all that bears the stamp of virtue {dharma}. 32-33. He should be consecrated by all the pure sacramental rituals, observe his duties towards the gods, pitrs and guests; he should be learned in the divine (sacred) scriptures and the nigamas that belong to the Vedas; he should carry out the injunctions (of the sacred scriptures) with a detached mind

and try to acquire knowledge about each individual object. 34-35. He should not abuse the sacred scriptures and should try to follow their (injunctions) about the appropriate means of

acquiring knowledge. He should perform the daily devotion [ahnika] 1 according to the precepts of the sacred scriptures in the order prescribed for rituals, starting from the beginning of the day (continuing) throughout the course of the day and night until (ending with) the close of the night, successfully (without distraction) and always adhering to the aforesaid order.<sup>2</sup> 36-37. He should never fail to observe the rites (that are) to be performed five times a day and should always carry out the five (obligatory) sacrifices;<sup>3</sup> he should be vested with (qualities such as) self-control, charity, truthfulness and non-violence and, after having performed (all) *vidyās* in the aforesaid order, he should maintain a tranquil attitude towards matters that concern himself and others. 38. He should always strive after absolute perfection and reject incidental occult power; he should sanctify all beings with his mind, glance and speech.<sup>4</sup> 39. Practising the four (virtues personified as) goddesses (viz.) *maitri* etc.<sup>5</sup> which produce tranquillity of mind aimed at securing peace, he should occupy himself with performing the sacrifice (called) *japa*. 40. He should fulfil his own duties without fail and with regard to (mistakes committed through invisible influence, *daivata*, he should observe) the expiatory rite (prescribed) for each particular fault.<sup>6</sup> 41. Devoutly, he should always seek the protection of *Janārdana*, the God of all gods and of myself who possess the same divine attributes as He has, (dedicating himself) through each activity of body, mind and speech. 42. If he observes an excellent man and an excellent woman, he should worship (in them) the (divine) couple, thinking of me and without relinquishing thought of their (inseparably) coupled existence (as *Laksmi-Nārāyaṇa*).

43. Wherever in the nature of words or in (their) meaning there is any trace of manliness, he should always take it for granted that womanliness also resides there, because he bears in mind (the inseparability of) *Laksmi-Nārāyaṇa*. 44. When he sees a surpassingly virtuous, beautiful young woman, bearing me in mind he should look upon her without any lust. 45-48. He is never moved by passion for women, he never utters harsh words; he avoids mistakes and (if) he commits one, then without argument he expiates it by (performing) purifying rites. He never despises abnormality in any woman such as a hunch-back or other disfigurement; consistently adhering to the precepts of the sacred scripture, he performs deeds that please women. The person who thus performs virtuous deeds, who is free of sin and a devotee of mine habitually performing deeds that please me, who worships me and is wholly devoted to me, attains the highest place—the abode of *Visnu*. 49. O *Sakra*, thus I have concluded describing the nature of *Tārikā*. Now tell me what else you want to know about the other *vidyās*.

## DAILY DUTIES OF AN ADEPT

1. *Sakra*:—I bow down before thee, O dweller in the lotus. I prostrate myself before thee, who existest in the *Trayyanta* (i.e. *Vedānta*); through thy grace and through *samādhi* I have duly heard (all about) mantras. 2. (I have also) attentively (listened to) the explanation of their (meaning) and of their true forms. Now pray tell me the duties (of a devotee) during

each day and each night. 3. Sri:—Näräyana is the unique (one), the possessor of Sri; He is beginningless, lotus-eyed and the great ocean (i.e. repository) of jnäna, aisvarya, mahäsakti, virya and tejas.<sup>1</sup> 4. He is the self of all living beings, hamsa, Näräyana, and the controller (of all). I am His potency and I possess all His attributes. 5. When worshipped, the same I, repeatedly producing all conditions, viz. creation etc., guide all (beings) safely across the ocean of life. 6. Pleased by the adept's (adherence to his) duties, I bestow on him various (objects of) enjoyment. My form of sattva etc. abides in (persons, who) fulfil their duties (saddharmaṇa) properly. 7. These duties are forms of ritual conduct and their characteristic (feature consists of) rites. (Now) I am going to describe that ritual conduct which is observed by the virtuous. 8. Abandoning the state of sleep that is yoga and waking up when the night ends, (the adept) should obtain the protection of Hrsikesa, (i.e.) Hari, the husband of Sri. 9. O Suresvara, you have already been informed about the nature of self-surrender [prapatti]. (But) I shall go over that once more so that it may remain firmly (imprinted) in your (mind).<sup>2</sup> 10. After having sipped water and having become internally pure (clean), (the adept) should reflect on the astr a (-mantra) 3 which has a blazing form and, through its brilliant power, he should become

purified by (mentally) merging himself in, and (then) emerging out of, it. ix-x6. Then he should perform prapatti in all its five parts. (These are), T have rejected all feelings of antipathy and have adopted an attitude of friendliness towards all beings to the extent that my ability and mental capacity permit. Since I am lazy, of limited capacity, and ignorant about the nature of things, the means (that I adopt) can never (be adequate to) save me. Therefore I am downhearted and poor, without ties, without possessions; (I also know) that all doctrines (siddhänta) and Upanisads (Vedänta) proclaim that Hrsikesa along with Lakṣmi, who is the very embodiment of compassion, is the guardian (source of emancipation). Whatever I possess that is difficult to forsake, such as wife or sons, all these, O husband of Sri, I offer at thy feet along with myself. O my lord, master of the gods and consort of Lakṣmi, be my protector'. When once the adept surrenders himself in this way, no further duty is imposed on him. 17. For the man who, because he possesses little intelligence,<sup>1</sup> is barred from (the use of) good means (of attaining liberation) and (yet) is not hindered (from achieving it) and who thus stands between (the two of these), the proper course is to resort to other means. 18. Now learn the proper duties (of an adept) as I enumerate them. (The adept) should rise in the morning with the desire that happiness may dawn for all living beings. 19-22. Wishing well-being to everybody in thought as well as in utterance (with the following words), 'Let all beings abide in the pure way of sattva, let them worship Sripati for ever and consequently enter the supreme abode (of Visnu)'; he should purify his body as instructed by the sacred scripture; then, after having washed himself thoroughly, he should clean his teeth. Next, he should rinse his mouth according to the instructions about methods of purification enjoined in the scripture and then, pouring (water, i.e. washing the place), he should worship Sandhyä,<sup>1</sup> who is the purifier of the three worlds, who consists of myself and who is the threefold sakti in the forms of Surya, Agni and Soma. 23-24. The function of the goddess Sandhyä is to purify all beings. After having worshipped the shining, supreme Person existing inside (the disc of the sun), he (the adept) should then perform agnividhi<sup>2</sup> and (then) he should start upädäna (which primarily consists of begging for the necessary requirements for worship). (But), if they are rich, the wise should omit performing upädäna. 25. There are seven lawful ways of obtaining money, (viz.) through inheritance {daya}, profit (läbhda), purchase (kraya, of land etc.), victory (jaya in contests), application (ftrayoga), a vocational job (karmayoga) and lawful gifts (satpratigraha). 26. After taking the three types of daily baths according to the precepts of the scriptures, he should perform bhütasuddhi and the internal sacrifice.<sup>3</sup> 27-28. He should sacrifice to me, to Visnu, or to both of us, offering objects either produced by himself, or which are abundant,<sup>4</sup> or brought by the disciples, and he should follow the

method (of performance) in eight parts that ends with the anuyāga.<sup>5</sup> In the afternoons, the wise (adept) should engage in studying the scriptures. 29-30. He should study the sacred scripture (of his own system) and the Vedic nigamas as well as other scriptures (belonging to other systems) with a view to realizing the self, without (being distracted by) greed, attachment or hatred. He must never abuse a scripture, whether high or low, either in thought or word. 31. (Nevertheless) he should only accept that much of such scriptures as (depicts) something about himself. (The reason is that) all sacred scriptures are developed to promote the welfare of all living beings. 32. Step by step these (scriptures) reveal the ultimate good, (by) commencing with an indication of purpose, (by continuing) in the

middle (to expound a justification of method) and (by finishing) at the end (with confirmation of the doctrine expounded). 33-35. (One should remember that) it is the illustrious Näräyana, who is described in (these) in their own way. Existent in Näräyana, I am omnipotent and all-seeing and, like a physician familiar with the causes and symptoms of diseases, by way of the teachers of particular (religions) I introduce various scriptures, each (based) in its own way (on) particular sources of knowledge suited to (men of) a particular capacity; hence no scripture should ever be rejected. 36. The ultimate good is easily discernable in all (scriptures); sometimes but faintly revealed, sometimes revealed to a fuller extent. Hence, one should not be antagonistic, (but) should accept them in so far as one has access to their contents. 37. (Yet one should be cautious) about adopting their specific practices and about undergoing initiation (according to their customs). After that (study of the scriptures), (the adept) should perform the rituals of the late evening (when) the sun is half set (in the western sky). 38-39. After performing the rituals of fire etc. and after purifying himself by observing (yogic disciplines such as) yama and the like, (the adept) should engage in meditation in some completely isolated place which is undefiled, thornless and attractive, covered with a soft sheet of cotton, hide or kusa-grass and consecrated both within and without. 40-44. After sitting in a posture of either cakra (disc), padma (lotus) or svastika,<sup>1</sup> as he pleases, and after controlling the arteryway of (the vital air) as well as all (the five vital) airs,<sup>2</sup> he who has conquered his sense-organs by pratyähära<sup>3</sup> should carefully perform the rites of concentration (dhäranä);<sup>4</sup> and then, when firmly in the meditative trance (samädhi),<sup>5</sup> he should (continue) to meditate on me, as the peerless, inscrutable, undifferentiated, pure, omnipresent Laksmi, who abides in every cognition; or the meditator (may meditate on me) in the form of Padmä, the supreme (goddess), with her hands held in the attitude of granting a boon

and protection, with a complexion like the heart of a lotus, holding a lotus in her hand and adorned with (all) auspicious marks; or (he may meditate on me as) the goddess existing (seated) on the lap of Näräyana, completely identified (with Him), and consisting of knowledge and bliss; and also on the husband of Sri in the same state. 45-46. O Suresvara, these are the various ways of meditating and one may follow any of these methods (dharma) that one specially likes (and has faith in); and after having reached the deepest point of meditation, one should continue in the state of meditative trance where the distinctions between meditator, meditation and the object meditated on merge into oneness. 47-50. At such a time it is myself alone that am left revealed, I who am the eternal and absolute I-hood (of God). When in the ocean of consciousness the meditator achieves identity with me, there appears at that time nothing else but me, the absolute. Wearied of meditation (yoga), he must mutter prayers (japa), wearied of japa he must practise yoga.<sup>1</sup> Thus when he is constantly engaged in japa and meditation, I very soon bestow my grace upon him. Having thus spent the first part (yäma) of the night, the intelligent and sober (disciple) should, without interrupting his meditation, then sleep for

the two (remaining) portions of the night. Waking up in the latter half of the night (i.e. in the morning), he should repeat the aforesaid programme. 51. Thus I have recounted to you, O slayer of Bala, (the duties) combined with various rites. (An adept) should spend all five divisions of (the day) continuously performing services to God. 52. O slayer of Bala, there is no difference whatsoever in merit between an initiate well versed in the duties of the five sections of the day and one who is engaged in pronouncing the mantras of Laksmi.<sup>2</sup> 53. Both of them are accepted as devotees, both become bearers of (the holy marks of) the conch-shell, lotus etc., and he who steadfastly continues to serve Laksmi becomes one with me after death.

54. (The adept) should be loyal to his wife, should practise selfrestraint at all times, should worship my mantra daily with his mind fixed on me and should always (be faithful) in my service. 55-59. He should recognize all words, whether ranking high or low,<sup>1</sup> as manifestations of that (i.e. of myself as Sabdabrahman). The person, who possesses knowledge of the difference between Agni and Soma and who can also differentiate between kriyā(sakti) and bhuti (sakti);<sup>2</sup> who realizes correctly (the reality) in the gross, subtle and absolute states (of sakti);<sup>3</sup> who possesses knowledge of the tantras along with their subordinate and auxiliary subjects and knows the science of the different mudras;<sup>4</sup> who has at his command knowledge of the requirements for internal and external sacrifices, japa and homa; who is familiar with different modes of purascarana<sup>5</sup> and has knowledge of reality as the goal and at the same time the means of attaining it; who is familiar with the precepts regarding names and forms and also with their modes of worship; who recognizes the reality of sarirädhära (i.e. ädhära cakra),<sup>6</sup> is skilled in the methods of yoga and can also discern other (hidden) meanings in the sacred scriptures; who (possesses virtues like) sobriety, intelligence, non-violence (etc.) and who habitually practises selfcontrol and generosity; such a person will love (serve) me, i.e. Sri.

## Der Unterschied zwischen Kriyasakti und Bhutisakti

217. Sakra: Ich verneige mich vor dir, Du welche die Basis für das farbenfrohe

Gemälde der Schöpfung bist, welche die limitierte und unlimitierte Schöpfung ist; Du welche die Geliebte von Srivatsa (Gopala) bist und die Miseren der Menschen entfernst.

218. Oh Padma, erkläre mir den Unterschied zwischen Agni(Feuer) und Soma(Nektar). Erläutere mir ebenfalls die Wege der Kriyasakti (Haladini sakti), der Bhutisakti (Sandhini sakti), und der Erkenntniskraft (Samvid Sakti).

219. Sri: Ich bin zugleich das all-eine Brahman (vasudeva) und die Sakti von Narayana(Purusottama der Weltenseele), und erweitere mich in die Form von Pranava (das Bija Mantra AUM bestehend aus den drei Teilen der Triforce).

220. Liebling der Götter, höre von mir meine Erklärung der Differenzierung von Tarika (Svarupasakti) als Agni(Feuer) und Soma(Mond). Ich werde dir ebenfalls die Wege der Kriyasakti (Handlungskraft) und Bhutisakti (Willenskraft) erklären.

221. Wie ich schon betont habe bin ich die die Energie von Vishnu, der alle Objekte erhalten und ich stelle auch Vishnus höchsten kreativen Zustand dar welcher aus den sechs Qualia und Bewusstsein (samvid) besteht.

222. Als solche, wenn ich spielerisch das Universum erschaffe, manifestiere ich meine zwei Formen charakterisierend durch die Funktionen der Kreation und der Erhaltung, namentlich aisvariya und tejas. In meinen Formen bestehen alle sechs Qualia, aber im Zustand der Agnisakti ist Tejas prominent; Meine Form welche die sechs Attribute manifestiert mit einem Fokus auf Aisvarya gerichtet, ist meine Somasakti.

223. Die Form in der Tejas prädominant ist wird als kriyasakti (Aktive Energie) bezeichnet ; Das selbe wird Agni(Feuer) genannt da es alle Miseren verbrennt. Meine Form welche nach Aisvarya geneigt ist wird bhutisakti oder laksmi genannt; Diese Sakti von mir welche in Aisvarya vorherrscht enthält Soma, den Nektar der Unsterblichkeit.

224. Da sie alles Übel verbrennt, besteht Agnisakti aus dem Feuer devotionalen Dienstes (Kriya) zu mir. Die andere Sakti, Bhuti, welche die Schöpfung erfreut und heilig ist wird Soma(Iccha oder Willenskraft) genannt.

225. Diese zwei Formen mit Iccha, jnana und Kriya im Vordergrund sind manifest aus meinem Vyuha Zustand; Ist meiner Form welche alle sechs Attribute gleichermaßen manifestiert, bin ich die höchste Göttin, manifest in den Vyuhas.

226. Meine spezielle Kriyasakti, welche die sechs Attribute beinhaltet, und mit einer Fülle an göttlichem Pleroma leuchtet, hat drei Komponente (enstanden aus aniruddha, sankarsana und pradyumna), die Energien von Sonne, Mond und Feuer.

227. Die erste ist die göttliche und strahlende Energie genannt Suryasakti, welche stets erweiternd und dynamisch leuchtend die Funktion der Kreation erfüllt.

228. Gott der Götter, diese Sakti welche surya (licht) genannt wird hat drei Aspekte, den bezüglich Atman (das selbst), den bez·lich göttlicher Kräfte und meinen in Bezug auf die Elemente (Tattvas).

229. In ihrem Aspekt welcher das Selbst betrifft, geht suryasakti durch den feinstofflichen Kanal auf der rechten Seite der Wirbelsäule, welcher Pingala heisst. In ihrem Aspekt welcher die Elemente erhält ist Suryasakti licht.

230. Die Sakti welche in der Sonnenscheibe existiert, betrifft die göttliche Natur. Oh Suresvara, schau diese Strahlen welche zu der Sonnenscheibe gehören als die mantren des Rigveda an, welche identisch sind mit Hitze und Wärme der Sonnenstrahlen. Betrachte meine Helligkeit welche dort existiert (in der Scheibe) als den Sama veda an. Die Energie welche im Körper des kosmischen Menschen manifest ist, ist als Purusha bekannt, welcher aus dem Yajur veda besteht. Er ist

der Meister von Sri, und trägt Feuerrad und Muschelhorn, mit langen starken Armen und einem schönen Gesicht. Er sitzt auf einem goldenen Lotos und hat weite Augen wie Lotosblüten.

231.O Suresvara, dieser Mensch welcher im Körper weilt, hat die dasa hotr Hmyne als Kopf. Die Hymna catur hotr stellt die Glieder dieser Gottheit dar.

232.O suresvara, sein haar, fleisch, knochen, mark und blut bestehen aus der Panca hotr Hymna. Die Sad Hotr Hymne stellt seine Brüste, Gonaden, Geschlechtsteil und Anus dar. Die sieben Lebenskräfte (Prana/Chi) welche in seinem Haupt strömen bestehen aus der sapta hotr Hymna. Daksina stellt seine Schönheit dar und die sambharas sind seine Gelenke.

233.Die Devapatnyas Hymnen stellen seine Arterien dar, und die hotrnam hdryayam stellt seinen Geist dar. Die Purusa-Sukta stellt sein Bewusstsein dar und seine Frau ist die Sri Sukta.

234.Omkara, Pranava und Taraka(AUM) sind seine geheimen Namen, während seine mund員en Namen Yajus, Rudra und Sukra sind.

235.Der Mensch welcher das g~~ा~~tliche Purusa-Mantra und das Yajurmantra (Savitri)singt, nachdem er die Vyahrti mantron (Bhuh, Bhuvah und Swaha) gesprochen hat wird sogar von der Last befreit, Abhicara Riten (Schwarzmagische Rituale) f<sup>·</sup> niedere Zwecke ausgef<sup>·</sup>rt zu haben.

236.Die göttliche Energie, Trayi, welche bekannt ist als Suryasakti (Sonnenenergie) erleuchtet den Raum und erschafft alle Welten. Diese absolute Sakti, bekannt als Surya, ist bekannt in allen drei Reichen (bhu-loka, bhuvar-loka und swarga-loka) bekannt.

237.Savitri, die Mutter der Veden, erweitert sich in Klang. Sie hat die aus drei Buchstaben bestehende *Pranava-Formel (AUM)* als ihr substratum, die drei Klangformeln **Bhuh, Bhuvah und Swaha** (die Vyahrtis) als ihre drei feinstofflichen Kanäle; Die Wörter **tad savitur varenyam barga devasya dhimahi diyo yo na pracodayat** (Das Sonnen-Gayatri Mantra) als ihre vitale Lebenskraft und ihr Kopf ist mit dem Sirah-Mantra geschmückt(aum hrim aisvaryaya sirase swaha); Ihr Körper bestehend aus Seinskraft und Freude enthält die 51 sanskrit Buchstaben von ka bis ma. Sie entsteht aus Brahman und sie kehrt zurück in das alleine Brahman. Dieselbe Mutter der Veden wird auch als die absolute Mutter aller Buchstaben (Matrika) angesehen.

22.Die Sakti (Energie) welche dem Feuer angehört, wird nun eingehend und Stufenweise beschrieben. Die selbe, in der Scheibe der Sonne, ist meine Erweiterung als Savitri. Sie wird Gayatri genannt weil sie alle von Furcht und Terror befreit die Ihr Mantra singen, und indem sie Wasser aus der Erde absorbiert mittels ihrer Feuerstrahlen, und nachdem sie es in Ihren Strahlen hält für neun Monate, ergiesst sie es wieder zurück auf die Erde in der Form von Regen. Damit have ich dir die Sakti der Sonne beschrieben; Höre nun von mir über die absolute Sakti des Feuers, Agni.

23.Oh Indra, meine Energie bestehend aus Agni hat ebenfalls drei Zustände; Der Celestial Aspekt (Elektrische Entladungen und Blitze - Plasma) hat Wasser(Ionen) als Brennstoff, das irdische(chemische) Feuer hat irdisches Brennmaterial (Holz, Öle und dergleichen), und der dritte Aspekt, Vaisvanara, besteht innerhalb des Abdomens aller Wesen und hat Nahrung als Brennstoff. Dies sind die drei Zustände meiner Sakti welche aus Feuer besteht; Dieselbe Energie des Feuers wird als der Mund aller Götter bezeichnet. Die Weisen welche mit den drei Zielen des Lebens

beschäftigt sind, verehren sie und nennen sie *Tristubh*(Vers-mass, spezifisch die Gayatri Mantras von denen es unzählige gibt). Diejenigen welche versuchen sich aus dem Strom der Wiedergeburten zu befreien, werden durch sie auf dieser schwierigen Reise begleitet.

24. Die andere Sakti welche aus Soma besteht wird ebenfalls in drei Zuständen beschrieben. Einer ist im Raum, wo sie als Soma, der Mond, erkannt wird. Ihr zweiter Zustand verkörpert sich in allen Pflanzen als Amrita, Nektar. In der dritten Form welcher sich auf den Mikrokosmos bezieht, bewegt sie sich im feinstofflichen Kanal auf der linken Seite des Körpers, im Nadi welcher als Ida bekannt ist, und welcher aus Nektar besteht. Wenn sie mit Mantren im *Anustubh* Versmass verehrt wird, wird sie Anustubh genannt.
25. Dieses Mantra im Anustubh-Mass wird Mrityunjaya (ein Name Shivas) genannt und es überwindet den Tod (Mrtyu). (**aum hum jum sah** stellt das Keim-Silben Mantra der Somashakti dar, und das Mantra selbst lautet **tryambakam yajāmahe sugandhim puṣṭi-vardhanam urvārukam-iva bandhanān mrtyor-muksīya mā'mṛtat**)  
Oh Purambara, Sonne, Mond und Feuer, all diese sind die Aspekte dieses Mantras. Als der Ausführende des Ritus, entsteht Kriyasaktis Soma-Aspekt aus der Sonne, und wird mit dem Butter verglichen welcher dem Feuer geopfert wird. Dann verschlingt sie (Kriya-sakti) diese Butter in der Form von Agni, als Mund Agnis, dem Brahmanen. (Das Purusa-Mantra stellt also die Suryashakti dar, die Agnishakti wird durch das Gayatri Mantra ausgedrückt und die Somashakti durch das Mrityunjaya Mantra)
26. Die gesamte Schöpfung wird kontinuierlich durch diese drei Energien vollbracht. Dies ist die Essenz und Natur der drei Vyuhas welche die kriya sakti manifestieren. (Die Suryashakti wird durch die Purusha Hymne ausgedrückt, die Agnishakti durch das Gayatri Mantra und andere Mantren im Tristubh Versmass, und die Somashakti durch das Mrityunjaya Mantra)
27. Diese meine Energie, manifest mit allen sechs Qualia mit einem Fokus auf Tejas, leuchtet wie eine Multiform aus Millionen von Sonnen, Monden und Feuern.
28. Sie (Kriya) ist identisch mit dem Sudarsana-Diskus, welches alle Feinde zerstört, das Rad der Zeit. Dieses mächtige Feuerrad bestehend aus Surya-Soma-Agni gehört Vishnu.
29. Seine Essenz ist der göttliche Impetus zur Aktivität und stellt das vorherrschende Prinzip der Lebenskraft dar, Prana. Alle Waffen und alle Saktis entstehen aus Sudarsana, dem ewigen Feuerrad aller Aktivität.
30. Von den fünf aktiven Zuständen Haris ist kriya die effektivste. Vishnu vollbringt alle seine perfekten Taten und Spiele mittels dieser Urkraft welche Sudarsana heisst.
31. Diese Shakti ist identisch mit Vishnus Wille aktiv zu werden (samkalpa) und beginnt zu drehen sobald die Schöpfung beginnt. Sie bleibt in ihrer ringförmigen Kreis-form wenn sie die Schöpfung erhält, und ebenso wenn sie alles erschaffene auflöst oder umwandelt.
32. Diese göttliche Kriyasakti geboren aus meinem Selbst (der Göttin Ramadevi), Vishnu gehörend und mit Feuer identisch, durchdringt alle Universen von Brahma dem Schöpfer bis zum kleinsten Grashalm in sechs verschiedenen Stufen der Entwicklung.
33. Höre nun von die Beschreibung des drehenden *Sudarshana-Diskus* in seiner Buchstaben-Form. In diesem Feuerrad ist die Achse des Rades das Mantra bestehend aus Taraka und Tarika (Aum und Hrim).
34. Die 16 Musiknoten oder Svaras, welcher mit der Kraft der Sonne und des Mondes leuchten, stellen den Hub des Rades dar. Die 24 Buchstaben von ka bis bha und

die anderen Buchstaben von ma bis ha, stellen die Speichen dar. Der Buchstabe varganta (ksa) welcher mit Agni identifiziert wird, und welcher kreisförmig erscheint, erweitert sich als die Peripherie/Kante des Sudarshana-Diskus'. Aus diese Weise erweitern sich die Buchstaben in der Form des Feuerrades.

34. Oh Sakra, das Rad der Zeit erscheint in folgender Weise; Erkenntnis (Jnana) ist die Achse, Sakti ist der Hub, Aisvarya stellt die Speichen dar, und die dreifache Allkraft (bala, virya und tejas) stellen den inneren Radius des Hubs, der Mittelregion und die Kante/Peripherie dar).
35. Im Zyklus der Tattvas oder Elemente stellt Vasudeva(luft) die Achse dar, der Hub leuchtet mit Sankarsanas Energie(feuer), Pradyumna(wasser) ist die Speichen und Aniruddha(erde) stellt die Peripherie dar.
36. Der Zyklus der Zustände bestehend aus Turiya und den anderen (Tiefschlaf, Traum und Wachzustand) stellen Achse, Hub, Speichen und Peripherie dar. Im Zyklus der Mantren werden Achse usw mit Bija, Pinda, Samjna und Pada ausgestattet.
37. Im letzten Zyklus, Bhuvana, welcher sich in alle Welten und ihre Objekte erweitert, stellt Kala (Zeit) die Achse dar, Avyakta (das Unmanifeste) den Hub, Mahat (Prima Materia) die Speichen des Rades, und der Geist sowie die Sinnesorgane stellen die Peripherie des Rades dar. Kriyasakti, in Sudarsana manifest, existiert im Zentrum der Scheibe und hält in ihren Händen die sechs Zyklen der Schöpfung. Höre von mir nun ihr Bija Mantra, Pinda Mantra, Pada Mantra und Samjna.
38. Kombiniere den Buchstaben S für Soma mit dem Buchstaben H für Prana, die Lebenskraft (Sa-ha). Dann wird dem Buchstaben Amrita (S) der Laut welcher das Feuerrad darstellt (R) hinzugefügt (Sa-ra). Danach wird die Energie des Feuers (Ra) dem Komplex angehängt (sahasrara) und die Klänge der Maya und des Alldurchdringenden (Im). Dieses Mantra, Sahasrara im, ist das Keimsilben Mantra (Bija) des Sudarsana Diskus. Die Form Mantra bestehend aus sieben Silben (aum sahasrara im) bringt grossen Wohlstand auf die Erde. Das selbe Mantra ohne wird als Pinda bezeichnet ohne die Buchstaben I und M. Dieses grosse Pinda Mantra bestehend aus fünf Silben, ist erfüllt von der Strahlenkraft von kosmischen Feuern der Auflösung kombiniert mit der Klarheit der Sonne, mit einer Stimme wie Donner welche sogar Götter und Dämonen erschüttert, wird von den Reinen ein einziges Mal visualisiert, aber kann nicht von denen erkannt werden welche ihre Sinne nicht kontrollieren; Danach sollte man meine zwei Keimsilben Tarika (Hrim) und Anutarika (Srim) erklingen lassen, erfüllt von der Freude und der Seinskraft, um Sudarsana wieder zu beruhigen.
39. Die Silbe welche den Lotos der universalen Form der Zeit darstellt (Ra) und am Ende des Pinda Mantras erscheint, überwindet die dämonischen Tyrannen und verbrennt die niederen Welten am Ende eines Weltenzyklus'.
40. Das Feuer wird durch das Licht der zweiten Sakti(Soma) entzündet. Es ist diese zweite Sakti welche durch das Lebensprinzip erfüllt wird mittels Amrita und Energie.
41. Oh grosse Persönlichkeit, somit habe ich dir die Pinda-Form des Sudarsana Mantras erklärt. Dessen Samjna-Mantra ergibt sich aus der Kombination des Pinda Mantras mit fünf Iterationen des Buchstabens M für die Elemente, mit dem Buchstaben des Polsters (a). Die Keimsilben welche einen Schutzschild (Hum) und eine Astra (Phat) ausdrücken runden das Mantra ab(aum sam ham sram ram hum phat). Die Ursilben des Mondes und der Sonne (Sa und Ha) welche den Beginn des Pindas ausmachen, werden mit den ersten zwei Vyapakas (M) kombiniert (sam ham), ein weiteres Element (M) wird mit den kombinierten Urlauten für Soma und Agni (Sra) versehen(Sram). Laut den Aufzeichnungen werden ein weiteres Vyapaka der Keimsilbe des Feuers hinzugefügt (Ram) und eines ist im Pranava (Aum) enthalten.
42. Die Keimsilbe Hum welche einen Schutzschild ausdrückt bestehend aus der

Lebenskraft (h), der Urkraft Sakti (u) und dem Raum (m) überwindet alle Schwierigkeiten.

43. Die Keimsilbe Phat drückt Sankarshana aus, welcher am Ender aller Kalpas alle miserien durch sein Feuer überwindet, und das Universum in sich absorbiert. Und der Urlaut der Freude (ahlada, t) erschafft eine Atmosphäre des Friedens und der Harmonie. Dieses Mantra (aum sam ham sram ram hum phat) bestehend aus dem Dreierschlüssel der kosmischen Sprache (Mantras, hier bestehend aus drei Buchstaben-Formeln), welches Soma und Agni ausdrückt ist aus seiner Pindaform entstanden.
44. Dieses mächtige Sudarsana mantra hat sich aus seiner Pindaform (Doppelbuchstaben) in eine Drei-Buchstaben-Form erweitert (Da das ganze Mantra eine Ausarbeitung von Sahasrara darstellt) und alle Objekte der Freude generiert, sei dies im spirituellen Raum, in der Astralwelt oder auf der Erde.
45. Oh Indra, dieses Mantra funktioniert wie ein Kalpa-Vriksha (Wunsch-erfüllender Baum) für alle welche Schutz durch dieses Mantra suchen. Grosser zerstörer von Vritrasura, deswegen habe Ich, welche ewig manifest bin an Narayanas Seite für die Rettung aller Welten, die Unterschiede zwischen Soma und Agni beleuchtet. Ich habe dir ebenso die Unterschiede zwischen Kriyasakti (aktive Energie)und der bhutisakti (magischen Kraft) erklärt und die Anwendung der Kriya sakti in ihren Variationen bestehend aus Bija, Pinda etc erläutert. Nun höre von mir die Erweiterung der Aspekte der Kriyasakti.

## **Somashakti und Suryashakti, magnetisches und elektrisches Fluid**

Somit habe ich dir meine aktive Energie beschrieben. Ich habe dir schon von ihren drei leuchtenden Energien erzähltz, Surya, Soma und Agni(Sonne Mond und Feuer). Ebenso habe ich dir ihre komplexe Form erklärt welche sich aus dem Pinda Mantra ergibt. Lerne nun von mir ihr Pada Mantra.

3. The first pinda (jrah) is a combination of (the letters) ajita, anala and sarga (ja, ra, h). The second pinda {kräh} is a combination of (the letters) kamala, anala and sarga (ka, ra, h). 4-5. The combination of (the letters) sveta and ähläda is called the third pinda (phat). The fourth pinda (is a combination of the letters) sürya, ürja and vyäpin (hum); then between these, three astras (phat) are (inserted) and followed by (the words) kälacakräya and the name for the wife of the god of fire (svähä). It has täraka (om) at the beginning. This cycle (of letters) is the king of all pada-mantras (om jrah krah phat hum phat phat kälacakräya svähä). 6. O Väsava, there is nothing that cannot (be achieved) by this mantra. Those who have concentrated their minds on it never (again) experience defeat. 7. O Väsava, I shall again explain (to you) all the efficacies of this (mantra which is) the best of all the mantras (and) which contains three pairs of letters (sahasrära hum phat) that I have already mentioned. 8. This cycle has neither name nor form. It shines with the splendour of the six (divine) attributes. The adept who meditates on it, repeating this mantra with (its) bija, becomes emancipated from the bondage (of samsära). 9. This great mantra is the immediate form (embodiment) of my kriyäsakti. It consists of six letters supported by the wheel (cakra) existing in the essence (vedänta) of the Atharva Veda.1

10. The wheel of Sudarsana extends over the six journeys (of creation); it is full of power and is supreme (of all). One should meditate on (its) various luminous parts, viz. the axle, the hub etc. 11. The letters of the mantra starting with amrta (sa) should be envisaged (as existing) in each part (of the wheel), axle etc., i.e. the axle, the hub, the spokes, the felly (= inner circumference of the wheel) and the periphery (outer circumference of the wheel) including its edge. 12. The periphery represents the (cosmic) principles, starting with prakrti x and ending with visesa. In the (wheel of) Sudarsana the felly represents mäyä, prasüti and the combination of the three gunas. 13-14. The pada course forms the boundary enclosing the spokes, mantras form the one-thousand spokes, the ends of the spokes depict the course of Vyüha, whereas the hub depicts (the course of) kalä. The course of the sound (extends) up to the axle and in the very centre (of this) I, the absolute Sakti, exist, and within me exists the supreme Brahman, devoid of polarization (of knowledge). 15. One should reflect on the tära (-mantra) as contained within (the Sudarsana) and one should envisage Tärikä as falling outside it (z=r tära). Beyond that one should meditate on the bija (-mantra) of the kriyäsakti and the first letter that follows it. 16. Thus, one should understand (how) the four bijas keep their regular order within the hollow of the axle. The hub of the cycle and the spokes (should contain) Sürya etc. in the manner previously mentioned.2 17-20. The (mantra) which essentially is hra and sra has a thousand variations. (These are constructed) by adding (each of the sixteen vowels) aprameya (a) etc. (separately) to the pair of sürya 3 and kälnala 4 as well as to that of amrta 5 and anala.6 To (each) of these vowels, pervaded by Agni and Soma,7 the thirty-one letters 8

(that is, all the letters of the alphabet) excepting *surya* (*ha*), *soma* (*so*) and *anila* (*ya*) are (separately) joined, which immediately add up to eight less than a thousand in number, whereafter the addition of the eight bijas,<sup>1</sup> joined with *hra* and *sra* (completes thousand variants). After that (these thousand letters) are arranged (in the circle diagram) starting from the north-eastern corner and proceeding through the south-eastern corner up to the north-western corner.<sup>2</sup> 21-24. Placing two threads diagonally across, one divides the circle (diagram) into four (equal) sections. In each section, one arranges the spokes that are five times fifty in number. This makes the number of the spokes one thousand. Thereafter one places on these one thousand letters (in their proper order), starting at the eastern (quarter) and ending at the *soma*<sup>3</sup> (northern) quarter. Thereafter, starting from the south-east and ending at the northeast, one successively places on the diagonal threads (placed obliquely to divide the circle) the four attributes of Agni, (viz.) *Jayä*, *Vijayä*, *Ajitä* and *Aparäjitä*, the deities who preside over the mantra. The periphery of the Sudarsana circumscribes the spokes. 25-26. O *Väsava*, all the weapons (i.e. *astra-mantras*) (are placed) within the periphery of the spokes. O *Puramdara*, the adept should meditate on all the pravartakas<sup>4</sup> (mantras) placed in front (of the weapons) and the nivartakas<sup>5</sup> are placed beyond (these last). One should envisage them as of equal number and as situated on the two sides (of the diagram). Their heads are marked with the (relevant) *sastra* (sword)-sign, their hands are joined and they display a spirited disposition.<sup>6</sup> 27-28. The space (covered) by the felly of the wheel is occupied by *Mahälaksmi* in the eastern quarter, by *Mahämäyä* in the south, by *Sarasvati* in the west and by *Mahisamardim* 7 in the north. Encircling them exist the triad forms of Brahma etc.

29-33. Next are placed the manifestations of *Turya* etc.,<sup>1</sup> along with their saktis. The twenty-four realities starting with *prakrti* and ending in the elements are arranged in successive order in the inner edge beyond the felly of the wheel. The deities presiding over material for creation (i.e. cosmic principles) occupy the middle part of (the felly), while the objects of the worlds along with the worlds, viz. *bhüh*, *bhuvah*, *svah* etc.,<sup>2</sup> are placed at the outer edge of the felly. (These worldly objects consist of) all the mountains such as *Meru* etc., all the rivers such as *Gangä* etc., all the oceans such as the milky-ocean etc., all the islands (i.e. countries) such as *Jambu* 3 etc., all the groups of objects of the firmament, the planets such as the sun etc., the *naksatras* (such as *Rohini* etc.),<sup>4</sup> the stars and the departed souls who have become stars. 34. O *Puramdara*, the thirty-three hundred million gods occupy the circumference just as bees swarm around honey. 35. O lord of the gods, twice ten thousand fires (called) pravartakas and nivartakas encircle the two sides of the felly of the wheel. 36-37. There, the pravartaka fires, bright with a thousand fires of dissolution formed by hosts of glowing flames, burn the demons and titans. The nivartaka (fires, on the other hand) are restrained, steady and sober, with rays that are luminous and pleasant (and), guided by me, they pacify the pravartakas. 38-39. That particular mantra (viz.) the *längalästra* (*phat*), which comes after the Sudarsana-mantra traceable to *Samkarsana*,<sup>5</sup> is very terrible and a destroyer of all. The pravartaka (fires) are born out of the fore-part of it (the weapon-mantra) which exists in an oblique position at the end of the felly, while the nivartaka (fires) are born out of its other part. 40-41. These pravartaka and nivartaka (fires) consist of Agni and Soma. These weapons filled with Agni and Soma produce (other) weapons twice ten thousand in number. Now listen to the description of the forms of these various fires, remembering which men can cross even the terrible ocean of calamity. 42. The pinda (mantra), consisting of (the letters) *asesabhuwanädhära* (*ra*), *caturgati* (*ya*), *ürja* (*ü*) and *bindu* (*m*), (preceded by) the *täraka* (*om ryüm*), is called the form of the former fires (i.e. pravartaka). 43. The pinda (mantra), consisting of (the letters) *amrtddhdra* (*va*), *vahni* (*ra*), *ürja* (*Ü*) and *bindu* (*m*) with *täraka* before it (*om vrüm*), is called the divine form of the nivartaka (fires). 44-46. Having divided the felly into ten parts to represent *käla*, *Purusa*, *avyakta* and the seven manifested

(svaras), the form of the pravartaka (mantra) should be written with the pair of *sürya* and *anala* (*hra*) preceded by the first and last of the vowels that characterize its forms (*ryum*), and then it (the pravartaka-mantra) should be arranged (on the circle diagram) starting from the easterly direction onwards and accompanied by the eight main bijas viz. *ka* etc. with *tära* (-mantra at the beginning) and followed by *namas*. The form of the nivartaka (fires) should be written in the same way (except for substitution of) the pair (of letters called) *amrta* and *agni*.<sup>1</sup> 47-49. Each (group of) fire has, according to the seven pairs of the separate vowels, seven terrible and (seven) tranquil flames.<sup>2</sup> (And to form the mantras these should be added to) the letters, such as the pair of *sürya* and *agni* (*hra*) and the pair *amrta* and *agni* (*sra*), *vargänta* (*ha*), *pradhäna* (*ma*), *siddhida* (*bha*), *vdmana* (*ba*), *sveta* (*pha*), *tattvadhdra* (*n*), *jhasa* (*jha*), *sdsvata* (*ja*), *chdnndahpati* (*cha*), *cakri* (*cd*), *kdl* (*ma*) etc. each combined with the bindu (*m*). 50-54. The points where the ends of the spokes are joined to the hub are occupied by the four (forms) belonging to God, (i.e. the Vyûhas). The (Vibhava) deities starting with *Kesava* and ending with *Dämodara* encircle (the circumference enclosing) the spokes, and should be meditated upon in association with their personally appropriate emblems, such as the lotus (mark) etc. All the deities viz. *Padmanäbha* etc., each accompanied by his personal sakti, crowd around the external border of the felly of the wheel. The goddess *Kamalä* occupies the eastern side, the resplendent *Kirti* the southern side, while *Jayä* occupies the western side and *Mäyä* the northern side. Each of them is surrounded by a retinue of ten millions of saktis (and) they reside in the thousand-spoked *Sudarsana* (or, in *sahasrda*, i.e. the bija of *Sudarsana*), which is the wheel of

time and their power is described as without beginning and without end. 55-62. The five divisions (of time) called 3<sup>rd</sup>ear, season, month, half-month and day plus night, that are associated with the axle, hub, spoke, the inner edge of the felly and its periphery, as well as the five times five (letters or principles), viz. *pumän* etc.<sup>1</sup> (i.e. from *ma* to *ka*), are held in position by the thousand-spoked disc, the wheel of time which is adorned with the inner edge of the felly, spokes and its periphery, (and which also) holds the six courses (*sadadhvänah*) viz. *varna*, *tattva*, *kalä* etc. The supreme Person,<sup>2</sup> belonging to *Visnu*, pervading this instrument (yantra) holds together and moves this great form (of His), which consists of all the principles. Within this disc, which has a thousand spokes radiating from the spherical section of the hub and (encircled by) the felly, are the ogres, the demons and titans killed (by God). When this (*Sudarsana*) composed of various mantras has been thoroughly mastered by the mind (of the adept), recollection of it brings about the immediate destruction of an enemy. This *Sahasrära* (-mantra) when continuously repeated by some one, instantaneously dispels all demerits that are the source of all miserable *karman*.<sup>3</sup> The disc *Sahasrära* which is without beginning and without end, along with the four (accessories, viz.) bija, pinda, samjnä and inürti, sustains this world containing (objects) both movable and immovable, by pervading it (i.e. the world) with *Sürya*, *Soma* and *Agni*. 63. The primary form of the divine sakti, called *kriyä*(sakti) belonging to *Agni*, creates, protects and destroys (the creation) by attaining the form of the thousand-spoked (disc). 64. O *Suresvara*, this (sakti), named *kriyä*, (has) a complex form owing to the combination of *Sürya*, *Indu* (i.e. *Soma*) and *Vahni* (i.e. *Agni*) and is in the creative state. O lord of the gods, realize her again (through) my (instruction). 65. Thus I have (concluded) the enumeration of the group (of saktis) in the form of *Sürya*, *Soma* and *Agni*. Now learn from me about the *kriyäsakti*, who presides over this group.<sup>4</sup>

## THE SUDARSANA (KRIYÄSAKTI)

1-2. The *kriyäsakti* exists (as the essence of) the six (divine) attributes (with a leaning towards) *tejas* and, as (previously) explained, assumes the form of the Person. She

originates from Sūrya, Soma and Agni<sup>1</sup> and consists of the body of Agni, who combines (in himself) all weapons and sharp instruments.<sup>2</sup> 3. In the heart of (Sudarsana) exists Sakti in the form of the Person, identical with Soma and Agni, who acts according to the specific requirements of the moment.<sup>3</sup> 4. (I have) already explained to you the four<sup>4</sup> sacred sounds that express this (sakti). Among these the samjnä-mantra is all-powerful. 5-9. O Sakra, listen whilst I give you a detailed account of that (i.e. the samjnä-mantra of Sudarsana). That sakti, consisting of Soma, who represents the primeval active state of Hari, is myself (viz.) Sri, the principal Sakti existing in the first letter (of the mantra sahasrära, i.e. sa). (She is) the amrta; (she) incorporates trpti, is identified with Soma, and she is the mistress of All. Abiding in the moon-digit, she infuses the creation with amrta. The mantras sirah or padma 5 etc., when joined by her (sa), to which (the sound of) paramesvara (h) is added, bring about satisfaction and success. The same (sa) with the addition of (the letter) srstikrt (h) is the everlasting jivasakti. In order to destroy (an enemy) one should add to her (sa) the sound containing väyu (ya) with trailokyaisvaryada (m) added to it (syam) and envisage her as Tärä standing on the enemy's head. 10. The brilliant hymn of Purusa 6 originates from this sakti,

who is hidden in (the letter) aprameya (a) and which dwells in everything that contains Agni and Soma.<sup>1</sup> 11. A thousand (innumerable) sages know the hymns which start with this (i.e. the Purusa-süktä). This mantra, (infused) by me who reside in Agni, invariably gratifies (the worshipper). 12. There is nothing in the three worlds<sup>2</sup> that cannot be attained by this (sakti), who dwells in every single ritual and who abides in each of the three saktis<sup>3</sup> belonging to the letter. 13-14. She produces all the saktis, appoints all of them (to their duties) and again dissolves them (within herself); hence she is considered to be the (Sakti identical with) the highest Self, the sovereign power,-the eternal Hetideva (Sudarsana), who dwelling in his own creative state becomes active for the benefit of the world. 15-16. Adopting the state of the enjoyer, sūrya (ha) is regarded as the life-essence bringing forth life.<sup>4</sup> In combination with (the letter) trailokyaisvaryada (m), with the speed of an arrow shot (from a bow-string), on reaching its target it (ha) reveals to the yogins, who attain it through proper meditation the self within the lotus of the heart. 17-19. It is called präna, since it invigorates the life-essence {präna}. The (same),<sup>5</sup> hidden within the disc of the moon, combined with (the letters) vyäpin and aprameya (m and a)<sup>6</sup> and meditated upon as coming from the root of the tongue,<sup>7</sup> produces the act of speech. The same, meditated upon as existent in the circle of (the sound) am,<sup>8</sup> dripping nectar (sudhä), removes poisons from the world. Verily, the hymn of Sri has originated from this (letter) when it was coupled with (the letter) räma (i). 20-22. This and other hymns are familiar to thousands of sages. Each hymn was at some time or other imbued with one of the three

saktis of the letters.<sup>1</sup> There is nothing in the three worlds that cannot be achieved by this (sound ha). It (will) destroy (all)<sup>2</sup> and (can) lead (the adept) to the pure state<sup>3</sup> (of existence). It (helps) practitioners of yoga to progress (towards their spiritual goal) casting away all afflictions (klesäh). Those who live righteously, who cling to the right explanation, say this about ha (the sakti). 23-24. The same sakti of the supreme self possessing the letter (called) asesabhuvanädhära (ra), which intensifies her volition is recognizable (in the sound sra). All movable beings flow out of her and all take shelter under her (protection).<sup>4</sup> The same (sakti) existing in (the sound) prthivi (ka), having flowed into the static root (of creation), occupies herself (with the function of preservation). 25. (The sounds) sahas (in the mantra) meaning bala, sport (ramate) in a thousand different ways (or, in the form of sahasra).<sup>5</sup> Thus my (sakti) consisting of Agni and Soma becomes a thousand (sahasrati)<sup>6</sup>

and is called sahasrä. 26-28. The same sakti of mine (viz. ra), consisting of Agni and Soma, is capable of performing all activities. Enkindled by good intention and effulgent with a mass of power, she becomes the embodiment of fire and attains the state of the fire of destruction. In the pure state of ra she is incessantly active and blazingly radiant. (Coupled) with (the letter) paramesvara (h), she performs miracles. Ra is indeed my primary supreme sakti, called kriyä. 29-30. Sahasra (that is) a countless number and that refers to the innumerable spokes.<sup>7</sup> O Purambara, I have already revealed to you the nature of her varma and astra<sup>8</sup> (mantras). I have observed before that pranava 9 (i.e.) dhruba is her origin. In this way this great mantra represents the concentrated (sakti) originating from Sabdabrahman.

31-32. The great sakti, belonging to the Atharvan, is the precious body of kriyäsakti. The supreme Sruti called the Atharvan contains five divisions.<sup>1</sup> This is the essence of the Trayi (the three Vedas) which are nourished by this mantra similarly as a tree is nourished by manure. Those conversant with the rules about the structure (of the scripture) say that it has six parts.<sup>2</sup> 33-36. (It) also (has its own) Gayatri-mantra, called cakra, the encloser known as Agni. (This runs as follows). (The letter) gopana (ä) is combined with (the letter) varuna (va), and (the letter) amrta (so) with (the letter) udaya (u).s Following these come (the words) cakräya ca svähä. Next (the first three anga-mantras) starting with hrdaya and ending with sikhä are added, followed by (the letter) sürya [ha] and (the word) jväla. Thereafter comes the word Sudarsana preceded by the word mahä. After that, (the words) cakräya svähä follow along with (the remaining three anga-mantras) starting with the varma and ending with the astra. At the end of it stand the four pairs (of letters), viz. namas cakräya to which the (word) vidmahe is added. Further, the (word) jväleya is placed at the end of the (word) sahasra coupled with (the word) dhimahi. This (mantra) consists of nine letters. This is followed by the eight letters contained in the words tan nah and pracodayät whereby the word cakra is inserted between them.<sup>4</sup> 37-39. Bending all fingers excepting the forefinger into a fist and holding the forefingers (poised) in the gesture of warning, (the adept should) while engaged in meditation make a circular movement with his hands to encircle the (sacred) fire that exists in the enclosure. (And then) placing the right and left palms face to face, with the little fingers and thumbs touching at the tips whilst still keeping the rest (of the fingers) erect, he should make a circular movement (with his hands) which is called cakra-mudra.<sup>5</sup> The anga-mudras<sup>6</sup> will be described later. Now listen to (the explanation) of the mantra (called) saktigräsa. 1 viz. naksatra, vidhäna, vidhividhäna, samhitä and sänti. 2 The six angas viz. hrdaya etc.; see ch. XXXIII, 2-11. 3 Thus: väm sum. 4 väm sum cakräya ca svähä, om ham naniah, om häm svähä, om him vasat hamsäya namah, hram mahäsudarsanäya cakräya svähä, om hum om vausat om phai namas cakräya vidmahe sahasrajväläya dhimahi, tan nah cakrah pracodayät

40-44. Let (the sound) pavitra {pa}, that comes after pranava, be coupled with (the sound) anala (ra) to which (the sound) vydpin (m) has been joined on. Thereafter come (the words) mahsudarsana, cakrardja, mahddhvaga, followed by (the words) asta gata sarvadustabhayankara chindhi chindhi, and then bhindhi bhindhi should be uttered along with (the word) viddraya (pronounced) twice, paramantrdn grasa grasa, then bhaksaya (pronounced) twice, then bhütdni with (the word) trdsaya (pronounced) twice (ending) in the varma [hum] and astra {phat} and the name of the wife of fire (svdhd).<sup>1</sup> This is the mantra called saktigrasanakrt. Identifying oneself with Sudarsana whilst pronouncing this mantra, one should suck out the enemy's power from his heart and mouth. O Purambara, listen (to the description of) the meditation on the mantra which contains six letters.<sup>2</sup> 45-

60. (The adept) who has performed the consecration of the limbs (nydsa) with the application of cakra-mudräs, having entered the sacred place of fire, should meditate on the thousand-spoked great disc, which is as terrifyingly brilliant as a combination of ten thousands of fires, which pervades the six courses of (creation), is unlimited and expanded from my sakti. Lord Näräyana, who is flawless and exists in the axle (of the disc), should be envisaged as the Lord in the disc, saffron-complexioned, wearing yellowcoloured apparel, who is divine and adorned with pearl ornaments. In times of grave danger he should be visualized as possessing eight arms and knees raised,<sup>3</sup> multifariously weaponed and as very handsome. In his four right hands he holds the disc, the invincible mace, the goad and the lotus; while in his four left hands he holds the conch-shell, the bow and arrow, the noose and the heavy club. He possesses a benevolent divine face, (the beauty of) which is emphasized by the lustre of the teeth, tawny eyes, thick tawny hair and (he is) surrounded by a wreath of flames.<sup>4</sup> Also in situations when one suffers irremediable defeat from an enemy, to enable one

to punish enemies (even if they are) absolutely safe, or when one is very much afraid of (an attack from) a thief, tiger or leopard etc., God Sudarsana should be envisaged as possessing sixteen arms, standing in the posture of pratyälidha x facing the enemy. He is decorated (in this form) with muscular arms raised, as it were, to strike (the enemy); in his right hands proceeding upwards from the lowest, he holds the flaming spear, the sword, a hundred-flamed fire, the goad, the staff, the burning dagger, the axe and the disc, (respectively), while his left arms proceeding from the uppermost downwards are (decorated with) the blazing weapons viz. the conch-shell, the bow and arrow, the noose, the plough, the thunder, the weapon (called) mace, the club and also a lance. He is enwrapped in a profusion of flames from the fierce fire caused by (the lustre of) his teeth and is encircled with the heavenly vanamälä, which effuses the realities.<sup>2</sup> He drives away the frightened king of the demons and titans with his fierce laughter. A man living in great fear should meditate on this deity in this form, who is (the presiding deity of) the incomparable disc belonging to the proprietor of the disc (i.e. to Visnu) who resides in the disc, where the flames are smoky due to the burning fat of the demons in the disc, which is the repository of brightly burning flames extending over the six courses (of creation). 61. After meditating on (Sudarsana) in (the above manner), one should once more meditate on Sudarsana as possessing only four arms. Otherwise, the power of Hari (i.e. the disc) is such that there would be no peace again.<sup>3</sup> 62. Thus, O powerful god, I have recounted to you the (method) of meditating on the Person in these two different states, (viz.) the fierce and the tranquil; now listen to me describing the (nature) of meditation upon other (deities of mantras). 63. All the various states of the Person pertaining to me, as stated in this (description) of meditation, should be reflected upon, so as to bring about quick success.

64. 0 Sakra, this is a marvellous secret (lore), which I have described to you. O celestial man, now listen to me (describing) yet another secret (lore). 65-69. My sakti, consisting of Agni, that I have previously described to you and which is as bright as billions of suns and fires, is (identical with) my form consisting of vibration, which resembles millions of moons. (This is) the mantra (that funs as follows): (The sounds) amrta (so), paramätman (ha), and asesabhuvanädhära (ra) are (together) connected with (the sound) pancabindu and vydpin (im).<sup>1</sup> This sakti, arising from the great Self to help all beings, is to be contemplated upon as forming the axle (of Sudarsana cakra), while the halo (of the sakti) forms the circle of the hub. The (six) sounds of the mantra (should be regarded) as the six spokes. The (sounds) sürya,

uddhma and bindu (hum) should be meditated upon as being firmly fixed over the belly and the rest of the mantra (i.e. phat), as pervading the circle, which is the periphery. One should meditate on one's own self as existing in the middle of Mäya 2 and of the supreme self. 70-71. Having removed the Person (self) (from the manifested creation), one should meditate upon him as existing in Surya and Agni. The yogin engaged in meditation eradicates all the flaws of life through his meditation and experiences supreme devotion towards me, finally taking shelter in me. 72. The intelligent (adept), who is engaged in muttering (the letters called) paramätman and amrta (sa and ha) 3 should continuously bear in mind how pleasant is (the taste of) nectar. 73-76. Inundated by the nectar flowing from within the sakti,<sup>4</sup> enlivened by präna,<sup>6</sup> all the yogin's defects having been burnt by the flame of fire (anala),<sup>6</sup> he attains supreme power (aisvarya) through the efficacy of pancabindu; through constant practice of yoga (he acquires self-)mastery, concentration (of mind) (and) command over his senses. Casting away all affliction, he obtains my form (vesam). Through his deeds the elated yogin becomes

powerful and self-controlled in all respects. Identified with the supreme Isvara, he attains through my grace my state (of existence, dhäma), which is, indeed, identical with myself.<sup>1</sup> 77-78. That which is (called) kriyä is also named cit (consciousness) and that which is (called) cit is (indeed) the supreme kriyä (action). These two, together with divine bliss, are recognized as constituting one integrally supreme sakti, identical with consciousness, action and bliss. That supreme I-hood of Visnu is my (own) self, who fulfils all desires. 79-82. Through my own independent will, I expand myself into two (saktis); one of these saktis is called kriyä and the other is the great bhüti. O Sakra, I as the great goddess, remain common to both of them. Thus, I have shown you (the secret) of this sakti that is identical with activity, along with all its components. Now listen to the (secret of) Tärikä, in her (successive) gross, subtle and absolute (states). Bhüti, called Tärikä, possesses the form consisting of the six (divine) attributes, (but in her) the attribute of activity is subdued and the attribute of supreme power (aisvarya) is emphasized. Now listen attentively, O king of gods, to me describing in detail her states (of existence), such as gross etc

### **TÄRIKÄ IN THE THREE STATES OF EXISTENCE**

Sri:—Listen to the description of the three states of existence, viz. the gross, subtle and absolute (states) of (the sakti), which is the supreme science (i.e. mantra) called Tärikä, the saviour (of the devotee from the sufferings of) existence. 2. The gross form (of Tärikä, who is identical with me, contains five sounds or (sometimes) four;<sup>1</sup> my subtle form possesses three sounds;<sup>2</sup> and (my) absolute form consists of (the sound called) visnu.<sup>3</sup> 3-4. Each of these three states of mine (i.e. of Tärikä) is again subdivided into three conditions. The absolute condition in the gross state contains (the sound) paramätman {ha}, joined with (the sounds) asesabhuwanädhära (ra), Visnu (i) and vyäpin.\* This (state) contains both the enjoyer and the object of enjoyment. Now listen to me (describing) its form. 5-6. The beloved of Hari, existing (in the space) that lies behind the forehead (i.e. the sahasräca cakra),<sup>5</sup> arising from (the letters) asesabhuwanädhära, vyäpin, paramätman etc.,<sup>6</sup> ascends to Visnu's form (of existence), and regains her own form 7 adorned with the (sound) näda from which tära originates. 7. The Goddess, enfolding in her wisdom the entire world consisting of the enjoyer and the objects of enjoyment, dwells in the all-pervading supreme soul.<sup>8</sup> 8-9. The gross state of (Tärikä) in her absolute condition has the

form of Visnu (i) and retains it. Performing the five functions,<sup>1</sup> expanded by the three types of divine majesty and sheltering in the Anala 2 to surge like the sea, vitalizing that deity (the goddess i) is regarded as existing in her subtle condition. xo-ix. After having

accomplished the creation (of the universe), she, the goddess who is gross and marvellous in her gross state, who can perform miraculous deeds, who is the source of creation, preservation and dissolution and who is sheltered in the absolute, existing in the void (m)f regulates the existence of the universe in the form of *surya* (ha) and *Visnu* (i)3 aided by the power of the fire of destruction (r#).4 12. Thus, O *Väsava*, the three conditions of my (Tärikä's) gross state have been explained. Now, O killer of *Vrtra*, listen to (the description of) the three conditions of the subtle state. 13. This subtle supreme goddess exists permanently in the (letters) *vyäpin* and *paramätman* 5 and is not governed by *käla*.6 14. The evolved objects (of creation) are said to be of two kinds, (viz.) the category of the pure (creation) and that of the impure. The gross condition of (the subtle Tärikä) comprises the impure (creation), while the subtle condition comprises the pure (creation).7 15. Three conditions of this (subtle Tärikä) are noticeable as in the case of the gross (Tärikä). O *Sakra*, now listen to (the description of) my (= Tärikä's) form in the absolute state. 16. She is all-pervasive, divine, integral, flawless; this supreme sakti consisting of myself is described by the name *Visnu* (£). 17. She is the essence of *Visnu* and is regarded as the I-hood of *Hari*. The yogins aspire to her and she is the goal of those who follow the Sämkhya (system).

18-26. She is the supreme form (i.e. manifestation) and is the sublime way (to achieve the Päficarätra goal). *Sakti*, *Kundalini*, Ädyä, *Bhramari*, *Yogadäyikä*, *Anähatä*, *Aghosä*, *Nirmaryädä*, *Nadodgatä*,<sup>1</sup> *Sabdabrahman*, *Saktimätrkäyoni*, *Uttamä*, *Gäyatri*, *Kalä*, *Gauri*, *Saci*, *Devi*, *Sarasvati*, *Vrsäkapäyi*, *Satyä*, the famous *Pränapatni*, *Indrapatni*, *Mahädhenu*, *Aditi*, *Devanandini*, the divine mother of the Rudras and the *Vasus*,<sup>2</sup> *Hitä* (an artery), the Sister of the Ädityas,<sup>3</sup> the Navel of *Amrta*, the absolute *Dhrti*, *Ida*, the lovely *Rati*, the noble *Gurudhätri*, the Earth, *Visruti*, *Trayi*, *Go*, *Pränavatsälä*, *Sakti*,<sup>4</sup> *Prakrti*, - *Mahäräjni*, *Payasvini*, *Tärä*, *Sitä*, *Sri*, *Kämavatsä*, *Priyavratä*, *Taruni*, *Varärohä*, *Nirüpä*, *Rüpasälim*, *Ambikä*, *Sundari*, *Jyesthä*, *Vämä*, *Ghorä*, *Manomayi*, *Siddhä*, *Siddhäntikä*, *Yoga*, *Yogini*, *Yogabhävini* etc.—these are the mysterious names of *Sakti* mentioned in the various sacred scriptures by scholars well versed in doctrines. 27. That absolute, divine *Sakti* exists in three forms. This threefold nature of hers as gross, subtle and absolute is now revealed (to you). 28. (The letter) I is said to be its essential nature. That exists in three ways. Now listen to the description of its nature according to the *Aprameya* (a) etc. 29-32. When the absolute Brahman called the undecaying *Väsudeva*, possessed of the six divine attributes, after attracting (to Itself) all diversities has integrated them and become one, this divine being is called by the yogins *aprameya*.<sup>5</sup> At that juncture no polarizations exists, either in the form of the pervader and the objects pervaded or in the form of the act of creation and objects created. It has no (attributes) and is not cognizable. Brahman possessing the six attributes is then virtually regarded as being in a deep sleep, appearing as void. At this stage (Tärikä) abides under the name of *Visnu* 6 and, resembling a waveless ocean, she represents the state in which *sakti* is identified with the possessor of *sakti*. 33. When, through Its own volition, the pure (avranam) Brahman

called *Väsudeva* once again awakens (i.e. becomes creatively active), (It) is then called *prathama* (viz. *samkalpa*).<sup>1</sup> 34. During the stage that Brahman expands (Itself) over the pure and the impure creation, this (*sakti*), identical with the will of Brahman, is called *mäyä*.<sup>2</sup> 35-36. (All creation) starting from *Samkarsana* and ending with the earth (principle) remains in her womb. When the absolute Brahman voluntarily splits Itself in two as the pervader and the pervaded, the goddess, who performs the five functions 3 (of God), exists as *pancabindu*.<sup>4</sup> 37-38. The form of my absolute state in its three (conditions)

has thus been explained to you. It manifests (itself) in different forms to illustrate different principles vested in the sounds (denoted by the alphabet) and, (manifesting itself) of its own will in the shape of the world, it becomes the signification of each (of the letters). There it vests in each principle in its own form. 39-43. On attaining the form of each (of the relevant letters), my subtle element, called the eternal sevani,<sup>5</sup> remains concealed in each (letter) in the same way as fire remains concealed in firewood. Through affinity with each individual sound, my absolute element in the form of Sakti belonging to Visnu (i), vests in the body of each separate (sound) and governs (the sounds) as (their) presiding deity. Then Yogini, the imperishable and supreme goddess, becomes the object of their signification, the substratum of the entire world; she is represented by the letters manifesting the pure principles and becomes the bestower of lordship over the three worlds.<sup>6</sup> Every single gross principle is my eternal utterance.<sup>7</sup> (This is assumed on the basis) of the fact that all (gross principles) represent specific

states of (my) existence and also because it is acknowledged that I dominate them (gross principles). 44-45. This goddess who controls (all things) stands in a double relationship (towards them): the same (goddess) abides in the sounds ksa etc., namely in the five Brahmās starting with ksa and ending with sa which I mentioned (previously), as the bestower of dominion over the three worlds,<sup>1</sup> and has two forms of existence, viz. as the essence (of all things) and as their controller, 46-47. The four dhāranas, viz. the sounds which, as explained (before), start with va and end with ya, contain both the subtle and the absolute form (of Tārikā) who, as already (described), exists in them (those letters) in fulfilling her two functions. The letter ma has been referred to earlier as representing the conscious (being) in its three states<sup>2</sup> and (in that letter her) subtle and absolute states both exist together. 48. The sound bha is said to represent māyā, the source, with its threefold attributes. There also the goddess (Tārikā) exists in the two forms referred to above and bears the name I. 49. The three sounds ba etc.<sup>3</sup> represent (the principles) buddhi, ahamkāra and manas and in those letters too this goddess exists in the two aforesaid forms. 50-51. Also in the two groups of senses represented by the (two groups of letters) na etc., and na etc., (the goddess exists) in both her subtle and absolute states (as said before). The two groups of vibhūtis in their subtle and gross forms<sup>4</sup> are represented (by the two groups of letters viz.) n etc., and n etc., and (there) also the goddess exists in the two aforesaid forms. 52. Assuming different bodies, like an actress,<sup>5</sup> sakti represented by i extends herself over the pure and impure creations by means of the seventy different (principles).<sup>6</sup> 53. He who concentrates on this supreme goddess i, who has

expanded herself in this manner, attains the ultimate, eternal abode of Visnu. 54. Wherever this sakti existing in (the letter) I goes, be it in the pure or in the impure course (of creation), she never severs her relation with Visnu. 55. She exists pervading the pure and the impure course (of creation), assuming many diverse roles according to her existence in one, two, three or more vowels and consonants. 56. Again, philosophers should know her further threefold classification in gross forms etc. which is not related to ja or fa<sup>1</sup> 57. When she is related to srstikrt, she is in the gross state; when related to vyomesā,<sup>2</sup> she is subtle; when related to i (alone) she is the spotless, absolute Sakti. 58. This supreme spouse of Visnu remains steadfast in all the ädhärapadmas<sup>3</sup> like the unwavering flame of a lamp. 59-61. Following the course of Brahman, starting from the lower region of the abdomen and ending at the top of the head, this unique, brilliant, shining, purifying and well known (sakti) escaping through the opening at the top of the skull<sup>4</sup> attains the great lotus.

On the path to supreme bliss she is the immanent essence of the mantras, whose essence I am, as well as of the mantras whose essence is Visnu and it is she who destroys the mortality (of the adept) and saturates him with amrta. 62. Those (mantras), five hundred in number,<sup>1</sup> which are supremely powerful, when muttered along with the mantras belonging to the Advaya 2 of the Sämkhya system bring forth both enjoyment and liberation. 63-65. These (mantras) are described as the drops (minute emanations) of the absolute (state of /the goddess). Just as myriads of rays pervade the brilliance, or as permanence pervades all the (divergent) objects of the world, so the illustrious spouse of Visnu, the goddess existing in i, who pervades various glorious emanations (Vibhavas) and various created objects, exists as (their) external and internal states of existence, as identical with Sabdabrahman. 66. O Sakra, in this way I have shown you the different (states) of Tärikä, the gross, the subtle, etc. Now learn from me the anga (-mantras) belonging to her (= Tärikä).

**ANGA, UPÄNGA AND OTHER MANTRAS** i. Sri:—O lord of the gods, my son, listen to the (description) of the mantras (called) angas and upängas, which contain various mantras, belonging to the Tärikä-vidyä. 2-3. The letters prdna [ha] and anala \ra), joined separately to each of the five (vowels), viz. gopana (d), pancabindu (£), ürja (ü), airdvana (ai) and aurva (au), followed by the anusvära, form the pindas.<sup>1</sup> These are to be regarded as the bijas 2 (hrdm, hrim, hrüm, hraim andhraum) of the (five) angas, starting with the heart and ending with the eyes.<sup>3</sup> 4-5. After the bija of the heart (hrdm) one should add the words jnänäya hrdayäya namah. This mantra brings about (the yogic mental stage called) dhäranä.<sup>4</sup> Beginning with the pranava and ending with namah, this mantra consists of eleven letters.<sup>5</sup> 5-10. After the pranava and the (second) bija one should add the words aisvaryäya sirase svähä: this (again is an) eleven-lettered (mantra 6 belonging to the anga, called sir ah). After the pranava and the (third) bija one should add the words saktaye sikhäyai vausat. This is the ten-lettered (mantra) belonging to (the anga called) sikhä.<sup>7</sup> After Pranava and the (fourth) bija one should add the words baldya kavacdyam hum, (and) this ten-lettered mantra (belongs to the anga called kavaca).<sup>8</sup> The word tejase is to be added after the pranava and the (fifth) bija (followed by the words) netrdbhydm vausat (and this constitutes) the ten-lettered mantra belonging to (the anga called) netra.<sup>9</sup> Similarly, om hrah vlyryda astray a ca phat is the astra-mantra.

Om hräm jnänäya hrdayäya namah.  
 Om hrlm aisvaryäya sirase svähä.  
 Om hrüm saktaye sikhäyai vausat.  
 Om hraim baläya kavacäya hum.  
 Om hraum tejase neträbhyam vausat.  
 om hrah viryaya astraya phat

In a similar way the text enumerates the following mantras: 1 A) (11-14) The six upänga-mantras (connected with the minor limbs or parts of the body): 1) om hnm jnänäya udaräya namah; 2) om hnm saktaye prsthäya namah; 3) om hnm baläya bähubhyam namah; 4) om hnm aisvaryäya ürubhyäm namah] 5) om hnm vlyryäya jänubhyäm namah) 6) om hnm tejase caranäbhyäm namah. B) (15-28) The mantras of decorations and weapons, viz. kaustubha, vanamälä, Srmiväsapadma, päsa and aikusa: 1) om tham rhrüh tham namah prabhätmane kaustubhäya svähä; 2) om lsvim namah sthalajalodbhüta

bhüsite vanamäle svähä) 3) om bsum namah sriniväsapadmäya svähä; 4) om rnäm kastha kastha thatha varapäsäya svähä) 5) om lm rkrm nisüaghonäya ankusäya svähä. C) (29-39) The six mantras of containers (ädhära): 1) om hnm ädhärasaktyai namah) 2) om rhrüm kälägnikürmäya namah) 3) om häm anantäya namah) 4) om ksmläm vasudhäyai namah) 5) om sväm ksirärnaväya namah) 6) om pum ädhärapadmäya namah. D) (40-43) The sixteen ädhäresa-mantras: 1) om dhrm dharmäya namah) 2) om dhfm jnänäya namah) 3) om dhlm vairägyäya namah; 4) om dhlm aisvaryäya namah; 5) om jrm adharmäya namah; 6) om jfm ajnänäya namah; 7) om jlm avairägyäya namah) 8) om jlm anaisvaryäya namah) 9) om vrm rce namah) 10) om vfm yajuse namah) 11) om vim sämäya namah) 12) om vim atharväya namah) 13) om lrm krtäya namah) 14) om Ifm tretäya namah) 15) om lim dväparäya namah) 16) om llm kalaye namah. E) (44-48) The mantra of avyaktapadma, the three mandalamantras viz. Surya, Indu and Agni and the cibhäsana-mantra. (These five mantras with the afore-mentioned sixteen ädhäresamantras (samjfiämantras) constitute the äsanamantras): 1) om bsum avyaktapadmäya namah) 2) om süryamandaläya

namah; 3) om indumandaldya namah; 4) om agnimandaldya namah; 5) aharn sah. F) (49-60) Mantras belonging to ksetrapäla and other deities of the door (dväradevatäs): 1) om ksmrdm ksetrapldya namah) 2) om srim sriyai namah) 3) om crom canddyä namah) 4) om prom pracanddyä namah) 5) om jrom jay ay a namah) 6) om vrom vijaydyä namah) 7) om grim gangdyai namah) 8) om yrim yamundyai namah) 9) om srüm sankhanidhaye namah) 10) om prum padmanidhaye namah. G) (61-63) Ganesa mantra: om güm ganapataye namah. H) (61-63) The anga-mantras of Ganesa: (om) gdm hrdaydyä namah) (om) glm sirase svdhd) (om) güm sikhdyai vausat) (om) gaim kavacdyä hum; (om) gaum netrdya vausat; (om) gah astray a phat. I) (64-68) The Vägisvari-mantra: om rksrim hrim srydm styrdm adiluürfleaoaumh ka kha ga gha n ca cha ja jha n ta tha da dha na ta tha da dha na pa pha ha hha ma ya ra la va sa sa sa ha ksa vdgisvaryai namah. J) (69-70) The six anga-mantras of Vägisvari: om srydm hrdaydyä namah) om sryim sirase namah) om sryüm sikhdyai namah) om sryaim kavacdyä namah) om sryaum netrdya namah) om sryah astray a namah. K) (71) The guru-mantra (the mantra for the preceptor): om om om gum gurave namah. L) (72) The paramaguru (grand preceptor)-mantra: om om om pam paramagurave namah. M) (73) The paramesthin (great grand preceptor)-mantra: om om om pdm paramesthine namah. N) (74-75) The pitr-mantra: om om om om thmrüm svadhd pitrbhyo namah. O) (76-77) The ädisiddha-mantra: om om om om om dm ddisiddhebhyo namah. (77 The mantras from ksetrapäla to ädisiddha (F-0) are efficacious in removing obstacles). P) (78-88) The lokesa-mantras: om hldm indrdyä namah) om hrdfm agnaye namah) om hmdm yamdyä namah) om nlm nirrtaye namah) om hvdm varundya namah) om hydm vdyave namah) om dhvam somdyä namah; om hcüm isdndya namah; om hnam anantdyä namah; om hkham brahmane namah.

Q) (89-98) The mantras of the weapons of the lokesas: om rjmrüh kulisdya namah; om Mjmrih saktaye namah; om dmüh danddyä namah; om tmrüh khadgdyä namah; om tsdh pdsdyä namah; om jvdh dhvajaya namah; om hrüh musaldyä namah; om rjuh süldya namah; om kr oh sirdya namah; om vndh padmdya namah. R) (99-101) The visvaksena-mantra: om rhwm vaum jndnaddyä namah. S) (102) The anga-mantras of visvaksena: om rhrdm hrdaydyä namah; om rhvim sirase svdhd; om rhrüm sikhdyai vausat; om rhraim kavacdyä hum; om rhraum netrdya vausat; om hrah astray a phat. T) (103-104) The surabhi-mantra: om svim surabhyai namah. This mantra fulfils all desires for enjoyment. U) (105-107) The ävähana-mantra: om om hnm hnm paramadhdmdvasthite madanugrahdhbiyogodyate ihdvatarehdbhimatasiddhide mantrasarire om hnm namo namah. V) (107-108) The arghya-mantra: om hnm ham ham ham hnm hnm idam

idam idam arghyam grhdna svdhd.2 W) (109-110) The prasädana-mantra: om im hnm im hamsapare paramese prasida om hrim namah. X) (111-112) The visarjana-mantra: om hrim bhagavati mantramürte svapadam samdsddaya samdsddaya ksamasva ksamasva om hrim namo namah.

## THE HAND POSTURES OR MUDRAS

i. Sri:—O Väsava, I shall now describe to you the store of hand gestures (mudräs).1 which (are related to) the store of mantras. The mere knowledge of them results in great success in the (science of) mantras. 2-3. The adept who knows the mantras should make such gestures: in the (holy) water at the time of bathing; when he performs his own (consecration by) nyäsa; (or) the prescribed rites connected with a mandala, after a (particular) ritual (ftüjä) comes to the end; when mantras are placed on the image (area), on the vessels containing arghya,<sup>2</sup> on (the offered) food after offering the 'complete oblation' (pünnähuti), and on the mantra which exists inside.<sup>3</sup> 4-7. For purposes of destroying enemies and removing all barriers, one should (make the following hand gesture): the hands are kept in front of (the adept's body), joined together and fully stretched, the two arms are so posed that these (i.e. the hands) remain facing each other, while all the fingers (excepting the middle fingers of both hands) may touch the pair of middle fingers. This (mudrä) is called mahäsri; it grants all good fortune, removes all evils, hastens the fulfilment of desires and is the embodiment of the awakening of knowledge in persons who are ignorant. 7-10. Stretching the left (hand) out, with its fingers separated (from each other) and their tips bent, one should put the thumb, like a bridge, touching the middle (finger), opposite the other fingers. Then one should touch the front of one's chest with this sakti-mudrä which bestows happiness. These two mudräs, which

are great and praised by masses of yogins, occupy the place of the highest subtle (represent the highest spirit) and give satisfaction to me. 10-14. Learn now the yoni-mudrä of myself who occupies the place of the gross. Stretching out the hands firmly (and) well pressed together in front (of the body), one should reverse each ringfinger over the back of the other. From their middle and base the (two) index fingers, (each) touching its base, should be nestled in front of them (= the ring fingers). The two little fingers (of the hands) are first placed in front of the remaining two middle (fingers), touching each other's surface, while the palms are concaved in the middle. The two thumbs should be placed in the direction of the first part of the middle fingers. 15-18. (Now) are described the modifications (i.e. emanations) of the sakti-mudrä called suksmä. The thumb (of each hand) should be placed on the fingers (of the same hand), one by one, starting from the index finger (ftradesini), like a bridge. O Purambara, these four mudräs belong to my saktis (viz.) Laksmi etc.<sup>1</sup> These goddesses (viz.) Laksmi, Kirti, Jayä and Mäyä are my saktis. The right hand is to be clenched into a fist. (Then) O greatest of all gods, the thumb of the left (hand) should be placed inside (the fist) in an erect position, (and kept) in front of the heart. This mudrä, belonging to the (anga called) hrdaya, increases intelligence. 19. (If) all the fingers (of each hand) are stretched out and are touched by the thumb, this mudrä belongs to the (anga-mantra) called siras and it brings the mantra near (the adept). 20-21. (The mudrä formed by) clenching the fingers, with the exception of the index, into a fist, with the index finger pointed upwards, is well known as the sikhä-mudrä,<sup>2</sup> which is terrible to all evil influences. One should always show it to destroy all evil and hindrances. Hence one should diligently show it at the beginning (of the worship), in the house of sacrifice. 22-24. (This aforesaid mudrä) connected with (the relevant) mantra eradicates all obstacles. The fingers of both hands are projected in front (of the body), while their middle (parts, i.e.

palms) are joined from the wrist. This mudrā belongs to the armour 1 (varman). One should touch both one's shoulders with it. The formation of this mudrā by a mantrin 2 during (performance) of a ritual makes him invincible even to a host of wicked beings, ghosts, ghouls and magicians. 25-26. The fingers of both hands are interlaced and bent towards the back of the palms. The index fingers of the two (hands) are joined at the tips to form a vertical hole.3 The thumbs are joined together at the base and are reversed. This mudrā belongs to the eye (caksus) and (the hands in this posture) should be put near the eyes.4 27-28. The index fingers of both hands are snapped 5 quickly with the thumb, (and the adept should) gaze at them all the time and direct them to all the ten directions.6 This is known as the astra-mudrā, which frightens the enemies of the gods. This group of six mudrās belonging to (the mantras of) the parts of the body are capable of doing all (functions). 29-30. Now listen to the description of the mudrās belonging to (the mantras of) the three pairs of secondary limbs (upänga).7 Let all the four fingers of the right hand be joined together and the thumb be placed slantingly touching their bases. This mudrā belongs to (the mantras of) the secondary limbs (updngas) and each of them should be touched by it (in their specific) positions. 31-33. Listen now to the (description) of the mudrā pertaining to the mantras of the ornaments (alankdra) and the weapons {astro}8 The little finger, the third finger and the middle finger of

both hands should be (bent) so as to reach the middle of the palms like fists. Then these two fists of the two hands are joined together. After that the two index fingers are raised and joined at the tips. The position of the tips of the thumbs is reversed and they are placed in between the index fingers. This mudrā is known "as belonging to (the mantra of) kaustubha (gem).1 Now listen to this (description of) the mälä-mudrā. 34. One should simultaneously make a circular movement with the two index fingers over (one's own body) starting from the neck and reaching (down) to the feet across the two shoulders. This is (the mudrā) belonging to the (mantra of) vanamälä. 35. Leaving out the two thumbs, one should interlace the eight fingers (of the hands) in front (of oneself) and let the arms hang downwards. This is the alternative (mudrā) belonging to (the mantra of) vanamälä. 36. The mudrā (formed by) joining the thumbs together side by side while keeping the (other) fingers apart from each other, belongs to (the mantra of) the lotus (pankeruha), which promotes strength and good fortune. 37-39. Turning the right hand upwards, one should join the thumb and the little finger together in front (of the palm) like a bridge, while the three (remaining) fingers are kept well-pressed (against each other) and are bent like the hood (of a snake). This mudrā belongs to (the mantra of) the noose (ftäsa). After having first (clenched the palms) of both hands into fists with the thumb of each fist on the back of it, one should turn the left fist downwards and place the right on the back of it (= left fist). This afore-mentioned mudrā belongs to the (mantra of) ädhärasakti, (viz.) kürma, the fire.2 40-42. The third and the index fingers of the left hand, which is turned downward, should be bent and placed firmly on the back of the middle finger. The middle finger of the other hand should be straightened and turned downwards. Then the little finger and the thumb are firmly stretched out. This mudrā pertains to the anantäsana(-mantra) and the rising Ananta.3 This is well known as the chief of all äsana-mudrās.

43-45. The undifferentiated absolute Sakti is called ädhärädhära. The kürma-mudrā is her unmesa (state, the first state of differentiation) and the ananta-mudrā is her näda (state).1 One should keep her (= Sakti) in mind in this way while performing the äsana-rites. Both hands are clenched into fists with three fingers (in each) and are joined together in front (of

the body). The two index fingers are made to touch the tips of their (respective) thumbs and these should again be joined together. 46-48. This mudrā belongs to the (mantra of) prthivi, the supporter of all created (objects). The wrists and the tips of the finger-nails of both hands are joined together, the fingers are pressed face to face. The two tips of the thumbs are moved quickly in the hollow inside. The middle of the palms should be made hollow like a cavity. This mudrā belongs to (the mantra of) ksirärnava. (The mudrā of) the padma (-mantra) has been mentioned before.<sup>2</sup> 49-51. After separating the two hands, one should join the index fingers against each other in front. In the same way, one after another, one should join the pairs of the middle fingers and the third fingers and then join the two little fingers face to face, while the pair of thumbs should be placed in front of each pair of fingers. These four mudrās belong to the four (ädhäresa mantras of) dharma etc.<sup>3</sup> The four (mantras of) adharma etc. possess four similar mudrās.<sup>4</sup> 52-56. The lotus<sup>5</sup> that exists above them (= dharma etc.) possesses the mudrā called pädmi, which has been described before.<sup>6</sup> After having joined the index finger and the thumb of the right hand, one should disjoin them slowly. Afterwards, one by one each

finger is made supine. This is the mudrā of the three dhämans 1 (i.e. mantras of the dhämäns). Listen (now) to the (description of the mudrā) belonging to the cidbhäsana.<sup>2</sup> The hands should be spread out distinctly and then shaped in a cup-like form. This is the mudrā of (the mantra) of cidbhäsana, which is absolute and contains pure sattva. Thus, O Sakra, you have heard the description of the thirty-two mudrās belonging to the (mantras of) ornaments, weapons, seats etc., which (= mudrās) destroy all evils. (Now) listen to the (descriptions of) the ten mudrās pertaining to- (the mantras of) ksetresvara etc.<sup>3</sup> 57-60. Both hands (each) clasping all the fingers (of the other) should be pressed with force, while keeping the thumbs turned upwards. This mudrā belongs to (the mantra of) ksetrapäla, which removes all evils. O Furambara, making both hands supine and placing (them) on (the body), one should bend all the fingers and put them in the middle (of the palms). Then after placing the thumbs (over them), one should open them (= the fingers) gradually. This mudrā, described to you for the first time, belongs to the Sri-bija (-mantra). (The mudrā of the) Canda-bija (-mantra) should be (formed) by raising the index finger of the left hand. 61-68. The same (index finger<sup>4</sup> raised) from the right hand indicates (the mudrā of the mantra of) Pracanda(-bija). When the middle finger of the left hand is raised, it (forms the mudrā of the mantra) of Jaya. (The same pose of the finger) from the right hand is known as (the mudrā of the mantra) of Vijaya. The third finger of the left hand, if (raised) in the afore-said manner should be known as (the mudrā of) the Gangä (-mantra). (The same finger) raised from the right hand, O Väsava, is said to belong to the Yamunä (-mudrā). The mudrā with the little finger of the left

hand (in the same pose) belongs to Saiikhanidhi; the mudrā with the little finger of the right hand in the same pose, to Padmanidhi. The right hand (with all the four fingers and) the thumb as well, is clenched into a fist firmly holding the index and the third fingers of the left hand. Next the middle finger (of the left hand) should be carefully placed 1 on the back of the fingers (of the right hand) posed (in the aforesaid manner), so that it (= the middle finger) looks like the dangling trunk (of an elephant). The little finger of the left hand is held not too close to the fist (but) by the side of the right thumb, and is placed (in such a position) as to resemble a tusk. The left thumb as well as the right thumb are held quite clearly in a somewhat slanting position, so that they look like the auspicious ears of an elephant. This mudrā belongs to (the mantra of) Ganesvara 2 and it (= mudrā) destroys all hindrances. 69-72. After having first joined the wrists of both hands together, the pair of the middle fingers should be lifted and joined at the tips. The pair of the index fingers are

(posed) in the same way and the two third fingers (are held) in a similar way. The thumbs are (bent) double and gradually lowered downwards until they touch their respective palms. (Next) the two thumbs are clearly straightened. The two little fingers (are to be held) in a similar position. This is the vägisvari-mudrä, which bestows command of language. 73-79. The two hands should be cupped (and joined together) in front of (the adept). Then they (= the joined hands) should be stretched (until) touching the forehead (of the adept, whose) head is bent. This is the mudrä of the three (mantras of) guru etc.,<sup>3</sup> which please the mind. After having turned the right hand upwards with the fingers joined together and slightly bent and the thumb spread out in a slanting position, one should then lower it a little. This mudrä belonging to (the mantra of) pitrgana (forefathers) is considered to create permanent satisfaction. This (= mudrä) is always more pleasing to the ancestors than (the performance of) a thousand sräddha (the funeral rites).<sup>4</sup> This should always be carefully shown while worshipping the ancestors.

The two hands turned upwards are to be placed near the navel, with the right (hand) on the back of the left. This mudrä belongs to (the mantra) of siddhasamsad.<sup>1</sup> The right hand with (its fingers) well pressed together should be turned opposite (i.e. with back) to the (adept's) own self and the left hand, (also) turned opposite, should be (kept) hanging. These two mudräs (called) varäbhaya are considered to belong to (the mantra of) the lokesas. 80-84. Together with each mantra of the vajra etc. (the weapons of the lokesas),<sup>2</sup> one should show the aforesaid<sup>3</sup> (mudrä) called astra along with the sakti-mudrä. (This is the mudrä belonging to the mantras of) the weapons of the lokapälas, which are worshipped here in (the proper) order. The three (fingers) of the left hand, (viz.) the little finger etc., are placed on the palm of the same (hand). The index finger is to be raised on the back of them away from the thumb. Thereafter, making a fist with the right hand with the three fingers as before and placing it (— the fist) by the side of the nostril, one should double the index finger and put it at the tip of the thumb. The right arm should be poised as if about to throw a disc. This is the mudrä of (the) Visvaksena (-mantra), which severs all bondages (of the world). 85. The right hand should be slightly folded and placed on the chest with the thumb 4 held apart and clearly (visible). This mudrä is considered to (belong to the mantra of) invocation. 86-89. The fingers of both (hands) should be kept apart and (posed) like the blade of a sword. (Next), after having raised the two thumbs like sticks, one should gradually (close the hands) into fists, starting from the little finger. This mudrä is for the visarjana (-mantra).<sup>5</sup> Having straightened both hands which are turned downwards

and held close together with the two little fingers and the two thumbs well pressed together and (each of) the two middle fingers placed on the back of the opposite (palm), one should throw the two index fingers and ring-fingers apart. This mudrä, which fulfils all desires, is said to belong to the kämadhenu (-mantra). 90. O Vasava, realize that there are two ways of applying the mudräs, (viz.) that pertaining to the spirit in the form of consciousness, and that pertaining to the external (activities) arising from speech, action and mind.<sup>1</sup> 91. The one who, being well versed in the prescribed application, practises a mudrä according to this method, makes all this display (of mudräs) to stop rebirth. 92. Thus, O Pufamdara, I have told you everything about the group of mudräs. Now, to broach the subject of propitiation, listen to the (description of) the supreme method of ablution (snäna-vidhi) .<sup>2</sup> 93. Alaksmi<sup>3</sup> is regarded as being covered both inside and outside with dirt. In order to prevent (i.e. the dirt from corrupting the body of the adept), her ablution is prescribed in all (scriptures). 94. That ablution again is of three kinds, (viz.) with water, mantra and mind (according to the) order (of merit). O Puruhüta, (each of) these three excels (the preceding

one) a hundred times (in merit). 95. Ablution in the holy water of Puskara etc.4 is regarded as

water (-ablution). Ablution (conducted according to the method) prescribed by the Bhāgavata 1 scriptures is a hundred times (more efficacious) than that. 96. The mantra (-ablution) performed through (the use of) mantras and the consecration of the body (anganyäsa) is a hundred times more (meritorious) than that (i.e. ceremonial ablution). The meditative (ablution)<sup>2</sup> consisting of pure consciousness is a hundred times more (meritorious) than that (i.e. mantra-ablution). 97. First one should perform the water-ablution following the general rules and then (one should perform the same) following the special rule. The method (of the performance of) the special (ablution) is as follows: 98. Having first performed ablution with earth 3 and water, one should apply perfumed ointments etc. (to one's body).<sup>4</sup> This bath, which should be combined with pränäyäma,<sup>5</sup> destroys dirt. 99. First one should inhale (purana) twelve times (while muttering) the Tärä (-mantra). (The breath) should (then) be held (for as long as it takes to mutter Tärä) sixteen times, and it should again be exhaled accompanied by (muttering the Tärä) twice six times. 100-101. This cycle of (the breathing of) the air, ending in exhalation and (inhaled) from left to right alternately, removes all dirt which has previously gathered in the life-artery (pränanädi). Having thus realized the 'true state' (tattvamayo bhütvä), one should purify by means of (practising yogic) concentration (dhäranä)<sup>Q</sup> (on) the dirty and worthless created mass (i.e. the body), which is (created through the order of the) six sheaths (kosa).<sup>1</sup> 102. One should, through the practice of dhäranä, gradually merge all the principles of the earth etc. in their respective origins, ending at the (stage of) avyakta.

103. Then one should merge one's own self into me (Laksmi) like milk merges in milk (i.e. without differentiation). After having become identical with Laksmi, one should become identical with Näräyana. 104. Having achieved (the state of) deep meditation (dhäranäbandha) with a mind containing pure essence, (one attains the state) which is identical with the state of Paramätman, and that (state) is considered to be the same as the supreme Sakti. 105-109. Remaining in that (state), one should burn one's body (pinda) with the fire of dhäranä. Immediately thereafter, one should envisage consciousness, the mass of light (tejahpunja) of fire containing particles of rays, as descending on the head (of the adept) and subsequently setting the body afire. The real (sat) sattva existing within (then) becomes calm, while the rajas and the tamas are burnt. Having removed the ashes containing the rajas and the tamas with the upsurging air, one should call to mind the amrtawater as flowing through the course of creation from the great ocean, as it were, of blissful consciousness (cidänanda), which is waveless and the source of all gunas. Having thus strengthened the internally existent sattva, one should embody it. Through this course of creation he (the adept) obtains a pure phenomenal body. Thus the internal purification has been described. Listen now to a description of the external purification. n o . In the order that is about to be disclosed, step by step, one should perform the rites of the mantranyäsa. Having accomplished thus the external purification, one should perform the ablution. i n . Having obtained a bit of clay with hands that are purified 1 and consecrating it with mantras, it should be placed in three portions on the end of the left hand (at) the base, the middle and the tip (of the fingers). 112. One should first perform the purification of the holy water (tirtha) with that which consists of the conscious sakti.<sup>2</sup> That holy water is said to be of three kinds according to (whether it is) gross, subtle or absolute. 113-114. One should worship 3 the whole gross world with the gross form (of the holy water); one should worship the (deceased)

ancestors along with the gods with the subtle (holy water) which contains sattva. With the absolute (form of holy water) which is of the blissful form, one should acquire the capacity for performing my worship. That is the reason why (it is said that) one should first perform by one's own self the rites of purifying the holy water according to the rules of scripture.

115-117. Having obtained the essence of the holy water (*tirthasattä*) belonging to Visnu by means of concentrating thought and merging it in me, the sakti, the great source of blissful consciousness, and burning the gross (body) with the fire of knowledge, one should fill it (i.e. body) up with the bliss of Brahman. Thereafter placing the essence of Visnu in the holy water imbued with the conscious sakti, the intelligent (adept) should meditate in turn with the astra (-mantra), müla-mantra and anga-mantra on the first, middle and last portions of the clay (respectively). 118-119. In order to pacify (i.e. to remove) all hindrances, one should throw (the portion of clay which has been consecrated by) the astra (-mantra) to all the ten directions. The portion connected with the müla-mantra should be thrown into the holy water. By (doing this) my proximity (i.e.) the mantra-form (is achieved) instantaneously. One should smear one's limbs with the portion of mud that (has been consecrated with) the anga-mantra. 120-122. Having entered the water and taken a dip and come up again, one should throw over one's head the first handful (of water after consecrating it) by uttering the astra (-mantra); the second (handful should be consecrated) with the müla-mantra and the third with the anga-mantra. Then returning to the bank and performing äcamana 1 properly, one should perform the ablution with mantras and proper rites of consecration (*nyäsa*). Next one should perform the meditative ablution with an attentive mind. 123. Contemplating on the lotus-eyed Laksmidhara (Näräyana) existing in one's own self, one should envisage the flow of the water as originating from his 2 (= Näräyana's) feet and falling on (one's own) head

124-129. One should bathe one's entire body, both inside and outside with this (water). After entering into (the state of) meditative trance (*samähita*), one should perform these three types of ablution at the proper times once, twice or thrice according to one's capacity. After having performed the tarpana to the gods who are pervaded by me and to the sages by (pronouncing the mantra consisting) of the names (of the relevant god or sage) preceded by the pranava and ending in *namas*, one should perform tarpana to the (deceased) ancestors (by only substituting the mantra with) the *svadhä* ending. After concluding the ablution in this manner, by means of *püraka* 1 one should invoke the deity of the (müla-) mantra existing in the holy water,<sup>2</sup> and consider it (= the mülamantra) to be placed in the mind. (Next) having gathered the astra (-mantra) which was formerly scattered in all directions,<sup>3</sup> one should collect all the sacrificial ingredients and repair to the temple to make the sacrifice. This Päncarätra-shrine (*vimäna*), full of all the (requisite holy) signs, may be constructed by oneself or may belong to some sage, or may be made by some successful adepts or erected by some man whose mind has become purified and identified with me.<sup>4</sup> 130-134. He should willingly repair to the bank of an auspicious lake, quiet and pleasant, or to a quiet garden decorated with holy trees, or to a charming broad bank of a river spread with sand, free from (strong) wind, solitary and untouched by evil, or to whichever place his mind takes a fancy. (The adept), who possesses the supreme mantra that remains in the heart in the form of blissful realization, should not look in any other direction, should stay silent and hold his breath <sup>5</sup> and, having

reached the holy place, should through the tip of the nose emit the breathx (with the utterance) of my mantra, the supreme self possessing a blazing, fiery form. (Next he should) place the astra (-mantra) outside (his body) and strike the earth with (his) foot.

135. Bearing in mind me, Laksmi, the unique, highest goddess in mantra-form, one should find a quiet place and construct a beautiful seat. 136-137. After having (placed on a seat made of) grass, hide, cloth, or a plank of sacrificial wood and praising with devotion Hari, me and the group of preceptors,- one should with bowed head mentally beg their permission (and then) mentally perform 2 all the (sacrificial) rites by means of concentrated thought (jnänasamädhi). 138. Whatever rites are performed through realization in the (state of) meditative trance (which is identical with the state of) Brahman, become filled with pure sattva and are surely undecaying. 139. The forms of evil generated by rajas and tamas concern external objects and accordingly their purification by action, or speech, or thought (is external too).3 140-141. Therefore that which is 'scented by meditation' is absolutely free from fault. Hence one should stay (in the state of) meditative realization originating from pure knowledge and perform all the spiritual rites by meditating on the (highest) knowledge. Thus, O Suresvara, is told to you the proper method of (the rite) of ablution. Hereafter I shall recount to you places where anganyäsa etc. should be performed.

## THE PURIFICATION OF THE BODY (BHÜTASUDDHI)

Sri:—O Sakra, in order to perform successfully (the rites such as) the internal sacrifice 1 etc., listen attentively to the description of the bhütasuddhi<sup>2</sup> recounted by me. 2. In this (system) bhütasuddhi is the name given to the mental process of identifying with me (the principles) starting from the earth (element) and ending in prakrti. (This is done) by means of (the sounds representing them) starting from ka and ending in bha. 3. Consider that the existing eight principles 3 (earth etc.) have two forms differentiated by being gross or subtle. 4. That which comes within the range of the eye is described as having the gross form. Its dormant existence in its source is called the (subtle) element-potential (tanmätra). 5. According to the difference of grossness and subtlety these principles are (classified as) sixteen in number. One should suspend their relation (yrtti) with their respective objects and organs. 6. One should bring the three (sets) of the (senses of) smell etc., (i.e. cognitive organs), (the organs of) excretion and procreation etc., (i.e. the conative organs) and fragrance etc., (i.e. the qualities therein) to rest in the (respective) element-potentials such as the

earth (element) etc., following the course that is opposite (to that of creation). 7-10. Just as waves are dissolved in the sea because of the wind, so also a wise (man) should dissolve the waves of sense and objects in the ocean of the great elements through (the power of) his correct knowledge. The mind (manas) and the ego (abhimdnä)<sup>1</sup> should be dissolved in ahamkära; the vital air (präna) and determination (adhyavasaya)<sup>2</sup> should be thrown down into the principle of buddhi; the three gunas (viz.) sattva, rajas and tamas should be dissolved into prakrti. That which contains the three gunas and the unmanifested (avyakta) source (kdrana) of mahat etc.,<sup>3</sup> is threefold, viz. traigunya, prasüti and rnäyä.<sup>4</sup> 11. Thus, those who are well versed in (the knowledge) of the principles (tattvas) recognize the ten<sup>5</sup> sources (prakrtayah). These again are considered to be twenty in number according to the

differentiation of gross and subtle. 12. These are considered to be the ten mantras of the gross sources, (viz.) the name of the principle (intended), ending in hum phat and preceded by the Tärikä (-mantra) with the pranava (-mantra) at the very beginning (to complete the mantra).<sup>6</sup> 13. One should similarly (formulate the mantra by) thinking of (the words) the flesh, the fat and the juice (belonging to the body of the adept) coming after the three letters with vyoma and the two paras adorned with the bindu and näda.<sup>7</sup> 14-16. There are nine forms of the primary (Sakti), which are considered to belong to the ten subtle forms (of bhüta-mantras). After (recalling the above-mentioned mantras), one should recollect (the names of) these saktis which are said to be (identical with) the supreme (sakti) that has become the soul (jiva) in the individual bodies, together with (the letters) möyä and vyoma.<sup>8</sup> Their names

are traditionally said to be Nirrtti, Pratisthä, Vidyä, Sänti, Säntyatitä, Abhimänä, Pränä, Gunavati, Gunasüksmä and Nirgunä. 17. The mantras formulated by adding (the letters) vahni, Visnu and the half-moon to the afore-said bijas of the ten (principles) are known to be those of the tutelary deities (of these saktis).<sup>1</sup> 18-20. Possessing the names of Gandhasri, Rasasri, Rupasri, Sparsasri, Sabdasri, Abhimänasri, Pränasii, Gunasri, Gunasüksmasri, and Mäyäsri, they remain inside the ten (aforesaid) saktis as their guardian (deities). This is the way how bhütasuddhi has to be performed, considering it to be a part (of the method leading to yogic perfection). Now listen attentively to the description of (the method of) sthänasuddhi (consecration of the place), which should be performed before (bhütasuddhi).<sup>2</sup> 21-22. Thinking of me as the smokeless burning embers glowing like thousands of fires of destruction or suns, one should (mentally) burn the earth in the fire ejected from my mouth, and then sprinkle that with the moisture derived from my face, which resembles ten thousands of moons. This is the rite called sthänasuddhi. Now listen to the process of (performing) bhütasuddhi (purification of the body-elements). 23-24. Through the force of the mantra 3 attracting the earthelement—quadrangular, flat, yellow and marked with the sign of thunder—to proximity with one's body that is present in the same place, one should merge it in the smell-potential. Thereafter that should be dissolved in me, who am the substratum of it, with its own blja (accompanying it) and then one should throw me (its sakti) in the external water-element. 25. (Then) that (external water-element) which possesses the divine form of the half-moon with the mark of a lotus, should be merged into its own place (of origin), the liquid-potential, by means of its own (blja) mantra.<sup>4</sup> 26. After having established it (there) with (the relevant) mantra, it should be dissolved in me (its sakti) and I should be

thrown into the external fire (-element). This method should be pursued (in the proper order) till (one reaches) möyä.<sup>1</sup> 27-28. The wise should know that the process of the involution of my saktis is not the same in each case. Just as butter churned out of milk may be thrown into the same milk, (or) (the butter) may sometimes be thrown into some other milk, or it may be thrown into other butter, so the wise think that the tutelary saktis may be thrown (into their sources) till the (attainment) of the prakrti-state (in a different order of dissolution).<sup>2</sup> 29-30. Thus I, the supreme Sakti associated with this nine sakti (group), who am meditated upon as the end of the attributeless (state, nirgunänta) and who constitute the basis of möyä, the tenth (sakti, called Nirgunä), should be taken to the next sakti existing in the eleventh (principle)<sup>3</sup> (who is) Laksmi (Herself), filled with great activities (lit. vibration) and is endowed with the form (of the state where she is) manifested

as Vyūhas.4 31. (Then) dissolving this eleventh sakti into the twelfth (sakti), which is identical with the great self, undefinable and peerless, one should merge this twelfth sakti into me. 32. Thus, after having raised it (the sakti of the individual) to the position (called) dvädasänta<sup>5</sup> one should meditate on this supreme twelfth sakti which consists of all, as merged in me, who consist of the sounds. 33. My subtle body, which consists of the sounds, is as (bright as) millions of fires and moons and suns, possessing eyes, heads and faces in every direction, resembling in form an ever-flowing stream (of nectar). 34. This (sakti) first appeared (actively) from Visnu, as the luminous (flash of) lightning (appears) from the (dark) cloud, fully equipped with all completeness (in order) to help all living beings. 35. Sakra:—O Lotus-born (goddess) deign to speak to me about

the places of the body where one should practise gradual involution, and also (to explain to me) the nature of the images of the elements, the earth etc.<sup>1</sup> 36-37. Sri:—The place of the earth (-element) is up to the knees. The place of the water (-element) is considered to be up to the waist; the place of the fire (-element) is up to the navel; and that of the air (-element) is up to the heart. The place of the ether (-element)<sup>2</sup> is up to the ears. The place of ahamkära is up to the hole (the cavity of mouth or the hole on the crown). The place of mahat is up to the brows, and in the space (above the head) is said to be the place of the absolute. 3 38-39. Then, one step higher (than the place of the absolute) four fingers above the crown, is the position of prakrti. The place of the avyakta (principle) is situated sixteen fingers higher up above that (location of prakrti). Twelve fingers higher up (than the location) of the eleventh is the seat of aksarasri (i.e. Sabdabrahman).<sup>4</sup> The great image of the earth(-element) is quadrangular (in shape) possessing the mark of the thunder. 40. (The image of the) water (-element) is considered to be like the half-moon (in shape), white and possessing the mark of the lotus. (The image) of the fire (-element) is said to be triangular (in shape) possessing the mark of svastika and red (in colour). 41. (The image) of the air (-element) is said to be a grey circle possessing six dots, while that of the ether (-element) is black in colour like collyrium and possesses only the image (i.e. without any definite shape). 42-43. Having thus dissolved the (cosmic) principles, one should conduct the individual (self)—which exists within the dvädasänta,<sup>0</sup>

appears from the cavity of the heart<sup>1</sup> and is the support of the series of cognition, and which passes through the duct of susumnä upwards from the knees—over the steps (consisting of) saktis <sup>2</sup> and dissolve it in me, who remain inside. 44. At the end of that (viz. dvädasänta), there exists the great lotus possessing a thousand petals, which is as brilliant as millions of suns and as lustrous as millions of moons.<sup>3</sup> 45. The form that contains Agni and Sonia, which abides in (all), which consists of great bliss and is indefinable, incomparable and identical with consciousness, (is regarded as) absolute and belonging to me. 46. A partial projection of it (i.e. of the above-mentioned form of blissful consciousness) is the excellent stream of the blissful individual (consciousness). One should bring the bliss in oneself back to (me,) the great blissful one.<sup>4</sup> 47. Then the body (of the adept), which is (dissoluble) like a heap of salt, should be thoroughly burnt in the great and swiftly moving fire of consciousness, which comes out of my mouth. 48. Those who possess sästric vision should consider the dähapävaka (ra) together with the rasa (tha) and the sixth (vowel, viz. u) and bindu (the mantra of dähapävaka) as standing between Tärikä and (the word) for salutation (nati).<sup>b</sup> 49. Then one should sprinkle it (the body of the adept) with the (flow of the) nectar originating from my mouth, who am pervaded by Soma. The refreshing (mantra) is considered to be the candra (ta) and

süksma (ya) (together with) vyoma (m).& 50. (Next) one should contemplate the saktis (formerly) sent (as cosmic principles) by me—who was actively manifested with a will to create and who dwelt in the consciousness and in the life

principle (the two cosmic principles)—as merged in me, who consist of sound. 51. Then one should recall (these principles) starting with mäyä and ending with the earth (-element) as being recreated together with their own saktis, preceded by the (creative) impetus.1 52-55. Then (the adept should recall) the creation of (his own) body, bright (i.e. cognizable) due to the cognizance of the instruments (of creation). After having (re-)created the body in this manner, which (now) consists of the pure Laksml and is 'great', the adept should bring the heart, i.e. the individual self, through the same channel. The mantra of the body is said to be the complex of the three sounds anala (ra), soma (sä) and candri (to) which is placed not too near the middle (of the mantra).2 The (adept) who possesses a pure body should practise mantranyäsa so that he may acquire the capacity to worship, please worshippers, dispel demons etc. and overcome obstacles.3 56-57. The adept should recall each (object), the wooden plank etc., which was previously4 laid on the ground, through its own mantra, and visualize these in five different forms namely ädhärasakti, kürma, the earth, the milky ocean and the lotus. (He) should then meditate on Tärksya 5 as being there, existing as one whose essence is the bija kharva 6 (i.e. who exists in the kharvabija). 58-60. After being seated there and having meditated on the spouse of Laksmi as (identical with) one's own self, around the seat (of meditation) one should set up a boundary (which consists as it were) of a wall (made from) the repeated (utterance) of the astra (-mantra) 7 and which resembles a thicket of arrows. One should (then) protect that place and the wall with the kavaca(-mantra).8 The performance with (mantras), which remain in the sky,9 is necessary in order to make a (mantra)nyäsa invisible.

(Next), one should perform (in the following manner) the rite of dehanyäsa, which is preceded by the hastanyäsa.1 61-63. One should (start the hastanyäsa by) placing Tärika on the thumb and all her other saktis 2 on the (remaining) four fingers. Laksmi should be placed on the index finger, Kirti on the middle finger, Jayä on the ring finger, while Mäyä is placed on the little finger. The order of (words in these) is as follows: täraka, Tärikä and the (respective) names (of the saktis),3 starting (the process) from the little finger. One should next perform the nyäsa of the five parts of the body (anga),4 starting with the heart and considering the eyes to be one of the angas.5 64. The (mantra called) kaustubha 6 (should be placed) on the palm of the right hand and (the mantra called) vanamälä 7 on the palm of the other hand. The (mantra called) padma 8 (should be placed) in the middle of the palm of the right hand as well as on the palm of the left hand. 65. The (mantra called) ankusa 9 should be placed on the palm of the right hand, (the mantra called) päsa<sup>10</sup> on (the palm of) the left. This is the way how (the adept) should first perform the hastanyäsa (the nyäsa of the hands). 66-67. Listen now to how the dehanyäsa (i.e. the nyäsa rites of the body) should be performed. (The mantras of) the two täraka and Tärikä,<sup>11</sup> resembling the sun and the moon, should be placed (all over the body, i.e.) from the crown to toes and from the feet to the head. Then the (mantra) of Laksmi<sup>12</sup> is to be placed on the left shoulder and (that of) Kirti on the right.

68. The (mantra of) Jayä is put on the right hand and that of Mäyä on the left hand. The mantra of the heart exists inside the nose and the mantra of the head on the head.
- 69-70. The (mantra of) the sikhä (the tuft of hair on the top of the head) is placed on the tuft of hair, while the (mantra) of the armour remains on the shoulders. After having placed the mantra of the eyes on the eyes and (the mantra of) the weapon on the two palms of the hands, the noble holder of mantras (adept) should place the six (mantras of the) upängas x on the navel, back, the pair of hands, thighs, knees

and feet. 71. The (mantra of) kaustubha existing inside the breast (should be placed) on the middle of (the body) and (the mantra of) vanamälä on the neck. Two (mantras of the) lotus should be placed on the two hands by repeating each mantra twice. 72-73. (The mantra of) pāsa (is to be placed) on the left hand and (the mantra of) ankusa on the right. The (mantra) of the gross Tärikä 2 on the feet and the subtle (Tärikä) on the joints (upasandhika). The final (i.e. absolute) Tärikä should be placed on the brahmarandhra (the cavity of the crown) because this is the best of all mantras. (Hence) with each individual nyäsa 3 the adept should think of this mantra (as being luminous) like moonshine. 74-76. The adept should mentally construct the appropriate hand postures (accompanying each nyäsa). He should meditate upon all the mantras used in all the nyäisas as being pervaded by Tärikä, the absolute goddess, in the form of a deluge. When all the mantras, relating to the different courses 4 are thus meditated upon, they merge into oneness just as all the (streams of) water reaching the ocean become one. When he who practises the mantra has thus performed nyäsa, he directly becomes pervaded by Laksmi. 77. The (adept) possessing power (bala), which has been acquired by means of meditation, enjoys then (after the performance) the privilege of being capable of all (religious practices). Success in all (endeavours) comes to him who meditates.

78. The person, whose body has gone through (the process) of nyäsa, can remain undaunted in places infested with evil. He may also overcome (the peril of) accidental death and all incidental calamities. 79. The (adept) whose body has been consecrated (nyasta) and who practises the mantras in the proper way, should, with a mind such as is prescribed by the sacred scripture, meditate on me, who am the great goddess possessing the form containing (all) mantras. 80. The yogin, who possesses the knowledge that I am God Visnu and that I am the eternal Laksmi, will never again be reborn. 81. O Sakra, (the process of) bhütasuddhi has thus been described to you. Now listen to (me) describing the (process of) inner sacrifice.

## DESCRIPTION OF THE IMAGES Dhyana

i. Sri:—OSakra, the one who is full of absolute bliss (brahmänanda) and who exists within the heart should be worshipped with (spiritual) offerings relating to supreme truth. This is considered the inner (or mental) sacrifice (ritual worship). 2-5. (The adept) should sit in the posture of either padma, svastika, or yoni x and (then start) meditating on ädhärasakti,<sup>2</sup> the goddess, who is not to be supported by any, who is devoid of any (definite) form and is luminosity itself. (He should) concentrate (his attention) on her (as occupying) the region between his navel and genitals. The (position of) kälakürma, which possesses a spotless, brilliant body in the form of a turtle, is above it. (This) supreme deity carries the conch-shell, the disc and the mace. The lord of the serpents (i.e. Sesa) is situated on top of this. He possesses a face resembling a full moon, has a thousand hoods and eyes rolling with intoxication, and he holds the disc and the plough.<sup>3</sup> One should pay obeisance to him who is higher than the high (the supreme = absolute). 6-8. One should contemplate on the goddess earth (located) above him. She is (ocre) as the paste of saffron, her body (is) variously decorated with gold and jewels, (she) possesses a face and eyes with a benevolent (expression), her palms (are) joined and placed on her head as she remains meditating on the Omnipresent (God). One should meditate on these deities (viz.)

ädhärasakti etc. (located) in the space between the navel and the genitals, which is divided into four parts.

8-9. One should meditate on the milky ocean (ksirdrnavā) (as located in) the navel (and) possessing a form (white) as the kunda (flower) or moon,<sup>1</sup> surrounded by the rays (as it were) of the streams, (and) having a face (beautiful) as a full moon. One should meditate upon this (one) as being of inscrutable form, the formless possessor of a form.<sup>2</sup> 10-12. Thereafter one should meditate on the lotus appearing from inside the milky ocean, (resembling) the unwavering (mass of) fire and full of lustre like the rising sun, with a pendulous belly (and) disclosing white teeth in a smiling and auspicious face. It has two arms and is ever surrounded by a variety of auspicious bees. It has a thousand petals and is covered with thousands of rays like the sun (the thousand-rayed one). (Hence) one should put the seat (dsdna) on the back of it. 13. Dharma, jnäna, vairägya and aisvarya are in succession considered to be the legs of the seat situated respectively in the direction of Agni etc.<sup>3</sup> 14. All of them have human forms, a fair complexion, a lion's face, and (they are) very energetic, highly valorous and full of vigour owing to (the duty of) holding my (seat). 15. The opposites of the (seat-supports) dharma etc. are placed in the direction of the east etc.<sup>4</sup> (They are called) adharma, ajnäna, avairägya and anaisvara. 16-17. These (adharma etc.) are of human form and (are red in colour) like the bandhäuka flower.<sup>5</sup> The four (sacred scriptures), Rgveda etc.,<sup>6</sup> possessing the (combined) form of horse and man<sup>7</sup> and yellow (in colour), stay on the (four) corners, viz. between the east and north-east, between east

and south-east, between west and south-west and between west and north-west.<sup>1</sup> 18-22. The group of (four) yugas, viz. krta etc., which possess dark and (combined) forms of bull and man, are placed at the (four corners viz.) between the north and north-east, between south and south-east, between south and south-west and between north and north-west. All of them<sup>2</sup> possess four arms. With two of these they hold the seat, while with the (remaining) two folded together they salute the (deity) seated thereon. One should think about the supreme seat consisting of intelligence as being above them, (and) over that, one should recall the eightpetalled white lotus, which is the unmanifested. The orb of the sun, which is as bright as ten million suns, (is contemplated upon) above that. On top of that, the orb of the moon, as brilliant as ten million moons, is (contemplated upon). The orb of fire, as bright as ten million fires, is (visualized) above that. 23-24. One should remember that tamas, rajas and sattva are their (i.e. the sun's, moon's and the fire's) respective gunas. The mantras of the principles starting with the (principle of) intelligence (buddhi) and ending in sattva are considered (to be constructed by) placing the names of the principles between the pranava and the word of salutation.<sup>3</sup> Thereafter one should offer the seat of consciousness which is identical with the absolute self-consciousness. 25-26. Of the space (between) the navel and the heart, which is divided into five sections, four should be used to (hold) (the deities) starting with the ocean and ending with the seat.<sup>4</sup> The seat of the lotus etc. should be placed nowhere else but in the fifth (section). 26-30. The elements exist in the ädhärasakti; the elementpotentials are in the turtle; speech etc. (the conative organs) remain in Ananta. The five (cognitive organs) viz. hearing etc. remain inside the earth. The mind exists in the milky ocean; the

ego-principle should be meditated upon in the lotus. The intelligence (dhi) is regarded as (occupying) the sixteen ('supports') dharma etc. and the seat. Avyakta (occupies) the pure lotus (existing) above that (seat). The three gunas, tamas etc., are considered to consist of

three lotuses. Some call it time (kāla) 1 which consists of the three (principles) viz. the ego-principle (bhūtādi) etc. (mahat and pradhāna). Others hold the seat of consciousness to be the person called Ananta. Some hold that Garuda exists above the seat of consciousness.2 31. O lord of the gods, kharva joined by vyoman and followed by (the words) khagānana and namaś constitutes the mantra (of Garuda). The learned say that this is the ninth mantra.3 32-34. Thus after having taken the steps to establish the seat with the various mantras, (the adept) should meditate on VisnuNäräyana, the flawless resplendent one who consists of the universe (and is) the supreme Self, who holds conch-shell, disc and mace and possesses four arms. His dress is yellow and He has eyes like the lotus. He is to be recalled as actively roused by His sakti which consists of vibration 4 (i.e. creativeness). Now learn from me (the method of His worship) so that you may meditate on Him in the correct way. 35. After having accurately performed the nyāsa of the mantras and the parts of the body and after having correctly established the internal seat 5 (of God) and after having shown all the mudrās, one should recall the majesty of the mantras. 36-38. The absolute Brahman is the absolute state, which is situated beyond darkness {tamas}. It is the supreme (integral pair)

Lakṣmi-Näräyana1 (existing) as the Sakti and the possessor of Sakti. It is (identical with) the All, It transcends the All, It abides in the All and It regulates the All. It is the concentrated consciousness and bliss and the immortal embodiment of the complete group of the six (divine) attributes. Because It is the inner soul of all existing objects (whether) conscious or unconscious, positive or negative, It is the support of all individual ego-hood (ahamkāra). 39. For some inconceivable and unaccountable reason, It (Brahman) differentiates so as to be twofold as the Sakti and as the possessor of the Sakti.2 40-44. That which is the object of the word I and the idea conveyed by it, is Näräyana. That which is His absolute selfconsciousness, possessing all His characteristics, is Lakṣmi, the Sakti, in the form of (His) state of existence. The same omnipotent Sakti, resorting (by an act of her will) to3 the possessor of Sakti, like the beam of the moon to the moon, expands (herself into) the world. Formerly, being desirous of expansion as (identical with) Sabdabrahman, she stretched her expanding self through the course of the (created) objects. The first, which is indeed the primary creative state (of the Sakti) as Sabdabrahman, is flawless and consists of the course of kalā 4 and is experienced by those meditating in yoga (yogasthāiḥ). He (Sabdabrahman), who contains a steady flow (of sounds), is called the course of sound. 45-46. Resorting to 5 the course of kalā, he (Sabdabrahman) again actively manifests himself through the mantra-course in three absolute forms as described to you before,6 together with the whole group of Visnu's supreme and brilliant saktis,7 who are characterized by blissfulness. 47. The same absolute form extends in the form of the stream (i.e. of the manifested) mantras through the course of the subtle (creation), and that is what I am (going to) relate to you.

48-49. Again, that subtle (state of Sakti) exists in three states along the course of the gross (creation). The gross state is that primary form of Lakṣmi and Näräyana increased by the six (divine) attributes, in which the limbs and other parts of the body (of the divine couple) become distinguished. One should, indeed, find here all the conscious and unconscious (objects). 50. The learned should know that the Vaisnava1 embodiment of each mantra is its power to bestow particular majesty (on the adept) and to be its presiding deity. 51. The sakti who is effective for the particular function belonging to each particular (mantra) is my own self, the lotusgoddess, who the consciousness belonging to (each) mantra is called the person (futurusa). 52. The feature (of the mantra) which has the capacity for producing

(successful) results belongs to prakrti. The feature of determinateness is the attribute of mahat.<sup>2</sup> 53. The association of the mantras with the ego-sense is the quality belonging to the ego-principle. The mental vision of the mantra is the cause for its sensuous knowledge. 54. Whatever is in the form of sound in the mantra should be considered as existing in the ether. The tremor (kamfta), which occurs at the advent of the mantra, is said to be the form (characteristic) of the air (-element). 55. The quality of revelation in the mantra during meditation is contained in the fire (-element). The satisfaction derived from the actualization of the mantra should be known as (the quality) of the water(-element). 56-59. The state of existence belonging to the mantra is said to be the quality of the earth (-element). In this way the holder of the mantra (the adept) should concentrate his thought on the all-pervasiveness of the mantra, (and) by the power of the mantra he will soon become (endowed with) that condition.<sup>3</sup> Thus, by the capacity of one's own consciousness one should visualize the pervading and vibrating Tärikäsakti in front of

(oneself) (spread) over the sky like lightning. (Then) within the lotus of the heart, on the aforesaid (seat of) glowing consciousness,<sup>1</sup> one should meditate on the eternal divine pair inside the luminous form of Tärikä (as) Sabdabrahman. Listen now to the proper method (of such meditation). 60-61. (The adept) should meditate on the flawless Näräyana who is the repository of integral parts of Sūrya and Anala, who is seated on the seat of consciousness, who possesses large eyes which resemble the lotus, who has yellow garments, who has noble limbs and is adorned with girdle and anklets and dazzling with necklace, ear-rings, armlets, crown and golden bracelets. 62-63. His complexion either follows the (particular) yuga<sup>2</sup> or is (dark) like the blue sky. The deity carries conch-shell and disc, and bestows (on devotees) boon and protection. He is brilliant like a gem and deep like the full ocean. He is glowing like the sun and shining like the moon. 64-66. After having first meditated on Hrsikesa, possessing a pleasant lotus(like) face, one should first worship the excellent Person (Hrsikesa) with eighteen (items of) offerings<sup>3</sup> with the Purusa-süktä and the pranava (mantra). Then, O Väsva, after worshipping likewise the divine Lord with the Purusa-süktä, the pranava and (the mantras possessing) twelve letters and eight letters and six letters, and the (mantra beginning with) jitam te (etc.),<sup>4</sup> (the adept) should meditate on Laksmi as pervading the entire body (of the adept). Then after worshipping her as identified with the destruction of the (body as has been described in the process of bhütasuddhi), one should invoke Laksmi. 67. Thereafter, with various offerings, as prescribed by the sacred scriptures, one should worship her as seated on the left (side of the) lap of god Visnu. 68. Sakra:—I salute thee, beloved of God, Goddess of the gods and possessor of lotus eyes (eyes like the lotus). Deign to describe the

method (of worship with) the Purusa-süktä and the (mantras) such as Tärä. 69-70. Sri:—God Näräyana, the possessor of Sri, the lotuseyed one, is the unique one. I am Hari's unique Sakti, who performs all (functions). Both of us are seated in the supreme expanse of the void for the purpose of bringing happiness to all souls, the two masters served by the sages (devotees).<sup>1</sup> 71. Once, there arose in our heart the intention that we should find out some means for the deliverance of the living beings. 72-74. The great ocean of Sabdabrahman is the energy which arose from us. Then two nectar-like hymns emerged from the churning of that (ocean of Sabdabrahman): the hymn of Hari, the Person, and similarly the hymn of myself (the Sri-süktä). Each of them is related to the sakti of the other, being furnished with each other's sound. The hymn of the unmanifested Person has Näräyana as its seer. The other, which is called the Sri-süktä, has me as the seer. 75. The

five mantras starting with the pranava, have been earlier shown (described to)2 you. Now listen to the brief (description) of the order in which they are worshipped. 76-79. In the greatest of all hymns belonging to the Person eighteen res are pronounced. One should perform the (offerings of) ävähana etc., the eighteen excellent objects of enjoyment with these (res). These eighteen (offerings) are considered to be (as follows).3 Ävähana (evocation)4 and the seat, (water) to wash the feet, together with arghya 5 and (water for washing the mouth, (ingredients for) the bath and the dress along with the scarf and the sacred thread,6 perfume, flower, lamp, incense, madhuparka,7 präpana,8 betel-leaf with camphor and the offering of a handful of

flowers to the feet (of the deity), the dedication of the propitiation of the self and the meditation on the desired state of existence.1 80-86. The bright form of Visnu, which is full of all (lucky) signs and consists of the substratum of all, which is supreme and eternal and possesses all the six (divine) attributes in their totality, is said to be the mantra-embodiment. (The faculty) whereby the adepts makes the deity his own through the power of his own self and by the (practice of worship) with the mantras which are identical with consciousness, is called ävähana by experts in the science of mantras. The following act by which Hari spontaneously inhabits the universe (consisting of both) conscious and unconscious with a view to well-being (svastikrti), is (called) dsana. The (adept should) think about arghya etc. (as follows): 'The blissful sakti of mine (i.e. Laksmi), by which the deity is strengthened, is indeed the arghya, äcamaniya and so on. The existence of all the worlds and of all living beings is based on water and both are comprised of it.2 This is expressed by the offering of pädyä (water etc. to wash the feet). I satisfy the eternal by dividing myself in six ways; as sound etc., i.e. the five external objects, and as the internal ego'3 86-93. One should assiduously propitiate the Lord of the world with the objects of enjoyment relating to the 'complete sight' (samdrsti) which are actually collected. Those auspicious (objects), impressive in the forms they take (such as) lamps or vehicles the very sight of which gives rise to pleasure, are regarded as relating to samdrsti. The objects of offering, which bring luck and which always satisfy with a relish, (namely) präpana, äcamaniya etc. are (called) dbhyavahdnka. Those objects offered, (such as) pädyä, äsana and so on, which are pleasant, pleasantly soft to touch, and which satisfy the Unborn with (the sensation of) touch, are (regarded as) sämsparsika. Some include the perfumes such as scented air 4 in the category of sämsparsika, and others in äbhavahärika. The remaining processed incenses, the offerings consisting of sound (such

as) eulogies, instrumental (music), songs etc., and humility, folding of the hands etc. are considered äbhimänika. Thus, following the instruction of the sacred scriptures, one should please the Excellent Person with these four types of offerings and with the res,1 preceded by the pranava. At the end of the mantras 2 the offerings (should be) indicated. Thereafter the pleasure (of God, solicited by the adept, should also be mentioned).3 94-96. Then having pronounced om, the re and the five mantras beginning with the pranava, (the adept should pronounce the mantra) "I evoke the Lord of Laksmi, the undecaying supreme self, the Lord of the world, the divine Näräyana, the Person; let Him abide in this image, together with Sri, through inclination to favour me". Thus (by the power of the mantra) inducing the (deity) within the flowers of his hand to occupy the image (conceived by) himself, he should salute (the image) and after exchange of greetings, the (adept) should gratify Him with the following (formula expressing) inspired thought (dhi). 97-99. "Having, 0

Adorable One, prostrated (myself), I worship (thee) with a seat". Then uttering the (relevant) mantras and pointing out (the objects offered) by pronouncing (the word) 'this' three times and then pronouncing the name (of the object), he should thereafter perform the (rite of) soliciting (God's) pleasure (by saying) "Let God Väsudeva be pleased".4 (Next) he should sprinkle the arghya over the seat (vedi). This is the process (prescribed for) the rite of (making the) offerings. The indication of the äsana, arghya etc. among the (objects of) offerings should be made according to their gender.<sup>5</sup> 100. (The adept) should perform the ävähana (rite) with the first (re of the Purusa-süktä), the äsana with the second, arghya should be offered with the third, together with (sprinkling) of water held in a flower on the head. 101. The pädyä should be offered with the fourth (re), (and) the

äcamaniyaka with the fifth. The bathing rites should be performed with the sixth (re), the (rite of) dressing with the seventh. 102. The scarf (should be offered) with the eighth (re), the fragrant unguent with the ninth, the garland and ornaments with the tenth, and the lamp with the eleventh. 103. The fragrant incense (should be offered) with the twelfth (re), madhuparka with the next, präpana with the fourteenth and anuväsana x with the fifteenth. 104. The salutation 2 is performed with the sixteenth, the handful of flowers (is offered) with the next. The (entire) rite of propitiation (is offered) with the eighteenth (re). 105-109. (The adept) should perform the rite of äcamana (also) in (the offerings of) the bath, the dress and the lamp. The ceremony of arhana (special worship) should be performed before offering madhuparka or rice.<sup>3</sup> Afterwards the rites of tarpana 4 and äcamana are to be performed with two pranavas. Thus the adept should conduct the ritual of the bath etc., offerings, as befits a king, with the appropriate mantras according to place and time. Following the requirement of place and time (the adept) should always perform the three (ritual acts), samkalpa (intention), prädäna (offering) and priti (propitiation) with regard to each object offered. Thereafter, being concentrated, he should hold his palms together and uttering "Om bhagavan, I worship thee with the seat", he should offer the seat, pronouncing (the relevant) mantra and indicating (it) as "This is the seat". 110-113. (Next) he should fetch water for arghya (respectful reception) etc. saying li om om priyatäm bhagavän väsudevah" (and) then place that near the deity. (This sentence should be concluded with the words) äbhir arghy äbhiih etc., (and) similarly (in the case of other offerings with) äbhiih pädyäbhiih, äbhir äcarnaniy äbhiih, äbhir arhaniy äbhiih, tar-panly äbhiih, adbhih, snäniy äbhiih and so on. Thus should be pronounced the propitiation and the intention. At the

moment of offering (one should) pronounce (the formulas) such as imä arghyäh in accordance with the proper gender. In case of external worship, the practice is to offer arghya etc. first.<sup>1</sup> 114-118. Thus (the adept) should propitiate the Lord of all gods, Janärdana, with six (offerings such as) the garland etc.,<sup>2</sup> or with five or with four or with three or with two or (even) with one, as place and time permit. (Next) he should meditate on Janärdana, the Lord of all gods as being indeed worshipped with me, just as the rising of the moon makes the ocean swell all over.<sup>3</sup> (Thereafter) the (adept) possessed of the mantras should, while concentrating his thought,<sup>4</sup> worship me as prescribed with the sacrifice (called) the layayäga,<sup>5</sup> and consider me as the undefinable, incomparable, infinite, the enduring essence of existence, inseparable from the excellent Person like the fragrance from a flower or the flame from a lamp, and the unique one. Finding out the method of Tärikä<sup>6</sup> worship, he should worship me, the Tärikä, with that. 119-121. Thereafter, the wise (adept) should mentally conceive me as arising from the excellent Person by His will, as the flash of lightning arises out of the cloud. He should then

meditate on me as seated on the left (side of the) lap of the Lord of gods. Knowing our identity and that we are essentially soothing (lit. cool),<sup>7</sup> he should surrender himself to Janärdana (uttering) the two supreme res, which begin with (the word) hiranya,<sup>8</sup> and also appease her, who is myself, not differentiated (from God) (by uttering) the next two (res).

122-131. Conceiving me with (visionary) thought as being gracious, (the adept) should surrender (himself) to me (uttering) the fifth (re).<sup>1</sup> Fully cognizant of the power of Tärikä as mentioned before, O lord of gods, while pronouncing the mantra called ävähana accompanied by (the practice of) püraka<sup>2</sup> and showing the (relevant) hand-posture,<sup>3</sup> (the adept) should evoke me from the deity,<sup>4</sup> (envisaging me) as seated on the lap of the supreme self and always with a gracious face and possessing all (auspicious) marks. (I as Tärikä) possess (a complexion) like the inside of a lotus, am beautiful and have large black eyes, am decorated with glittering golden bracelets, armlets, necklace and ear-rings, and possess a deep navel, lean belly adorned with the three lines<sup>5</sup> (and) hard, firm, high, full, rounded and close-set breasts. (I possess) locks like moving swarms of black bees, rosy lips like the bimba,<sup>6</sup> teeth like rows of pearls, the shining mark on the forehead resembling a half-moon, and am endowed with all (auspicious) signs, black curls, hands in the posture of granting favours and holding a lotus<sup>7</sup> and am adorned with a lotus-garland. (I am) embraced by Visnu with His left hand and my lotus-hand is placed on His shoulder; with the left arm (I) carry a blossom of the celestial flower.<sup>8</sup> (My Tärikä form) may otherwise hold the hands in the posture of granting boons and protection or may carry the noose and the goad, (whilst I am) reclined in the half-svastika position and adorned with a brilliant diadem. Having meditated on me, the eternal mantra form, he (the adept) should visualize me (as such). 132-134. Then again, as before, the adept should perform the nyäsa of the body without performing the nyäsa of the hands, accompanied by the basic mantra and other mantras. (Then he

should offer) mentally, flowers, arghya, a lamp, incense, garlands, unguents; then (he should furthermore) respectfully (offer) water for washing the feet and sipping; he should salute, or prostrate (himself)<sup>1</sup> mentally (uttering) the word jay a (victory be unto thee), and thereafter he should show the hand postures which have already been described to you.<sup>2</sup> 135. (He should then repeat the following words:) "Welcome to thee, lotus-eyed one. O Ambujä, deign to remain close to me, (and) accept the mental worship that has been properly conceived!" 136. After obtaining my permission, he should perform the mental sacrifice, with offerings created by a constructive (realizing) mental impulse<sup>3</sup> and with pavitras<sup>4</sup> which relate to supreme truth. 137-139. Thereafter the proficient (adept: sunisnäta) should worship me with external rites which are to be described at length further on. Having performed (the rite) with offerings of the sämusparsika etc. (categories) till the präpana, he should then remember his preceptor who induced (him to perform this rite), be he alive or dead, and the knower of the mantra should offer him all his wealth and should mentally give a portion of the präpana to those alive and those dead, in due proportion.<sup>5</sup> 140-141. (The adept) should recall to (mind) all (my) subordinate (deities) who will be described in detail (later).<sup>6</sup> (Bearing) these (in his mind) as lying dormant in me—the source—just as trees lie dormant in the seeds, he should perform the sacrifice of dissolution (laya-yäga)<sup>7</sup> together with the application of their individual mantras. 142-145. Having produced the fire (consisting of) consciousness by rubbing the (pieces of) wood for kindling<sup>8</sup> (which consist of) meditation, (and) after consecrating it with the consecratory

(procedures) 9 and illuminated thought (dhi) as described (later on),

the wise (adept) should in that triangular fire, consisting of the three gunas (and) which exists in the location (support: ädhära) of the three gunas, perform the (mental) sacrifice which brings the wealth of liberation. (He should perform it) in the fire-place (mahänasa).<sup>1</sup> This fire of Visnu having been placed in the container of that which possesses the three characteristics,<sup>2</sup> (the adept) should bring the purified butter (consisting of) Brahman, distilled from the (mantra of) Tärikä, from the atmosphere (which is) the seat of näda and enter (into his body) through the (passage of) the cavity of the crown (brahmarandhra). Then, after purifying the (said) butter and having approached the abode of the fire, in accordance with the authoritative treatises he should perform all the prescribed rites with that sacrificial butter.<sup>3</sup> 146. At the end of the sacrifice, the wise (adept) whose intention it is (to perform) that (rite) should, with illuminated thought which will be described later and in the right frame of mind, surrender to me the mental rites (of the sacrifice). 147. The whole order of (successive rites) prescribed for the performance of the external (sacrifice) is applicable to this mental (sacrifice). But one should perform that carefully with all the requisites which are identical with me.<sup>4</sup> 148. This mental sacrifice, which is the destruction of all evils and which brings about all (expected) results, has now (been) described. (The adept) should perform this sacrifice till the end of his life. 149. After carefully preparing all the requisites pervaded by me, (the adept) should perform the external sacrifice to mitigate the impressions (of the mind) arising from external objects. 150. Thus, O Sakra, my internal sacrifice has been told to you. Listen now to the exact description of the nature of the external sacrifice, which I am about to give.

**EXTERNAL SACRIFICE (CONSTRUCTION OF THE PLATFORM FOR WORSHIP; MANDALA OF NINE LOTUSES)** i. The external sacrifice is considered to be that in which I am worshipped (by the adept) with offerings consisting of (external) objects (of enjoyment), objects which are outside the *vedi* etc. and are looked at by my consecration.<sup>1</sup> 2-3. Impressions (*väsanä*<sup>2</sup>) are said to be of two types according to whether they are produced by external (causes) or internal (causes). The excellent mental sacrifice removes all internal (impressions caused by) the external (causes), while the external sacrifice is prescribed for purification (eradication) of the 'stock' of impressions (caused by) the external (causes). 4-7. Having found the site 3 according to the (direction) of the sacred texts, one should (first) construct a pavilion there. Then, one should build a platform at the centre of it (brahmasthäna), possessed of all good qualities. One should then lay a thread, wholly white with its end turned eastward and measuring either eight hands,<sup>4</sup> half that length, or half of that (half) length, over the centre of the platform. (The line WE in diagram I). Marking off three equidistant points over it (namely), on the centre (of the line, i.e. point Y) and on the centre (points) of the two sides (WY and YE, namely points X and Z), one should then nail five wooden

pegs 1 at the two ends (W and E) and the three middle points (of the first mentioned line, namely WXYZE). Since the centres of the two halves of (the main line) are determined by the two pegs standing on the two (points X and Z) next to the end points (W and E,

through the equidistant points X, Y and Z), one should place the foot of a measuring compass 2 successively on the two centres (X and Z) and draw two (successive) circles (with it) 3 and thus determine the exact centre of (the first mentioned) line (WXYZE). 8-13. Further, (placing the foot of the compass) on the two above mentioned centres (X respective Z and taking a radius longer than the distance XY), one should draw two circles (the unmarked X and Z circles in the first diagram) and mark two points on the left and right (side of the centre Y, where the circles intersect each other, namely the points O and P in diagram I).<sup>4</sup> Then one should ascertain the centre points (A and B of the lines NOY and YPS, drawn perpendicular to the line WXYZE, through its centre, and both the lines measuring exactly the same), on the left and right side of the centre (Y).<sup>5</sup> Since the centres of the lines (NY and YS) are thus determined, one should now place the (foot of) the compass (first) on the point (Z) at the east (of the centre Y) and (draw an arc with an arbitrary radius at the south-east corner of the platform) and then on the point B at the south of (Y) and draw another (arc at the same corner with the same radius as to the first arc, intersecting it at the point SE, which determines) the south-east corner of the centre (Y). Similarly, the north-east corner of the

centre point should be ascertained in this way, (only replacing the southern point B) by - the northern point (A). The other two corners, namely the south-west and the north-west; should be determined by drawing successive pairs of (intersecting) arcs as (shown) before, (one at each of the corners, using the points B and X and A and X respectively as centres and keeping the same radius). In order to indicate the area clearly, one should draw four boundary lines (NE-E-SE; SE-S-SW; SW-W-NW; and NW-N-NE of diagram I) on four sides (namely the east, the south, the west and the north). After dividing the area into sixteen parts (squares),<sup>1</sup> (the adept) should draw nine lotuses (one on the area covered by the) four squares at the centre (of the area) and (one in each of) the directions of East etc. and the four corners (NE etc., vide diagram II). 14-15. Now listen about how to draw the eight-petalled central lotus. Four circles should be drawn on the central area in such a way, that one eighth (part of the entire area of the squares) is left out. (These circles are drawn to help the drawing of) the pericarp, d, the filaments, c, the base of the petals, b, and their sections, a, (all of these belonging to the central lotus) respectively (see diagram II). Beyond these (circles) a section measuring one fourth of the (area) should be left empty.<sup>2</sup> 16. Within (that encircled area for the drawing of) the (central) lotus, (the adept) should draw eight lines, (four) in the (four) cardinal and (four) in the (four) intermediary directions. Between these lines he should draw eight more lines (diagram II). 17-19. He should then draw eight petals to accord with the (cardinal and intermediary) directions with the aid of the thread attached to the (circle drawn) for the specification of the bases of the petals.<sup>3</sup> (These) simple and well-drawn lines are called vyomarekhäs.\* The other eight lotuses are drawn in the same way. This enchanting great square diagram of nine auspicious lotuses should possess gates on the outside together with sobhäls and the konas and

(the lotus should have) four colours so that the pericarp etc. are distinguishable.<sup>x</sup> 20-23. When for some reason worshipping (the deity), the holder of the mantra should, on a flat surface (Brastara) made of flowers, or on (one made of) a piece of pure (unwashed, i.e. new, ahata),<sup>2</sup> wholly white, incensed and perfumed<sup>3</sup> cloth, or on a besmeared level sand-platform (sthandila), recall to his mind the nine lotuses (of the mandala). In conformity with the prescripts of the scripture (he may) also carve an image of the deity of his meditation.

He may (even) propitiate (the deity) in a pitcher (i.e. instead of an image), made of gold or silver etc. but avoiding metals such as iron etc.<sup>4</sup> which contains curds (or) milk (or) water, with any of the recommended (auspicious) leaves arranged on it and decorated with cloth and silks. The noblest among those who possess knowledge of the mantras should (in all cases) worship the (mandala of) nine lotuses, visualizing it there. 24-25. In the pitcher, or in the temple, or in the image-form, (or) wherever the holder of the mantra performs the worship, he should (first) meditate on the (mandala of) nine lotuses, which contains the whole world and represents the exalted home of all the gods, which encompasses all (other) loci and is the paramount abode. He should then (worship) by offering arghya etc., uttering (each time) the sounds of the name of Tärikä together with namah. 26-29. Four pots, made of metals such as gold etc. and filled with purified water, with scent, garlands, jewels, herbs and watersoaked kusa-grass are to be set in the four corners of the pedestal, facing the image. These should be arranged from south-west to south-east in the order of arghya, äcamaniya, pädyä and snäniya 5 respectively, the adept reciting the relevant mantras whilst arranging them. (First) om, then the name of the offering inserted in (the mantra) and then (the word) kalpayämi ('T arrange'). In the centre

one should set a pot containing arghya, which is composed of various ingredients.<sup>1</sup> 30. White mustard seed (siddhdrthaka), sesame seed, panic grass, barley grains and white rice-grains mixed with water, milk and fruits are said to be the ingredients of arghya. 31. Filling (one) pot (with arghya) accompanied by (the utterance of) Tärikä in the material form of flowing nectar, (the adept) should meditate on the cycle of mantras in that (pot), the container of the Undivided (the unanalysed One). 32. (Immediately after), the Undivided (mantra-form), as existing within the (first) arghya, should be worshipped first with a flower etc. That (arghya) should be conceived (bhadvaniya) as being identical with the container of Agni and Soxna.<sup>2</sup> 33-34. This is the first sacrament.<sup>3</sup> Now listen to the second one. (The adept) should burn that (offering) with the tremendous multitude of the sun's rays and then should extinguish (that fire) of the burnt (offering) with the cool rays of the full moon. He should (then) fill it with the waves of the nectar-ocean of Brahman's bliss.<sup>4</sup> 35. Having consecrated it with all the chief mantras such as Tärikä etc. he should take the water (of arghya) and pour it from that (vessel) into another bowl. 36. Such a method of (performing a) sacrament is prescribed for each bowl. One should by this (performance) bring prosperity and gratification to the bowls.<sup>5</sup> 37-38. (After placing the bowl of arghya), one should make the hand posture of the wish-yielding (cow) together with her own mantra called Surabhi.<sup>6</sup> After having meditated on Surabhi<sup>7</sup> who

resembles the Snow Mountain in colour and dwells at the place of the substratumless (Brahman),<sup>1</sup> one should attentively show her (Surabhi) the hand gesture with one's two hands anointed with perfume, imitating the udder (of that cow). 39. After sprinkling the mandala and the pavilion with the water from the bowl of arghya, (the adept) should strike 2 all the ingredients of the sacrifice with the mantra of the weapon (astra).<sup>s</sup> 40-44. Thereafter, he should wash them with the basic (mantra). (Thus) these (ingredients) become (sacrificial) offerings. Then, after saluting Visnu, he should worship the lotus goddess, seated on His (— Visnu's) lap, by offering loose flowers etc. together with the basic mantra. Afterwards, taking the vessels containing arghya, the flowers, the incense, the unguents, the lamp and the food-offerings, he should perform the worship at the gate. At the threshold of the gate outside the entrance in the middle, (the adept) should worship the lord of the area, envisaged as standing on that ground, by resort to meditation and other (parts of the worship). One should meditate on the lord of the ground who always

keeps his left hand clenched, who is as (dark as) the inky cloud, carries a staff in his hand and has a huge body. He should also show (the deity) the (appropriate) hand posture.<sup>4</sup> This is the order for performing (the various rites) in all other cases (of worship). 45. He should worship Laksmi, placed on the door at the top door-frame; Laksmi, who holds the lotus in her hand and who is standing on the lotuses. 46. (He should also worship) Canda and Pracanda on the outer sides of the bottom of the door-frame facing south and north, and Jaya and Vijaya, on the inner sides (of the door-frame also facing south and north).<sup>5</sup>

47-48. All these (Visnu's gate-keepers) are known to possess four arms. They hold in their' hands the mace, the disc as well as the conch-shell and they are of great strength. They frighten the nondevotees and are ever ready to destroy all evil. They should be worshipped and meditated upon in these forms and (their) handpostures x should also be shown. 49-51. From left to right across the middle of the two side frames, (the adept) should then worship Gangä and Yamunä, who bear in their hands pitchers containing holy water, and are pretty in their pristine youth, of white complexion and smiling countenance. Gangä should be meditated upon as gracious and with a face (as beautiful) as the full moon. The river Yamunä should also be (regarded) as (possessing) similar (form), (only) she is (dark) as an inky cloud. 52-53. Following the same order<sup>2</sup> (the adept) should worship with arghya, flower etc. the two lords of the treasures, called Sankha and Padma, who stand on the inner side of the door. Those two lords of the treasures are envisaged as being seated on the jewel-box. They are fat-bellied, tawny-eyed, two-armed and full of divinity. 54-55. Having completed the worship of the door, (the adept) should take some flowers, and holding them in front with his thumb, index and middle finger, whilst uttering the mantra of the weapon, should recall (to mind) the disc as existing on that (flower). This should be consecrated with (its) mantra. 56-57. This sharp-spoked, fire-formed, fire- and thunder-showering destroyer of all hindrances should be placed within the sacrificial chamber. Then (the adept) should point the index finger of his right hand straight upwards and recalling that lightning brilliance (of the disc), while reciting the mantra of the tuft of hair, he should enter the sacrificial chamber, twirling that (raised index finger).<sup>3</sup> 58-59. He should then sprinkle his own seat with water from the vessel containing arghya, and at the same time (recite) the astramantra. He should worship there the seats composed of mantras

such as ädhärasakti etc.,<sup>1</sup> and should also demonstrate with each its respective hand posture.<sup>2</sup> Then, sitting down on that (seat), he should worship the lord of the gods, who dwells in his heart. 60-61. (Thereafter) he should (mentally) bring to his eyes that majestic state of the couple, which is called Laksmi-Näräyana, the eternal supreme dweller of the heart and identifying himself with that (he) should view all (the ingredients of the worship)<sup>3</sup> with a steady gaze. 61-62. Wherever (the adept) wishes to perform the worship, whether in the pavilion or on a pedestal, he should (first) worship the seats (namely) ädhärasakti<sup>4</sup> etc. with arghya, flowers and so on. Afterwards, he should worship dharma etc.<sup>5</sup> appearing in their respective directions. 63. Then after visualizing in meditation (the containers), (viz.) the lotus, the orbs<sup>6</sup> of the sun etc. ending with the seat of spiritual realization (bhäväśana), successively situated one above the other, one should worship them with (offerings of) flowers etc. 64-67. The area of the mandala, extending from the right of the deity who is in the mandala to (the location) of the yugas such as krta etc., should be divided into seven sections from north-west to north-east. In the first (section) the adept should worship Ganesa<sup>7</sup> seated in the posture of the lotus<sup>8</sup> on the filaments and petals of the lotus (of the mandala), and holding with his two upper hands the rosary (of

eleocarpus seeds) and the axe, whereas the two main

hands are held in the gesture of granting boons and protection. Or, these hands held in the posture of granting boons and protection may also be envisaged in the pose of discourse (vyākhyā) by joining the index finger to the thumb. 68-72. The wise should place the plump and pendulous-bellied, stout elephant-headed (deity) with only one tusk along with the six anga (-mantras) on the six filaments of the lotus, while reciting his (— Ganesa's) own mantra and making the appropriate hand gestures and offerings of flowers etc.<sup>1</sup> The wise next worship goddess Vāgisvari with her personal mantra. She is envisaged as seated on the white lotus within the orbs of the sun, the moon and fire, unfettered by any limitation whatsoever, yet assuming embodiment; she is the first manifestation of my power consisting of sound. She is white, has two eyes and two arms holding the conch-shell and the lotus, and is clad in garments and ornaments as (white) as the surging waves of nectar. Thereafter (the adept) should worship his own preceptor and his preceptor's preceptor. These (should be envisaged) according to those forms which are well known in the world. 73. After that, (the adept) should worship his (— the preceptor's preceptor's) preceptor, the exalted one (paramesthin). Then the pitaras are to be worshipped as bodiless, devoid of form. 74. Thereafter he should worship the successful worshippers who preceded him (ädisiddhas), who are engaged in meditating on God and are calm in (appearance), with eyes closed, have auspicious limbs and who are full of excessive power. 75. Having successively obtained the permission (of these deities), he should then invoke and worship me envisaged as being seated on the lap of the highest god. O Suresvara, now listen to the particulars about the formalities of (worship)

## EXTERNAL WORSHIP. FURTHER DETAILS

### Weitere Details über externe Verehrung

Narayana ist die eine Gottheit welche die Totalität der sechs Attribute darstellt. Ich bin seine grosse Shakti, sein ewiges Selbst-Bewusstsein. Ich, die grosse Shakti, habe mich verkörpert um

. Näräyana is the unique God possessing the form of the full sixfold attributes. I am His great Sakti, (His) eternal self consciousness. 2. I, the above (Sakti), underwent embodiment with the intention of obliging my worshippers. Listen (now) to a detailed description of the rites prescribed for worshipping me, who am seated on the lap of the supreme God. 3-4. After obtaining permission from Ganesa etc.,<sup>1</sup> (the adept) should invoke (the Sakti) existing within his own heart.<sup>2</sup> He should (then) meditate on the supreme soul, which is worshipped (by the adept) in the internal (or spiritual) worship (antaryäga), which possesses all the unmanifested (stimita, motionless) six attributes in their entirety and which is the container of myself, Sakti. This (Supreme God) täraka (as He is called in His mantric form)<sup>3</sup> should be pronounced thrice and then Tärikä <sup>4</sup> should be uttered thrice.<sup>5</sup> 5. He should (then) invoke the lotus-eyed Person, possessing a strong and noble (form) with four arms, by uttering the mantra in masculine gender (pranava). 6-9. Following the method of recaka,<sup>6</sup> (the adept) should invoke the lord of Laksmi, coexistent with the divine Sakti, to descend from the seat of anähata,<sup>7</sup> by using the intermediary (duct) between

the two (other ducts) Agni and Soma x which has its outlet within the nose (of the adept), or he may visualize the resplendent (God) as (already) freed (from his heart), like a flash of lightning bursting out of a cloud and then subsiding into complete tranquility (afterwards) . 2 He should next envisage Him as existent in the handful of flowers (to be offered) and enthroned on the spiritual seat (bhäväśana) whereafter he should perform the rite of nyäsa.3 The rite (of nyäsa) should be duly performed step by step in his (= the adept's) mind accompanied by the four hand postures, samnidhi, samnirodha, samstambhana and sthäpana. 10-11. The process of samnidhi (proximity) is (the position) made by turning the hands upwards with fingers pressed tightly together, and placing the thumb of each (hand) over its own little finger. When in the same (gesture) (instead of the little finger) the ring-finger and the middle-finger are (successively) covered (by the thumbs), the two (hand gestures) of samstambha and samnirodha are (respectively) formed. 12-15. O Sakra, the four fingers of each hand should be clenched (and then) the two thumbs (of both hands) are placed diagonally, across them (= fingers). This completes the posture of samsthäpana. Having made these hand postures accompanied by the utterance of the mantra of Tärä etc., one should continue to meditate on Hari as being present (having arisen there) until the offering of pädyä and arghya has been completed. (Also) while offering the bath, the ornaments, the garment and the garland, or in the case of other (types) of worship (bhogayäga), where other objects appropriate to that (particular ritual) are offered, one should visualize Hari as possessing the form stipulated by the sacred scriptures, and as being full of compassion and indulgence. 16-19. The absolute Sakti consisting of myself, who is already associated with the image and exists in its form, should as in the

case of Hari also be visualized as entering the objects of enjoyment offered (to the deity). (The adept should then continue) the worship of the invoked (deity) by throwing a full handful of flowers mixed with arghya. (Then), with head lowered and hands clasped over his head, he should slowly worship (the deity) by reciting the two mantras of tära and Tärä together with namas.1 (Thereafter) he should successively offer the deity flowers, arghya, incense and unguent accompanied by the mülamantra etc., either briefly or elaborately as the time permits. 20-21. (And then) he should, reciting the mantra of Tärä, worship the formless and peerless Sakti 2 pervading every part of the (deity's) body. After that, with their own mantra he should worship the deities of the weapon and of the ornaments as well as the saktis etc. in their relevant positions on the (deity's) body. This is called the layayäga, the great fulfiller of all desires, 22-25. Thereafter with my aforesaid mantra the intelligent (adept) should invoke me as distinguishable from the body of Lord Visnu, which is totally infused with (my) Sakti. (I,) the undefinable and unparalleled goddess, who am all-powerful, divine and unique, whose highly luminous body is composed of the six (divine) attributes, correspond with Visnu in every respect, at all times and in all places. I have voluntarily accepted embodiment out of compassion (and) in order to benefit the adept. Without abandoning God's form, I nevertheless remain separate (from God's body).3 After this, the wise (adept) should perform the successive rites that are enumerated for proper observance of the rite of invocation. 26. He should then meditate on my dear self as seated on Visnu's left thigh. I have already described how my body should be visualized in meditation.4 27-28. After that, continuing to follow the process of dissolution, (the adept) should worship the sakti etc. in me (i.e. the subordinate deities of my retinue), envisaging them as gradually emerging from me like sparks from the blazing fire.

Now listen to how each (subordinate deity) is placed on the site of worship (bhogasthäna) . 1 29. (The adept) should envisage the lotus-eyed Person and the lotus-goddess seated on His lap as (both) occupying the seat of spiritual realization (bhäväśana)2 situated in the

pericarp of the central lotus (of the mandala). 30-34. Laksmi 3 should be visualized on the pericarp of the lotus to the east (of the central lotus), emanating from her 4 body which possesses two arms and two eyes and wears attractive earrings, a white wreath and robe. She is adorned with necklaces, armlets and all auspicious marks; she has firm and high breasts; wide eyes resembling full-blown lotuses; a face lit up with a charming smile; lovely tresses resembling a swarm of bees in flight; she has a bright mark on her forehead, lips that are red (and soft) like petals; her hair is black and curly; her teeth are like rows of pearls. She is seated in the lotus posture, holding the noose and the goad in either hand, and her (appearance) resembles the inside of a lotus.<sup>5</sup> She faces us.<sup>6</sup> 35~37- On e should visualize the supreme Kirti as existing in the pericarp of the lotus to the south (of the central lotus), who emanates from my body. She consists of renown and resembles Laksmi in her garb and ornaments, except that sometimes her (complexion is fair) like the kunda flower.<sup>7</sup> Jayä should be visualized as seated on the pericarp of the lotus to the west of us,<sup>8</sup> (as) emanating out of my body and possessing a body similar to (that of Laksmi), (but) red (in colour). One should visualize Mäyä as being present in the pericarp of the lotus to the north (of the central lotus) issuing from my body, and she (also) resembles Laksmi but is occasionally of a red (colour). 38-39. (The mantra) of the heart (hrdaya) should be placed on the lotus at the south-east corner, (that of) the head (siras) on the

lotus at the south-west corner. (One should place the mantra) of the tuft of hair (sikhd) on the lotus at the north-west corner, (that of) the armour (varma) on the lotus at the north-east corner. (The mantra of) the eyes (should be placed) on the foremost petal of the central lotus, while (that of) the weapon on the corner (petal). 40-41. (The adept) should meditate on Väsudeva as being present in front of (the mantra) of the. eyes, and should envisage lord Samkarsana (as present) on the southerly petal of the central (lotus).

Pradyumna should be visualized on the westerly petal of the central lotus and Aniruddha on the northerly. 42-43. One should visualize the elephants known as Gulgulu, Gurunya, Madana and Salala, who are the embodiments of nectar, on the two corner petals behind (the mantra of) the weapon; they carry a jug of nectar in their hands and are fair like the conch-shell or the kunda-flower and they have four tusks.<sup>1</sup> One should place (the mantra of) the kaustubha on all the petals of Laksmi's lotus.<sup>2</sup> 44. Similarly (i.e. on all the petals), one should place (the mantra of) the vanamälä on the lotus that (contains the mantra of) the heart. (The mantra of) the decorative lotus 3 should be placed on the petals of Kirti's lotus. 45. Likewise one should also place (the same) on the petals of all four lotuses (such as) the petals of the lotus of Jayä, the petals of the lotus of (the mantra of) the armour and (other) lotuses.<sup>4</sup> 46. One should place (the mantra of) the excellent goad on the petals of the lotus of (the mantra of) the head. (The adept) should place (the mantra of) Garuda, the best of all birds, in front of the four gates.

47-49. Alternatively one may place the elephants in front of their own gates.<sup>1</sup> One should place Baläkikä on the ground of the eastgate. She carries a lotus in her hand, is white-complexioned, has eyes like lotus-petals, a gracious expression and a dwarfed form. The blue-complexioned Vanamälälikä is placed on (the ground of) the south-gate, the red-complexioned Vibhisikä inside the west-gate and the multi-coloured 2 Madhudidhiti within the north-gate.<sup>3</sup> 50. The eight guardians of regions, called Indra etc.,<sup>4</sup> together with their conveyances, remain outside the gates from the east to the north-east corner. 51. Further on, (the adept) should envisage Brahma and the king of the serpents<sup>5</sup> and still further on, he should meditate on their (— the lokapälas') weapons 6 , viz. the vajra etc. 52. At the north and the north-east corner (the adept) should meditate on Visvaksena, who has noble features and is descending from the sky. 53~59- O Puramdara, now hear from me about how to meditate on (the deities) who are not yet described.

(The adept) should visualize Vāsudeva as consisting of amrta, with (a dark) body (like) a cloud and wide eyes (resembling) the lotus. (In each of his hands) he (respectively) holds the conch-shell, disc, mace and lotus, and he has the srivatsa on his chest, is clothed in yellow and possesses four arms.



Samkarsana should be called to mind as possessing (a white) body resembling a mound of snow, he is clad in blue and has four arms (the lower two of which) hold the plough called Langalastra and (the mace called) Saunandaka,<sup>7</sup> while (the other) two hands are held in the pose of granting boons and protection and he is capable of rescuing (the people) drowned (in misery).

(The adept) should call to mind Pradyumna as the red (-coloured) god clad in red, displaying the bow and arrow and the hand postures of granting boons and protection

He should envisage Aniruddha as being yellow (-coloured), clothed in white, with the sword and the shield in two of his hands, while the other two are held in the posture of granting boon and protection.

All these lotus-eyed individuals are seated (in front of us) and are looking towards us (i.e. towards) myself and Visnu in a north-easterly direction, while elephants resembling mountains of snow pour (water) on us from the pitchers of nectar.<sup>1</sup> 60-62. The wise should meditate on the mantra of the heart as being white and red in colour, clad in a white garment, as having four arms and as sitting in the lotus posture. In (two) of his hands he carries (lit. he is decorated with) the lotus and the conch-shell, (while the right) hand (of the remaining pair of hands) is held in the posture of the heart<sup>2</sup> and the left hand (is held) in the posture of granting everlasting protection. He remains seated facing us, profusely adorned with white ornaments and attire, his body smeared with camphor. 63-64. The wise

(adept) should visualize the lord, (the mantra of) the armour as seated before us, as red as the (flower called) bandhujiva; 3 he holds the lotus and the disc and is supreme. He is as dark as crows, bees or collyrium (alternatively, he is as dark as the raven or collyrium).<sup>4</sup> He is holding a lotus bud. His (main) right hand is held in the posture peculiar to himself,<sup>5</sup> while the other (is held in the posture) of granting protection. He is smeared with musk and is (decked) with dark-coloured flowers. 65-66. (The adept) should visualize (the mantra of) the weapon of great activity as seated facing us, coloured yellow and red, and holding the mace and the lotus respectively (in his two upper hands). His two front hands are held in the posture associated with himself.<sup>6</sup> He is richly adorned with golden clothing and ornaments and is fierce like the fire of destruction.

67. Alternatively, the eminent adept may conceive these (mantras) of the heart etc. to be female (deities),<sup>1</sup> profusely adorned with the afore-mentioned robes and ornaments and smeared with unguents tallying with (the colours) of their own forms. 68-72. Thus (I) have described how the bodily forms of the anga (-mantras), which dispel all sins, should be envisaged in meditation. (The adept) should visualize (the mantra of) the kaustubha (gem) as having two hands and the brilliance of thousands of suns. He is richly clad in gleaming robes and ornaments, his hands are held close to his chest, in the posture peculiar to himself.<sup>2</sup> (The adept) should meditate on (the mantra of) the vanamälä who is composed of five colours and lovely with eyes that are auspicious. She holds her hands in the posture resembling a mature woman.<sup>3</sup> (He) should meditate on the lotus-faced lotus, kindly and (pleasing) like the moon. He possesses two hands, is handsome in every limb (of his body) and holds his hands in the posture of the lotus.<sup>4</sup> (The adept should meditate on) the (mantra of) the lord of the noose, who is as dark as the new blades of the durvä grass and with the face of a snake. He has two hands, of which the right hand is held in the posture peculiar to himself,<sup>5</sup> while the other is held in the posture of granting boons. He is terrible and awe-inspiring in appearance. 73. One should visualize (the mantra of) the goad as being sharp, long nosed and fierce (in form). His right hand (is) held in the posture (of the goad) 6 and the left hand in the (posture) of (granting) boons. 74. The apparel, appearance and ornaments of the guardians of the quarters are well known; 7 their weapons are of human form and their heads bear their (identifying) marks.<sup>8</sup>

75. The four-armed Visvaksena should be envisaged as holding the conch-shell and the lotus, while the two other hands are held in the posture of Visnu's own hands. 76-77. One should then visualize Garuda at the gate as the possessor of terrifying eyes, a red head, a huge beak and as having the colour of hot gold. He has large teeth and a vulture-face and is adorned with a circle of feathers. Thus I conclude my brief description of how the (deities in) the retinue (of myself and Visnu) should be envisaged (in meditation). 78. Above our gross (form), one should meditate on the subtle (form) of (the mantra of) Tärikä, consisting of the state of the couple both perceptible and imperceptible and free from (moral) impurity. 79-84. One should meditate on the (mantra of) the absolute Tärä above that, who possesses the complete sixfold attributes and consists of consciousness. That (is) our divine absolute (state of) the couple, consisting of the great God who has hands pointing to every direction, feet and eyes, head and face, seeing in every direction, who (= the couple) manifest both sound and meaning and are ever active by virtue of their own power. The entire circle of the mantras is reflected in that (= absolute Tärä). After comprehending her fully and adhering strictly to the ritual of nyäsa, (the adept) should worship Tärä, the all-pervasive and absolute, in both her forms of evolution and involution. He who is conversant with the mantras should first mentally worship

us, who are complete (i.e. the substratum of all) and who are unblemished, with all the objects of enjoyment starting from arghya and ending with präpana.<sup>1</sup> Then he should worship all the (deities) of our retinue, starting with the saktis and ending with Visvaksena. (But) Garuda and the four celestial female gate-keepers <sup>2</sup> (should be worshipped) first of all.

Thus, O Sakra, I have revealed to you (the process of) nyäsa, (relating to the main deity and the retinue on the nine -lotus-mandala), where objects of enjoyment are offered in worship. Now hear from me the number, description and names of these objects of enjoyment.

## VARIOUS REQUISITES FOR EXTERNAL WORSHIP

i. Sri:—O lord of gods, now listen to (the description of) the objects of enjoyment which, when offered, are gratifying to me, and wherein my sakti, manifested for the enjoyment of these objects, exists. 2-3. In arranging those objects of enjoyment (offered) according to the means (of the worshipper), through her diverse and manifold powers which have become manifested in material form (my sakti has purified them), all these (= objects of enjoyment) are to be considered as wholly worthy of God. 3-4. First, the excellent seat is spread on the soft cover (of the ground) 1 followed by (the offerings of) arghya, pädya, madhuparka and requisites for sipping water (äcamaniyd) 2 and then comes the offering of one's own self and belongings,<sup>3</sup> preceded by the salutation. 5-6. Having obtained permission, (the adept) should then offer (to the deity) the excellent snänäsana,<sup>4</sup> (consisting of) a footstool, the arghya, then the gifts of pädya (such as) the water (to wash) the feet, the slippers, the cloth (säti) (to wear during the act) of bathing, a plate full of säli rice, the mirror, scented water and the requisites for washing the hands. 7-13. (The snänäsana also consists of) the tooth-pick, water to wash one's face and rinse one's mouth, scented oil, mixed flour of rice (säli) and wheat and powdered turmeric mixed with a little

bit of (powdered wood of) padniaka,<sup>1</sup> meant for cleansing (and rubbing the body) and thereafter, tepid water together with oil-cake for bathing<sup>2</sup> and sandal-wood (paste) mixed with camphor for smearing (the body after the bath); (then) cow-milk, cow-curd and cow-butter (clarified), honey and juice of the sugar-cane.<sup>3</sup> (It is also accompanied by) scented ämalaka,<sup>4</sup> water mixed with (the pollen of) lodhra,<sup>5</sup> the red sandal-wood water, the excellent dewwater (night-dew), the water with granthiparni<sup>6</sup> in it, the tagarawater 7 and then, gradually, water mixed with priyangu, jatila and white mustard and sarvausadhi,<sup>8</sup> water mixed with flowers, fruits and leaves, water mixed with seeds and perfume, water mixed with gold and jewels, river-water, water from sacred places and pure water. These (special) waters are to be offered together with the bathing water and one should, during the progress of the bathing ceremony, offer, from time to time, arghya from the bowl of arghya. 14-18. From time to time he should also offer a wash (ksälana) with water sprinkled with flowers. (After performing the bath), in one hand he should take the pitcher containing water left after the bath, which is mixed with turmeric, the säli (rice), garland etc., while in his other hand he should take an incense-burner containing some white mustard seed and, moving it around his head he should throw (both of) them outside (the

mandapa).

After that, he should offer two nicely washed (pieces of) cloth for (the deity's) body, (one for) drying the water from his hair and (the other for) wiping the water from the body. Thereafter, he should offer bhadräsana (consisting) of two garments, nicely washed and perfumed with incense, (namely) the lower garment and the upper garment. He should then purify the place with a pitcher full (of water) and meditate on Hari as soaring in the sky.<sup>1</sup> Next, he should offer an alamkäräsana<sup>2</sup> consisting of a soft thin coverlet. 19. There (on that carpet) he should offer all (the objects) previously enumerated, such as arghya, pädyā etc. (with hairpin etc.) to part the hair and a comb to comb (the hair).<sup>3</sup> 20. (He should also offer) flowers that decorate the head, then other objects to adorn the crown; perfumes such as the sandalwood etc., fans to ward off (perspiration). 21-23. He should also offer wonderful adornments (for the head such as) a diadem etc. and garlands of various shapes made of flowers (that are considered) pure; offerings of a handful of flowers to (the god's) feet, surrounding them with flowers, and collyrium, cooled with scents to darken (the deity's) eyes. He should similarly (offer) other cosmetics 4 and put the mark on the forehead, and (should hold) a clear polished mirror before (the deity's) eyes. 24-26. (He should also offer) the lamp, the incense, the conveyances, whether living or otherwise,<sup>5</sup> eulogies, auspicious songs, dances and instrumental music; also bowls full of jewels to make up for (possible) deficiencies in the offerings, and all those special (objects of adornment and toilet) worthy of use by an emperor, fashioned by the (adept by relying on his own) inventiveness. All these objects

of enjoyment placed on the carpet for adornment (alamkäräsana) are imbued with me.<sup>1</sup> Next should be offered (to the deity) the carpet for food-offering, on which are laid out the pädyā, arghya etc., as stated before. 27-28. Now, learn from me how one should worship with madhuparka 0 A combination of milk, honey and curd is (called) madhuparka. Having placed a bowl in front (of the deity) the (adept) should fill it with madhuparka, and he should (set before the deity) arhana 2 and tarpana 3 in two bowls separate from that containing arghya. 29-30. (He) should first worship (the deity) with (the offering of) arhana, then with (that of) madhuparka and (after that) he should perform (the rite of) tarpana with all the (waters required) for tarpana and then he should do the fanning (nispumsana) 4 with the hands. Thereafter, he should offer äcamana 5 and a full bowl of madhuparka containing only cow products. He should perform the rice-sacrifice together with its subordinate rites, as in the case of the madhuparka (rite). 31. For the rice-sacrifice, one should offer (the deity) a bowlful of säli-rice.<sup>6</sup> (In manträśana, the fifth set of offered objects) one should offer (to the deity) betel with camphor and perfumes.<sup>7</sup> 32. Thereafter, (the adept) should offer a marvellous couch to rest on.<sup>8</sup> There (on the couch), he should repeat all the offerings of objects such as arghya etc., as before.

33-34. After that, in a (quiet place) unseen by anyone he should perform japa (muttering of the mantra) with an auspicious rosary, properly consecrated by mantra. In ordinary cases, when the number of (mantra-repetitions is) over ten, one may use the knuckles of the fingers (of one's hands) for counting. But it should be understood that when the number exceeds a hundred, one should use a rosary. 35. The väcika (type of japa) 1 is (desirable)

for minor rituals, the upärnsu (type) 2 is for rituals leading to the achievement of success, the mänasa (type) 3 for rituals yielding the wealth of liberation, (while) the dhyäna (type of japa) is for achieving success in every (endeavour). 36. The rosary should be made in such a way that no ordinary man can see it. A rosary made entirely of the hard cores of aksa (nuts) is considered the best one. 4 37. A (rosary) made of dhätriphalas, resembling the core (of the aksa), is said to be of medium excellence, while that made of badara nuts resembling the cores is (said to be) of minimum excellence. (A rosary) containing one hundred and eight (beads) is regarded as excellent, that (containing) half (that number of beads) is of medium (excellence) and the one containing one fourth (of that number) is said to be of least (excellence). 38-39. (A rosary with beads) made of gold is utilized in (rituals intended for) the access to some object, the attainment of prosperity, or worship of the ancestors. (The same) made of silver or copper is (utilized in rituals intended for) acquiring intelligence, valour or victory. (The same) made of tin (is utilized in rites intended for) mastery over female spirits (yaksinis), (beads) made of lead are useful (for the mastery) over the ogres and ghouls (raksas, ftisäca). 40-43. (A rosary) consisting of beads made of bell-metal is (used in rituals intended for) mastery over vampire spirits (vetala), while the same made of brass (-beads) is (used for) mastery over serpents and reptiles, (and) an iron (-beaded rosary is used in) minor rituals. This completes (the description of) metal beads. For the (rituals performed in order to obtain a long) span of lif

cure from any diseases or to gain prosperity, the beads should consist of all (kinds) of jewels. Crystals are said to be (most efficacious) for the (rituals intended for) the attainment of liberation and tranquility, coral beads for good luck, and those made of (just) thread for liberation. For the attainment of tranquility, liberation and prosperity beads made from the root of the tulasi plant (are most useful). Lotus beads are considered to bring about success in all (aspirations), while those made of shell bring prosperity. 44. Beads made of excellent pearls (are used in rituals) yielding longevity, children and fame. 44-47. (The adept) should use (a rosary consisting of beads) made of any one of these (aforesaid) materials at an auspicious moment which is full of good qualities. He should then wash it with perfumed water accompanied by the (utterance) of the mantra of the weapon. Spinning thread, fresh and strong, of jute or cotton fibre, he should take three strands of it three or four times the length required for strength. Washing that (thread) with water (consecrated by) the mantra of the weapon, he should string the beads on it. The beads should not fall short of or exceed the desired number, should be equal in size and should be tightly strung. The two ends of the string fitted with beads of the desired number (are then joined together with) a bead set there to form the Meru (centre) x of the rosary. This is how the rosary should be made.

## Japa Mala und weitere Utensilien

{Consecration of the rosary, japa, the significance of the bell, details of the sacrifice including subsequent duties, anuyäga). 1. Sakra:—I salute thee, water-born (goddess), I salute thee, lotus-born (goddess); O Lotus-born One, deign to tell me how to consecrate (pratisthd) the rosary. 2. Sri:—After preparing the rosary (in the aforesaid manner), one should place it on an auspicious plate. (Then the adept should first) worship it with (all the above mentioned offerings such as) arghya, flowers etc., whereafter he should subject it to a purificatory rite (in the following way). 3. First, burn the rosary with the (mantra of) the

weapon1 and extinguish (the fire) with the (mantra of) the armour 2 and then soothe it (= rosary) with (the mantra of) Sri in the parämrtä-form. Thereafter, (the presiding sakti of the rosary) should be visualized (by the adept as follows). 4. She has four arms, is of matchless (beauty), is pervaded by me and she indeed (resembles) my second self. (Two of her) hands are held in the position of granting boons and protection (while the other) two hands are clasped together. 5-7. (The adept) should begin by envisaging the flame-like goddess's presence in the lotus of (the cavity called) 3 brahmarandhra and then visualizing this supreme Sakti of Visnu consisting of myself and the destroyer of all conceit, in (the lotus of) the dvädasänta 4 he should envisage her gradual (descent to) the lotus of the heart and her manifestation in the rosary, after she has

(again) risen from the lotus of the heart, emerged once more through the brahmarandhra and by degrees become effusive. 7-9. O Suresvara, when visualizing my presence in the &akti (of the rosary) (the adept) should envisage me (in my three states, namely) the gross, the subtle and the absolute Tärikä forms accompanied by the series of (mantras called) angas and upängas. O Suresvara, he should envisage mäyä,<sup>1</sup> (wherein) the beads, the thread, the rosary and even (the sakti) of Visnu (who is) present in the rosary are all joined together. 9-15. Regarding this consecrated rosary as a gift from me, (the adept) should then perform the rite of japa following the method already described.<sup>2</sup> He should visualize it (= the rosary, as embodying) the five states (of existence) of the Self, (viz.) the Undifferentiated, the absolute, the subtle, the gross and the Laksmi-Näräyana state. Similarly, (he should visualize) the five conditions 3 (of the Self), viz. turyätita, turya, the deep sleep, the dream and the waking (to be present therein). He should also (visualize) the (differentiation of the Self) as the agent capable of initiating activity (from) the first inkling of that agency (in the Self) to the state of (full) performance (as the agent), the instrument and then the objects created; the sounds of the mantras as well as the gross sound—all these he should visualize as vested there (in the rosary). He should envisage the pride-destroying sakti of Visnu, consisting of sound, as present within the lotus of the heart and poured out of my lotus mouth; he should visualize the rosary as pervaded by me and then perform japa with that (rosary) which consists of (all) mantras. He should envisage all the mantras represented in that (rosary) as flowers on a creeper. 16. Whilst performing (the rite of) japa, the wise (adept) should visualize the lord, (i.e. the deity invoked) by the mantra, as manifested each time (his finger) contacts a bead and as vanishing within his heart when that (contact) is interrupted. 17. Bearing in mind this constant (alternation) of appearance and disappearance (utkrama) of (the one who) is the product (samsyüti) of the essential radiance of the heart, (the adept) should continue to repeat (his basic mantra) ten million times.

18. Having completed the rite of japa according to the prescribed method,-he should dedicate that rite of japa to me.<sup>1</sup> He should (then) meditate on that sakti in the form of japa (of that mantra), whose seat is my mouth.<sup>2</sup> 19-21. (The adept) should ring the (hand) bell (close to) the lamp, the incense and the arghya. The wise should make the sound of the bell whilst invoking (the deity), offering arghya and madhuparka and (other objects) pleasing to (the deity).<sup>3</sup> Except for the (purpose of) worshipping (a deity) the expert should not ring it (— the bell), nor should those desirous of success in (ritualistic) endeavour either in this life or in the next, perform a rite (of worship) without (ringing the bell). This is the sakti, Sarasvati, the deity of speech, called the bell. 22-26. All the mantras are present in the sound (and) the entire world is comprehended in the mantras. When this (bell) is shaken (rung) all the mantras eagerly approach the bell, mother of all mantras, without delay, just as

calves (approach their mothers when they moo). (The adept) should envisage (the dome of the bell) as the inverted cosmic egg 4 crammed full with the worlds. The wise should visualize (the handle) on the upper side (as) the stem (supporting) the circle of an eight-petalled, white, auspicious lotus adorned with pericarp and pollen.5 Therein the (presiding) goddess (of) the bell should be visualized with eight arms. In her four main hands she holds a noose, a conch-shell, a lotus and a goad, while her remaining four hands are (adorned with) the rosary, books

(on various) sciences and are held in the position of granting protection and boons (respectively). 27-29. She is seated in the posture of the lotus, has (large) eyes like a lotus (bud) and (a rosy) complexion like the colour within a lotus. She wears a garland made of lotuses and uses unguents and robes that are yellow and white in colour. She is continuously pouring forth a host of mantras and is being highly eulogized by (deities such as) Brahma etc. Whilst reciting (the mantra of) Tärä (the adept) should go on swinging a pair of (bells). He who uses this (bell) in rites of worship never fails to achieve success with his mantra. 29-30. Thereafter, bringing in (inviting) the superiors, either those who have (through meditation) become identified with myself or those who are worshippers of Visnu, (the adept) should whilst reciting my (own) mantra 1 make a gift of half of the präpana 2 to them. 30-32. O King of gods, listen now to how tarpana 3 should be duly performed (to) me, the absolute one, present in the fire and composed of the totality of Agni and Soma.4 On ground complying with all the requirements, situated within the northern section (of the temple) or externally adjacent thereto, (the adept) should dig a pit (for the sacrificial fire), either in the shape of a perfect square, or in that of an attractive lotus (i.e. circular) 5 with (all prescribed) characteristics. 33-34. (When the adept contemplates) performing fifty sacrifices, the pit should measure twelve fingers; it should measure a cubit minus the depth of the fingers (when performance of) one hundred and eight (sacrifices is intended); a cubit (for performance of) a thousand (sacrifices); two cubits (for performance of) ten thousand, four cubits (for performance) of a hundred thousand and eight

cubits (for performance of) ten millions (of sacrifices). He should dig that (pit) in compliance with the scriptures. 35-36. Alternatively he may construct a triangular pit with three ridges. Fetching (water with a ladle) whilst reciting (the mantra of) Tärä, he should then wash the ground (for the sacrifice) three times (while still) reciting that (mantra). (And then) he should with (the mantra of) Tara duly perform (the rites of) evaporating, burning and saturating. 36-38. After having brought about the descent of the eternal one from the lotus-heart (of the adept) through the course of creation starting from the ädhärasakti and ending with the bhäväśana, there (in the sacrificial fireplace) he should worship the Sakti called Näräyanä—who consists of fiery energy, is absolute and is identical with myself, who is an embodiment of amrta in all forms of abundance, who is inherent in the complex of all saktis and in all objects—(and envisage her on all the vital points of his body). 39-40. Having thus brought about the descent of Tärikä, embodied in pulsation, from the lotus-heart (of the adept), he should throw her in the fireplace, a second lotus, whilst practising recaka. (Thereafter), having worshipped her with (offerings of) incense, flowers etc., and having shown her the hand posture of the lotus, he should visualize the Sakti as having completed her monthly period and as clothed in a clean garment after her bath. 41. He should envisage this same all-pervasive Sakti's presence in the lower piece of wood for kindling fire (arani), whilst envisaging the presence of Hari completely consisting of fiery energy in the upper piece of wood. 42-45. He should diligently rub (the two pieces of firewood) together, whilst reciting (the two mantras of) Tärä and Anutärä. Whilst reciting (the mantra of) Tärä, the adept should hold the fire—offspring of the Sakti, produced (through the friction of the pieces of wood)—and shielding it with the fingers (of his hands), he should perform all the sacraments of the Visnuite faith.1 Preceded

by the sacrament of the first introduction of solid food (grains) the sacrament of the tuft of hair is performed accompanied by the recitation of (the mantra of) Tärä.<sup>1</sup> The sacrament investing the fire with the sacred thread should be performed along with (the recitation of) the Tärä and Anutärä. Thereafter, (the fire) should be married to the two goddesses, Svähä and Svadhä, while reciting (the mantras of) Tärä and Anutärä. All these sacraments starting with the birth-sacrament, naming-sacrament etc., are performed mentally. 46. If for some reason (the adept) obtains fire by rubbing (a piece of) iron with (a piece of) flint 2 or (from any other) secular (source of) fire, he should (nevertheless) dedicate all the (personal) sacraments, (namely) fertilization 3 etc. to (the fire). 47. Depositing (this fire), the husband of Svähä together with (his wives, Svähä and Svadhä), the goddesses, in a metal or a new earthen bowl, the intelligent (adept) should perform his worship while reciting (the mantra of) Tärä. 48. (Thereafter) he should conclude (the rites) while taking in deep breath (pürana) 4 and (then) he should extinguish (the fire) within his own self. Whereafter it (= the fire) should be gradually merged in the destruction, (i.e.) the änandasakti. 49. Then once again (the adept) should bring down (the fire) step by step through the courses of creation, and, whilst reciting (the mantra of) Tärä,<sup>5</sup> he should deposit it in the place existing within the lotus (drawn) on the (base of the sacrificial) pit. 50. He should then worship the fire, the husband of Svähä and Svadhä, who consists of Agni and Soma,<sup>6</sup> by offering three sticks of wood one by one and by reciting (the mantra of) Tärä (with each piece).

51. (He should further) offer sail,<sup>1</sup> sesame and aksata,<sup>2</sup> followed by three oblations of purified butter. Whereafter he should twice pronounce (the word) 'be conscious' (bodhaya) preceded by the (mantra of) Tärä.<sup>3</sup> 52. The fire, when correctly worshipped, awakens by itself. 52-53. The rite of encircling the fire is performed (by the adept) with wet hands while reciting the (mantra of) Tärä.<sup>4</sup> Then continuing to recite that mantra, he should perform the rite of enclosing the fire within (a boundary of) panic grass, (using) three handfuls of grass for (each of the) four points of compass and closing the boundary by spreading the bunch of darbha on the north side of the fireplace.<sup>6</sup> 54. He should (then) arrange all (the objects needed for the rite), namely the two bowls of (sacred water called) pranitā<sup>6</sup> and proksani,<sup>1</sup> the ladle,<sup>8</sup> (the pieces of wood for) fuel, (the two spoons called) sruk 9 and sruva, 10 the plate of butter, and the two pavitras u there (on that grass border). 55. After having, while (reciting the mantra of) Tärä, filled the pranitā with incensed water and purifying it thrice by (dipping) the

two pavitras (into the water), he should visualize me, Sri, while (reciting the mantra of) Tärä. 56. Placing the proksani on the northern boundary of the fire, he should fill it (with sacred water) while (reciting the mantra of) Sri. Having purified it (as before), he should sprinkle all the objects required for the sacrifice (with water from the proksani). 57-58. He should then fetch the plate for the butter and place the butter on it. He should visualize Brahma emerging out of the sea of butter to be present north of the fire. Lighting it (= the butter) while reciting (the mantra of) Tärä,- he should place the kindled butter on the tips of the panic (grass). (Thereafter) he should again kindle that (darbha) while reciting that (mantra of Tärä) and perform the rite of paryagni.<sup>1</sup> 59. He should then place that (darbha) behind the fire and after purifying it with the two pavitras while reciting (the mantra of) Tärä, he should throw the pavitras into the fire. 60-64. Thereafter he should encircle the

four sides (of the fire) within a boundary in keeping with the ritual. He should (then) place two (pieces of) fire-wood at the south-east and north-east corners of the fire-pit. Then, taking fifteen (pieces of) dried fire-wood (he should start the ritual in the following way). Having, while reciting (the mantra of) Tärä, sprinkled the fire (with water) he should warm the sruk and the sruva and then wipe and sprinkle them (with sacred water) while reciting the (mantra of) Tärä. Next, using the sruk, from north-west to south-east and (again) from south-west to north-east he should pour (the butter) into the fire. After that he should use the sruva to make an offering (by pouring the butter) into the centre of the fire. While reciting (the mantra of) Tärä ending with (the word) svähä, he should make offerings of the butter (by pouring it with) the sruva a hundred and eight times, or fifty-four times, or twenty-seven times. This (fire is thus) made fit to receive offerings (to carry them to) God.2 65. The intelligent (adept) should take seven (pieces of) fire-wood

(from) the brahma 1 and the ksatra 2 trees, and while reciting the (mantra of) Tärä (offer these in the sacrificial fire). 66. The remaining 3 ten (pieces of) fire-wood (from any kind of) wood should also be offered while reciting (the mantra of) Tärä. (The adept) should envisage me, the absolute one, seated on Visnu's lap as being present in (the fire). 67. He should visualize Laksmi, seated on the lap of God (vibhoh), who is occupying the pericarp of the lotus consisting of Brahmabliss, and he should offer all (pieces of) fire-wood to her. 68. Whereafter he should offer (her) the flowers followed by the offering of incense and other objects. The wise should offer these three (types of objects) by hand. 69-70. Next, using the sruva, the intelligent (adept) should offer the madhuparka (to the deity), and with the sruk he should then spoon up rice mixed with butter as before and offer (her) this rice four times while pronouncing (the mantra of) Tärä with (the word) svähä at the end of it. (After that) using the sruva he should make as many offerings of the butter as tally with the (previously) stated number of the (pieces of) fire-wood.4 71-76. (Then) taking a handful of flowers, he should mentally worship (me who am) present in the (sacrificial) fire. This is the form of the daily sacrifice (offered to) me. For (the fulfilment of a particular) desire (entertained by him), the adept should make further offerings (to me) as prescribed by the ritual adopted.5 When performing präyascitta<sup>6</sup> (expiatory rite), after (first) sprinkling water over the fire with (the mantra of) Tärä, (the adept) should throw the oblation (into the fire) ten times, while mentally adding the words 'pardon me' (ksamasva) to (the mantra of) Tärä. Taking the bowl (called) pranitā to an un contaminated place and striking the entire boundary (of the fire with his feet), he should perform

(the rite of pouring water on the fire, viz.) samsräva.1 (Then) throwing the grass-border into the fire 2 and filling up the sruva with butter he should offer the final offering while reciting loudly (the mantra of) Tärä ending with (the word) svähä. (Thereafter) drawing Tärä (the mantra) together with its (presiding) sakti, the absolute one consisting of myself who am seated on Visnu's lap and who am present in the fire, through the passage of the nasal joint 3 by means of air-pressure, (the adept) should place (us) on the lotus of the heart. 77. He should then bring (us) to the sacrificial ground and merge in me, who am present (as the sakti) in the (mandala of) the nine lotuses. Whereafter he should dedicate the entire ritual to me, who am present in the image (which is worshipped by the adept). 78-83. The adept should remove a portion of rice from the präpana before offering it (to the deity). He should (now) perform a sacrifice by offering that rice to the four-armed Visvaksena. After invoking him from the atmosphere and bringing him to the edge of the mandala, the intelligent (adept) should gradually worship him (= Visvaksena) whose colour resembles the buds of the mango tree, who possesses tawny brows, beard and eyes, is clad in yellow raiment and has four teeth. (With) two (of his hands) he strikes his own pose

4 (while in the other two) he carries a club and a sword. After demonstrating the deity's (own) hand-sign together with (all the) angas,<sup>5</sup> (the adept) should approach the (sacrificial fire-)pit and should devoutly offer Visvaksena tarpana (consisting of) sesame seed and sun-baked rice. Whereafter he should offer (him) the final oblation reciting (simultaneously) the mantra 6 (of Visvaksena) with a final vausat (added to it). Having thus completed

his worship within the mandala, (the adept) should perform (the rite of) visarjana x to the deity, making the deity's own sign with his hands, (he should perform this rite) while pronouncing his (= Visvaksena's) own mantra with the addition of the word 'pardon me' (ksamasva). And then he should envisage him as flying off in the sky. 84. He should throw all (the ingredients used for) the worship of Visvaksena into some deep water. Thereafter he should wash the mandala with water (consecrated by him) by reciting, in a low tone, (the mantra of) the weapon (over it). 85-86. He should then worship (sampūjayet) all the guardians of the regions (j ointly) in one (collective) oblation into the fire with (all the prescribed offerings) starting with the flowers and arghya and ending with the rice-offering.<sup>2</sup> Alternatively, if unable to offer more, the adept (may offer only) rice 3 (whilst reciting) the mantra of each guardian. After (completing) this ritual, he should (perform the rite of) visarjana (to these deities). He should then worship all the weapons (of these deities).<sup>4</sup> 87-89. Next, (the adept) should worship the guardians of the grounds along with their entire retinue 5 and following the order of their position, offer (each) a libation by pouring it into the fire. (Then) completing the (ritual) worship of all the saktis of the seats starting with the ädhärasakti and (of the deities such as) Ganesa etc.<sup>6</sup> and having offered libations of butter etc. to them, he should perform the final oblation, either once or three times. He should (also) worship (the saktis such as) Laksmi etc., before worshipping Visvaksena. 90. Worship of the guardians of the regions follows that of Visvaksena. Whereafter, having purified the platform (for worship)

(the adept) should spread the panic grass on the south side (of it). 91-93. He should then worship his ancestors in order of precedence, (offering) a remainder (avasesatah) from the articles of präpana.<sup>1</sup> Preparing three soft balls (of cooked rice, pinda),<sup>2</sup> he should offer these to the ancestors (by placing them) on the border (of panic grass). Then he should offer to each of them a handful of water (from the bowl of) arghya. (After that he should offer (the food) 3 dedicated to the ancestors to a follower of Visnu or to a distinguished brahmin, recalling each ancestor by name. The devotee should then relinquish to me all (results derived from the performance of the ancestor-worship). (Whereafter) he should visualize the disappearance of the ancestors one by one. 94. He should then remove the arghya etc. (i.e. the implements of the sacrifice), annul (the operation of the two mantras of) the armour and of the weapon,<sup>4</sup> abolish (the effects of) nyäsa<sup>5</sup> and perform anuyäga.<sup>6</sup> 95. (Whereafter) he should wash the site (with water out of the proksani) while (reciting the mantras) of the weapon and of Tärä, he should sprinkle (water over the offerings) while (reciting the mantra of) Tärä, and after pouring water (over the fire), he should perform the sacrifice of präna,<sup>7</sup> (while reciting the) same (mantra). 96-97. Those who are uninitiated (in the Päncarätra discipline, should) perform the anuyäga while reciting (the mantra of) Tärä together with the mantras (prescribed by their own sacred texts) and they should visualize me, the divine bliss of Soma as being present in their hearts and as gradually being evolved into food grain, who am the embodiment of virya (power) and taste and am identified with (the divine attributes of) tejas, virya and bala.

98. (The adept) should (then) envisage his own self as the lotuseyed Supreme Person (God), the undecaying enjoy er 1 incorporating (the divine attributes of) aisvarya, sakti and knowledge. 99. Thereafter, while reciting (the mantra of) Tärä, he should pour water over the rice.2 And after rinsing his mouth twice, he should relinquish the (result obtained from the performance of) the anuyäga to me. loo-iox. The wise should then study sacred texts until the day ends. Sacred texts (are of) four types 3 and cover the whole field of established subjects arising out of them, as for instance (the nature of) Tärökä etc. (The adept) should study them with insight and objectively in order to clarify his mind. 102-104. (At dusk) he should according to the ritual injunctions perform the rite of sandhyä.4 Then thinking of me with a pure mind, he should practise meditation according to the injunctions (of the sacred texts) at the commencement and at the close of the night, (when his) physical faculties are calm. Thus, O Sakra, have I described to you the elaborate ritual for performing the sacrifice. Now learn from me the condensed form of this ritual. Performance (of the sacrifice) should be elaborate or concise, accordingly as circumstances of time and place permit. 105-110. No distinction should be drawn (between offerings) and one may worship me with a mere handful (of water). One may worship us (my own self and God) jointly with the Purusa-sükta. Similarly, (one may worship us both jointly) with my own sükta,<sup>5</sup> or one may worship us separately with (both) those (two sükta). Instead of all the different mantras it is permissible to use only (that of) Tärä. At the beginning of the ritual one should resolve (to perform certain rites in a fixed order), and at the end of the ritual to surrender (the result obtained thereby).<sup>6</sup> Alternatively, the

sacrifice may be simplified by not adhering to any fixed specification of the objects offered. (In short) performance should be according to ability. One should not neglect (one's duty to perform) the rite (even if one is obliged) to offer nothing but a handful of water. If not a single object (= offering) is available, the wise will content themselves with the study (of) Tärä, visualizing her form in every detail. (In fact) all the rites enjoined by the sacred texts are (merely) to rouse to action those who are free from sensual desire, are pure and have attained the desired state (of existence). i n . When (the adept) becomes • all-pervasive and achieves complete equanimity, who is there then to act, who to receive the dedication, what is the object and to what purposes and in what manner? x 112. (Such a being then) leaves behind the general empirical courses of Agni and Soma<sup>2</sup> and, having found his way through them, traverses the course beyond. 113-116. He who has destroyed the evil course (of mundane existence) with the fire of destruction (during meditation), becomes cool (calm) and freed from all misery. He is aware of the (gradual) ascension (of the soul through the different states of existence as) the gross, the subtle, the absolute and the supra-absolute. He performs all the activities of seeing, hearing, touching, smelling, eating, moving, sleeping, breathing, raving, abandoning, accepting and opening and closing the eyes, yet in effect these acts are altogether devoid of (results of) activity. Since he becomes identified with me, he escapes identification with the category of This'.<sup>3</sup> Without any limitation of rank, place or time, he acquires identity with the category of T. 4 Like the yellow fire and the yellow smoke (i.e. like the yellow colour common to both the fire and its smoke), he remains in

the middle of both the Sürya and the Soma (i.e. he achieves identification with both).<sup>1</sup> 117.

The yogin, who having pierced open the palate fixes his mind, which is in the state of being pervaded by *sünya*<sup>2</sup> that is also in the state of dissolution,<sup>3</sup> on the eternal abode <sup>4</sup> in order to meditate on Tärikä, is he who (simultaneously) pursues the course of duties, the course of knowledge, the course of yoga and is a (follower of the system of) Sättvata.<sup>5</sup> He should also be regarded as a (follower of the system of) Päsupata. He is (indeed) well versed in all systems. Thus I have revealed to you my absolute state of existence. Now listen to me as I am about to tell you all other things that (you wish to learn.)

## THE INITIATION AND ABHISEKA CEREMONIES

1. Sakra:—I salute thee, eternal and flawless mother of all corporeal beings and the basic Sakti of all pure and impure courses of (creation) . 2. I have listened (to the) detailed<sup>1</sup> (description of) the ritual of worship in its external (bähya) and in its internal (i.e. mental, antara) form. Now I wish to hear from thee about the ritual for the initiation (ceremony). 3. Sri:—Näräyana is the unique one; He is the possessor of Sri and shines with the glory of His six attributes. I am His one (= sole) and eternal Sakti, whose primary form (embodies) the six attributes. 4-6. O Väsava, (although) I am one (and unique), through (the power of) my divine knowledge I express (divide) myself in five ways, (namely) in the form of sound, of objects and of action, as well as (in the role of) preceptor and in the (form) called initiation. Those versed in the Vedas call (the ceremony of initiation) diksä (because) it (= diksä) severs x (all bonds such as) klesa, karma etc.<sup>2</sup> and 'sees' (reveals) all states of existence (padam); 3 or alternatively (because) it (= diksä) destroys all evil (leading to worldly existence) and gains (for the initiates) the supreme state of existence. 7. According to (its nature whether) gross, subtle or absolute, this diksä is, to begin with, of three types. Again (each of) these three types is divided into four subdivisions to suit the nature of the person to be initiated. 8. (These) are (called) (firstly) samayin, (secondly) putraka, then thirdly (sädhaka), and (lastly) (äcärya).<sup>4</sup> \* These persons are eligible

for initiation and a detailed description of them is given elsewhere.<sup>1</sup> 9-14. According to the status of the rich, of the relatively poor, or of those without any means whatsoever, such initiation is respectively of three kinds, (namely) when it is accompanied by the mahämandala-sacrifice,<sup>2</sup> when accompanied by (the simple sacrifice of) butter alone, or when it is accompanied solely by sound (of the mantra). The preceptor should introduce the (prospective) disciple, who is of resolute mind and who has been repeatedly tested (by the preceptor), who has prostrated (himself before the preceptor) and is weary of the fires (sorrows) of life. (He) leads in the disciples, whose sins have been absolved by expiatory rites, who are devoted to God, who have bathed, have worn clean clothes, have washed their bodies, purified (themselves by eating the) five cow-products <sup>3</sup> and cleaned their teeth. (The preceptor should) similarly accept girls or women with auspicious signs.<sup>4</sup> He should (then) first construct a new lotus (-mandala, i.e. cakräbja-mandala, see appendix), and worship the pitcher (of sacred water) set therein. Then, holding a handful of (loose) flowers and blindfold with (a piece) of new cloth, they should be measured by the preceptor from top to toe, with a strand of thread. 15. Then this thread (should be made of) three strands (to correspond with the number of gunas), each strand possessing three times three knots (twenty-seven) to correspond with the number of the principles, and (the preceptor) should envisage (in that thiead) the whole range of the principles as covering the body (of the disciple) from top to toe. 16. The (twenty-seven) knots should be regarded as representing

the twenty-seven principles starting from Isa and käla and ending with the earth and (the three strands of the thread) holding the knots as representing the three gunas. 17. Consisting of mäyä, avidyä and kriyä (delusion, nescience and activity) these (principles forming the body) are called the bondage (of living beings). The body, consisting of both the gross and the subtle, produces results (of deeds) both auspicious and inauspicious. 18-19. This (body) x is variously coloured (influenced) by (material) qualities and is the seat of all flaws. At the conclusion of the rite of the sampäta sacrifice,<sup>2</sup> the (disciple) should himself continually tear to bits (his) body as represented by that thread and sacrifice the pieces which action causes the destruction of all enjoyments (of the accumulated results of his deeds). 19-26. (The preceptor) should envisage Isvara as (located) on (his own) forehead. Visualizing Him as the essence of consciousness and with His face pointing in each direction (— as omnipresent) and existing together with His own bija,<sup>3</sup> he should offer Him sacrifices in keeping with the number of the principles. He should envisage pradhäna red as a lump of vermillion and located between (his) brows. (He should visualize) buddhi (bright) as the rays of the full moon, and as present on the top of (his) palate; Ahamkära as (ochre) coloured like the saffron (flower) is visualized as occupying the middle of (the preceptor's) palate. He should envisage the mind, with the brilliance of a diamond,<sup>4</sup> as occupying the space between his palate and ear. He should visualize the five (cognitive organs), the ear etc., as endowed with the lustre of the stars and as placed equidistantly between his throat and the lotus of his heart. He should similarly envisage the five (conative organs), speech etc., as occupying the space between his heart and navel. He should envisage the five element-potentials, speech etc., as existing between

his navel and groin. He should visualize the gross elements within the space extending from his thighs to his ankles. These also, together with their individual orbs (bimbo), resemble the stars. (With each of the above-mentioned visualizations of the principles) he should utter the sound of pranava followed by the bija of the relevant principle, then name it and end with the word svähä (while offering a sacrifice to the fire). This is called the oblation of sampäta. On completion of this sampäta sacrifice the preceptor himself becomes identical with Laksmi. 27-28. Next he should offer the final oblation while reciting the mantra of Tärä followed by vausat. Thus completing the sacrifice (called) sampäta he should offer to me the strong knotted thread between two plates. Leading the disciple there (to the sacrificial site), he should remove the disciple's eye-cover. 29-30. The disciple should then duly salute the preceptor, who gave him his book.<sup>1</sup> Taking his place near the fire he should then perform the entire ritual of sacrifice step by step, while mentally reciting (the mantras of) Tärä and of herangas and upängas<sup>2</sup> and of the train of Laksmi etc. He is thus made fit to (perform) japa, the ritual of (sacrificing into) the fire, listening to the sacred scripture and undertaking ritual ceremonies. 31-32. In order to purify the process of initiation, he should recite his basic mantra etc. while performing the ritual of sacrifice. Whereafter he should make first one hundred and later ten offerings of sesamum seed. He should (next) throw (into the fire) the final offering of butter, whilst reciting (the mantra of) Tärä. 32-34. This initiation is the mantra-initiation, which associates the (disciple) with all the mantras (of the system). (The preceptor) should, however, permit disciples, who being vested with no great authority aim solely at enjoyment, to choose between the mantra of the source (i.e. prakrti, the sakti) or (the mantra) of any of her evolutions. All the mantras derived directly from the source (prakrti) bring about success.<sup>3</sup> 34-35. (Now) the ritual for purifying the principles (forming) his

(= the disciple's) body will be revealed. A mantra is only acceptable from (him) in whom the (embodied) principles have been purified. This being the mantra-initiation, now hear about how to conduct the initiation of principles (tattvadiksä). 36-37. The group of principles is purified by performing ten oblations together with the visualization (of the deity) for each principle, starting with the earth-element and ending with Isvara, whilst at the same time (reciting the mantra which is constructed as follows): first otn, followed by the bi ja (-mantra),<sup>1</sup> then the name of the relevant principle followed by (the word) sodhayasva in combination with the name (of the deity of the basic mantra). However, at the beginning of the fire-ritual the (disciple) who is to be initiated should be properly invested with a name.<sup>2</sup> 38-40. With his disciple being seated in the lotus posture close to himself, the good preceptor should visualize the entire group of principles starting with the earth (-element) and ending with Isvara. He should then fix both his eyes, (which are now identified with those) of Laksmi,<sup>3</sup> on the (disciple) and touch (him) with hands (which too have become identified with those) of Laksmi. (He should then mentally) bring about the dissolution of the (principles forming the body of the disciple) starting with the element of earth and then evolve them afresh starting from Isa. This method quickens the awakening (of consciousness) in the (otherwise) insentient principles present within the disciple's body. This (type of) initiation consists of meditation. 41-43. Taking the knotted thread placed between two plates, he should approach the pit (of the sacrificial fire). There he should perform (once again the process of) elimination and reinstatement (of the principles).<sup>4</sup> (Thereafter) he should offer first a thousand and,

later, a hundred (more) oblations accompanied by the recitation of the (mantras of) Tärä and her angas. Whereafter, picking up a flower he should consecrate it reciting various mantras, and then strike the disciple on his chest with (that flower) while reciting (the mantra of) Tärä ending with (the sounds) hum and phat. Envisaging the disciple as filled with the principle of the earth-element, (the preceptor) should visualize the action of feeding him with all the edible products derived from the earth.<sup>1</sup> 44-49. Having finished (feeding the disciple with) all the food obtained from the earth (the preceptor) should then identify him with the element of water. Here again he should imagine the process (of feeding 2 the disciple) in the same way. (Meanwhile) having placed offerings (in the fire) while reciting the (mantra of) Tärä together with (the mantras of) her angas, he should tear (from the thread) the knot which represents the element of earth. Putting it in the sruk and adding butter to it, he should offer that as an oblation to Tärikä, the supreme presence in the blazing fire inside the pit. Then he should pass it on to the subtler principle 3 of the water-element and perform the sacrifice in a similar manner. Whereafter he should pass it on to the still subtler element of fire and perform the rite of the final oblation (offered to the deity). Following this method for each (of the principles) in consecutive order, he should make the final offering with each (of the principles),<sup>4</sup> and (gradually merging it) in the prakrti he should (merge the prakrti) into the (cosmic) Person and merge the (cosmic) Person into Isvara. There is not a single principle in the whole group that surpasses Isvara. Indeed the Sakti is of the form of Isvara in (all her three states, viz.) the gross, the subtle and the absolute.<sup>5</sup>

49-50. Since in descending downwards from Isvara the individual becomes impure, so on regaining that supreme principle he becomes pure indeed. (It is only) then that he, having become the abiding essence and the beholder of all, becomes worthy of initiation. 51-57. In order to emphasize the enjoyment (bhoga) and release (from bhoga), two final oblations should now be made. Envisaging the disciple as (both) differentiated and absolute, the preceptor, who is (himself) in the state of paratita,<sup>1</sup> should take butter twice in the sruk<sup>2</sup> (representing the disciple's two states). Then combining both (portions of) that (butter) he should visualize (himself) as consisting of the sound-consciousness, the excellent form of

pasyanti,<sup>3</sup> the absolute state of Tärikä, undifferentiated and undisturbed. Identifying the disciple with this (state), he should make the final offering (of the above-mentioned butter) accompanying it with the (recitation of) (the mantra of) Tärä ending it with the word vausat. Whereafter, in order to preserve the disciple from death, he should offer many oblations while (reciting the mantra of) Tärä starting with the pranava (dhruva) and ending with the namas.<sup>4</sup> Next the preceptor should envisage the merger of both his disciple and himself in me, the eternal Laksmi, in the same way as milk mixes with milk (losing separate identity), whilst he throws (into the fire) the great final oblation after the last (customary) final offering has been made. Thus having identified the disciple with Laksmi, he again extricates, stage by stage, this mantra (from his own heart) through the force of the air of knowledge,<sup>5</sup> causes it to be heard, establishes me in the (disciple's) heart and teaches him (the mantra of) Tärä. 58. He should (also teach him) all the (mantras of) angas and upängas and all the methods (performances of rituals) according to the sacred texts. He should advise him of all the duties enjoined by the conventions (of the community),<sup>6</sup> such as respect for the secrecy of the mantras etc.

59. Thereafter touching him (= disciple) on the head, back and the chest with his (= preceptor's) hand (which now represents that of) Visnu, he should consecrate all the parts of the (disciple's) body \* by displaying (relevant) mudräs 2 (and by reciting the mantra of Tärä). Whereafter he and his disciple should join in worshipping me. 60-63. Taking the pitcher (filled with water) from where the preceptor has previously worshipped, reciting at the same time the (mantra of) Tärä., he should then, favourably disposed, pour the water over the disciple whilst mentally reciting the (mantra of) Tärikä together with (those of) her angas and upängas. The disciple, who has thus acquired a (new) form and crossed over the ocean of life (samsdra), should then make a costly offering to his preceptor. Preparing (a seat and equating it with the divine seats of meditation) 3 such as the ädhärasakti etc.<sup>4</sup> he should seat his preceptor on it and worship him with (the offerings of) arghya etc. with all the other (previously mentioned offerings) and also with gold and jewels. After offering him food and a libation he should worship him with the following mantra. 64. Salutation to (my) preceptor, who has the form of Surya, Soma and Agni,<sup>5</sup> illuminating the deep (darkness of) ignorance and who quenches the burning fire of three types of misery. 65. And after obtaining permission, he should start practising the (japa etc. of the) mantra and freely perform (the rituals) of his choice. 66. O slayer of Vala, here I conclude the description of the rites of initiation and abhiseka. Now, after due consideration tell me what more you wish to hear. 67. ° Sakra:— O Padmä, (tell me), O Goddess, whether only those initiated in the (manner) described by you are entitled to worship Visnu (the enemy of Madhu), or whether others are also so entitled. 68-71. Sri:—O Indra, because of my affection for you this is a great secret which I am now going to reveal to you.

(The right to perform the ritual) for liberation belongs to all the members of the three (higher) classes of society who have undergone initiation. But not all of these are fit to worship (God) on behalf of others. Among (the initiates of the higher classes) in this world there are one hundred and eight illustrious sages, who have placed their prayers at Visnu's feet, who are supreme Ekäntins,<sup>1</sup> who are well versed in the contents of the Känva and Mädhyandina (schools of the White Yajurveda), who are wholly devoted to (the rites) of the Päncarätra (system), who have realized the religion of Paranagati,<sup>2</sup> who have mastered the two (principal) mantras 3 and who carry out the rites and duties enjoined by the aphorisms spoken by the sage Kätyäyana.<sup>4</sup> 72-76. Sages such as Käsyapa, Gautama, Bhrgu, Äsvaläyana, Angiras etc. are best (fitted) to officiate on behalf of others at religious

ceremonies dedicated to Hari. Others (bhägavatas) have no right to officiate (on anyone else's behalf). These bhägavatas, (worthy) worshippers, are dear to me and to Hari, others do not become bhägavatas by worshipping the two of us<sup>5</sup> but are bhägavatas only through their devotion (to us). Alternatively those who are firm devotees of the glorious Hari are called bhägavatas by ordinary people. The highest worship should be performed by appointing a member of the families of the eminent sages such as Käsyapa etc. (to officiate as priest). If through ignorance the highest task of an officiating priest is performed by some other (ordinary) bhägavatas, great calamity to the king and to the state will ensue. 77-78. Hence one should take good care to appoint a priest who belongs by birth to the families of Käsyapa etc., who is a bhägavata, an initiate, and silent.<sup>6</sup> He is indeed well fitted to perform religious ceremonies, he purifies others and has great knowledge of Brahman.

#### THE RITE OF PURAŚCARANA, THE RITUAL WORSHIP OF THE MANTRA OF TÄRIKÄ

1. Sakra:—O possessor of the two feet which (as it were) serve as the boat to cross the ocean of worldly existence, O queen of Hrsikesa, I salute thee again and again. 2. By thy grace, O Goddess, I have followed (lit. heard) step by step the gradual order, the procedure (for performing the) rite of initiation. O Lotus-enthroned, deign to reveal to me the purascarana rites 1 of the (mantra of) Tärikä. 3. Sri:—I am called Näräyani, the Sakti inherent in Näräyana. Tärikä, mistress of the universe, is the supreme form (manifestation) of that self of mine. 4-8. Now listen (what is) my Self, which is (considered to be) the whole valuable range of religious practices (sadhana) (concerning the worship of her) who is the concentrated form 2 of my very Self. The period covering the eighth to the fourteenth day of the dark fortnight has been indicated by the experts in Tantras as being the (most propitious) time for the successful (worship) of Tärikä. The adept, who is untouched by (= who never committed) any grievous sin (mahäpäpa) 3 or (one of the) well-known heinous crimes (atipdtaka) , 4 who has overcome disbelief and is without unseemly habits, who is always friendly towards all living beings and is contrite for all sins committed, should by performing expiatory rites (first) obliterate (the after-effects of) major and minor sins. (Then) the (adept) who practises asceticism and only eats havisya,<sup>5</sup>

who is truthful and holds fast to his vow, should mentally pronounce the word om a million times, while visualizing Visnu (to be) near (him). 8-9. (Thereafter) he should make ten thousand sacrifices with butter, while (reciting) the three great vyährtis.<sup>1</sup> He should then perform an equal number of sacrifices with sesame, while (reciting the mantra of) Sävitri.<sup>2</sup> These obliterate the effects of 3 the two major sins, (namely) mahäpäpa and atipäpa. 10-11. Thus he who performs these three rites accompanied by (the recitation of) the three mantras of pränava etc. becomes absolved of undisclosed sins such as mahäpäpa etc. Similarly (he should free himself from) the disclosed sins by fasting etc. 11-14. He who is expert in the (rites connected with the mantras called) aghamarsana<sup>4</sup> should fast for three nights. The one (engaged in the recitation of the mantras called) the three gems (triratna) should enter water three times a day and three times a night with his clothes on. Every evening (the adept) should thus take three dips (in the water) while performing the japa of the aghamarsana

-mantras) three times and he should pass the three nights dipping himself repeatedly. (At the end of three nights) on the fourth day he should make a present of a milch cow to a Brahmin. This is (also) a way to obtain absolution from all distress (as by the other way) stated above. 14-15. Alternatively, he may (perform a different expiatory rite by) sprinkling himself three times 1 a day with the five products of the cow.2 By passing three such nights (in performing the above mentioned rites) he can obtain absolution from all sins. 15-16. He may also perform japa of the five Vaisnava (-mantras) Tara etc.3 all together or each individually, while visualizing them as spotlessly bright and drinking (as it were, the amrta oozing out of them). Day and night performance of these rites sets him free from all sins. 17. Or, if allowed to share a meal with those followers of Visnu who are virtuous in the world because of their staunch adherence to (all the religious) duties (of the Visnuité faith), seated in the same row, one is absolved of every sin. 18. Having thus obliterated all sin by (performance) of (the expiatory) rites enjoined by the great sages, (the adept) should pass on to (the worship of the) Tärikä(-mantra), which is the saviour from the ocean of (worldly) existence. 19. The adept should, according to the sästric canon, fast on the seventh day of the dark fortnight. Then, at dusk on the eighth day, he should (start) performing japa of (the mantra of) Tärikä. 20-22. Without neglecting his religious duties and with no other desire, (the adept) should (betake himself to) an untainted Visnu sanctuary (erected) by some god or successful adept or sage; or (should repair to) the top of a mountain, or on the bank of a river, or in a meadow, or in a bilva 4 grove and there, subsisting on a single daily meal of havisya, milk or barley, he should for seven days perform the japa of (the mantra) twelve thousand times. 22-33. Then he should offer the libation and the butter oblations (to the deity, each) a hundred times (dasämsam). If on the fourteenth

night of the (dark fortnight), (the adept) thus engaged in worshipping the mantra of Tärikä has an auspicious vision (i.e. a dream, such as that) of receiving a jug of wine, of drinking wine, of an erotic meeting with a woman, of the look in (her) beautiful eyes, of affectionate embracing or sharing pleasure with her, of an assurance by her of his success in the mantric practice, of the forthcoming attainment of good results, the sight of something (somebody) auspicious or of a handsome couple, of an audience with the king or the queen, of direct confrontation with Näräyana or myself, of a loyal wife, of the advent of Visnu's devotees—or whatever else is recorded as an auspicious omen in the science of dreams—then having obtained that assurance, he should arise (immediately after having dreamt) and shake off sleep, feeling refreshed. Thereafter rinsing his mouth (and) duly disposed, the adept (seated on a coverlet) should, by night, meditate on me. In the morning he should quit (his bed) and duly perform the sandhyä rites.1 He should then invite a couple equally matched in good manners, looks and age, who are beautiful and engaged in performing pious deeds, who are neither pitiable nor mean in demeanour but full of charm, intelligence and youth, and who are attractive and soft-spoken. Invoking them as Laksmi and Näräyana, (the adept) should bathe them and then, sparing no expense, (clothe and) adorn them with garments etc. and, after anointing their bodies with fragrant unguents, he should feed and gratify them with a present (daksind). Thereafter he should beg them, who are identified with Laksmi and Näräyana, for an assurance that his Tärikä worship will be fruitful. When they pronounce the words 'let it be so', he should seek refuge with them.2 34. He (= the adept) should then persuade them to say 'We accept'3 (your offer of yourself). Thereafter he should satisfy (with a libation) the followers of Visnu, who are the greatest expounders of (the doctrines of) the Vedas and foremost amongst the twice-born (caste). Henceforth he remains in the desired wealth (of merit). 35-43. If (on the other hand), he (= the adept) fails to see a

(lucky) vision in his dream on the fourteenth day (of the dark fortnight), then during the period starting from the day of the new moon and ending on the seventh day (of the dark fortnight) he should observe the vow (of abstention), eat (only) one meal (a day) and perform japa three thousand times (every day). If within (this period) (his) young wife has had her period, he should not let that pass unheeded. He should not disparage the ways of women. He should bear in mind the blessed state of married couples. He should do everything to please the woman, (but) with mind detached, so that no sin is committed. Then, when the eighth day of the (dark fortnight) has come, he should perform japa as before and carrying out all the (rituals) such as the fire sacrifices etc., he should prepare himself to see the dream-vision. Thus he should continue to act in this way until he observes (in dream) the (lucky) signs. By this means he who has mastered the (mantra of) Tärikä can achieve anything. He is an expert in performing all the (rituals prescribed) by the sacred scriptures. He has insight in the spiritual methods. He has the knowledge of all the injunctions contained in all Tantras and is a master in all Vedäntas. He has solved all problems (of religion) and is well versed in all (religious) dicta. He is truthful, sincere, frank in speech and a past master in (steering through) the ocean of religious practice. He is always ready to apply religious injunctions to himself as well as to others. And whether or not conditions are favourable he succeeds in all (his endeavour). 43-46. Sakra:—I salute thee, the embodiment of all the six attributes, O beloved of Hari, who abidest in the lotus, and O spouse of Govinda. I have heard from thy lotus-mouth about the excellent efficacious (practice) of the (mantra of) Tärä. This has been duly (explained to me) in its (three states), namely the gross state, the subtle state and the absolute state. Now, O lotus-born, deign to tell me about the specific application of (the mantra of) Tärä in its three states after the ritual has been duly performed. 46-50. Sri:—Lord Näräyana is unique and is essentially the aggregate of six attributes and is the soul (hamsa). I am His Sakti, the female (counterpart of the) soul (hamsi), the Mistress over (all creation) and the bestower of all that is desired. Together as Hamsa and Hamsi we jointly (manifest ourselves) in action as Tärä. Now listen when I (describe) the application of this (mantra)

which is essentially (identical with) us. Without question its application covers all the various other applications of all the mantras of every description in each group, whether supreme or ordinary, whether external (gross) or internal (subtle). Nevertheless, O Sakra, hear from me some particular applications (of this mantra). 51-53. I should be visualized as the one who generates instant understanding of (the four objectives of life, i.e.) duty, subsistence, desire and liberation, who wears the hide of a black deer over the upper part of her body, who is seated on and wrapped in black deer skin, who has auspicious eyes resembling a shy black fawn, who is (as lovely) as the full moon, who displays the gesture of Brahma (with one hand) and holds the rosary (in the other), whereas in each of her other two hands she holds a lotus. 1 Alternatively, the lotuseyed Janärdana, the Lord of all gods, may be visualized (by the adept). 54-61. After (this) visualization (the adept) should perform japa of the (mantra of) Tärä a hundred thousand times (and thus) should, bring his (accumulated) merit within the bounds of perception. Next, filling many prasthas 2 with sälî (rice) and an equal number of prasthas with butter and palas 3 with sugar or molasses, he should cook them together in one pot (adding) the same quantity of milk to make the oblation nice and thick (in consistency). Then, on the morning after the day of the full moon, when the sun has only half risen, the intelligent (adept) should make one offering of the contents of that big pot by sacrificing it in the big fire in the great pit, whilst (reciting) the mantra of Jätavedas etc. 4 in tristubh metre, which includes the mantra of Tärä, using the yantra 5 as well. Thereafter, from dawn till sunset, without respite the intelligent (adept)

should continue to make repeated offerings of butter by pouring it from the sruva, which has been similarly consecrated by

the (mantra in) tristubh metre. From dawn onwards (he should also) go on feeding a number of brahmins, one at a time, with säli (rice) mixed with milk, curd and butter. And when the brahmins of superior Vedic knowledge have been persuaded to pronounce (a blessing: svasti), he should satisfy them and the Vaisnava couple with a libation addressing the latter as Laksmi and the husband of Laksmi. 62. Helped by his strenuous effort he who performs this ritual obtains ten millions of matchless imperishable jewels. 63-67. Now, O Eäkasäsana, listen to the following highly miraculous application (of the mantra of Tärä). Taking the (basic mantra of) Tärä, add on the word subhage to the end and finish with the word svähä. This (mantra of) Tärikä has thus become six-lettered.<sup>1</sup> After fasting on the fourteenth day (of the bright fortnight, the adept) should commence performing (this special rite) on the day when the moon is full. Seated between a pitcher completely filled (with water) and a (burning) lamp, in a garden full of beautiful plants, and envisaging me (i.e. the embodiment of the above mantra) as possessing the colour such as possessed by the inside of a lotus and holding a lotus in each hand, with two arms, with dark (eyes) glancing sidelong and black curly hair, with a round smiling face and of an attractive appearance, with firm, high breasts, lavishly adorned with all (sorts of) ornaments and wearing two garments of exquisite beauty, he should recite this (mantra) ten thousand times. 68-71. Thus visualizing me, the auspicious and lucky one, he should (complete) his japa. He should (next) satisfy (me) with a hundred offerings and a hundred libations (to me), accompanying them with the recitation of this (mantra of) Tärä. He should then offer me food consisting of säli (rice) mixed with milk, butter and molasses. Whereafter, the intelligent (adept) should worship and give food to a woman possessing (all auspicious) signs. He himself should have only one meal at night consisting of nothing but havisya (food) and must observe complete abstention. This vow must be unfailingly observed for thirty nights by performing the (prescribed rites for) japa, libations (tarpana) and offerings, without interruption and with diligence. On the next full moon day, having performed the rites entailed by his vow, the adept may be absolved from it. 1 (om) hnm subhage svähä

essentially myself, appears there. She will ask the adept: 'What shall I do for you ?' (He) may regard her as being his mother, sister, wife or friend. If she is approached (by the adept) as (his) mother, she protects him from all misfortunes. If she is approached as (his) sister, she bestows upon him whatever (he desires). If (he) accepts her as his beloved, he satisfies all his (passionate) yearnings for the duration of his life. If (on the other hand) he accepts her as a friend, she gives him all the quarters (lands).<sup>1</sup> 75. But the adept who yearns after liberation should always recite (the mantra of Tara in its three forms, namely) the gross, the subtle and the absolute.<sup>2</sup> (Then) gratified (by his performances of the rituals) I lead him to the divine state (pada) of Visnu. However, whatever be the (practical) applications of other supreme mantras which I shall tell you later, all those (practical) applications of different mantras should (also) be regarded as practical applications of (the mantra of) Tärikä.<sup>3</sup> Thus I have given you a detailed description of how to perform purascarana rites and have included (an explanation of) the application (of the mantra). Now, in order to complete your understanding, learn from me the method of performing a ritual worship (with mantra) efficaciously.<sup>4</sup>

DIFFERENT METHODS OF WORSHIPPING THE MANTRA OF TÄRIKÄ 1. Sri:—Listen now, Suresvara, I shall tell you the supremely efficacious results obtained from the various ways in which the concentrated form (pinda) of the mantra of Tärikä may be worshipped. 2. The yogin should (begin the ritual worship) by duly attaching 1 the (mantra of) Tärikä to the range (of the parts) of (his) body, (especially) to the tip of his nose and to the tip, middle and root of his tongue. 3-6. He should carry2 the group of (cosmic) principles, from the earth-element to the (cosmic) intelligence between his throat and chest and thighs and following the natural order of (the relationship as the cause and) effect of each (of the principles) he should pass from the one to the other (while performing an equal number of) japas (of the relevant mantra); 3 (he may perform the japa) twice, four, six, eight, ten, sixteen or twenty-four times. After (cosmic) intelligence he should visualize prakrti and should recite (the mantra of) Tärä eighty times. (Then) he should there (in the prakrti) envisage the individual self (jiva)—its scope, nature and identity—and perform japa (of the same mantra) a hundred times. He should then visualize the lotus, which is the seat of unmanifested consciousness. 7. After visualizing it in the form of a lotus4 on which the principles exist and which is the infinite abode of the (various) parts (of prakrti) such as the principles etc., the wise (adept) should perform the (same) japa a hundred and fifty times.

8-9. Thereafter, (he should visualize) the stem (of that lotus) as combining in itself Time ünmanifested, the individual self and the immutable being (aksara), which is represented by (the unlimited) space (kham).1 Time is represented there in (the stem) as tamas and forms the hollow (of the stem). Reflecting upon that which contains all the three (above-mentioned realities): 'that inner consciousness is that (which abides in all)' (the adept) should duly perform two hundred japas. 10. Under the stem (of the lotus) the sakti called Aniruddha, who is pervaded by me, the divine (Sakti), should be remembered by him as (characterized by the first manifestation of) form, time etc.2 and he should perform a hundred japas. 11. Thereunder (he should visualize) Pradyumnasakti and (perform) the same number of japas and thereunder (visualizing) the sakti of Samkarsana (he should again perform) the same number of japas. 12-13. Under all (the above-mentioned saktis) (he should consecutively visualize) Väsudeva (sakti), who is the (divine) couple, in gross form, in subtle form then in transcendent form and lastly in the supra-transcendent form which is the incomprehensible, incomparable manifestation of Laksmi and Näräyana, the impeccable Sakti and the possessor of Sakti, vibrating (spandamäna) everywhere. 14-16. (By that time the adept feels sleepy), which (= sleep) is (itself a form of) yoga 3 and (in the course of his meditation) he falls asleep. Awaking in the late (hours) of the night he (immediately) starts practising dhäranä4 (using each of these) twelve, from Väsudeva to the element of earth,5 following the order of their position enumerated (before). All these dhäranäs may be (envisaged) as held in (the adept's) heart, or (alternatively) these twelve dhära

näs could be (envisaged as) existing in Tärikä. This is Sarvahitayoga covering all the (cosmic) principles. 17-19. Alternatively, (the adept) may make his mind totally vacant by dissolving (all the principles) forming the manifested and unmanifested creation (each in its immediate source) and he makes (his mind) supportless and arrives at the state of voidness x (thinking) 'X am now entering the state of mahäyoga which in form resembles

the form of void, possessing the characteristic (calmness) of the void resembling a (calm) completely filled ocean' and when the yogin remains always attached to (my form) which resembles the blissfulness of a silent and dark cloud,<sup>2</sup> then that yogin is for ever dear to me. 20. In that state there is no finite object to concentrate on; that unknowable transcendent form is indeed my revealed form.<sup>3</sup> 21-23. Within himself the yogin causes all the objects of knowledge to become, at once, one with the Ātman. He (envisages) my form as a vast expanse of extensive and unflickering fire, wherein he mentally sacrifices all created objects and all the worlds. Whenceforth he attains for ever my own state of existence, which is the (true) state of being All. He mentally offers (to me) the created objects, his beads (akṣa)<sup>4</sup> and the world etc. (tendering them as it were) with the sruk and then throwing that sruk 5 (into the fire), the yogin becomes identical with me. 24-28. An object that imposes limitations on something else is (always) wider (in scope) than that (the latter). Higher knowledge (dM) limits all things whether existent or non-existent, whereas in itself it is free from all limitation.<sup>6</sup> That (knowledge) is my flawless form. Nothing, whether negative or positive, is beyond the scope of (that) knowledge, nothing remains unembraced by (that) knowledge and that is my immaculate form. When the ocean overflowing its boundaries floods the world no dry land or lowland remains (visible);

so (do I flood) this universe.<sup>1</sup> This exalted state of existence cannot be attained by beings of limited capacity. Therefore one should perform yoga in stages to attain this (state). 28-35. (The adept) should visualize the supreme God as the essence, in a more concentrated form (than even the Sakti), and as immanent in all objects, whether good or otherwise, which have existed, still exist or will exist in future. Just as bees gather only the honey from flowers, so from everything does the yogin gather (experiences) only (of) myself. In whatever his mind dwells on he perceives only Lakṣmi. If anything attempts to escape (from me), where can it run to since everything is permeated by me? The adept should envisage the (cosmic) principles as a garland strung on me (as the thread). Or else he may regard this universe as a painting of which I am the canvas.<sup>2</sup> Just as foam amasses on (the surface of the) calm, shoreless and deep ocean, so should (the adept) call to mind the cognizer etc., (i.e.) the four-fold universe,<sup>3</sup> both at the time of their creation and at that of their dissolution. All the (cosmic principles) evolve from me and again merge back into me. The Person is my first manifestation designed by my intention.<sup>4</sup> My second manifestation is called the mind (which is) of more concrete (nature). The external instruments of cognition which have undergone further concretization constitute my third (manifestation), while my fourth manifestation is in the objects forming the content of cognition and is the lowest in material (grossness).<sup>5</sup> 36-48. It is by my own will that (the adept) who constantly meditates on me, the ever blissful consciousness, should, with a mind (dM) rising higher and higher, detach himself from these four

(forms in which the universe is manifested) and attain my own state of being. Or else, in the thirty-two lotuses supporting true knowledge, he may visualize me as the flame of a lamp, or as a beautiful lady. The yogins must imagine that six lotuses occupy the region that extends from the ädhärapadma to just below the lotus of the navel. Hear their names from me. (They are called) Vyuccanti, Vyusitā, Vyustā, Vyususi, Vyosusi and Ramā. The five lotuses present between the lotus of the navel and the lotus of the heart are called Pasyanti, also known as the lotus of the navel, Pasyā, Pasyetarā, Drsyā and Drsyamänā. Now listen to the names of the five lotuses that occupy the region between the lotus of the heart and the lotus of the neck. Bodhayanti, Boddhri, Budhyamänā, Budhyamänetarä and Ghosonmesä are the names of the lotuses existing between (the lotus of) the heart and (that of) the neck. Now listen to the names of those lotuses that exist between the throat

and the palate: Ghosayanti, Ghusyanti, Ghustä, Ghosä and Ghosetarä. (The following) are the names of the lotuses existing between the palate and the eyebrows: Grähayanti, Grhnänä, Jighrksä, Grhitikä and Nirniti. Now hear the names of those six lotuses that exist between the eye-brows and the forehead: Pränayanti, Pränati, Pränä, Pränävabodhini, Parä and Bodhä. The yogin should call me to mind as rising step by step (from the lower to the higher lotuses) as the flame of a jewelled lamp, whilst uttering me (i.e. the mantra of) Tärikä, loudly and long like the sound of a ringing bell. The yogin, who visualizes me as such, or as a beautiful lady, discards all misery and attains my own state of being. 49-50. Alternatively, (the adept) may visualize (Tärikä) as existing in the nine lotuses and as successively rising (from the lower to the higher lotus). The arrangement of these nine lotuses is as follows: three are located at the ädhära (ftadma), three are below the lotus of the heart and three are below the forehead. Or, (he may envisage Tärikä as existing successively) in the twelve lotuses, (counting) two (lotuses) at each location (of the six vital parts of the body), (namely) the forehead etc. 1 51. Alternatively, (he may envisage her) in the six primary lotuses. 2 He may also envisage Tärikä as containing täranäda 3 and

as located in the three (lotuses placed) at the müla (ädhära), at the heart and between his two eyebrows. 52-54. (The adept) should first envisage the bindu x as a shining, minute (atomic) grain of lentil,<sup>2</sup> growing in size to that of a mustard seed, and then as assuming the form of various and unspecified objects such as a pitcher, bowl etc. to represent the content of the mind (cognition). He should also envisage all the (cosmic) principles, whatever their number may be according to the sacred books, as contained there (in the bindu). Thereafter identifying that (bindu) with me, he should envisage (me as identical) with his own selfconsciousness. 54-59. All objects of this world invariably conceived in pairs —such as those associated with (the concepts of) cause and effect, with protection and that which is protected, with transparency and opaqueness,<sup>3</sup> with existence and the essence of existence, with good and bad, with productivity and non-productivity, with quality and that which is qualified, with the container and that which is contained, with that which is pervaded by Sakti and the possessor of Sakti, with that which is enjoyed and the person enjoying, with man and woman, with action and its agent, with means and ends, with the inflectional forms<sup>4</sup> denoting masculine and feminine (gender), sound and form—should be envisaged by the yogin as manifestations of Laksmi and Näräyana. 59-65. O Purambara, listen now to this highly secret rule (holy practice) of the tantra,<sup>5</sup> which, in the worship of Laksmi, a yogin should (always) follow. When at the very beginning, emanating from the primal God, I manifested myself in this world of systematic creation, I intentionally chose to assume this feminine form. (Therefore) a yogin, desirous of pleasing me and expert in the Laksmi Tantra,<sup>6</sup> should never abuse a woman, either in deed, thought or speech. Wherever I exist, the realities exist too; wherever I exist, the gods exist too; wherever I exist, merits exist too, and

wherever I exist, Kesava also exists. 1 Therefore I (should be regarded as) the woman(-hood) inherent in all women, that pervades the universe. He who abuses a woman thereby abuses Laksmi (Herself). He who praises her, praises Laksmi and so praises the three worlds. He who bears ill will against any woman is ill-disposed towards Laksmi (lit. the beloved wife of Hari). 66-73. He whose heart delights at the sight of a woman, resembling the moonlight (gladdening his heart), and who never entertains an evil thought (about her), is regarded as my most favourite (one). O Sakra, just as there is sin neither in Näräyana nor in myself, nor in a cow, nor in a brahmin, nor in a scholar of Vedänta, so, O Sakra, there can be no evil in a woman. Just as the rivers Gangä, the sacred Sarasvati and Arunä are devoid of stain, so also is an excellent woman revered (as being sinless). The (fact) that I, the Mother of the three worlds, am the basis (avastamhha) of woman (-hood),

makes her, indeed, my great (divine) prowess (bala). Since woman, as my direct embodiment, is the mother of the three worlds and the goddess full of abundance (capable of fulfilling all) desires (of everybody), how can the yogin refrain from worshipping her? One should not commit a wicked deed involving a woman; one should not (even) think about sinful acts in connection with a woman. Those who aspire to the attainment (of fulfilment) in yoga should always act so as to please a woman barring to commit a sin. One should regard her as one's mother, as god and as myself. He who, out of ignorance, hates women and does not help them... 2 73-77. O Sakra, you are particularly dear to me, now listen (carefully) to what I am about to say. Having heard it, you too should put it in practice, (but) you should not tell anybody about it. If a yogin should meet a beautiful and shapely (lit. fine-hipped) woman, he should visualize me in her whilst mentally reciting (the mantra of) Tärikä. He should contemplate her beauty with a mind free from lust. He should envisage her vital air (fträna) as the sun, and her soul (hrdayapurusa) as the highest Self. He should envisage her beauty and charm as fire. He should visualize that highly gifted woman as identical with me. In this way, after seeing me (in her), he should with his enlightened mind meditate on me x whilst reciting Brahma (i.e. tära-mantra). 78-85. By and by, when he achieves the state of samädhi,<sup>2</sup> 1 enter there (in the person of that woman). The sign of my advent (in her) is a stillness and relaxation in all parts (of her) body. After duly worshipping me (as embodied in her), with a mind free from desire, he should stop (the moment) he is united and should avoid all sin.<sup>3</sup> The wise should never perform this with the wives of others, (because) she in whom such samädhi occurs is sure to love it.<sup>4</sup> (Therefore) one should perform this with one's own wife or with a common woman. (Of course) deviation from (this rule) is not wrong as (such a woman) is envisaged as identical with me.<sup>5</sup> The intense delight derived from the enjoyment through physical contact should be meditated on (by the yogin) with an unflickering mind as being my own person.<sup>6</sup> The state of pleasure obtained from stimulation and friction with some recommended object (of delight) (i.e.) the erotic enjoyment, should be cultivated (by the yogin). The pleasure derived from seeing some object with the eyes, from tasting (some object), from listening to (some sound), from inhaling some smell, is my blissful manifestation. As revealed (here), this becomes true in the case of the yogin who practises self-restraint, when (sensual enjoyment) arising from listening, tasting, touching etc. comes naturally to him (without his conscious desire). 86. Enjoyment derived from (mere physical) contact only brings misery. It has a beginning and an end, (hence) (a yogin's mind) should not find (real) pleasure in it. 87-94. The supreme delight experienced through the intuitive knowledge of (the yogin) who has conquered the rajas and destroyed the tamás (in himself) and who exists only in the state of sattva —that (experience of) bliss without a beginning or end is my body

pervaded by knowledge. That (pleasure) can never be experienced (in the pleasure) obtained from (the enjoyment) derived from objects of physical contact, because afterwards these pleasure-inducing objects imprison a person in misery. What (is the use of) the honey in which poison lurks, even if it tastes sweet, since afterwards it kills its consumer? A person seeking to obtain happiness from enjoyment derived from physical contact is like one sheltering under the shadow of a vicious snake when exhausted by heat of the sun. Which happy person will be deceived by such pleasures, which are to be obtained through great hardship, which though seeming to entice hold misery, which are limited and decaying ? The yogin, who has purified himself by reciting the prescribed (mantra), who eats with restraint and whose (two lesser gunas) rajas and tamás, already diminished by his divine sattva (guna), are further reduced by the performance of rites pleasing to me, should never cease to discipline his mind in order to attain samädhi. Indeed, he who has conquered his mind is always able to win the world. My pure body

automatically reveals itself to a mind (fully) conquered (by its possessor).<sup>1</sup> 95-96. Sakra:—O regulator of all these (created things) conscious and unconscious and all these tantras and yantras, creator of all that may be enjoyed, I salute thee who art enthroned on a lotus. How can the mind which always has a (natural) tendency to seek contact with (external) objects, which is so strongly inclined to be frivolous, which is difficult to bend and can wander far (out) in a moment's time and which is undeveloped, be controlled ? 97. Sri:—O Sakra, the mind is (indeed) always hard to control, difficult to restrain, atomic in size and (hence) (its workings are) improper and not easy to understand, and it is restless; all that should be checked by ceaseless effort (abhyäsa) and by overcoming passion (vairägya). 98-105. Passion is the attachment to (material) objects arising from natural instinct or long habit. Vairägya, which is the absence of that (passion) is generated by the realization of truth. That realization is the true understanding of the evil nature of (material) objects. A wise man should through intelligence discern that evilness (of such objects) by four means. He should ponder over the

object—what it is, what are its characteristics, what is its source and to whom does it belong—(consideration of these four aspects reveals to him) that the object is nothing but a shackle binding him who takes pleasure in it. These (objects that produce the feelings of) pleasure and sorrow are manifestations of the unmanifested (prakrti). These objects (affording pleasure) to those who desire them are never self-determined.<sup>1</sup> They are products of a huge amount of money, effort and hardship. They do not produce any (real) happiness whereas misery flows (freely) out of them. The intelligent should mentally figure out this mixed nature of each object recognizing that whatever delight it gives is but momentary and that even that is inherently mingled with unhappiness. Thus the nature of true knowledge has been described in (both its) general and particular (aspects). The passion for (material) objects is caused by the notion that they produce happiness, and that (notion) is (what is known as) the false knowledge. That is why true knowledge removes that (false knowledge) by contradicting that notion, so that to regard them as being the source (of happiness) cannot stand scrutiny. 106-109. Nobody aspires after unmotivated objects for fulfilment of his purposes. Ceaseless effort to realize this truth is called abhyäsa by the scholars in their treatises on true knowledge. Focussing his mind to concentrate on any of these objects, subtle, great, atom-sized or gross, immobile or mobile, as suits (him) the yogin should practise this abhyäsa and carefully following (this method of) overcoming passion and of sustained effort he surely succeeds in checking his wayward mind and make it tranquil. 109-111. Sakra:—O lotus-seated one, I salute thee who movest skillfully on these many lotus-like tattvas and abidest in the mind of Madhu's vanquisher.<sup>2</sup> Deign to show me the way how to restrain the mind, effectively and firmly, through abhyäsa. I salute thee (again) O lotus-born (goddess). 111-114. ^r i ;—One may either fix one's mind on objects becoming progressively less distinct such as on a bird in the sky, which becomes smaller and smaller in its swift upward flight or on (the

star called) Arundhati.<sup>1</sup> Alternatively, one may fix (one's mind on some vast object such as) a huge mountain or something infinite. One may fix attention on the tiny (central hole) in a whirling disc and allow the mind to swirl along with the disc's movement. One may similarly allow one's mind to vibrate along with the trembling tips of leaves of the sacred fig tree.<sup>2</sup> One may fix one's mind on an immobile object, or one may let one's mind travel along with a mobile object.<sup>3</sup> 115. O Purambara, I have told you this only by way of giving a few examples of this method.<sup>4</sup> He who controls his mind by such a method acquires great (skill in) Yoga. 116. (The exalted form of) the Person existing in sürya (ha) as polarized by (two aspects namely) that of the Master and servant, the absolute and the limited, should

be called to mind as feminine when the pancabindu (i) is added to, it. 117. Thus, O handsome one, have I revealed to you every aspect of Tärikä. He who has learned the truth in this way desires to know nothing more. 118. O Sakra, thus have I briefly disclosed to you how (the mantra of Tärikä in its) pinda-form 5 can be effectively worshipped. Now listen as I explain the samjnä-mantra (of Tärikä) and its application

REVEALING THE SECRET MANTRAS OF THE TÄRIKÄ GROUP 1-2. Sakra:—I salute thee who art skilful in protecting (both) the conscious and unconscious groups (of creation). I prostrate myself before thee who art the artist of the cosmic system of law and wife of Visnu. The differentiation of the (mantra of) Tärä has already been revealed. Now, O Lotus-born (goddess), deign to show me the division of (the mantra of Tärä) into bija, pinda etc. 3) Sri:—Näräyana is the unique possessor of Sri, and embodies all pristine six attributes. I am His unique great Sakti embodying the six attributes. 4. In order to serve the world's purpose, that same I, who am manifest as Tärikä and incorporate (both my aspects of) knowledge and action, always sustain and purify (the world). 5. O Sakra, I have already revealed to you its (the mantra of Tärikä's) different forms as transcendent etc. Now listen to me as I enumerate the bija, pinda etc. 6-8. O Sakra, when I described the threefold form of her (Tärikä's) absolute state,<sup>1</sup> I told you that (God's) I-hood in that form is referred to as the bija of Tärikä.<sup>2</sup> The concentrated (sound of) surya {ha} and anala (ra) together joined with visnu (i) with vyomesa (m) at the end (is the bija) 3 and its effectiveness in the pufascarana yoga has already been mentioned.<sup>4</sup> O Sakra, the yogins worship the samjnä (-form) of Tärikä. Now listen to me attentively as I describe it. 9. O Sakra, taking one pure (bija-mantra) one should join it with svähä. This constitutes the mantra of samjnä, which is worshipped by yogins and gods (such as) Brahma etc. 10. O lord of the gods, the might of this samjnä can only be told by the yogins who practise it and by myself or Näräyana

11-13. The samjnä requires the addition of the supreme undecaying subha only.<sup>1</sup> Remembering that all fruits derived from the worship of sakti and all methods (of worship) belong to its pinda form, by constantly practising (yoga) the yogin dissolves his body into me, and thus steeped in me attains my state of existence. Or, (seen from another angle), roused by (the yogin) I appear before him and fulfil, whatever the yogin may long for. 14. Thus, Sakra, I have briefly stated the mantra of samjnä. Now hear from me the pada-mantra which accomplishes all. 15. It should never be quoted or written in fragments. Its true form is taught so that there should be no mistake about it. 16-18. Om om om . . . srim hrim om. Thus have I revealed to you the very miraculous pada-mantra. The wise who have undergone initiation should receive it (only) from the mouth of their preceptors. When (a yogin) has mastered this mantra, I then manifest myself (to him) as in a spotless mirror in all my capacities, aspects and roles. 18. (It is) appreciated by all adepts who have reached their goal and to whom the real nature of cosmic principles (forming) their (body) is revealed. Listen now to me as I enumerate its parts (anga). 19-20. The wonderful hrnmantra should be pronounced as follows: Om prakäsänandasäre sarvadarsini satsatfvavyanjike parabrahmarüpe bhagavati visnupatni jnänäya hrdayäya svähä. 21. Om avyähatänandagate paramesvan sarvopari sthite jnänäya sirase svähä. 22. Om hrim saktisampürne jagatprakrtike jnänavaivänarasikhe jnänäya sikhäyai svähä. 23. Om pränäpränamayonmesamahäspandamayi sarväsrämapadätite jnänäya kavacäya svähä. 24. Om vikärvavidhure svasvabhäve mahäviryamayi jnänäya asträya phat. 25. Om paränapeksasämarthyे sarvaprasavini ante bodhamayi jnänäya neträya svähä. 26. A group of five sounds composed of brahma (pranava), mäyä (£) connected with sänta (sa) and anala (ra) with vyomesa (m) at the end: this is (the mantra) called brahmasri (om om

om om om snm). 27. am am am am ynm: this is dhäranäsri-mantra.

28. mrim should be known as the (mantra of) purusasri, which spreads a profusion of knowledge. 29. bhrim is known as the pradhänasri (-mantra) which causes enlightenment to all. 30. bam pham pam prim: this is the ant ahkaranasri (-mantra). 31. nam dham dam tham tarn trim: this (mantra) relates to jnänasri. 32. nam dham dam tham tarn trim: this mantra relates to karmasri. 33. nam jham jam chain cam nam gham gam kham kam krim: this relates to bhütasri. 34. These eight deities (namely) Brahmasri etc. present on the eight petals (of the central) lotus (of the mandala) are known as the retinue of the pada form of the (mantra of) Tärikä. 35. All eight of them possess the colour that resembles the inside of a lotus, and have pleasant lotus-like faces. In each of their x two upper hands they carry two full-blown lotuses. 36-43. With her two primary hands Brahmasri displays the graceful brahmänjali 2 gesture. Dhäranäsri (Laksmi) with her two primary hands (indicates) the distinction between pure and impure. Purusasri with her two primary hands (displays) the gesture (anjali) of granting favour, while Prakrtisri carries the noose and the goad in each of her two primary (hands). Antahkaranasri displays (with them) the gesture of reasoning (tarkamudrä); (the left) palm is turned downwards, its little and ring-fingers are bent while its two other fingers are held close together and the thumb stands straight. The right palm is raised and faces forward. This position of hands is called the gesture of reasoning. The gesture of explanation which is formed by holding both palms in the same manner (i.e. as the left palm in the gesture of reasoning) is displayed by Jnänasri. Now learn from me about (the position of the two primary hands) of Karmasri. The attitude prescribed for the Karmalaksmi is, O noble one, as if both her two (primary) hands are ever occupied in performing her (own) activities. The two primary (hands) of Bhütasri (Laksmi) are held (in the attitude of) bestowing various objects of enjoyment (on the devoted).

44-50. Now, O slayer of Bala, listen with attention to this complex (of sounds) constituting (the mantra of) Mahälaksmi that produces all kinds of happiness. Ksam . . . kam knm: 1 this (sound-) complex (i.e. mantra) consists of the Mahälaksmi (-mantra) and Mahasri is its (presiding) deity. She is unique, yet possesses diverse characteristics. Although she is formless, she possesses form. She is the supreme being with countless faces, innumerable feet and hands. She is ever present in all places as the container and at the same time as that which is contained. She is multicoloured and carries a host of various weapons. She is both cruel and pleasant (in appearance). She remains seated and displays various (aspects of her) perfection. She should be envisaged as in every respect blessed (subhagä) and radiant with (a colour resembling the) inside of a lotus. O noble (god), the same (mantra) recited in reverse order ending with ksa (i.e. kam . . . ksam knm) 2 and visualized as described above achieves the same result (i.e. all forms of happiness). The two groups of seven vowels 3 are arranged as the deity's rays. As the basis, bindu,<sup>4</sup> she creates the universe by projecting her own mighty form. 51-53. Thus what is known as Tärikä's pada (-mantra) has been revealed to you. You should always concentrate your mind focussing it on her. Thus from the vast Laksmi-Tantra containing ten hundred millions of verses I have picked out this essential portion and revealed it to you because of my affection for you. Long ago, in order to please me who am seated on His lap, the lotus-eyed Janärdana disclosed this supreme science to me. 54-56. Just as the sight of the moon delights people's heart, so also does the sight (knowledge) of this mantra (lit. science) please the mind of the yogins. Here it is not necessary to undergo the hardships

(ft ankles a) of yama etc.,5 nor (need) the tiresome sitting postures (be practised), nor does the painful pränäyäma (need to be observed). Seated with ease in the posture of his choice and with a tranquil mind, (the adept may) constantly visualize (worship) this mantra and that secures his objective. 1 Ksam ham sam sam sam vam lam ram yam mam bham bam pham pam nam dham dam tham tarn nam dham dam tham tarn nam jham jam cham cam nam gham gam kham kam knm

57. Just as all rivers and streams flow into the mighty ocean, so also do all supreme mantras flow into this pada (-mantra). 58. Just as the lord of the rivers and streams (i.e. the ocean) possesses countless jewels, so also the pada (-mantra) is known to possess immense powers (tejdmsi). 59-60. Just as when honey is added to rice the rice tastes sweet, so also these bija etc. (various) states of Tärä, add pleasure to her. Seated on the lap of Näräyana, I, the great goddess of the entire universe who possess every perfection, should be meditated upon envisaged as the embodiment of the pada (-mantra). 61-62. O Sakra, the same absolute, undifferentiated and integrated Self of mine, moved by pity and desirous of helping the adepts with a view to the purification of their minds, filled with good intention divides this mantra form (of mine) in four ways. 1 63. O Puramvara, you should now duly listen to my exposition of these four divisions of my manifestation.

## REVELATION OF SRI'S VARIOUS MANIFESTATIONS

1. Sri:—I am goddess Näräyam, older even than the first created objects, Lord Visnu's primary Laksmi (sovereignty), the unchanging Sri. 2. Through my sovereign power I divide my own self into four forms. These four manifestations are Laksmi, Kirti, Jayä and Mäyä. 3-4. When to benefit the world I divide myself into four forms, the first embodiment of myself, the great Sakti, I-hood of the omnipresent Hari, the absolute Laksmi, the supreme I-hood, is called the great and illustrious Laksmi who bestows (upon the worshippers) all kinds of prosperity and fruitfulness (in aspirations). 5. My second form is called Kirti, the bestower of fame. My third form is called Jayä, the bestower of victory. 6-11. My fourth form is called Mäyä, the performer of all (kinds of) miracles. Laksmi, Kirti, Jayä and Mäyä are thus present in Näräyana and are the highly radiant forms of myself, who am present in Näräyana. These (manifestations) are devoid of a corporeal body and are integral (i.e. not divided into separate parts). They are surrounded by the multitude of their saktis like the rays (surrounding) the sun, or waves (covering) the ocean. Laksmi belonging to the husband of Laksmi is present in every (form of divine) sovereignty (such as) excellence etc. and is covered by various special and countless splendours. In the same way Kirti exists in the body of God and is not separate (from Him). Nothing exists that is not pervaded by her universal (common) form. Whenever fame is acquired by a person through his own effort, her universal form becomes manifest in that particular fame. Similarly Jayä, God's (incarnation of) victory, has an all-pervading existence (i.e. it has a universal manifestation). 12. O Suresvara, whatever supernatural power there exists (mäyä vidyate) x in this creation headed by the celestial beings,

should be recognized as myself arising from God's power to work miracles. 1 13. O best of gods, what independent existence can there be in this ocean of (cosmic) principles apart from the integrated fourfold form of Him and of myself ? 2 14-15. These (saktis, Laksmi, Kirti etc.)—perceived through practising yoga accompanied by (the mantras of) these

powers of God and who have manifested (themselves) through their power of divine knowledge—should be visualized, offered oblations and worshipped by the best of the adepts with a view to the realization of their aspirations. Now hear about the form of Laksmi, the first of these (my manifestation). 16-21. I as goddess Laksmi, present in the Vyūha, should be visualized as possessing a handsome face, beautiful eyes, two arms and wearing attractive earrings. Her colour is like that of the inside of a lotus and she is adorned with a chained girdle. She wears a white garland and (white) clothes and is ornamented with necklace and armlets. She bears all lucky signs and has round, high and close-set breasts. Her eyes are large like a full-blown lotus and she has a smiling expression. She has locks that resemble a swarm of bees in flight. Her forehead is marked with a decorative and charming spot, her gemlike lips are (ruby) red and her teeth are like rows of pearls. Her forehead is shaped like a half-moon and her tresses are dark and curly. The goddess, who bestows (on the devotee fulfilment of ambitions, namely) religious duties, advantage, sensual pleasure and liberation, carries (in her hands) the noose and the goad. She is seated in the lotus posture and is adorned with an excellent diadem. 22-26. Now listen to me as I recount her mantra, which as described by me (runs thus): om hnm 3 laksmyai namah paramalaksmävasthitäyai hnm srim hnm svähä. This twenty-syllabled mantra is the mürti-mantra regarded as Laksmi's very self. 27-29. O slayer of Vrtra, now listen to the correct form of its

anga-mantras: om sir am tarn jndndya hrdaydyam namah, om slrim tarn aisvarydyam sirase svähä, om strum tarn saktaye sikhdyai vausat, om slrlm tarn balaya kavacaya hum, om sir em tarn tejase netrdbhydm vausat and om shorn tarn virydyam astrdyam phat. O Väsava, these six—starting with the heart and ending with the weapon—are known to be those (anga-mantras). 30-32. Now listen to the mantras of Laksmi's female companions. Rm vrm sim vim—these (sounds) with tarn added to each of them form great bija-mantras of (the four) (female) companions (of Laksmi, who are called) Rddhi, Vrddhi, Samrddhi and Vibhuti and their (full) mantras are om fm tamrddhyai svdhd, om vrm tarn vrddhyai svdhd, om sim tarn samrddhyai svdhd and om vim tarn vibhütyai svdhd. 33-34. All four of these companions possess two arms. They are handsome and have the colour of the inside of a lotus. They carry (in their hands) the symbolical (branch of) a woodapple tree and a fly-whisk,<sup>1</sup> are seated in the lotus posture and they gaze at my face. This is how these companions should be visualized. Now hear about (Laksmi's) four attendants. 35. Lävanya, Subhaga, Saubhägya the third one and Saumanasya the fourth—these are my four attendants. 36-37. They all possess four arms, have handsome faces, wear blue silk clothing and in their four hands respectively hold a blossoming branch of the ämalaka tree,<sup>2</sup> a lotus, a pitcher and a lotus banner. Now listen to me as I recount their mantras. 38-39. One should know that the bija (-mantras) of these (attendants) are: Idm, sum, saum, saum and tarn. The full mantra should run thus: om Idm tarn Idvanydyam namah etc.<sup>3</sup> 40. This ends the description of Laksmi's manifestation and of her retinue. Now listen to the (description of) the forms etc. of (my) second manifestation called Kirti. 41. In form she resembles Laksmi (except that) her colouring resembles that of the campaka flower; 4 for the rest her form is the same as Laksmi's. Now learn from me her mürti-mantra.

42-44. om hnm knm traïm namah sadoditänandavigrahäyai hnm knm svähä, this mantra of twenty syllables (belongs to her form). 45-46. Now learn the anga-mantras (of Kirti by) listening to my description (of them). The änga-mantras of Kirti are kräm tarn, knm tarn, krurn tarn, krfm tarn, kraim tarn and kraum tarn etc. (like those of Laksmi). Now listen to the (description of) the forms and mantras of the (female) companions of (Kirti). 47-52.

Dyuti, Sarasvati, Medhä and Srati are said to be the companions (of Kirti). They are all two-armed, golden coloured and (possess the other special features of) Kirti's form, and all of them have smiling faces. They have a dainty book in their left hands and a fly-whisk in their right hands. Now listen as I enumerate the mantras of Kirti's companions. One should regard (the sounds) mnm, srim, mnm and srim with tarn attached to each of them, as the respective mantras of the companions. Now listen to the names and forms of Kirti's attendants. Vägisa, Jayadeva, Präsäda and Träna, (these attendants of Kirti) should be visualized as possessing the colour of the kimsuka flower,<sup>1</sup> as being handsome, attractive, clothed in white, possessing four arms and richly adorned with ornaments. 52-56. One should visualize their main left and right hands as respectively holding a conch-shell with the brilliance of a hundred moons and (a branch of) the noble tree known as Kadamba<sup>2</sup> with flowers and bees hovering around. Now I shall tell j^ou about the other two (hands). The left hand (of these deities) holds a mirror resembling the full moon while in their right hand these lovely-eyed (deities) hold a white fan made of peacock's feathers. The mantras of these attendants are (the sounds) väm, am, pram and tram with tarn added to each of them respectively. 57. Thus Kirti, the second manifestation, has been described in proper order; now listen to the (description of) the form etc. of Jayä, my third manifestation. 58-64. The very beautiful Jayä resembles Laksmi in her form. om hnm jayäyai om mah ajitädhämävasthitäyai hnm jrim svähä: this is Jayä's mürti-mantra. Now hear from me her anga-mantras. .(The sounds) jram, jrim, jrum, jrlm, jrem and jrom with tam are

regarded as the bija-mantras of the heart etc., Jayä's respective angas. 65. Jayanti and Vijayä, Aparäjitä, the third, and Siddhi, the fourth, are regarded as Jayä's (female) companions. 66-67. (The sounds) jim, vim, am and sim with tarn and the respective names of these companions added to each (of these sounds) and each ending with svähä, are known to be the mantras of these companions. 68-69. All these, companions are as dark as the (indigo-) blue clouds. They have pleasant faces and eyes. They are wearing yellow raiment and golden earrings. They hold a white fly-whisk in (one) hand, while in the other hand (they) hold a brightly coloured cane. All of them gaze at the faces of Jayä and Ajita (Visriu). 70. Prätäpi, Jayabhadra, Mahäbala, the third, and Utsäha—this group of (four) are known as Jayä's attendants. 71-74. All these attendants should be envisaged as clothed in red, as being four-armed and of immense power. They carry the bow and arrows in (two of their) hands and the mace and disc in (the other two) hands, and their ornaments are made of flowers. O Suresa, slayer of Vrtra, (the sounds) pram, jram, mram and urn with tarn (from their respective bria-mantras and) om followed by the particular bija and the particular name ending in namah form their respective mantras.<sup>1</sup> This is the wonderful method (of worshipping) Jayä, my third manifestation. 75-82. Now listen to the method (of worshipping) my fourth manifestation (called) Mäyä. This goddess, called Mäyä, performs all miracles (and) is the great sakti of the highest God Visnu. She (indeed) is my fourth (and) supreme form.<sup>2</sup> In form she resembles Laksmi. Now listen to (her) mürti-mantra. om hrim mäyäyai namah, mohätitanämäsritäyai<sup>3</sup> hrim mrim svähä—this twenty

syllabled mantra is considered (to be the Mäyä-mantra). Now listen as I describe her anga (-mantras), mrdm mrim mrüm mrlm mraim mraum together with the other previously mentioned relevant angas respectively form the anga-mantras. 83-87. O Suresvara, Mohini, Bhrämani, Durgä and Prerani are known to be the four female companions of Mäyä, who possess the radiance of gems. All these goddesses resemble Mäyä in their comeliness, prowess, beauty and energy. They are clothed in white and (smeared with) white unguent. They hold (in their two) hands a fly-whisk and goad (respectively) and they are seated in the lotus posture. O slayer of Bala, listen to me telling you their mantras. om mom tarn mohinyai svähä; om bhrdm tarn bhrdmanyai svdhd) om mum tarn durgdyai

svdhd; om yraim tarn preranyai svdhd—these are said to be the mantras of the companions of Mäyä. 88-100. Mäyämaya, Mahämoha, Sambara and Kalisvara are (Mäyä's) four attendants, who resemble the rook or the collyrium (in their dark colour). They have four arms, huge bodies, handsome and smiling faces. They wear armlets and other ornaments and garments of yellow silk. They have necklaces and anklets and are decorated with various flowers. White as the snow-dust<sup>1</sup> they (hold in their two) raised hands a sword and a noose respectively and in their two other hands they (respectively) carry a bow and arrow and an umbrella. O slayer of Bala, om mom tarn mdydmaydya namah, om mam tarn mahdmohdya namah. om sam tarn sambardya namah and om kam tarn kalisvardya namah are the mantras of these four (attendants, namely) Mäyämaya etc. Thus (ends my) general description of how all the anga-mantras should be envisaged. I have (also) specified the mudräas<sup>2</sup> of the deities connected with the angas. All those (mudräas), which I described (before) should be displayed (by the adept, along with the mantras). He, who worships one, or all, of these goddesses with concentration and zeal becomes identified with the supreme Sri. These four manifestations of mine are rays radiating from the (body of) God. When accompanied by all of them, God has His complete form. Each of them possesses innumer

able saktis who, in every case, are identical with her and so they (= these four goddesses) possess retinues (of) countless (individual saktis), so that the universe is pervaded by saktis. (The adept) should meditate on me as the chief Sakti, who is the basic source of all these four saktis, the supreme Goddess, Visnu's I-hood, through whom all his functions are performed, who consists of the aggregate of all saktis, the head of the group of saktis and inherent in (absolute) consciousness and bliss. I am present within Agni and Soma and follow the middle course.<sup>1</sup> 101-102. The intelligent individual, who with introvert mind has engulfed the sun and the moon in his susumnä duct, should introversively focus (his mind) on me. 102-103. Sakra:—O Goddess, who art pervaded by the supreme God and art present in the lotus, deign to reveal to me the mudräas of the female companions and the attendants of (these) goddesses. 103-113. O slayer of Bala, I have already revealed to you the mudräas of the goddesses.<sup>2</sup> Now learn from me (those of) their sixteen companions. (First) the adept should stretch his hands out in front of him as visibly as possible. (Secondly) he should pair off the little and the ring fingers (of both hands) by joining them at the nails (i.e. back to back with nails touching and pressed together). (Then) he should turn these four fingers towards the middle of the palms without actually touching the latter. (Thereafter) he should hold up both thumbs like two straight sticks and standing along the sides (of the hands) and stretch them towards the middle of the hollow (made) by the four aforesaid fingers (of his hands). (Next) he should take pains to bend his two index fingers like coiled snakes and the two middle fingers (of his hands) should be stretched up to touch at the tips. O Suresvara, (then) the two hands should be firmly pressed together from the two straightened little fingers to the base of the wrists, while at the root of the two thumbs the wrists should be slightly apart. O slayer of Bala, this mudrä, called Mahäyoni, is the supreme mother of the three worlds. If (properly) displayed this can (empower the display) to have mastery over the entire world whenever he pleases. If a woman engaged in performing this (worship) fixes (her hands in this gesture) and displays it (even) from a distance, it will immediately cause disturbance in the mind of (even) a sage who has overcome all passion. If a man engaged in this (worship) displays it to women who have discarded all sensual pleasure or to the wives of sages, he would cause restlessness (even) in them who are devoid of passion, let alone in passionate women. 114. O Väsava, this mudrä is common to all of these (companions). Now I shall briefly describe (that of) the sixteen attendants. 115-119. O noble (god), (the adept) should (first)

place his two hands on his back and then release them. (Thereafter) the two pairs of the index and little fingers should be turned visibly downwards and between these the (pair of) little fingers are pressed together while that of the index fingers is kept apart. The pairs of his middle and ring fingers are joined together from nail to middle section (of the fingers) and, O greatest of gods, facing upwards these are held straight for ten palas.<sup>1</sup> The two thumbs are visibly turned downwards and separate from each other. This mudrā produces all that is desired. This one (mudrā) should be displayed (to each of the attendants) during (the recitation of) their individual mantras. 120-121. This is the description of the two mudras each respectively common to the companions and the attendants (of Laksmi etc.). (The adept) who worships me thus identified with (in the form of) these four manifestations (of mine) together with their respective retinues, finally merges into my very self. My manifestations (vibhūti) consisting of both the (cosmic) principles and their products are innumerable. 122. O Väsava, each of them (= manifestations) has a retinue of millions of attendants. The (already) described four (saktis, Laksmi etc.) are said to be the chief ones. Thus I have accurately described to you my mürti-mantras together with their anga-mantras. Now listen to me (describing) how they should be worshipped.

## MODE OF WORSHIPPING LAKSMI-MANTRA

i. Sri:—O king of the gods, now learn (from me) in systematic order how to worship (the mürti-mantras of these goddesses, namely) Laksmi etc. and how to perform various rituals accompanying these mantras. 2-17. Drawing, as mentioned before, a four-doored square diagram in the eastern direction, (the adept) should draw an eightpetalled lotus in white and red. He should then draw four svastika (-figures) in white at the four corners (of the square). After that he should first perform the vyäpaka nyäsa x of the basic mantra (mūlamantra) only, on his hands starting from where the wrists begin and continuing on his body. Thereafter he should first perform the nyäsa of the Laksmi-mantra on his two hands as before (i.e. starting from the wrist). Next he should likewise perform nyäsa of its (= Laksmi-mantra's) anga (-mantras) on his hands and body. He should then perform nyäsa of the four (mantras belonging to) the goddesses who are her (= Laksmi's) companions 2 on both his hands, starting from the index finger and continuing on his body (i.e.) on the upper part of his body (head), chest, both thighs and both knees. O Väsava, thereafter, having performed nyäsa of (the mantras of) the four (attendants of Laksmi, namely) Lävanya etc. on his two hands starting from the ring finger and ending on the thumb, and on his body (i.e. on his left and right shoulders and on both sides of his neck), (the adept) seeking wealth (sri) should duly perform nyäsa of Laksmi-mantra and applying the method of laya-yäga,<sup>3</sup> should worship only that (mantra) within his heart. And, O Väsava, after performing the rite of looking etc.,<sup>4</sup> he should perform nyäsa of (Laksmi's) mürti-mantra, combined with his

basic mantra on the pericarp (of the lotus) outside.<sup>1</sup> After that he should (envisege) the Omnipresent, both in His undifferentiated and composite aspects, as comprising all mantras and with Laksmi, seated on His lap, whom he has caused to descend (on that lotus diagram through the force of) his (basic) mantra. In order to achieve (his aim of obtaining material) enjoyment (or) liberation, envisaging (the divine couple) as described previously, he should perform nyäsa of the four (anga-mantras, namely) the heart etc., at the south-eastern, north-eastern, south-western and north-western corners (respectively). (The mantra bf) the eyes should be placed (nyäsa) on the filaments of (the lotus in the diagram). Whereafter he should perform nyäsa of the four (mantras of) Rddhi<sup>2</sup> etc. on the front, right, back and left sides of (the lotus) respectively, (envisaging the divinities to) have

two arms, to be as fair as the colour of a lotus, holding the characteristic woodapple branch and fly-whisk, seated in the lotus position and gazing at her (— Laksmi's) face. After performing nyäsa of the four (mantras of) Lävanya etc.3 on the svastikas (drawn) at the north-eastern etc. (four) corners respectively and (visualizing them as) having pleasant faces, four hands, wearing blue silk garments, holding a lotus and a pitcher in their (two main) hands and a lotus-banner and ämalaka plant with fruit in their (two other) hands, he should perform nyäsa of the astra (-mantra) on the doors and at the four quarters. O delighter of celestial beings, finally he should worship goddess Laksmi (i.e. her mantra) and his own basic mantra. 18-21. As previously stated he should also display the relevant mudräs at the appropriate moment.4 And then he should perform japa, followed by homa (fire sacrifice) offering butter, sesame seed and aksata rice, ämalaka fruits, wood-apples and, if available, lotus flowers. O slayer of Vrtra, having performed homa as many times as possible, the adept, convinced of being identified with the body of Laksmi, should perform japa five hundred thousand times, meanwhile he should eat only pure food and practise abstinence. After japa, he should according to his capacity perform millions of homa offering woodapples, ämalaka fruits and lotus in that order.

22-28. O Sakra, at the end of homa the great goddess (= Laksmi) manifests herself (before the adept's mortal eye). The goddess then says 'My son, you have fulfilled (your vow of worshipping me). Disclose the wish you cherish in your mind (and I shall grant it). Henceforth, from today you are at liberty to perform undauntedly any ceremony you wish involving the use of my mantra and no contest or calamity will arise for you'. Whereupon the goddess returns to where she came from. Henceforth (the adept) may continue to perform (religious) ceremonies by my (i.e.) Laksmi's leave. If he is satisfied, he (is then empowered) to bestow on the suppliants the wealth they desire x and, if angered, to make by his mere word a pauper of a very rich man. By performing japa only once and meditating on (the mantra) he would be able to turn (even) copper into gold. If after filling a pitcher with water, milk or honey he places it on his right hand covering it (= pitcher) with the left (by putting the hand) over it and performs japa of the mantra a hundred and eight times, whilst meditating upon it (= mantra) with deep concentration in a meditative trance and fixing his mind on mercury, that water (etc. he) fetched in the pitcher, turns into mercury.2 29. O Purambara, he who has (this) rasa (nectar) hits any target (aimed at by a weapon). He frees the body from (such disabilities as) old age or disease and renders it immortal. 30-40. If (the adept) fetches a pebble the size (and shape) of his thumb and holds it (tightly) in the hollow of his right fist, whilst he holds another (pebble) the size (and shape) of a badari (nut) 3 and holds it in his left fist and then performs two hundred and sixteen japas of the mantra (of Laksmi) over those two (closed) fists, the pebble in the right fist becomes a gem and (the pebble) in the left fist becomes a pearl, both being very precious. He can produce any type of precious stone at will. So also, in function and appearance the pearl exactly resembles a real (pearl). Holding in his hand the bone of a cow, horse or elephant, if he performs japa of the mantra fifty times, that piece of bone becomes a (piece of) coral. If he performs japa of the mantra a hundred times on (pieces of) tin, lead or iron, these will turn into the purest gold or silver (at his will). O king of gods, (such a person) may transform any thing into any metal according to his (whims of) pleasure or anger. Likewise he can turn a pebble into (any precious) stone (he chooses). Whatever wealth (a suppliant) is desirous of possessing, whether in form of money, grain or cattle, (such an adept can) immediately bestow upon him. Inscribing the mantra of Laksmi with rocaná 1 or saffron on a bhürja leaf 2 and encasing that (leaf) in gold and wearing it on his body so as to worship and perform nyäsa, he lengthens the span of his life, triumphs wherever he goes and is treated with great honour. O most powerful amongst gods, here I have finished describing the worship of Laksmi, who is my first manifestation. This propitiation is especially appropriate for those who seek prosperity.

## MODE OF WORSHIPPING THE KIRTI-MANTRA

i. Laksmi is the first amongst the group (of my manifestations) and is named after myself. I have just finished dealing with the efficacious performance of her (mantra). Now listen to (the worship) of the second (of the group). 2-3. Regard the nyäsa-process and the worship of the lotus (-diagram) (in the case of Kirti) to be the same as was mentioned by me (in the worship of the Laksmi-mantra). Drawing a mandala x as was already instructed (the adept) should design the white and yellow lotus within that (mandala) and then perform the nyäsa of Kirti seated on God's lap and (her angas, namely) the heart etc. as previously described. 4-12. Now learn in systematic order the visualization of (her) friends. They should be envisaged as possessing two hands and a golden colour, with the same features as those of Kirti and with smiling faces. In their left hands they hold a beautiful book and in their right hands a fly-whisk. (The adept) should envisage her four attendants as having the (red) colour of the kimsuka (flower), attractive features and charming forms. They have four hands and wear white garments. They should be envisaged as carrying in their main left and right hands (respectively) a conch-shell as white as hundreds of moons and (a branch of) the tree called kadamba (decorated with) flowers and bees. Now learn from me that in their two other hands they carry in the left a mirror resembling the full moon, and in the right a white fan made of peacock-feathers. After visualizing them in this way, the adept should display the mudrä required for each (rite) and then continue the worship (offering) arghya, flower etc. Next according to his capacity he should then perform japa and homa (offering) sesame seeds soaked in butter and mixed with fragrant säli (rice). After (performing) homa he should clothe the image of the deity and adorn it with flowers and collyrium. Whereupon he should retire to a solitary,

quiet place and, eating only fruits and roots and uttering no word, should perform japa of (Kirti-) mantra three hundred thousand times. Whereafter, O king of gods, he should perform homa a hundred thousand times (offering) a combination of rice and sesame seed mixed with butter (made from the milk of) a red cow and with milk of the same type. 13-33. Thereafter he should perform a thousand homas using each of the (six anga-mantras, namely) the heart etc., following which he should offer the final oblation consisting of milk mixed with butter. If this be done on a day when the moon is full, the great goddess (Kirti) appears (there before the adept) and says 'Well done, well done, pray come to the supreme presence (of God), leave this mortal home, (or else) enjoy immortal pleasure whilst still living amongst mortal beings; O (my) worshipper, be free to perform any rite you please using my mantra', whereupon the goddess goes up in the sky. Whenceforth the adept may perform any rite he chooses which involves the use of the mantra of Kirti and whatever he gives to any person never diminishes and so brings (the adept) fame that lasts the duration of the sun and the moon. When he discloses his knowledge amongst people of great power or lectures to whatever assembly, fame is showered upon him. Outwitting all (learned) people he establishes his own superiority. In times of scarcity and famine, if he performs japa on a pot (of magical) power, he can feed people whenever he wishes and in accordance with their desires. If he continues to give this inexhaustible (gift of food to people) for seven days, he becomes extremely famous and that fame endures until the dissolution of the universe. In time of prosperity (subhiksa) should he take a tiny piece of gold and after duly performing japa a thousand times over it, lay it aside near at hand, it will greatly increase in quantity and continue to be available for lavish distributions among (many) needy people during two weeks, so that there can be no doubt whatsoever

(about his power). Consequently he acquires great fame as a benefactor of mankind. Fetching a pitcher of water from a pool inhabited by a great serpent, if after having done a thousand japas he pours that water over (the sands) of a desert he has come to, or on low ground,<sup>1</sup> or on the top of a mountain, that giant"serpent and his dependants come to live in that water and protectfit as long as the earth will exist.

O Väsava, in this way he gains great fame in this world. If the god concerned with the growth of seed does not send rain in the right period, he takes a bit of earth and soaks it with water from a pond, or he takes a bit of wet (clay) from within that (pool) and performs three hundred japas (of the mantra) over that (piece of clay). Whereafter he warms it with breath from his mouth and recalling the mantra of Kirti throws that (bit of clay) up into the sky where it verily turns into a cloud. That cloud will cover the entire earth with water. At his bidding the king of clouds remains there pouring (rain) down for as long as is necessary and useful. This brings him great fame that travels throughout the three worlds. O excellent god, this royal mantra called Kirti is influential in granting people whatever they desire. Writing down the mantra as described before<sup>1</sup> and wearing it on one's right hand brings great fame, honour, prosperity and learning to its wearer. 34. O Väsava, this briefly describes how to worship Kirti-mantr'a, my second manifestation, O you glorious one, amongst all manifested forms. 35. Following this delightful method of worshipping Kirtimantra, (the adept) gains pure fame and brings wealth to a multitude (of people).

MODE OF WORSHIPPING JAYÄ-MANTRA AND RESULTS OBTAINED i. Sri:—0 slayer of Vrtra, now listen to the description of how to worship efficaciously (the mantra of) my third manifestation Jayä, who is praised by many illustrious (holy) people. 2-4. Performing the nyäsa as before and worshipping Jayä within his heart, (the adept) should make a mandala as previously described and draw a fair-petalled lotus in it, using (blue) powder resembling (the hue) of a blue lotus.<sup>1</sup> On the pericarp (the adept) should place Jayä (by fetching her there) from Visnu's chest. He should also place other mantras accompanied by the performance of their nyäasas, in the already stated order. But listen now to how these (divinities) are to be correctly visualized. 5-6. All female companions of (Jayä) are dark in colour like an indigo cloud, and have a look of pleasure on their faces and eyes. They wear yellow raiment and golden earrings. In (one of their hands) they hold a white fly-whisk and in the other a decorated cane in raised position. All of them gaze at the faces of Jayä and of Ajita (Visnu). 7-8. (Jayä's) four attendants should be envisaged as being as (white) as the colour (of the bud of a kunda flower),<sup>2</sup> as having pleasant lotus-like faces, red garments, four hands and great strength. They hold in their hands the bow and arrow and the mace and disc and they are decorated with ornaments made of flowers. 9-10. (The adept) should display all the mudräas appropriate to each of them as previously instructed. Then he should worship them with devotion and thereafter perform homa (offering) sesame seed mixed with white mustard seed, butter and bdellium (gulgula). At the end of homa the adept envisages his own form as identified with Jayä. 11-20. When the supreme realization that i am Jayä' awakens in the mind (of the adept), he should betake himself to a safe, solitary bank of (a river or suchlike place). And setting up a (magical) boundary by applying (the mantras of) the weapon and armour,<sup>1</sup> which repels evil influences, he should start performing japa and meanwhile subsist on milk, rice and fruits. O Väsava, first he should bow down before Hari and recite his own (basic) mantra with fervour; (the adept) who adheres to the habits of Ekäntins <sup>2</sup> eats light food, remains silent and practises meditation; he should perform japa (of Jayä-mantra) four hundred thousand times. After japa he should perform homa. For fuel he must use a million pieces of red sandalwood, each piece measuring a prädesa,<sup>3</sup> soaked in butter; well-concentrated

he should perform homa two billion times offering white mustard seeds mixed with honey. Whereafter he should perform homa either a million or a billion times, offering black mustard seeds. To end with, he should perform the final oblation three times, offering the three (items, namely) honey etc. O Sakra, he should perform these (three) final homas by offering honey, milk and butter in that order. Whereupon the illustrious goddess Jayä appears there spontaneously and speaks the following words: 'My son, your worship of me has borne result. Henceforth you may perform any ceremony you please entailing the use of my mantra and need suffer neither fear nor distress'. Having spoken thus the sakti embodying Näräyana disappears. Henceforth (the adept) may perform a host of various rites as selected by himself or by others, in this world. 20-26. Listen further, O wielder of thunder, as I give a detailed specification of these (rites). Envisaging a rope as if emanating fire, whilst he recites the mantra of the goddess (Jayä), the adept may (with that rope) bind whomever he pleases to whatever object (he chooses) and thereby legitimately defeat (his enemy in battle) by gaining an easy victory.<sup>4</sup> Upon

catching sight of someone's mighty army with elephants, horses and (heavily) armed men (drawn up) in battle array, if (the adept) performs japa (of Jayä-mantra) over a bow, sword, shield and five arrows and, handing these to a single individual, dispatches him alone to confront the enemy army, he (single-handed) destroys (the whole army) and gains a lasting victory. Envisaging on his right palm a blazing triangular fire,<sup>1</sup> (the adept) should visualize the goddess with her entire retinue therein. On being confronted by a mad elephant, lion, snake or a flash of lightning, he should (display that palm). At the sight of this palm, these (vicious beings) will turn tail in a great hurry. 27-30. O king of gods, holding a club made of khadira wood<sup>2</sup> (the adept) should perform (japa) of the mantra a hundred times. Then proceeding to the mouth of a cave,<sup>3</sup> which is of four colours (accompanied by persons<sup>4</sup> belonging to the four orders) and furnished with the Jayä (-mantra), he should leisurely strike that (cave-opening) with his club eight times. Next, he should worship the trap-entrance to the cave by using the mantra of goddess (Jayä) enclosed in a case with his own astra-mantra<sup>5</sup> ending with (the word) phot. Whereupon the noble adept should enter the cave with all those who (accompanied him). In advancing he breaks open numerous trapdoors, conquers several powerful demons and settles his followers and their wives (in that conquered territory). 31. After drinking a pure drink<sup>6</sup> from his own hand,<sup>7</sup> the great powerful (adept) returns to his own home following the same route (which) he used (to enter). 32. O king of gods, if the adept sets his mind to be always indisputably victorious in all the three worlds, he need only use

his hands armed with a raised club and a disc, (to vanquish an army in battle); or he need only carry a noose and a goad (for that purpose) and then alone can he gain victory by this means.<sup>1</sup> If one uses rocana, saffron or ink to inscribe the (mantra) on a bhurja leaf and encloses it in a case (worn by the adept), on entering a crowd (of enemies), he gains an easy victory (aided by) all divine (powers). O Sakra, if a person writes (that mantra down on a leaf) with sandal-paste, milk or saffron and wears it (encased) round his neck, head, left or right hand, at all times and in all circumstances he becomes victorious. O king of gods, wherever and whenever an adept resorts to the mantra (of Jayä) in order to obtain victory, he always becomes victorious. O Sakra, here I have explained to you how to worship my third manifestation known as Jayä.

MODE OF WORSHIPPING MÄYÄ-MANTRA. PRATISTHÄ OF LAKSMI-NÄRÄYANA 1.  
Sri:—O Väsava, my fourth manifestation in a mantric body is Mäyä. Now listen to the method (of worshipping her) together with (the description) of the (subordinate) mantras and rituals. 2. (The adept) should perform nyäsa of the mantras of Maya's mürti, anga, companions and attendants on his own hands (first) and then on (the rest of) his body as described before. 1 3-4. Likewise, he should next worship her when she is within his own heart by offering her all articles of enjoyment. Then making a mandala outside, he should draw an auspicious lotus in it and (envisaging) her seated on Visnu's lap, he should cause her to descend from his heart (to that lotus). Whereafter he should propitiate Mäyä together with her anga (-mantras) and companions etc. 2 5-10. The four celestial companions (of Mäyä, namely) Bhrämäni etc. should be envisaged as having lotus (-shaped) eyes, clothed in white and glittering with jewels. They hold in their hands a flywhisk and a goad and are seated in the lotus position. The four attendants, Mäyämaya etc., should also be envisaged as possessing fully developed bodies, and as being friendly, and (dark) like a swarm of bees. They have four arms, huge bodies and handsome faces wearing smiling expressions. They are decorated with armlets and other ornaments, wear yellow garments, necklace and anklets, and are decorated with various flowers. White as the snow-dust they carry (in their two) raised hands a sword and a noose (respectively), while in their (two) other hands they (carry) a bow with arrow and an umbrella. Having displayed the relevant mudräs to each of them as enjoined (by tradition), he should perform homa, offering sesame and white mustard seeds. 11-19. O Väsava, still following rules (of conduct conforming to the vow the adept has taken), he should steadfastly envisage

himself as identified with the person of the goddess. And after retiring to a solitary place, taking his wife (seat?) along, 1 the adept (lit. the person observing a special vow) should perform seven hundred thousand japas as prescribed before. Meanwhile he should eat only fruit, root and milk, as time or place permit. He may even live on barley flour. But he should not beg and must only eat (whatever he receives) by way of alms voluntarily offered on a single occasion. Alternatively, he may eat rice collected (from begging) by his own disciples and consecrated by him with a mantra. He should eat that (rice) without salt, oil or meat at fall of dusk. He should eat until satisfied and may mix honey and clarified butter with the rice (to improve the taste). On completing japa, the adept should then duly perform homa according to the sacred injunctions. Making a mixture of balä, 2 motä, 3 mämsi, 4 cakrängi, 5 nägakesara, 6 sandalwood(-paste), powdered saffron and powdered turmeric, he should further add to it first butter of good quality, and then sesame seed, honey, ghee and a little solid rice (each separately). (Using this mixture as offering) he should perform three hundred thousand homas (and throw the offering in the fire) with only the thumb, middle and third fingers (of his right hand). O Purambara, thereafter he should perform thirty thousands of homas offering nothing but pieces of firewood. The first ten thousand (pieces should be) made of räja 7 and arka 8 wood, (the second ten thousand pieces should be made of) khadira 9 wood and the third ten thousand pieces should be made of sura-wood. 10 20-23. He should forthwith offer the final oblation with an entirely pure mind. As soon as the final oblation has fallen (in the

fire), Mäyä accompanied by her retinue arrives there from the atmosphere saying: 'Well done, well done, from now on, go ahead and perform all rituals (which you may) choose to perform entailing use of my own mantra'. With these words the goddess instantly returns to the abode of Visnu. Whereupon, O Sakra, the great adept immediately starts performing various rites which he in his heart longed to perform. He may perform these rites either on

behalf of himself or on behalf of another. Now listen, I shall confine myself to mentioning some of them. 24-33. Performing japa just once on an ämalaka fruit and on a bilva fruit (the adept) should enter the palace of a king, and, standing wherever he pleases, throw these down in front of the (king's) treasury, whereupon the sky immediately rains down on the place the desired wealth, attractive jewelry or beautiful garments. Adopting the same method but using instead a small ball of (ground) rice or rice mixed with sesame seed, and throwing that on a closed granary, cowshed or a (mere) pit belonging to himself or to the king, the sky immediately pours down on the place where he stands the desired (food), rice or other such grain. Similarly a small ball made of cooked rice consecrated by japa and thrown on a stove instantly produces cooked rice. Making a small ball of cow-dung of the size of a badari (nut) and (consecrating it by) reciting the mantra seven times while visualizing a great cauldron full of milk, curd and butter, if he throws the ball in a cowshed, instantaneously these actually appear behind him. Consecrating a badara (nut) or any other fruit with japa, upon throwing it into a royal pleasuregarden an abundance of fruits will appear there. In a nice flowergarden someone need only point at a particular flower and with only three japas in an instant the adept turns it into a lavish display of flowers. 33-34. (In short) whenever with specific intention (sankalpta) (the adept) takes hold of a part of any object and (consecrating it) with seven japas throws it down on a (certain) spot to which he has betaken himself, he is able to reproduce that object in whatever quantity he pleases.<sup>1</sup> 35. The worthy adept never falls into debt (i.e. never becomes

35-43. If on picking up a piece of charcoal and concentratedly performing a hundred japas over it (i.e. consecrating it) the adept throws it in water, that water appears to have caught fire. (Holding a tiny) drop of water on a kusa-blade and (consecrating it with) a hundred (recitations of) the mantra on throwing that (drop) over an expanse of fire, the latter is instantaneously transformed into something (cool) like water before one's very eyes. Confronting a wilderness of nothing but sand, entirely devoid of grass, as soon as he throws one blade of grass into it after (consecrating the blade by) two hundred mantra-(recitations), it (= the wilderness) is filled with flowers and leaves and is covered with foliage resembling (the celestial garden) Nandana containing lakes, an abundance of various birds, cities, gardens with palaces, walls and temples resounding with the sound of the chanting of the Vedas and adorned with (beautiful) girls. (The adept) should always demonstrate (such miracles) in the presence of royalty. With (mere) lumps of earth (smeared) with cow-dung and consecrated by (reciting the mantra) eight times, (the adept) can at will turn a wilderness, devoid of water and grain, into a (region overflowing with) water, rice and other edibles. 43-53• If when standing alone against a host of armed enemies who provoke him, the angry adept starts wishing intensely for a large army equipped with soldiers, chariots, horses and elephants, whilst he keeps on repeating the mantra, a vast, formidable and powerful army will immediately come (to his aid). On beholding it the enemy's army, robbed of courage, takes to flight. O Sakra, (whatever wish comes to his mind, if the adept) visualizes it whilst uttering the mantra, that (thing) is sure to appear there whether it be real or imaginary. On beholding a dead tree, he should strike it with his foot whilst reciting the great mantra, and that tree will turn into (a live tree) lavishly bearing flowers and fruit. (If on the other hand) whilst uttering the mantra, he presses in his hands a tree in full leaf, bearing flowers and fruit, it loses its sap. If standing in front of a mountain he performs japa for its destruction, it crumbles down to whatever level he wishes. Once satisfied, he may later fetch that mountain back, even from the nether region and restore it to its imposing height.

He should inscribe the mantra inside a lotus with the sap of sandalwood (-paste) and' also write the anga-mantras on the petals of that lotus. Then, after worshipping it on a propitious day, he should cover it with flowers etc. and encase it in the manner described

before. If he wears this yantra 1 (on his body) all powers immediately vest in him. He becomes dauntless on this earth, has good luck and a long life; beyond (death) he attains happiness. 54. O slayer of Vrtra, here I (conclude) telling you briefly about the miraculous power of my fourth manifestation. It is indeed (almost) impossible to enumerate all my (marvellous potentialities). 55-58. This brief description of the powers (obtained through worship of) these four goddesses is given for the benefit of adepts. Besides all good things, both divine and mundane, this (worship) bestows on them unblemished purity of mind, and finally Visnu's indestructible, absolute state of existence is revealed to the devotees. (Therefore) having quietened their minds (adepts) should adore me, Laksmi, as projected in these manifestations. 58-59. Sakra:—I salute thee, O most exalted of all divine beings, I salute thee, O beloved of the Vaikuntha. O Lotus (goddess), on what should I concentrate when I worship you ? 59-62. Sri:—Näräyana is the unique Self, the ocean of amrta as it were, embodying the aggregate of the six attributes. I am His supreme Sakti, never departing from Visnu. I have already told you that I rest on His lap.2 O Sakra, that (combined image) will indeed be the focal point of concentration that quietens your mind. Following the directives of the sacred texts, an image should be made of myself seated on Visnu's lap and, after performing the ritual of pratisthä 3 in conformity with scriptural injunctions, you should worship us (in that combined image) with various forms of objects. 63. Sakra:—Adoration to thee, O abode of the universe, delight of the inner eye and embodiment of the six attributes, by what means can one ensure that thou and Näräyana are both present in the image ? 64-66. Sri:—As God Visnu, the embodiment of the six attributes, is the essence of the All, so is my marvellous self, immanent in the

essence of the All. Therefore the point is, since both myself and Näräyana are present x everywhere, why in fact is it necessary to reinfuse our presence?2 It is well known that Visnu pervades all. Keeping this actual situation in mind, the sages assert that (these rules regarding) the images and their pratisthä (establishment) are mere imagination.3 67. O slayer of Bala, listen now to the proper (method of performing) my pratisthä which, when effected, brings satisfaction to a person. 68-73. Have our images made as mentioned in Yoga4 (by a craftsman) in conformity with the sacred texts. Next, bathe them in sacred water (consecrated) with two Vedic hymns and pavitras.5 Whereafter covering these (images) with (a piece of) new cloth, study 6 sacred texts of the Vedas and the Sättvata with pure brahmins who are scholars of religious texts. And while still holding the pavitras, they should recite (the mantras of) täraka, Tärikä, Anutärikä and the Säkuna-sükta.7 When the sun sets, he should perform the adhväsana8 of water, on the image covered with cloth whilst reciting the süktas ftan ca 9 etc. and the Särasvata10 and also the (Sri-sukta containing the stanzas) hiranyavarnd etc. At sunrise (they) should first perform the rite of the 'boundary making'11 and then they should approach the pedestal with such words as 'deign to arise, O Brahman'. Whereafter remove the (covering) cloth and start bathing (the image) with pure water.12

74-80. On the right side of the platform which is covered with a soft cloth the image should be laid down with its head towards the eastern direction and this should be preceded by the performance of japa. And then taking a thin stick made of gold, (the craftsman) consecrates it with the mantra of the weapon, whereupon the eyes (of the image) should be outlined with that stick while reciting the mantra of the eyes. Then after the craftsman has bathed and changed into a clean garment and been viewed by the divine eyes, he should duly open the eyes (of the image) with the stick that has been consecrated by the mantra of the weapon. Thereupon (the adept) should fill two bowls with honey and butter and display them to the (image). At the same time he should dedicate (to the deity) two (lavishly) decorated cows. (The adept) should present all these items used for the opening (of the image's) eyes to the craftsman as a gift. Thereafter, tying a few black mustard

seeds in a fair (piece of) cloth with white thread, (the adept) should tie, reciting Tärä, this charm around the (image's) right hand. Then he should set the image up on a firm pedestal (bhadrapthta) and duly worship it following the order of the ädhära etc.1 Henceforth he should, by means of visionary sight,<sup>2</sup> see that the image is infused by the six attributes. 81-82. He should strike it with (the recitation of) the mantra of the weapon and then he should guard 3 it with (the recitation of) the mantra of armour. Whereupon he should bathe it with water containing all sorts of herbs and then with ordinary (water). After wiping (drying it) with a (piece of) freshly washed cloth, he should then remove the charm. Whereafter the knower of mantras should sprinkle arghya on the head of (the image) whilst reciting the cakra-mantra.<sup>4</sup> 83-90. Having performed adhväsana to the image as the reflection of the most beautiful (goddess Laksmi), with liquids out of brimful pitchers set on each of the sixteen petals of the sixteen-petalled pure lotus, consecrated by the recitation of mantras... 5

The first pitcher contains the five cow-products,<sup>1</sup> the second contains cow's urine, the third contains cow-dung mixed with water, the fourth contains water mixed with the ash from three different (ritual fires),<sup>2</sup> the next (contains) water mixed with soil from an ant-hill dug up by the horns (or tusk, as the case may be) of elephants, cows or bulls; the following one is filled with water from a rice field, a river, a lotus pond etc.; the seventh contains water mixed with mustard seeds; the eighth contains water mixed with all sorts of herbs; the ninth contains milk, the tenth curd and the next one butter. The twelfth pitcher is filled with honey, the thirteenth with water containing all kinds of seeds, the following one contains fruits and the next paddy. The sixteenth pitcher is full of fragrant water. First (the adept) should consecrate each full pitcher by (reciting) the mantra of the heart, (then) he should reverently bathe (the image) with the contents of all sixteen (pitchers). Thereupon he should smear (the image) with (paste made of) arghya and flowers, incense and (soot of) lamps in water, and powder of masura,<sup>3</sup> mäsa 4 and wheat, and then wash (the image) with milk. Whereafter he should perform the nyäsa of the mantra of the supreme Tärikä on the head of the (image). 91-93. The wise (adept) should perform the nyäsa of the subtle and gross forms (of Tärikä) on various parts (of his body) in the order (here mentioned), viz. on his head, face, shoulders, ears, chest, navel, back, small of his back, thighs, knees, ankles and feet. And he should likewise perform the nyäsa of Täraka and Anutärikä and that of the Purusa-süktä and the Sri-süktä and that of the formula siro me srih etc.<sup>5</sup> (on parts of his body) following the order indicated in (each verse) thereof. 94-95. He should also perform the nyäsa of the hotr-mantras,<sup>6</sup> as has been mentioned, on the Person who consists of Yajus and then he should do the same on me.

(It should be noted that) first the Sri-sukta is (the object of) nyäsa, then the formulas- siro me etc. and lastly the nyäsa of the hotr (-mantras) is performed on our two bodies.<sup>1</sup> 96-98. After performing the preliminary rites in the firepit, (the adept) should perform the sacrifice for universal peace, accompanying it with (recitation of) all previously mentioned and present classes of mantras. This (homa) is to remove all evils. The mantras belonging to the Rg-veda are recited at the east side (of the pit), the Yajur-mantras at the southern side, Säma-mantras at the western side and the Atharva-mantras at the northern side (of the pit), while mantras belonging to the Sättvata system are recited right in front 2 (of the pit). This is how (the adept) should instruct the brahmins to recite the mantras. 99. He should first bathe (the deity) from all four sides with (fluid from) the pitchers set on the pericarp of the sixteen-petalled lotus whilst reciting the mantras of tära, Tärä and Anutärä. 100-101.

(Then in turn he should bathe the image with water) from the pitcher containing flowered water, whilst reciting the mantra vasavas tvä etc.,s (next) with water from the pitcher containing fragrant water and then with water from the pitcher containing water mixed with gold and (with water from) the pitcher containing jewelled water, whilst reciting the mantras rudräs tvä etc.4 and ädityas tvä and visva 5 etc. He who is familiar with mantras should then sprinkle the image whilst reciting (the mantras) of tära, Tärä and Anutärä. 102. After that he should bathe the image with pure water whilst reciting the mantra of Tärä in its three aspects, (namely) para etc., whereafter he should sprinkle arghya on the head (of the image). 103-108. After smearing the image with unguents, such as sandalwoodpaste etc. he should worship it by offering articles of enjoyment beginning with clothing and ending with präpana.6 Afterwards he should worship the pedestal containing the brahmasilä,<sup>7</sup> whilst

displaying the appropriate mudräs.1 He should envisage the pedestal as containing all courses (of creation) pervaded by Visnu and as being radiant. He should visualize the divine brahmasilä as identical with ädhärasakti. This applies when both the pedestal and brahmasilä have been constructed together. If these have been made separately, then the (consecration of brahmasilä through visualization) should be performed after laying down (the image). The rules for (the ceremony of) laying down a fixed image will be stated presently along with (rules about) how to approach the temple, fix the pedestal and brahmasilä, perform the ceremonies of their pratisthä, the invocation of the image and nyäsa of the twelve parts of the body,<sup>2</sup> observe the three-day-festival and perform the ceremony of avabhrta 3—mention of all these will follow. (These descriptions are not found in the present text). 109. The pratisthä 4 (ceremony) for a movable image begins with its ablution with the water from the four pitchers (situated on the pericarp of the lotus design). Learn from me how to (perform the) invocation ceremony following the (preliminary) worship (of the deity). 110-1x6. It is necessary to offer three articles 5 to the deity before commencing the invocation ceremony. The preceptor (envisaging himself as) identified with the essentially pure, calm and flawless parätita (super-absolute Self), should then visualize in (his) lotus-heart the presence of Visnu's Sakti, incorporating an existence similar to (Visnu's). And then he should visualize (the Sakti) as infusing the already consecrated image. He should then visualize (Sakti's) state of existence consisting of Agni (pingald) and Soma 6 (ida) as present in his own body. These two

great luminaries run through his body as well as the image's from top to bottom. Next, he should visualize his self as leaving his body through the right hand course (the pingälä duct) and entering the image's heart through its left hand entrance (i.e. the idä duct). Just as he feels his own excellent self within his own heart, so should he feel that same self of his within the heart of the (image). Visualizing (his own self) as filled with noble bliss, surrounded by its own glory, as being present both in (his own heart) and in (the heart of the image), he should meditate on its (== his self's) identity with absolute Brahman. 117. Having thus combined (all manifestations of) that supreme Visnu-majesty {mahah},<sup>1</sup> (the preceptor) should focus his concentration on it and keep his mind absolutely still. 118-119. When the mind begins to stir (again), he should (once more) reflect on his own separateness 2 from that (soul of the image) and envisage his self as moving out of the image by the right hand exit and entering his own lotus heart through the left hand entrance. This (special) yoga introduces all the ducts within the material image.<sup>3</sup> 120-123. Whereupon (the preceptor) should perform another form of yoga to infuse it (= image) with the nature of the supreme God. While meditating (he) should envisage his self escaping from his lotus-heart and during his recitation of the (mantra of) Tärikä, that bears people

across (the ocean of life), as soaring upwards to the supreme state of perfection. He should then envisage the Absolute, of its own free will, tending to grow restless 4 (i.e. vibrating), whereupon (his own self) as identified with that vibrating Self possessing (the three attributes of) knowledge, aisvarya and sakti 5 , quietly returns through the same way into his lotus heart. Then (envisaging) both (his own self and the supreme vibrating Self) as

being identical/ (the preceptor's self) emerges from his body through the right hand course (i.e. the pingalä duct) and enters the lotus-heart of the image through the left hand course (i.e. the idä duct). 124-128. Whereupon, having envisaged the identity (of the supreme Self, the preceptor's self and the image's self) as described before,<sup>2</sup> the (preceptor should visualize his own self) as rising through the (duct) leading up (to his head) and entering the (position called) dvädasänta. Wherein he approaches the vibrating (Self) 3 and (identifying his own self with it), the wise (preceptor) should reenter the lotus-heart of the image through the same passage. Whence he emerges through (the duct called) agni (i.e. pingalä) and enters his own heart through the left side (i.e. idä duct). He should then identify his two eyeballs with the vibrating (Self) and (replete with) aisvarya and he should fix his gaze upon the eyes (of the image). This mutual exchange of glances brings about a fusion between the two bodies (the preceptor's and the image's) which he should visualize as (his body) becoming one with (the image's). This particular yoga is known as the process of inserting God, the creator (in the image). This (yoga) introduces divine sovereignty in all images. Now (I shall state the yoga called) sabdänusamdhäna (introduction of sound), which is virtually the identification of the image with the (body of) mantra. 129-130. That (essence of the mantras) belonging to Visnu is regarded as being Visnu's subtle and faultless sakti. (The preceptor) should envisage (his) identification with that (sakti) and then merge his own self in the (sakti,<sup>4</sup> essentially) sound (dhvani), which is free from all determining (conditions) and from the elements of phenomenal sound (sabda). This state should be known as the state of rest (säntam) which is absolute, subtle and consists solely of absolute knowledge. 131. The next (to the absolute state) is the state when (absolute sound) begins to vibrate actively on account of (distinguishing features) resulting from latent impressions derived from sounds and

the matters denoted and (the preceptor) should envisage this state of pasyanti as the highly subtle and active (state of sound). 132-134. He should then visualize within his lotus-heart the madhyamä manifestation of the sound, which is the active state when (the sound is) polarized, clearly influenced by each qualifying impression and differentiates itself from the (thing) expressed. Vaikhari is known to be the state where the sound is produced by means of various forms of bodily activity through movements (lit. rippling) of organs and the process of breathing and where clearly distinguishable sounds denote syllables, words etc.<sup>1</sup> 135-137. Whereupon, identifying his (own) body as identified with the Conscious sound 2 in all (its states of) distinction, (namely) the absolute (transcendent), the subtle etc., (the preceptor) should envisage the image as incorporating (that sound-body). Then following the yoga of sonic dissolution (sabdasamhära) 3 he should visualize the two bodies, his own and that of the image, as merged in the unflickering conscious sound. After which, following the previously mentioned order, he should envisage the unaffected Sabdabrahman inhering the sound (-pervaded) image, through the successive (states of) pasyanti etc. 138-141. Having thus introduced the presence of sabda (in the image) and having finished the mantra-introduction,<sup>4</sup> the wise (preceptor) should start the ritual yoga in the following way. (Envisaging) the integral absolute (sound) as reaching the pasyanti state at the navel, (he should then visualize it

as) approaching his lotus-heart through the middle channel,<sup>5</sup> which resembles the fibre of a lotus stalk. After allowing it to tarry there awhile, he should then envisage it as entering the heart of the image through the vaikhari (manifestation). Whereupon he should visualize the Lord of the world in mantra form manifested as the glorious näda, pervading all mantras and present in the heart of the image. (When the ceremony of) pratisthä is performed in this manner, the image bestows (upon the devotee) the rewards (of such performance) in the form of enjoyment and liberation.

image, by (first uttering the words) 'I invoke thee', and then he should envisage the entrance and emergence of Laksmi in and from God's body, of which every limb is a mantra. Her (= Laksmi's) invocation is regarded as (comprising) the first five yeah (of the Sri-süktä). Whereupon (the preceptor) should perform nyäsa on the twelve parts of (the deity's) body just as it was (previously) performed on (the body of) God's (image). Lastly, he should perform the sänti 2 (rite of peace) to both (these deities) with the words: 'let our minds be at rest'. 145-146. Here ends the (description) of the pratisthä ceremony for movable images. The scholar of Sättvata injunctions should perform the ceremony for immovable (images) in accordance with the previously set rules. All these three above-mentioned (rites of) introduction (of God and His Sakti etc. in the image) 3 are, in my opinion, applicable in both types of pratisthä. 147-149. When the pratisthä ceremony is thus conducted, the wise (preceptor) should then visualize the presence of Laksmi and of the husband of Laksmi in those two images. Focussing his mind fixedly on them, being their zealous devotee, who constantly worships them, performs japa relating to them and meditates on them, he finally surrenders himself completely 4 to them. Here I conclude my description of the supreme pratisthä, which is directly infused with knowledge. This knowledge is considered to be the sole deliverer of mankind (from misery).

## THE POWER OF THE SRI-SÜKTA

1-2. Sakra:—I salute thee, the source of the universe,<sup>1</sup> adoration to thee who abidest in the universe as its glory, O primary cause of all (spiritual) ability (acquired through mantra-worship), I salute thee, who art identical with the primeval God and art Näräyana's spouse. O universally propitiated, lotus-born (goddess), I prostrate myself before thee. 3-4. By thy grace have I heard about the efficacy of all thy mantras. I have also duly learned how all of them should be rendered favourable. Now, I desire to hear from thy lotus-mouth all the rules relating to the (worship of) thy süktä. I have approached thee (filled with faith), deign to instruct me. 5-10. Sri:—GodNäräyana is lord over (all things) movable and immovable. Embodying the six attributes and bliss, He is the Self (essence) of all worlds, the material cause of all (created things), the sovereign ruler, omniscient, omnipotent, free from all misfortune, flawless, and the repository of all that is beneficial. Being self-luminous, He illuminates both darkness and light; He is the inner lord (Self abiding in every being), the controller manifest in (both) the positive and the negative (phenomena). The possessor of Sakti and the substratum of all, my Lord is almighty. I am His unique, supreme, eternal Sakti known as Sri. Free from all blemish, I fulfil all the Omnipresent's desires (entailing activities) and, with a fragment of my own self as the foundation, I evolve (into the creation), both in the pure and in the impure groups. I am ardently attached to Hrsikesa in (all His) functions and at the same time in the state of absolute equanimity. 10-16. In order to be merciful towards the worlds and benefit living beings, this pair of us, the ultimate parents of the world dwelling in infinite space with divine majesty (parayä sriyä), once (thought) out of compassion 'how can these creatures be happy and

be united with us?' While searching for a solution in profound concentration that (pair of us) churned (as it were) the vast, deep ocean of Sabdabrahman. When churned, out of that (Babdabrahman) containing Rg, Säman and Yajus, emerged the divine twin süktas, in the same way as butter comes out of (churned) thick milk. This pair (of süktas) is integral (andhata), unambiguous, clear, undeeaying, containing all majesty and attributes and possessed of flawless syllable's and words. At the beginning and end these two possess identical letters, which are imbued with Sakti and with the possessor of Sakti.1 . 16-20. Of the two, the sükta with male characteristics is adorned with all the characteristics of Brahman, that Is, has its foundation in His own glory and is acknowledged by the Lotus-eyed One to be His own.2 The other sükta possessing female characteristics (is also) adorned with the characteristics of Brahman, that Is, and has its foundation in my own glory and is accepted as my own 3 by me who am wholly concentrated. These two noble süktas have been studied by great sages. When studied and meditated upon they carry one to one's final destination. Ancient (sages such as Saunaka and the like), who are responsible for (modelling) the kalfta, have laid down thousands of special and simple rules about how to worship (these two süktas). O guardian of the immortals, now listen to the rules concerning the worship of my sükta. 21-22. I myself am regarded as its seer, its metre is said to be Sri. I, the wife of Visnu and the Goddess containing everything, am its deity. It is used for the worship of Laksmi and Näräyana. 22-23. (The adept) should visualize me, the noble Goddess Laksmi,<sup>4</sup> as seated on Visnu's lap, perpetually embraced by the Supreme Self with His left arm (encircling me), while (one of) my lotus carrying hands rests on His shoulder.

24. Then with the rcas of (the Sri-sukta) the adept, well-prepared and devout (prayata), should (start) worshipping me, the supreme Goddess seated on the lap of the paramount God Särngin. 25-26. The (adept) should indefatigably invoke (us) with the first re; with the second, he should offer a seat to the paramount God Särngin. With the third, he should offer arghya and pddya to God (and to myself). With the fourth, he should offer dcamana and with the fifth, he should proffer an oblation. 27-31. The worthy adept should bathe us while reciting the sixth (re), should offer clothing with the seventh and ornaments with the eighth. With the ninth he should offer perfumes, with the tenth flowers and with the next two (rcas) incense and lamp. Madhuparka should be proffered with the next (re). (He should offer) präpana with the fourteenth (re) and perform the salutation with the fifteenth (re). At the end of each re the adept (mantri) should not fail to add regularly (the mantras of) Tärä and Anutärä 1 and duly perform japa (of these two) as many times as possible. Whereafter he should envisage the dissolution of the sükta within the (mantra of) Tärikä. And then, after envisaging us in (the mantra of) Tärikä, he should meditate upon our omnipresence. 31-35. Alternatively, the invocation (ceremony) may be performed with the first four rcas. Then the pure-minded (adept) should resort to me, Sri, with the fifth. The offering of arghya, pädyä and äcamana should be accompanied by (the re) starting with the words äpah 2 etc. He should bathe me (while reciting the re) ärdräm 3 etc. and offer clothing with (the re) kardamena 4 etc. He should offer perfume with (the re) gandhadvära 5 etc. and ornaments with (the re) upaitu6 etc. (He should offer) incense and lamp with (the re) kam so \*smi 7 and an oblation with the sixth (re). He should offer madhuparka with (the re) manasah kämam 8 etc. Präpana should be offered with the (re) ksutpipäsam,<sup>9</sup> while with the last (re) he should

perform the salutation. In other respects \* he should follow previously given instructions.  
36. This sükta contains my fifty-three names, O slayer of Jambha. Listen now to my

enumeration of these. 37-42. I am immanent in all beings and I hum like the female bumble bee.2 From my abode in Sūrya and Candra 3 I gush forth in an unbroken flow of absolute sound (näda) like the flow of oil 4 during the interval between the closing and opening of (God's) eyes.5 As I travel (in turn through) all the centres of the body, from mūlādhära to the dvädasänta 6 with the brilliance of thousands of risen suns, fires and moons, I unfold (myself) from the cakraka, the air-repository,7 as (manifested sound) säntä, pasyä, madhyamä and vaikhari. On entering (this last state) I am present in the eight places 8 and become the mother of (all) sounds, showering objects of enjoyment in the same way as a cow (showers milk). Having praised me, addressing me as Hiranyavarnä, the very wise Prajäpati obtained my grace and became the narrator of the yoga religion.9 This (= Hiranyavarnä) preceded by pranava and ending in namah10 forms my nine-syllabled mantra, which is pervaded by the Sabdabrahman and is the direct means whereby yogins attain yoga. 43-44. Like a doe I flee farther and farther from the mind of the yogin.11 Yogins observing their vows bind12 me through their own devotion. Sixty-eight thousand yogins engaged in worshipping me and meditating on me as Harini have attained complete inwardness of mind (pratyähära). 45-47. Meditating upon me, as Harini who is covered with a deer

skin, seated on a deer-hide, embraced by Hari (or, is slenderwaisted like a doe), and possesses large doe-eyes, a yogin attains supreme serenity (of mind). Being Hari's creative potency I engage Hari in (all His) functions and am myself initiated to activity by Hari. Fawn-coloured, fair-complexioned as I am, I always remove misfortune from the honest. This my six-syllabled mantra is preceded by pranava and has namah at the end.1 48-50. My garland made of golden lotuses is always regarded as efficacious for the fulfilment of all desires, and is the best of all direct means of yoga (i.e. the adepts' identification with God). I create (all) fair letters. Or, I nicely accept the universe.2 Innumerable birthless (souls) both bound and liberated, flow out of me. The king of the Guhyakas,3 (worshipping me) as Suvarnasraj and arriving at the centre of the earth (Meru), became the guardian of wealth and remained there ever after. 51-53. My spotless garland made of silver lotuses is ever sparkling. All creators, who create 4 the v/orlds are adorned with me (i.e. with my presence). In ancient times the forefather of the Rudras (propitiating me) as Rajatasraj, went to mount Kailässä and became the lord of silver.5 When these two eight-syllabled mantras with the addition of the tära (-mantra) and namah<sup>6</sup> are offered japa, worshipped, offered homa and meditated on, they fulfil all desires. 54-58. Ever in motion,<sup>7</sup> I remove all the sins of my devotees. Like the moon I unceasingly delight (lit. melt) the minds of my devotees. Characterized by the vibrating happiness in the minds of the yogins, I rise and like the (rising) moon illuminate their fourth (i.e. tuny a) state (of existence). When the noble sage Vasistha was struck by the calamity hindering his yoga, reflecting on me, the pure one, the internal moon,<sup>8</sup> the great ocean as it were, of blissful consciousness and present in his (vital) duct (nädi), he recovered his own yogic (capacity). This mantra of mine consisting of six syllables

produces instant bliss and ultimately brings about emancipation to those who are consumed by the flames of worldly existence. 58-61. I, the Hiranmayt, bright as the sun, who span (the region) from the ädhäraftadma to the dvädasänta, rise (become manifest) as buds of sound-conceptions.1 For the benefit of the world I abide in the absolute void beyond (the reach) of prakrti} which (void) is the golden centre (mandala, i.e. brahmdnda) consisting of the Vedas. Praising me as Hiranrnayi, the sages who were masters of Vedic doctrines secured the best of all yogas obtainable by the yogins and longed for by them. This my seven-syllabled mantra 2 is capable of achieving all desired objects. 62-63. I, the witness (Self) abiding in all beings, notice 3 what is good and what is evil. I am Hari's

eternal majesty (laksmi) and I am the object of all cognitive knowledge. I am ever bestowing (boons) and I direct all activities 4 and I activate the three (acts, namely physical, verbal and mental). I am also identical with the knowledge manifesting itself in every individual cognition. 64. I activate prakrti in (all three of its functions, namely) destruction, sustenance and creation. I represent the minimum and the maximum manifestation of the trait revealing the essential character of every object.5 65. Inherent<sup>6</sup> in the (principle of) existence, whether manifested or unmanifested, I am at all times the inciter (potential element of all things). I manifest myself (as the creation), I ultimately dissolve myself (at the time of destruction) and I occupy myself with activity (when creation starts functioning). 66-67. I alone send (the creation) forth and (again) destroy it. I absolve the sins of the good. As the (mother) earth towards all beings, I pardon them (all their sins). I mete everything out. I am the thinking process and I am contained in everything. Aware of all

these significations (of my name), the noble-minded sage Kapila exclaimed: 'O Laksmi, cast thy eyes x on me! 68. This five-syllabled mantra 2 enables a person to descend into the Pātāla. It also produces all objects of enjoyment, whether heavenly, spheric or earthly. 69-70. My body incorporating knowledge resides in Visnu's heart. This is the sacred knowledge relating to the Self and this is the absolute yogic knowledge. Just as the beauty of moonbeams is identical with the moon, so am I, Sakti of Visnu the possessor of Sakti, abiding inseparably (in Him). • 71-75. I alone become the element of 3 water, being its great (essential) quality, viz. liquidity. In ancient times I, as Sarasvati, requested by Visvāmitra, caused sage Vasistha to be carried off 4 in the waters of Sarasvati. When thus the waters of the truthful Sarasvati were about to wash Vasistha away,<sup>5</sup> the sages addressed me: 'O (embodiment of) truth, save the truth-loving Vasistha from the enemies'. Then I myself as Sarasvati rescued him from the (hands of) enemies, and was given the name Anapagāmini by the sages. This nine-syllabled mantra removes all dangers.<sup>6</sup> 75-79. In the threefold abode, namely the intelligence, vital air and the physical body, I exist in three ways, namely as a horse (asva), castle (pur) and a carrier (vähani).<sup>7</sup> At the beginning of the meditation I produce a sound (näda) which resembles the neighing of a horse. When I enter the arterial duct, I produce a sound resembling the rattling of a chariot, and when I am inside the hollow within (the susumnä), I produce a sound resembling the trumpeting of an elephant. Yogins practising (yoga) comprehend me in these three ways. The first two mantras are eight-syllabled and the last one is eleven-syllabled.<sup>8</sup> All these three mantras yield whatever is desired.

79-87. I listen to (srnomi) (my devotee's) lamenting propitiation and I demolish {srnämi} the misfortunes of the honest. I cover (srnämi) the world with my gunas and I protect (sarana) it eternally.1 I am Han's body (sanra) 2 and the gods desire (iftsitä) me with faith (sraddhä). When in the state of säntä, the substratum, I rumble (ranti) as pasyä, (sound) produced from the navel (i.e. the sound om). (Then) as the initiative [preranl] I, madhyä, urge the minds (to activity) and I occupy the mouth in the form of the creator of sounds (arnas = varna).3 Present, thus in four manners distinguished by säntä, pasyä etc., I take shelter (in Visnu), whereas I myself give shelter to the saktis (such as Jayä etc.). I destroy (remi) (the sins of the protected) and at the same time fulfil their wishes (rämi). I am the most resplendent and most beneficent rati (revelling capacity) of the Sakti, desired (by all). It is thus that the masters in meaning of the Vedänta recognize me directly as Sri. Nevertheless, the master,<sup>4</sup> my universal power (vibhüti), the three worlds, together with the creator and the gods do not account for even a sixteenth part of my sound(-body). The

first three (mantras) comprising the three syllables imbued with me, namely srlm, hrlm and om, and then this (mantra),<sup>5</sup> all these four form my body.<sup>6</sup> If any one, two, three or all four of them are repeated (japa), worshipped, offered sacrifice to and meditated upon, it or they ensure the fulfilment of (the adept's) desires. Hence these four gems should be carefully stored in secrecy. Betwixt themselves they produce all (the divine) attributes. 88-89. I cognize (mime) and mete out (miye) (the creation) with the help of all standards of measurement. At the time of dissolution the creation is engulfed within me.<sup>7</sup> 1 consist of God's essence <sup>8</sup> and I pervade (meti) the clear apprehension of Self.<sup>9</sup> That is why those who know me realize that I am held in highest esteem like one's own self. This five-syllabled mantra <sup>10</sup> yields all desired objects.

90-91. Since I am the bestower (praddtri) of all that is desired, the promoter (avitri) of all activities and at the same time I am God's (deva) beloved, hence the sages know me as Devi.<sup>1</sup> This five-syllabled mantra <sup>2</sup> bestows (upon the adept) enjoynments and liberation. 91-94. I, consisting of consciousness, am ever inherent in all beings and produce sound (speech).<sup>3</sup> All the Vedas establish (kdye) <sup>4</sup> me. I am the object of such enquiry about 'who is she?' (kd iti). Wearing my hair in a matted mass and assuming the form of Brahma,<sup>5</sup> I create many beings who are expert in Vedic studies, hence the sages, masters of Vedic learning, call me Kd. This five-syllabled mantra <sup>6</sup> yields the fruits of studying the Vedas. 94-95. Brahman's name is indeed represented by the letter u (ud iti ndma), whereas smita denotes its pervasiveness. As this pervasiveness depends on me, I am known as sosmitd (= sa-usmitam).<sup>7</sup> This seven-syllabled mantra<sup>8</sup> procures great expansion (prosperity). 96-97. My own absolute prakrti <sup>9</sup> is beneficial (hitd) and holds charm (ramaniyd). Holding on to her, who incorporates sattva, sages cross (the ocean-like) tamas. That is the reason why they worship me as Hiranyaprdkrd. This ten-syllabled mantra<sup>10</sup> bestows (upon the adept) fulfilment of all desires and prosperity. 98-101. I directly dissolve (drävini) all the shortcomings of those who approach me (and take refuge in me). I am continuously saturated (drdrd) by the flow of amrta oozing from the inverted lotus of the head.<sup>11</sup> My mind melts with pity (for the living beings). I burn for ever in the deepest sphere of everybody's mind as the pure,

impeccable reality illuminating the world with my rays, sometimes with no flame at all,<sup>1</sup> sometimes with three <sup>2</sup> and sometimes with twenty-five flames.<sup>3</sup> In the last form I may again have only seven <sup>4</sup> or only three (visible flames).<sup>5</sup> These two six-syllabled mantras<sup>6</sup> yield (the states of) emancipation and realization (of truth). 102-104. I am filled with everlasting love for Hari and when pleased (lit. satisfied) I constantly shower gifts upon my devotees. I take spontaneous delight in the offerings of non-material (aprdkrta)<sup>7</sup> objects. Sages, well versed in the Vedic learning, envisaging me as the ever contented (goddess), attain to me (i.e. my state of existence) who am the source of all knowledge, the transcendent and everlasting contentment full of nectar. This six-syllabled mantra <sup>8</sup> sheds joy over the entire universe. 104-105. I satisfy Visnu with the libation of my gunas and I myself (am saturated) by His attributes. By force of the stimulant of the vital air, I am ever saturating the ocean of the (living beings') bodies with sap carried by seventy-two thousand arterial ducts.<sup>9</sup> 106-107. In the pure yogic mirrors (minds) of (yogins) who have ascended to the absolute state through the channel of the susumnd duct,<sup>10</sup> my image {bimbo} is reflected. (And then) I saturate the superb sattva (pure essence) of the yogins with the divine nectar-sap derived from the reflected Self, which is infused with consciousness. 108-111. Ever stimulating through my power (i.e. divine capacity), I invigorate the evolving principles, starting with ftrakrti and ending with visesa,<sup>11</sup> which have (already) been evolved into effects and I pour vital air into them in the same way as the rivers pour water into the ocean. Like the fat that keeps a lamp burning I lubricate the senses of living beings with my own sap of conscious ness. Hence yogins, experts in yogic

practices, call me Tatpayanti. This seven-syllabled mantra1 supplies (life-) sap to the entire universe. 111-114. As time cuts off (minoti) all objects of knowledge (padyamdnam), so it (= time) is called padma (lotus). Ever present in this kola (time) I destroy all (at the end of creation); hence having praised me with this name, (the adept) who has passed beyond (even) time becomes successful (in his spiritual endeavour). Owing to my own prowess (I ever expand 2 this creation) through the Person, pradhäna and Isvara (the creator),<sup>3</sup> therefore my body is adorned with the letters (or, with the colour) of the lotus (i.e. padma). Those who praise me as padmavarnd etc.<sup>4</sup> acquire vast sästric learning. 114-116. The primal ray that emerged from the ocean of milk as it was churned, is called candra and was the ray that heralded my radiant presence, when I was about to appear. Hence sages who recognized my power called me Candrä. That which is (now known as) the moon {candra} is produced from a million millionth fraction of my rays. This six-syllabled mantra 5 purifies the mind. 117-121. My radiance is always and in all states superb (prakrsyamäna). Even the (brilliance of other luminaries such as the sun etc.) with which (the latter) try to outshine (all else), is eclipsed by my radiance.<sup>6</sup> Because the shadow of a person's feet cannot overlap the shadow of his head, so some other (shadow) must be found to extend beyond that of his feet, if he wishes it to fall across (the shadow of his head). My brilliance, which is the ever active blissful consciousness, is always (matchlessly) bright. The brilliant sakti in the objects of enjoyment (bhogyasaktiprabhd) throws sraddhd, soma, water, food, virile power and butter respectively into six fires.<sup>7</sup> Hence I am called Prabhdasd<sup>8</sup> by sages who are experts in the Tantra

and Vedänta (teachings). This seven-syllabled mantra 1 endows (the adept) with uninterrupted brilliant energy. 121-123. All the glorious fame acquired in this world on account of a person's scholarship or charity etc. is a (manifestation) of myself. This (fame) may be of various types. You should realize that it is myself who am (in fact) the recipient of all fame, brilliant power and beauty (or welfare: sri). Therefore the wise know me, the famous (goddess), as Yasä. This seven-syllabled mantra,<sup>2</sup> when repeated (jafta) brings fame (to the adept). 124-126. Dividing myself into six forms, namely svarga, parjanya, bhü, pum, stri and vaisvdnara (heaven, air, earth, man, woman and fire) and respectively receiving the appropriate offering (havih), such as sraddhd, soma etc. I consume them, whereupon having become fire I blaze brightly and so sages chant my name as the radiant sakti of the enjoy er (bhoktrsaktiprabhd). When divided into Agni and Soma 3 I embrace 4 the whole of creation. (The adept) worshipping me with this mantra 5 can perform whatever (ceremony) he chooses. 127-130. I am loved by God Hari and all the gods are ever at my service. With me as support the senses (devdh) (can) contact their objects. (The senses such as) the faculty of hearing, the faculty of speech, mind etc. being different evolutions of prakrti (matter), are insentient, and so (can only) make contact with objects through my sakti consisting of pure consciousness and activity. Therefore in order to function, the senses (aksaih) rely on me; so people recognize me as Devajustd. Always meditating on me (as this mantra) , 6 the bestower of all powers and the beloved inherent sustainer of the senses, (the adept) achieves complete control over his senses. 131-132. In this world, all sublime revelation of great sages as well as all the capacities and activities of people in both the higher and lower stations of life (come from me). Moreover, I bestow (upon men) their (greatest) aim (in life, i.e. liberation), the shattering of

bondage (of life and death). Therefore the wise know me as Uddrd.<sup>1</sup> This seven-syllabled mantra 2 fulfils all desires. 133-134. I intensify (tanomi) my five duties 3 and spread (or protect, täye) the universe by (infusing) myself (into it). Hence those who know the truth and are expert in Vedänta (philosophy) call me Tarn. This five-syllabled mantra 4 promotes the extension of good luck. 134-135. Through my own brilliant energy I induce {nayami} prakrti and the Person (to create), and I stretch beyond the reach of even the (eternal)

time, hence people know me as Padmanemi.<sup>5</sup> This seven-syllabled mantra 6 is the bestower of all fortune and prosperity. 136-142. I alone make the sun brilliant with luminosity, illustriousness and beauty. Present in the sun (surya) 7 as the essence of sound, embodying the divine Vedas, I reveal all objects (of cognition), even those belonging to the past and to future. I am the eternal eye (i.e. vision) of the ancestors, of celestial beings and of human beings. Tara, the first denotative sound, is my primordial (sound-expression). Being present therein as potential but (as yet) tranquil bliss, I delight the Self with my own self. My sound-body is the subtle flame of pranava and resembles the continuing resonance of a ringing bell like a flow of oil. He who has realized Brahman will soon recognize my presence there (in pranava) and I, consisting of sound, come together with all sounds produced from the ädityasound (i.e. pranava). (That presence of mine) as sdntd and pasyd etc.<sup>8</sup> manifests the vaikhari sounds and like the wish-fulfilling cow exists to produce all (created) things. The sages are familiar with all these various significations of my name Ädityavarnä. This ninesyllabled mantra 9 fulfils all wishes.

143-145. I spread (my luminous) rays (kiranti kirandm) all over this universe. I gradually manifest (kiranti, myself as sonic creation). Resting on the petals of each (of the twelve) lotuses I slowly soar up along with the air, the friend of gods and with the gem, the basic fire and finally attain the (state of) dvädasänta.<sup>1</sup> Hence the wise sages praise me as Kirti. This five-syllabled mantra produces flawless yogic power. 146-147. I flourish (rddhämi) through Visnu's attributes; I make the yogins happy (ardhaydmi). I gradually expand myself over all the petals of the lotuses of (the yogin's) yogic body, coming out of (the lotus called) ädhära, and finally achieve the absolute (state) of expansion.<sup>2</sup> Hence in ancient times yogins called me Rddhi, the brilliance of yoga.<sup>3</sup> 148-149. Smell etc.<sup>4</sup> (essential qualities, of) the earth (element) etc. are gateways leading to the realization of myself. I am the ever-existing cause (that produces) all holy fragrances. The brahmins, who are masters in Vedic learning, name me Gandhadvära.<sup>5</sup> 149-153. I am invincible against all titans, demons and ogres. Being pure consciousness and pure activity, I cannot be eliminated by any (counter-knowledge or act). Since I am myself consciousness and activity and at the same time the self of all beings, how can a person, desirous of denying me do so by experiencing a negatory knowledge or committing a negatory deed? No one is capable of going beyond my manifestation as consciousness. As there is no such (person), so the scholars of Sämkhya knowledge, who regard me as verily being unsurpassable consciousness, call me Durägharsä. This eight-syllabled mantra 6 destroys ignorance.

154-155. I am invigorated by the eternal Visnu and am perpetually nourished by virtues.'My transcendent body (being) absolute consciousness constantly flourishes, unassisted by any object of knowledge. It is verily this (body) that charges inanimate objects with spirit. Hence the great sages, endowed with insight in (the nature of) consciousness, address me as Nüyapustä. This eightsyllabled mantra 1 ever deepens consciousness. 156-159. Karinah (from the root kr-) denotes those who fulfil three types of functions, pure in their (= functions) three forms,<sup>2</sup> and I am ever eager to have a view of them and I always approach them (yämi) in mind. The big elephants as white as the snowmountains are my mount and I am ever in motion as their mistress (isvarä). Since as the creator and the destroyer I constantly control (yämi) all, the learned address me as Karisini. This seven-syllabled mantra 3 fulfils all desires and bestows prosperity. 159-161. Together with my beloved God I have dominion over all creatures and I as supreme controller am ever granting boons and being solicited by all. Perpetually flourishing, I bestow prosperity (on the adept) and destroy distress. Therefore in the Vedas my name is laid down as Isvari. This six-syllabled mantra 4 yields all riches and prosperity. 162-164. All desires (for objects) belonging to the earth, atmosphere or heaven, as well as for the non-

material Absolute, which always hold pleasure are contained in me. I am the ultimate basis, upon which all objects of longing are displayed. I surpass everything and am the object of Visnu's mental longing. Therefore gods praise me as the manasah kāma (desire). This nine-syllabled mantra 5 fulfils all desires and bestows wealth. 165-168. That which is known as speech belonging both to the secular and (to the sacred, viz.) Vedic and external Āgamas, whether unpronounced or pronounced, when produced through effort, always refers to me (alone). Therefore the scholars of the Vedas infer that I am that which is referred to (äkūti) in all forms of speech whose utterance involves physical effort. This eight-syllabled

mantra ensures the fulfilment of all sought to be gained by sound.<sup>1</sup> 168-169. The whole creation, which true knowledge reveals as separated into the two categories of true and false,<sup>2</sup> is myself. Hence the sages call me Satyā. This six-syllabled mantra 3 yields al the true results (of good deeds). 170-173. The individual selves, the living beings (pasu) envisage (themselves) as existing in three states.<sup>4</sup> O Sakra, consciousness is truly their unblemished essential form (of existence). I myself am that form of concentrated conscious bliss. All the individual saktis (which are the essences of the individual selves) are indeed merely particles of my sakti. It is my Agnisakti (i.e. bhoktrakti), who undergoes birth as this or that living being. That is why scholars of the Sāmkhya (system) address me as pasünäm rūpam (the true form of living beings).<sup>5</sup> This nine-syllabled mantra 6 yields the fruit of true realization. 173-177. Objects of enjoyment are said to be of two types to be distinguished as those produced by the three gunas (which are material) and those produced by the six attributes (which are nonmaterial). The enlightened describe me as the self in all created beings, the superb manifestation of the glory of both types of created things (anna), those embodying the three gunas and the others embodying the six attributes. All objects of enjoyment, both material and non-material, are products of my Somasakti (bhogyasakti). So the people engaged in speculating about reality, know me as annasya yasah (the glory of created things). This nine-syllabled mantra 7 bestows (upon the devotee) all objects of enjoyment. 177-181. When engaged (in creation) I limit the six courses (of creation). (Being the principle of measurement) I measure everything

according to units of measurement. I am the knowledge acquired through all senses and (when the time of dissolution comes) I embrace all (creation) within myself.<sup>1</sup> 1 carry the whole of creation across the shoreless ocean of created existence; beyond the reach of the ocean of all imperfection, I float in the minds of the living beings. Transformed into clouds I flood the entire creation with (rain-) water. I am ever concerned about the happiness and welfare of all creatures and act accordingly, therefore the yogins know me as the mother of all creatures. This five-syllabled mantra 2 presents (the adept) with all objects of enjoyment and wealth. 181-188. The arterial duct called susumnā, which is the most important in the complex of ducts 3 and which is described in the sacred texts as being the vehicle of emancipation, the mighty vehicle or the vehicle of yoga, is called the subtle Visnusakti, which is identical with myself. It forms the basis for all objects on which (the yogin's) concentration is focussed and runs through the human body from head down to the end. That (duct) which encases the supreme space (brahmarandhra) is called susumna. O Sakra, it is myself who am present in all embodied beings as the susumna duct in their bodies with the view to the final liberation of all souls who are distressed in the samsāra. Running from the bottom of the navel to the top of the head ranged over that (susumna)sakti, there are thirty-two lotuses called the supports (ädhära). Since I pervade this row of lotuses, I am (envisaged as) wearing a garland of lotuses. As I incorporate prakrti, the Person and the time eternal,<sup>4</sup> I am called Padmamälini. This eight-syllabled

mantra 5 yields the fruits of karman (good-deeds). 188-190. I cause all (beings) to wax in beauty, fame and wealth. I alone lead the puskara, the lotus-formed (entity) called time (eternal).6 Hence the sages call me Puskarini. This seven-syllabled mantra7 yields the fruit of all-round prosperity. 190-192. I am the cherished aim of all the gods and am always in .....

union with Hari. Supporting all the worlds, I also fulfil all desires. I am the substratum of prakrti, the Person and the other (cosmic principles). Therefore sages call me Yasti (the staff). This sixsyllabled mantra x bestows (upon the adept) all the rewards of yogic practices. 193-194. Due to my complexion of pure gold I am of a tawny colour. In ancient times I gave (lämi) Pinga, the king of the Yaksas, great wealth. O Sakra, formerly the king of Yaksas addressed me as Pingalä. This seven-syllabled mantra 2 bestows yogic power and prosperity. 195-196. I delight Visnu with my attributes and am delighted by Hari's attributes. When praised by all beings with (offerings of) their deeds, they find joy in me. Hence I am called Tusti by those who have reached the far shore of the ocean of yogic practices. This six-syllabled mantra 3 gives satisfaction to the mind. 197-199. I take the successful adepts to the conditional heaven or to the absolute heaven (Hari's sublime abode).4 The primeval unmanifested beautiful sound denotes me. As the eternal Sarasvati I express everything beautifully; hence the learned brahmins call me Suvarnä. This seven-syllabled mantra 5 bestows (upon the adept) all (forms of) success and prosperity. 199-201. As the earth, I support the holy golden mountain studded with the moon, sun and planets to provide a (befitting) dwelling for god Vedhas (Brahma). Therefore Virinci (Brahma) praised me (by addressing me as) Hemamälini. This eight-syllabled mantra 6 bestows upon mankind the power of self-control. 201-204. For the benefit of all creatures I create (prasüye) the course of (cosmic) principles (tattva-paddhati). In the world, I delight (them) (ramayämi) by bestowing upon them enjoyment and liberation according to their deserts. I also control the course of created cosmic principles together with the living beings through the

(influence of) time. Beneficial to the sages (süri),<sup>1</sup> 1 am ever present in the orb of the sun in the form of Surya(sakti). Hence the learned thinkers, the súrins, call me, Suryä. This six-syllabled mantra 2 yields all desired fruits, both in the form of enjoyment and in the form of liberation. Here I conclude the description of the fifty-three names 3 mentioned in the (Sri-) sükta. 205-206. The wise, having obtained (union with) me, experience the fulfilment of each specific desire. Although I have here associated each (name and its mantra) with what they are specially capable of fulfilling, the intelligent should not assume that they are limited in their capacity to that alone. (In fact) they are capable of fulfilling all desires, including liberation. 207-209. As this (sükta) of mine contains a string of names of myself, Sri, its absolute deity, its significance is as unlimited as the stars in the sky, or as gems in the ocean, or as the pleasures of this earth, or as the longed-for objects hanging on the celestial wishingtree, or as the noble characteristics of the cow, or as the brilliant energies of a brahmin, or as the countless divine attributes of Janärdana, the supreme God. 210-212. Were I to take Time (eternal), the god himself defined by his smallest and largest denominations, I should still be unable to complete listing all the attributes of this sükta. (Hence) this same (sükta) is the object upon which Vedic scholars concentrate and the sole resort of those who are learned in the Tantras. Men never fail to take refuge (achieve union) in me through (the aid of) this sükta. When a person ponders on the meaning of this sükta and devotes lengthy study to it, he attains serenity of mind and achieves the same state of existence (as) myself. 213-219. Having taken refuge in me or in God the supreme Person, (the adept) who is full of faith and self-restraint, should petition (us) in the following manner: 'As far as my ability and

character permit, I refrain from any aduerseness (harming any living being) and am well disposed (towards all creatures).1 I have ceased (to commit) the errors and sins that abound in this ocean of (transient) existence. Despite that (conscious effort), may thou, called to mind, destroy (the effects) of whatever (sins) I may (inadvertently) commit. Since I am lazy, weak and ignorant (lit. not duly educated), the three methods (of knowing thee),<sup>2</sup> described in religious texts, cannot avail me. (Although I seek no gain), any function that I perform here (I regard as) in obedience to thy bidding. Hence, because (I am) helpless, (I am) poor, humble and unprotected, my only means of survival is by sheltering under thy cooling shadow. O unlimited, sovereign mistress of us all and resort of compassion, every scripture sings that thou art the sole refuge. 219-222. Whatever is considered to be difficult to relinquish, or (else) a difficult burden to carry, such as the self and whatever belongs to the self, I have placed at thy auspicious lotus-feet. In order to approach thee, who art the goal envisaged by all methods of (spiritual) endeavour, I accept thee as the (only) means. O Lotusborn Goddess, deign to aid me, deign to protect me. All my sins need to be scorched away and my intellect, focussed on thee, needs to be invigorated'. Having thus petitioned me, (the adept) should take refuge in me as being the (only) shelter, or (he should approach) the primary God, the lord of the universe, the Master and supreme Person. 223-225. O Sakra, the greatest eradicator of all evil and the remover of all bad luck (alaksmi), this my sūkta should be recited on the occasion of any religious rite. It strengthens the power of the ritual acts, brings prosperity to the listener, destroys all delusion and removes all bad fortune as well as all imperfections. When (an adept) worships it employing physical, mental and verbal functions, it saves him from heinous sins and bestows everlasting prosperity on him. 226-231. Here, O Sakra, I conclude my narration of this best of Tantras, which contains all that the wise know to be truth. Just as the science of liberation excels amongst all the various sciences; the brahmin amongst all bipeds; the cow amongst all quadrupeds; gold

amongst all metals and kaustuhha amongst all gems; a mother amongst all superiors and a son amongst all claimants; the mind (manas) amongst all senses and the wind amongst all that is mobile; Meru amongst all mountains and Gangäx amongst all rivers; the householder amongst all ranks of life and Vasistha amongst all performers of jafta (i.e. meditative prayer); absolute renunciation amongst all true states and visionary knowledge amongst all that is profitable; so is this Tantra the best of all Tantras dealing with realities. 231-233. Here (in this sūkta) the essence, traits and majesty of God Väsudeva, Visnu, Näräyana, the preceptor and myself are duly described. Those who possess a clear grasp of true knowledge adhere to this (sūkta) which is a view (knowledge) of myself. Holding on to this ladder, they climb up step by step to the supreme state (of existence). This is supreme amongst all Tantras and is stamped by a name that is identical with mine. 234-237. One should not teach this (Tantra) to a person who has not taken the ritual bath (signifying) acceptance of a vow (to observe the Päficarätra religion), nor to a disloyal person, nor to a person ignorant of the (teachings of the) Tantra, nor to someone who is prone to jealousy, nor to someone who is not a devotee of Väsudeva and not to anybody who is not a devotee of mine. This (teaching) should be given only to a person of high moral standing, who is well bathed (clean), practises austerities, is well versed in the teachings of the Vedas and of the Tantras, who is especially devoted to me and cherishes great devotion for Väsudeva Janärdana; who observes the pure vow (of Päncarätra), is clever and only acts virtuously. O king of gods, here I conclude my description of all the matters you enquired about. I am pleased with you, tell me what else you wish to hear.

## A BRIEF SUMMARY OF THE COSMOGONY

1-7. Sakra:2—(I have) learned about the creation and dissolution and also about how certain (rites) should be performed and what (specific) results are obtained therefrom. (I have also learned) all about the five compulsory duties and about incidental duties. I have listened with due attention to the Tantra called Laksmi Tantra, the four sections of which deal with various aspects of Tantra, namely caryä, kriyä, jnäna and yoga (iconography and architecture, ritual ceremonies, cosmogony and philosophy and meditation). It also contains descriptions of old customs, ancient times and history, as well as of diverse secret rituals and is embellished with many (useful) sayings so as always to convince people. As it is elaborate and on account of changed times 3 is now (somewhat) out of date and as my mind is weak (dull), I cannot grasp it properly. O lotusborn (goddess), I salute thee. For the benefit of the world, deign to summarize the Tantra by picking out all the essential points from that vast ocean, filled with knowledge of thyself. 8. Närada:— Thus addressed, her mind melted (like that of) a cow (answering) the call of her calf, the goddess Padmä said to the punisher of Päka. 9-18. Sri:—O slayer of Vrtra, my son, it is well that you have drawn my attention to it. Listen now to an abridgement of this Tantra. I am the eternal I-hood of all beings and am considered to be the creator of the universe in descending and ascending order.<sup>4</sup> The supreme I-hood is known as the turyätita (state). That is transcendent (absolute) Brahman, the absolute state of existence and (the

joint existence of) Laksmi and Näräyana. There is no dualism there, since we exist (unitedly) as the existing (principle) and its state of existence. When activity stirs up there (in that state), as in the ocean when the moon rises, I, the Sakti of Näräyana, am then characterized by the creative urge, and that is my turya state coinciding with the beginning of my state of evolution. Therein both the pure and the impure creation lie dormant. The pure creation includes Vyühas, Vibhavas, Vyühäntaras and other such manifestations of God contained in those categories of the Vyühas, the Vibhavas and the Vyühäntaras. My (three) states of existence, susupti etc., should be classified under the following (headings). (The cosmic principles) avyakta, mahat etc. and the evolving creation are contained in the impure creation. O lord of gods, each of my three states of existence (susupti etc.) should be dealt with in its proper order. These four states are also present in the living beings. (The afore-mentioned) categories are components of the impure creation and are (of a) limited (nature). 18-23. There is another set of categories in both the pure and impure stages of the creative evolution which is (also) pervaded by me that consists of the cognizer, the medium of cognition and the object of cognition. Cognizers are of ten types and are classified according to states of the void and the living etc.<sup>1</sup> Classified into external and internal, the medium of cognition is divided into two. One should determine various types of the already described objects of cognition, which are cognized through both types (of the above-mentioned medium of cognition) and which appear in the state of yogic trance (i.e. samddhi) and other subsequent (states of the cognizer). The turydtita state of these (cognizers) is when they realize their identity with God. Here ends the description of my (gradual) descent (into grosser creation). Now listen to my gradual ascension (through dissolution). Starting from the final state (of materialization) as the created objects return to rest in me through both the pure and impure courses of creation, that process is called my ascension. 23-24. Bearing in mind that these two phases, my ascension and descent, are parts of one (process), a person fixing his mind (solely)

on me and dedicating his (entire) life to me, (finally) achieves (union with) me. 24-32. O king of heaven, I am beyond the limitations of form, time or place. In fact these (limiting factors) are pervaded by me. With myself as the substratum, I voluntarily evolve this entire universe. Thus, I have briefly revealed to you the different aspects of my presence as the received and the receiving 1 and this is how I evolve as the definable (väcyä, the material creation). Now listen attentively to my defining (väcaka, knowledge) aspect. Consisting of pure knowledge, I first evolve into prdna. Then through specific stages I evolve into (subsequent states) known as säntä, süksmä, madhya and vaikhan. As säntä, manifesting the four forms, the four objects of the knowledge of the four forms (Vyühas), I evolve further into the subtle state. In the subtle state I remain in the dual form of sakti and näda. Evolving from the subtle state I arrive at the state of madhyamä. (That is the state of) bindu, in which the totality of all the sounds is latent. I am that state of all sounds, madhyä. From there I evolve into the state of vaikhan. This is the state in which sounds are differentiated, manifest themselves and are divided into groups of fifteen etc. (the vowels etc.). (He) who is versed in the knowledge of Sabdabrahman and bears in mind my two states of ascension and descent (dissolution and creation), enters (the state of) the one who is beyond the reach of sound.

## The Mantras

23. Sri:—Now, Purambara my son, listen to the course (of my manifestation) as mantra. I am revelation and bliss, and I am the I-hood of Hari. Know me, who am called präna and consist of pure knowledge, as the mother of the mantras. As I become active to create all these (created objects) come out of me and again (at the time of dissolution) they surely are dissolved in me. I am the prowess {bald} of all these and they manifest forms of myself. I am manifest in two ways, in three ways, in four, five, six, seven, eight, sixteen, twenty-five, fifty and sixty-three ways. I, the Goddess, the wish-fulfilling gem, manifest (myself) in diverse forms. The vowels, the consonants, a combination of vowels with consonants, sounds, words, all extant sacred sciences and Tantras as well as sentences, topics, sections (ähnikas) and chapters, various external and internal Agamas both popular and Vedic, and different spoken languages, consider all these as my mantra-form. I manifest myself in diverse polarized forms as subject and object (of knowledge) according to varying intellectual capacity. Similarly, my manifestation as the aggregate (of all mantras) or as one individual (mantra) depends on the varying mental capacity (of adepts). Mantras are of four types, classified as bija, pinda, pada and samjnä. O Väsava, consider five gems amongst them to be the outstanding ones. All these are present in my sükta as butter is present in curd or, O ruler of heaven, as näda arises from Sürya, Soma and Agni and the part (indukhanda). What is here regarded as (my) Sürya manifestation corresponds with my waking state. Agni is my dream state and my state of deep sleep is Soma (manifestation) which is otherwise called mäyä. The remaining part called indukhanda is my turya state. 1 Näda is the state beyond that. Sakti, which is the state of inertia (säntä), is in fact näda's state of existence. Brahman, that exists beyond (even) that, is indeed the (state of union) between Laksmi and Näräyana. The group of twenty-four (satcatuhsatkam?) is produced from Sürya, Agni and Soma. All other sounds are generated from the vowels, and this concludes the description of sounds. This is the most powerful bija (hrim), that bestows (on the adept) the fulfilment of all desires. To those desiring sons it gives

sons, and a kingdom to those desiring a kingdom, prosperity to those longing for prosperity, liberation to those aspiring after liberation. It destroys (the adept's) enemies and attracts those who are welcome. It is indeed the wish-fulfilling gem and there is no real gem that can fulfil desires. The other bijas such as sa, ka etc.,<sup>1</sup> fulfillers of all wishes, rank next to this one and (the adept) should perform anganyäsa with these two substitutes 2 of möyä's aksara in combination with all the six vowels from beginning to end and at the same time he should display the jäti~mudrä.s The same method is also enjoined for the remaining four bijas (aim, klim, ouh and im). Through the addition of the first bija (om), which infuses (them with) the total I-hood (of God), all the various groups of mantras become identified with me. The deities of the mantras, sustained by my sakti, are thus identical with me, so that I thereby become the focus of meditation. Each particular deity (presiding over each mantra) should be envisaged as possessing the female form and appropriate colour, weapons and ornaments etc. Consequently, becoming identified with me (mantras) soon yield the desired results. Thus O Sakra, I conclude my brief exposition of the system of mantras.

24.







## SUMMARIZING RITUAL PERFORMANCES

• "" 1-2. Sri:—O Puramda, in brief I shall now devote a section to ritual performances. (The adept), having washed himself clean and having bathed in accordance with the precepts of sacred scriptures, should retire to a solitary place. Then, O Sakra, after performing the rite to purify the site, he should through the promotion of higher knowledge perform bhütasuddhi. 3-15. The eight (cosmic principles) starting from the earth-element and ending with prakrti are known as the sources. Differentiated by (being) subtle or gross, they are considered to be of two types. Those which can be seen by the eye are described as gross. When these lie dormant within their sources, they are described as subtle, or in the form of essence. Thus divided into the two groups of gross and subtle, the (cosmic) principles are eight in number. One should relate (the principles) to their relevant objects and senses. One should step by step merge the five gross elements in the five relevant triplets of (conative and cognitive senses and the elementpotential, such as) the genitals, the sense of smell and smell (itself, the element-potential of the earth-element) respectively. The mind and consciousness of self should be dissolved into the ego. The lifeprinciple (präna) and determination are dissolved into the principle of intelligence. Sattva, rajas and tamas should be dissolved into the basic avyakta {prakrti}. O ruler of heaven, one should envisage the eight basic mantras belonging to these two groups of eight (sources) (as follows): the name of the relevant principle preceded by pranava and hum phat added after it (= principle). The eight subtle basic mantras should be formed as follows: mämsa, meda, asrj, retah, vyoman and the three aksaras (mäyä, prasüti and prakrti) each joined by bindu (m). To each of these eight basic mantras mäyä combined with indukhanda (l) is added. The wise should recognize that Nirrtti, Pratisthä, Vidyä, Sänti, Säntyatitä, Abhimänä, Pränä and Gunavati are the respective saktis of (the principles) starting from prthivi and ending with prakrti. (The mantras constructed) by adding vahni, mäyä and ardhaandra (n) to the above-mentioned

eight subtle basic mantras belong to these eight presiding (saktis). Envisaging me as thousands of blazing fires of dissolution containing nothing but smokeless cinders, (the adept) should burn the ground with the fire coming out of my mouth. Whereupon he should sprinkle the place with the water that comes out of my mouth and resembles millions of moons. This concludes the procedure for purification of the site. Now listen to the description of the process of bhütasuddhi.

BHÜTASUDDHI AND A1ÜGANYÄSA 1-9. Sri:—Having attracted the earth (-element) from within his body and envisaging it as square, flat, yellow and bearing the sign of thunder, by exercising (his) mantra (-power, the adept) should merge it in its own source, the smell-potential. Then he should dissolve it in its own öya-mantra. When it becomes dissolved in its own öf/a-mantra, he should next, by means of his own basic mantra, dissolve it in me, the substratum (of everything). Then he should throw me into the outside (real) water. Taking that (water-element) of half-moon form, possessing the lotus sign, from within his own body by means of his own mantra, he should merge it in its own source, the essence of fluidity and in its own (%'\$-)mantra. And after dissolving it in me its (final) support, he should then (throw) me into the fire and thus step by step without return (all is finally dissolved) in the revealed prakrti. The wise should not conclude that the process of dissolving my saktis invariably follows the same pattern. As (a lump of) butter may be dissolved either in the milk from which it was churned, in some other milk, or else in another (lump of) butter, so also the wise should call to mind the Sakti, the supreme supervisor, (of dissolution) back to the final source, (which is) prakrti. Thus my greatest

sakti {prakrti), along with my seven other saktis should be raised up to the (state of) dvädasänta to become dissolved in me who incorporate the mantras. That body of mine incorporating all mantras resembles millions of fires, moons and suns in brilliance, and possesses eyes, heads and faces in every direction and exists (as such) only for the benefit of all living beings. 9-10. Sakra:—O lotus (-goddess), deign to tell me on which parts of (the adept's) body this process of dissolution should be performed and how should the images of the earth etc. be envisaged ? 10-14. £r \* :—Up to the knee is the position of the earth, up to the waist is the position of water, up to the navel is the position of fire, up to the heart is the position of air, up to the throat is the position of the ether, up to the mouth is the position of the ego, up to the eyebrows is the position of mahat (cosmic intelligence) and the

absolute (ftrakti) exists in the void. The superb image of the earth is square and possesses a thunder mark on it. (The image) of water is considered to be of half moon shape, white and possesses a lotus mark. (That) of fire is said to be triangular, marked with the svastika and red in colour. (That) of air is said to be round and smokecoloured, with six spots. Space is considered to be nothing but a (vague) image, blackish in colour. 15-19. When in this manner the elements have been dissolved in the cavity of the heart, supported by knowledge hanging like a string inside the susumnä-dnct, (the adept) should lead (the self) up above himself, 1 up the ladder of saktis and should dissolve it in me, who am present inside the great lotus at dvädasänta. The great lotus at dvädasänta has a thousand petals and is brilliant like millions of suns and millions of moons. This body consisting of supreme bliss incorporates within itself both Agni and Soma. Mäyä, the inscrutable, incomparable consciousness, is incorporated by me, and only a part of her is projected as the bliss (self) of living beings, the greatest of all rivers. 2 (The adept) should bring his own bliss and merge it into (me), who am supreme bliss. 20-29. Then on all sides (the»adept) should burn his body, which resembles a heap of salt, with myriads of mighty flames, that consist of knowledge and proceed from my mouth; the sixth red day-lotus possesses bindu and is the fire of the (human) body. Whereafter he should shower it with the nectar of Soma that spouts from the mouth of myself who consist of Soma. Next he should reflect that these saktis (inhering in the cosmic principles) that form his body, in whom the mantras are incorporated, are issued by me out of my (sakti called) sisrksä (urge to create), when I who consist of both pure consciousness and the principle of life (präna) am launched on creation. Then with those saktis (inhering in cosmic principles), that belong to himself, (the adept) should envisage the creation of all (the principles), starting from prakrti and ending with visesa, in the order enjoined by the scriptures (codana). From them (he should envisage) the (re-) creation of

his body (ftinda), which shines because it reveals its source (the pure Sakti). Having thus' (re-) created his body infused with matchlessly pure Laksmi, step by step, he should bring back his own self, characterized as knowledge and bliss, from the Absolute bliss to the place of his heart, following the same previously described course. 1 Thereafter he should perform mantra-^;y<£s\$ on his hands and body (in the following way). He should first perform nyäsa of my bijamantra on all the joints of his fingers of both hands, starting from the thumbs and ending with the little-fingers, on his palms and on the backs of both palms, on all the joints (of his body), from navel down to the ankles, and again from the navel up to the head, and then he should perform nyäsa of the anga~maxitras such as the (mantra of) the heart and the like. Thereafter the wise (adept) should once more perform nyäsa of the six attributes, jnäna etc. with the aid of these six (anga-m&ntras) heart etc., on his

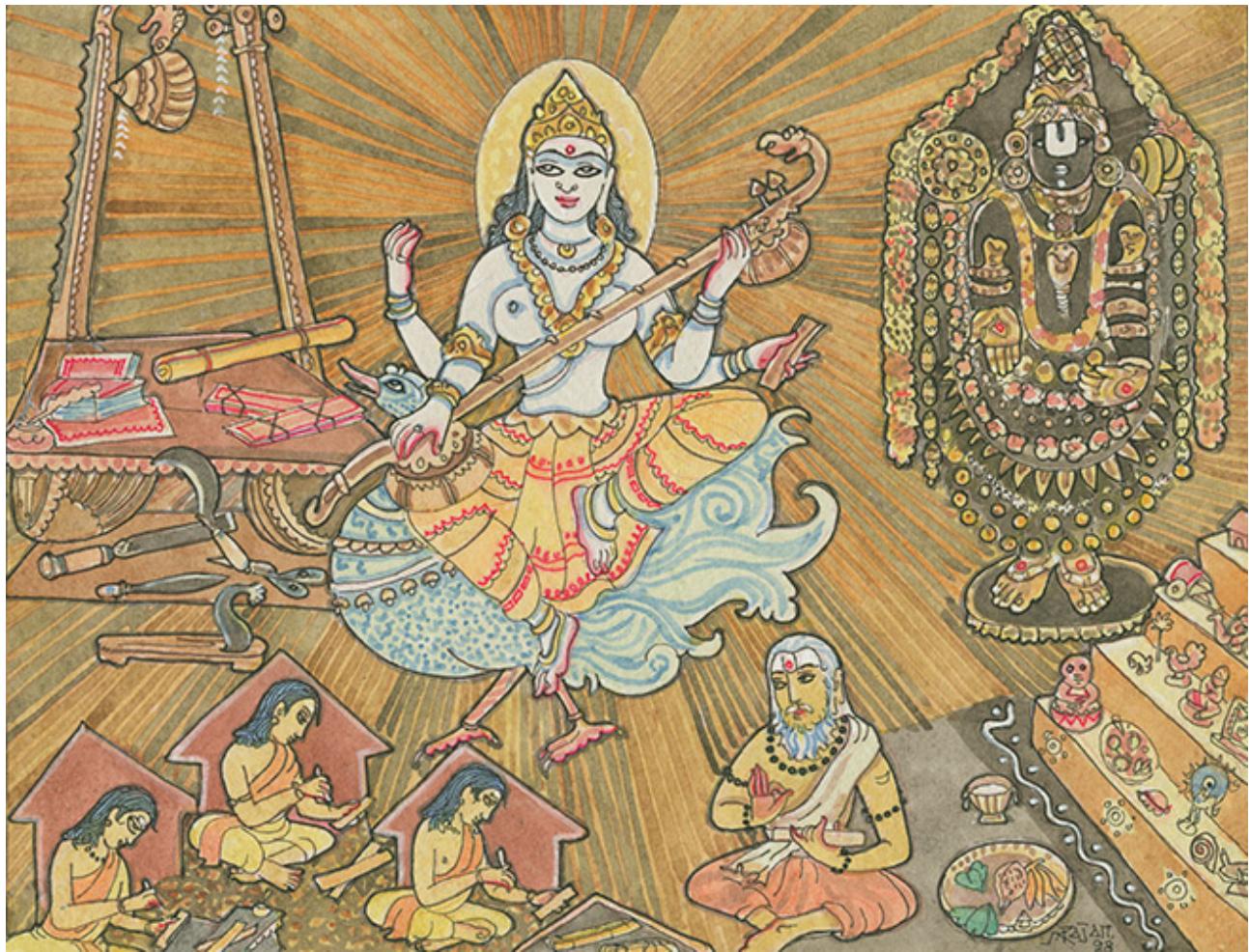
navel, back, hands, thighs, shanks and feet. When the body is thus (re-) created and infused with the pure and beautiful Laksmi, (the adept) should then visualize, with the sight of higher knowledge, the performance of nyäsa of the six supports.<sup>2</sup>

A YOGXN'S VISION OF HIS INNER BODY 1-6. Sri:—O Indra, listen, I shall now describe the supports. O master of wealth,<sup>1</sup> the wise envisage six lotuses, (separately) situated behind the genitals (i.e. in the anus), in the genitals, inside the navel, in the heart, within the mouth and between the eyebrows. These have petals (called) Vedas, Rasas, Prajänäthas, Arkas, Vikarakas and the two Asvins. These are as brilliant as millions of suns and contain (sounds) from ka to ta and (all) vowels with ha and ksa added to them. (The adept) should envisage me, the Goddess, in the form of a jewel-lamp, as being present in these lotuses. He may fix his mind on any one of these (lotuses) he chooses and practise yoga. He should visualize this primeval absolute (Sakti) as present in his body and having a single form extending flame-like over all the lotuses from the first ädhära (lotus) to the lotus at dvädasänta. Thus meditating on her, who is absolute consciousness and proceeding step by step from lower lotus to higher lotus, when his mind becomes totally absorbed by (Sakti), that state of existence is Visnu's absolute state. 7-19. Now listen to this description of my body(-image) in case you wish (to visualize me) within the bounds of your body. You should visualize in (your) heart a watery Mahendra hall<sup>2</sup> with four doors, (guarded), O Sakra, by the female doorkeepers, the dark Baläkini at the front (door), the fair Vanamälä at the southern (door), the same complexioned Vibhisikä at the back (door) and the smoke-coloured Sänkari at the northern (door). There, within the hall, one should visualize an eight-petalled lotus resembling thousands of suns and adorned with pericarp and filaments. The eastern petal contains Väsudeva, the southern Samkarsana; the western petal contains Pradyumna, and the northern petal Aniruddha. All of them carry the conch-shell and the disc; all are decorated with vanamälä; all are coloured according to the present yuga and all are visualized as facing me. On the corner petals four great elephants,

Gulgulu, Gurunya, Madana and Lalala, (respectively), should be envisaged as showering nectar on me. In the centre of the pericarp I, the supreme ruler of all the worlds, should be envisaged as having a complexion like pure gold, as holding two lotuses (in two of my hands), while the other two are held in the posture of granting protection and boons, and as wearing all sorts of ornaments, as the inscrutable, incomparable, flawless wife of Visnu. I sprinkle the repeatedly heated three worlds with my cool rays issuing forth from my moonlight-like smile and from the corners of my divine dark eyes. (The adept) should worship the great Goddess (i.e. myself) with offerings, which are visualized in his mind, which being free of blemish consist only of the bliss of Brahman \* (i.e. God Himself) and myself alone. Or (you may envisage her) as seated on Visnu's lap, (her face) beautiful with the expression of happiness she derives from His company, her right arm always encircling Him. It is then necessary to realize (the mystery) of our ethereal forms, and to comprehend that our matrimonial relationship which surpasses understanding remains hidden in the Vedas. The place of the seed ... 2

THE FOUR STATES OF SOUND AND CONCLUSION

1-8. Sri—.. ^ who is God, the sustainer, comprehended through intuition, and the superior Sakti, the aggregate of the three forms —this is the nature of the supreme japa. Laksmiis projected (into creation) in two ways, as sound and as meaning (the object of sound). There are four stages of sound's active state, named säntä, pasyä, madhyä and vaikhari (respectively), and the active state of meaning (artha) has similar (four stages). The sonic state in which all impressions are dissolved, and there are no distinctive sounds such as vowels etc., is known as säntä, which is the resting place (of all spiritual endeavour). The sonic state when Sakti is manifested as the revealer but is as yet unpolarized and integral, is called pasyanti. When it (= sound) is recognized as the revealer, it is called sound. When that sound is undisturbed by impressions (obtained from material objects) it is called madhyä. When it (= sound) is filled with impressions and has hundreds of differentiations, then as there cannot be several (of these basic sounds) inhering in all these material (sound-manifestations), it becomes differentiated into parts manifested in eight places (the eight places of pronunciation) and is called vaikhari, possessing diverse manifestations. 8-25. The absolute (sonic sakti) is called säntä, when (sound) is totally unmanifested and inert. A thousand billionth part (of this sound) is the madhyamä sound, and a thousand billionth part of that again is the vaikhari sound. Vaikhari is manifested in three ways as the sounds, the words and the sentences. The (sonic sakti vaikhari) becomes more and more limited through these stages of sound etc.2 This is the fourfold Sakti, manifesting herself in a reverse and obverse order.3 Through these four gradual phases, namely säntä, pasyä etc. (Sakti as sound) becomes creatively manifest and again through (the obverse) order, of four phases, namely vaikhari, madhyamä etc. (she) gradually unmanifests herself.1 This (vaikhari) is again recognized as having three forms, vyaktä, vyaktasamä and avyaktä. Vyaktä is that (sound) which is produced inside the bodies of the living beings, and which has a beginning and an end. Sound that is produced by means of (instruments such as) a vinä, a flute, a drum and so on, and which requires direct efforts on the part of living beings, is called vyaktasamä. Sound that is produced by the disturbance of air (caused by the movement of water or air) in sea, river, mountain-caves etc., is called avyaktä. Each of these (varieties of sound) is liable to the afore-said four stages (of development) classified as säntä etc., in both their courses of creation and dissolution. The objects denoted are also of four types corresponding to the classification of sound as säntä etc. Sakti manifesting herself in such manner is known as Tärikä.



*Sarasvati und Balaji schenken die Selbsterkenntnis*

This *jap a* 2 is called madhyama, which exists encircling manifested sound (like varna etc.). Sakti in the form of (pronounced) sound and produced from bodily contact; one who is inhered by Sakti, the polarized (*anuviddha*) one; and one who is produced by direct (human) effort—all these four saktis,<sup>3</sup> which are being manifested, determine the superimposition of denoted objects on the sound and are collectively known as the last (fourth) state (of sound). (Sakti) is revealed in sound (either) as related to the objects of sound or as totally unrelated as in the three (other) phases (of sound),<sup>4</sup> and this realization, which is achieved by means of mantras, is, verily, the supreme *jap a*. That which is defined in the Laksmi Tantra as consisting of Agni and Soma, which is approachable after (the adept) goes beyond (sound's) polarized expressions as the objects denoted and the (sound) denoting (them) and crosses the (sea of) night (ignorance), pervaded by Laksmi (as *tamas*), is manifested in the form of Tärikä. (The adept) should purify all mantras by merging them in the vast ocean of Tärä, the motionless, which is Absolute bliss infusing himself with her presence. Then he should worship them (as merged) in her, and hence illumined by her special grace. Whereupon he should meditate on the deity of the mantra by (performing) ordinary and special (rites). While engaged in this way

he should perform the *jap a* of the mantras. Since this *jap a* is everlastingly worshipped, he should visualize the appearance of particular deities of mantras, their special (bodily) positions and other systematic *samskāras*, in conformity with the injunctions of scripture. This omniscient *japa* is considered to be the Absolute. 26-27. Närada:—This great secret

should not be revealed to the unworthy. No sooner had she said this than she disappeared into the ether like a flash of lightning. Having received this precious treasure, Sakra rejoiced and was freed from care. 27-38. Atri:—Whereupon, O lady, illustrious Närada ceased speaking. O beauteous lady, the illustrious Sri was worshipped by Indra. Amazed, Indra immediately betook himself to the abode of Brahma. When asked, he duly told Brahma everything. When questioned, the wise Brahma narrated this to the Prajäpatis. All (renowned) sages heard it from Närada on the Malaya mountain. Angiras taught Pävaka this excellent Tantra. Pävaka (handed it on to) Kätyäyana and he (in turn) imparted this (knowledge) to Gautama in his hermitage. Gautama (handed it onto) Bharadväja, and he to the great sage Garga, and Garga to Asita, Devala and the sage Jaigisavya. The (latter) sage taught the pitaras and consequently overcame all temptations. The daughter of Ekänjanännapika (?), who was created from his own mind, taught it to her son the great sage Vyäsa, and Vyäsa to his son the excellent yogin Suka. Suka narrated it to the Prajäpati, named Svarbhänu. Vasistha taught it to the wise Arundhati, who taught Närada. All the yogins, such as Kapila and others, obtained this Tantra of Laksmi from him. The moon-crested Samkara narrated it to Pärvati. Hiranyagarbha, the spokesman of yogins, (explained) it to Sarasvati. All the loyal wives of gods, the sages who have revealed knowledge of Brahman and the yogins always regard the Laksmi Tantra as their means of deliverance. Learning it from Brahma, O wise one, I have given a full account of it to you, who are cherished and loved by me. 39-55. O Anasüyä, listen again to this short (exposition) with a mind free from intolerance. Having heard it, you should practise it carefully and meticulously. Your mind should be focussed on the image of Laksmi and Näräyana, casting aside all the distracting sins present in this ocean of (transient) existence. If a sin be committed by chance or through ignorance, Laksmi and Näräyana,

when propitiated, very soon spontaneously obliterate (its effect). Do not worry about how they (the divine couple) achieve their aims. Occupy yourself with protecting humanity. Consciously and spontaneously practise humility, which comes from the conviction that always, in all places, in all circumstances and by all means, Hari, the possessor of Sri, will protect those who take refuge with Him. (In problems of life) regard Laksmi's husband as the only means to achieve (anything) and the only end (worth achieving), and lay yourself and everything you own at the feet of Sri's consort. Dear lady, here I conclude my narration of this scripture, of its meaning and its results obtained, of this sublime knowledge, the Laksmi Tantra, together with its secret implications and a short summary, which I have done with care. On no account should you pass it on to a non-devotee of Väsudeva. You should teach this excellent Tantra to him whose mind is solely occupied with Laksmi and Laksmi's husband. It should never be studied in front of an infidel, or before anyone who has not taken the bath (preliminary to the taking) of a vow, or before those who are hostile towards parents, who abuse sacred scriptures and contradict their teachers, who are against married couples, or who hate women. Only those who have taken a bath (preparatory to) vowing (to study) the Vedas, who are dear to parents and teachers and never abuse sacred scriptures, possess discriminating knowledge of absolute and conditional (reality), who are reverent believers and graced by Laksmi and Laksmi's husband, who understand the divisions of ritual performances and sacrifices, who are familiar with the injunctions of other Tantras and know the process of yoga and its subordinate rites, who know the real nature of things (as expounded) in all sacred scriptures, who know the Vedas and Vedängas as well as the doctrine of Pasupati, who are capable of thinking logically and know all that comes under the discussion of logic and other means of knowledge and who have knowledge of all spiritual sciences, are worthy of receiving this instruction. om. Adoration to Väsudeva, whose beloved is Sri. otn. Adoration to the wife of Visnu, whose beloved is Näräyana. Adoration to eternally pure knowledge,

the (supreme) cause of creation, the completely tranquil knowledge, that is identical with the (state of) Laksmi and Näräyana.



*Streit zwischen Bhima (links, in rot) und Sankarsana (rechts, mit grossem Pflug)*

