

Siddha Siddhanta Paddhati

(Practicals of Dharma)

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There is nothing greater than guru, nothing greater than guru, nothing greater than guru, nothing greater than guru.

Shiva is the instructor. Shiva is the instructor. Shiva is the instructor. Shiva is the instructor." - Siddha Siddhanta Paddhati, V, 63.

This Sanskrit text, attributed to Siddha Gorakhnath, is divided into six chapters called Upadeshas. The Sanskrit edition used for this abstract is the *Siddha Siddhanta Paddhati & Other Works of the Nath Yogis*, Dr.Rupnathji, 1993. It is also very much worth consulting the English introduction, by Dr.Rupnathji, to the *Siddha Siddhanta Sangraha of Balabhadra*, Government Sanskrit College, Benares 1995. This introduction is out of copyright and we have also placed it on this site.

The sections in this work are 1) origin of Pinda, 2) discussion of Pinda, 3) knowledge relating to Pinda, 4) foundation of Pinda. 5) unity of Pinda with the Supreme Reality (Parampada), and 6) the nature of the Avadhoot.

The Parampada is also known as Anama, or the nameless. The Pinda itself is Shakti. Pinda means, literally, a ball or an egg. This egg is the cosmic egg or Macrocosm. and also the microcosmic egg, or the human being. It has six forms, called in this text Para (Supreme). Anadi (Without Origin), Adi (Origin), Mahasakara (Great Body), Prakrita (Natural Body) and Garbha (Womb-born Body).

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

The five divisions partake of the nature of Space, Air, Water, Fire and Earth -- the five elements or Bhutas. This work primarily belongs to the Kanphat or Gorakhnathi tradition, and having many contacts with the Adinath tradition, should be compared with Kaula Jnana Nirnayam (Dr.Rupnathji Prakashan, 1996). Descriptions of the chakras should not be taken at face value. Many different chakra systems exist. It is only in recent history that the one described in Yogi's *Serpent Power* has come into general vogue.

Chapter One

The first of the six Pindas is Para, or the Supreme. This is identified with Shakti, whose 25 divisions are shown as follows:

Para Pinda

1) Nija or indwelling Shakti, with the five qualities Eternity, Stainlessness, No Sound, No Light, No Emanation. 2) Para Shakti with the five qualities of Non-dependency, Immeasurability, No Divisions, Endlessness, Unmanifestness. 3) Aparā or Manifestation Shakti, with the five qualities of Quivering, Emanation, Abundance, Distinction, Vibration. 4) Sukshma or Subtle Shakti, with the five qualities of Wholeness, All Extensiveness, Immovability, Firmness, and Changelessness. 5) Kundalini Shakti with Her five qualities of Fullness, Reflectiveness, Mightiness, Power and Openness.

Anadi Pinda

1) Parampara or Uninterrupted Line, with five qualities of Spotlessness, Without comparison, Beyond all, Without form, Never appearing. 2) Param Padam or Supreme Part with five qualities of No Parts, Very Highest, Without Movement, Numberless, Supreme. 3) Shunya or Void with the five qualities of Playfulness, Fullness, Agitatedness, Unsteadiness, Fickleness 4) Niranjana or the Stainless, with the five qualities of Truthfulness, Spontaneity (Sahaja), Perfect Assimilation (Samarasa), Attentiveness and Omnipresence 5) Paramatma or Supreme Being with five qualities of Imperishability, inability to be Divided, Inability to be Cut, inability to be Burnt, inability to be Destroyed.

Adi Pinda

1) Paramananda or Supreme Bliss with five qualities of Vibration, Happiness, Power, Quietude, Eternal Bliss. 2) Prabodha or Manifestation with five qualities of Arising, Growth, Shining Forth, Expansion, Light. 3) Chidudaya or Arising of Consciousness with five qualities of Good Meditation, Discrimination, Doing, Knowing, independence. 4) Prakasha or Illumination with the five qualities of being Undisturbed by Things, Completeness, being Unaffected by Thought, Sama or Equipoise, and Relaxedness. 5) So-Aham or That I Am with five qualities of Immortality, Entireness, resting in one's own Atma, Cosmic Meditation and Equality with All.

Mahasakara Pinda

1) Maha Akasha or Great Space, with the five qualities Space, Intactness, Untouchability, Consisting of the colour blue, relating to Sound. 2) Maha Vayu or Great Air, the five qualities being Moving About Trembling, Touch, Drying, consisting of the colour purple. 3) Maha Tejas or Great Fire relating to Burning, Cooking, Heat, Sight, and the colour red. 4) Maha Salila or Great Water with the five qualities of Flowing, Moistness, Liquidity, Taste, and the colour white. 5) Maha Prithivi or Great Earth, with five qualities of Grossness, Different Bodies, Firmness, Smell, yellow.

Prakrita Pinda

1) Earth with the five qualities of Bone, Flesh, Skin, Veins and Hair. 2) Water with the five qualities of Saliva, Sweat, Semen, Blood, Urine. 3) Fire with the five qualities Hunger, Thirst, Dream, Languor, Idleness. 4) Air with the five qualities Running, Swimming, Stretching, Bending, Disappointment. 5) Earth with the five qualities of Disease, Hatred, Fear, Shame; Delusion.

The work then proceeds to give five-fold qualities of many other things which seem to pertain to the Garbha Pinda. They are enumerated below.

Qualities of the Antakarana

The Antakarana is the inner complex carried from birth to rebirth. 1) The five qualities of Manas (mind) are Resolution, Wavering, Folly, Stupidity, Mentality. 2) The five qualities of Buddhi (reason) are Discrimination, Dispassion, Peace, Contentment and Patience. 3) The five qualities of Ahankara or Ego are Wishing to have contact, the feeling "this is mine", My Happiness, My Sorrow, This is Mine. 4) The five qualities of Chitta or Observation are Pondering, Constancy, Memory, Reflection, and Making one's own. 5) The five qualities of Chaitanya or full awareness are Reflectiveness, Skill, Steadiness, Thoughtfulness, and Indifference.

The Five Kulas

1) Sattvas -- the five being Compassion, Duty, Mercy, Devotion and Faith. 2) Rajas the five qualities Giving, Enjoyment, Eroticism, Possession, and Having Wealth. 3) Tamas with the five qualities Argumentativeness, Grief, Quarrelsomeness, Bondage and Fraud. 4) Kala or Time with the five qualities Divisions, Periods, Movement, Measure, and Lack of Substance. 5) Jiva or Embodied Being with the five qualities Wake, Dream, Deep Sleep, the Fourth, and that beyond the Fourth.

The Five Shaktis of Manifestation

1) Iccha, with her five qualities Divine Madness, Desire, Longing, Reflection, and Achieving what is Desired. 2) Kriya, with the five Making Love, Effort, Action, Steadiness, and adherence to one's own Kula-cluster. 3) Maya with her five qualities of Arrogance, Envy, Deceit, Acting, and Playfulness. 4) Prakriti with her five qualities Hope,

Thirst, Eagerness, Wishing, Duplicity. 5) Vak or Devi as Speech with the five qualities Supremacy, Pashyanti, Madhyama, Vaikhari and Matrika.

The Five Gunas of Personal Experience

1) Karma, the five being Good, Evil, Fame, Dishonour, Looking to the results of action. 2) Kama or sexuality with the five qualities of intercourse, Liking, Playfulness, Desire or Lust. 3) Moon with 16 Kalas, and a 17th called Nirvana. 4) Sun, with 12 Kalas and a 13th called Shining by its own Light. 5) Fire with 10 Kalas, the 11th being Light. (In these last three gunas the 17th, 13th and 11th Kalas are each taken as a synthesis of 16, 12 and 10),

Channels of Bioenergy (Nadis)

These are enumerated in the text as Ida, Pingala -- both of which are related to the nostrils; Sushumna, which is the central channel, Sarasvati, which is on the tongue; Pusha and Alambusha related to the eyes; Gandhari relating to the hands and the ears; Kuhu, which goes to the anus; Shankhini, said to be the lingam aperture. The Brahmarandhra is related through the central path to all of the 10 Nadis.

The 10 Vital Breaths or Vayus

These are related to different functions in the body. The most important vital breath is Prana, said to reside in the heart and consisting of expiration and inspiration, relating to the letters Ha and Sa (Hamsa).

The rest of the first Upadesha describes how, by the combination of red blood and white semen, birth occurs, and enumerates the different stages in the development of an embryo. It is stated that an excess of semen gives males, blood females, and an equal amount gives rise to neuter, hermaphrodite, or homosexual. The chapter closes with the proportions of the different Ayurvedic bases in the body, and states that Vata, Pitta and Sleshma -- the three base Dhatus, give rise to the 10.

Chapter Two

This section deals with the position of the chakras in the body. The fundamental chakra is the place of Kamarupa, it is of a wine-colour, giving the fruit of all sexuality. Shakti is said to reside here. The second chakra is called the Svadishtana, in its centre is a lingam the colour of pink coral, like a young shoot. In there is Oddiyana Pitha, giving the power of all attraction.

Thirdly is the navel chakra, with five petals, and in its centre is Kundalini Shakti coiled up. She is said to resemble 10 million dawn suns, and gives all siddhi. The fourth chakra is the heart-centre, with eight petals. In it is a lingam. It is the seat of Hamsa, the place where all the senses come to reside.

The fifth is the throat chakra, the junction point of Ida and Pingala. Ida is the Moon nadi on the right, and Pingala the Sun nadi on the left. In the centre is Sushumna. One should meditate there on spontaneous sound, which is Nada. Above this is the Talu chakra. Amrita is said to flow from here. It is near the uvula. It is called Rajadanta, and is said to be the place Shankhini Nadi comes to the 10th door or aperture. One is to meditate there on the Void.

Above this is the brow chakra, said to be the Eye of Knowledge. One obtains Siddhi of the circle of the Matrikas by meditating here. It is like the source of Light. The eighth chakra is said to be the Brahmarandhra or Nirvana Chakra. It is the colour of a column of smoke (purple). The three Kutas or peaks are above this. Jalandhara is situated there. If one meditates on this centre it gives liberation.

Above this is another chakra called the Akasha or Space Chakra. It has 16 petals, and in its centre is an Upper Yoni. Over this one should meditate on the Supreme Void, which is said to be the place of Purnagiri Pitha. It gives all desired siddhi.

The 16 Adharas

The text now mentions 16 places where meditation may be accomplished. On the tip of the big toe of the right foot one should meditate on a steady light. The second base is situated in the root chakra, and a flaming fire should be

visualised there. Thirdly is the anus, where the Apana vital breath resides. The Fourth is in the penis, where the Brahmagranthis are said to come together. Fifth is the Oddiyana base (see above). Sixthly is the navel centre, in which is Om, where all sound dissolves. The seventh is the heart chakra, where Prana resides.

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

Next and 13th is the spot at the root of the nose. Meditating here, one becomes very concentrated of mind. The 14th base is behind the root of the nose. The 15th is on the forehead, and is said to be the centre of Light. At the 16th, above the Brahmrandhra, is the Space Chakra, and here reside the two lotus feet of Shri Guru.

Three Lakshyas or Places of Meditation

These are identified with Moon, Sun and Fire at head, heart and genitals.

Five Spaces

These pervade the body, and each has the characteristic of Voidness. It is stated here that only by meditating on the nine chakras, the 16 bases, the three Lakshyas and the five Spaces does one become a yogi. In passing, it should be noted that the Kashmir Shaiuite [Netra Tantra](#) follows the above scheme most closely. The chapter closes with a description of the well known eight limbs of yoga.

Chapter Three

This section deals with the identity of macrocosm and microcosm. The tortoise supporting the cosmos is below the feet, On the soles is the Patala underworld. Talatala is in the region of the front of the feet, Mahatala is on the heels. Rasatala is at the ankles. Sutala is associated with the legs.

Vitala is in the region of the knees, and Atala is at the root of the body. Above this resides the Great Fire at the End of Time (Shiva Kalagnirudra).

The three worlds are then described. Bhur is in the genitals. The presiding deity is Indra. At the tip of the penis and at the penis aperture is Mahar Loka. Svar Loka is associated with the womb. In the heart is Rudra Loka. Rudra is said to be one with Ugra. The chest region is Ishvara Loka. The throat region is Sadashiva Loka. In the centre of the throat, in the neck, is Shri Kantha Loka. At the tongue root is Bhairava Loka -- the Heaven of Bhairava. In the 10th aperture is Shiva Loka. Above this 10th aperture is Siddha Loka, where dwell eternally the Siddha Nathas.

In the forehead is the Heaven without Origin. The Lord there is Anadi, or the Originless One. At the peak of the head is Kula Loka, the Lord there being Kuleshvara. In the Brahmrandhra is the Lord of the Supreme Absolute. In the Trikuta is Shakti Loka, and Supreme Shakti rules here.

The seven underworlds, and the heavens all reside in the human body. In the nine apertures are the nine divisions (Khandhas) of India. The seven oceans are Identified with the seven bodily Dhatus. The spine is Mount Meru, and Mount Kailasha is the aperture at the top of the head. Other mountain ranges exist where there are bumps on the body. The Vindhya range is on the right ear, and on the left Mount Mainaka.

Shri Parvati is on the forehead. The 64 Yoginis dwell in the joints of the hands and fingers along with the smaller mountain ranges. The great rivers Ganges, Jumna, Chandrabhaga, Sarasvati, Narmada &c. are identified with the veins. Other lesser rivers and streams are associated with the veins and subtle channels of energy throughout the body. Also in the body are the 27 sidereal constellations, the 12 sidereal constellations, all pithas, and the lunar days.

Dwelling in the pores and hairs of the body are the 33 millions of gods and goddesses. Numberless saints are associated with the armpit hair. The Pithas and lesser Pithas (Upapitha) reside in the facial hair. Associated with all the Joints of the body and the other places mentioned are the Elements, the Ghosts (Pretas), the Pishachas, the Rakshasas, the Daityas and the Danavas.

The Gandharvas, Kinnaras, Ganas, Apsaras and Yakshas also dwell in the body. Speech is equivalent to the rays of light outspreading in the cosmos. The Khechari Shaktis, and Dakini &c. dwell in the body. Wind is equivalent to breath, and if tears fall it is equivalent to the rain. .

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

When a person is happy, she or he is in heaven. When sad, it is hell. Free from these distinctions, one is liberated whether asleep or awake. Maheshvar ([Shiva](#)) dwells completely without distinctions in this Cosms, emanating it and shining forth by His own light.

Chapter Four

This section deals with Shakti, who is the support or basis for the Pinda previously mentioned. Kula is manifested Shakti, whilst Akula is non-dual, without any distinctions whatsoever. The union of Kula and Akula is called Samarasa or perfect assimilation.

Parampada may be likened to Supreme Shiva, whilst Kula is Shiva in His immanent form. Both Kula and Akula are inseparate.

Various extracts are given from tantras. These are 'Lalita Svacchanda', 'Pratyabhijna' and 'Vamakeshvara'.. The last extract is to the effect that Shiva and Shakti are one.

Other extracts from other tantras are quoted to further explain the theory behind the practice and to explain what has previously been mentioned.

Chapter Five

Mainly deals with the supremacy of the Guru, and the attainment of the equilibrium of the Pinda, which results in the achievement of Samarasa or perfect assimilation. Only through the grace of the Guru may this be achieved and not through thought or endless discussions. One should obtain it orally and not from a multitude of texts. Only then is one liberated. Parampada is obtained only through the favour of the true Guru.

One who has achieved this Samarasa alone is a Sveccha Yogi, able to do whatever is willed, free from sickness and death. The results of practice for a period of years are described. in the ninth year one achieves a body which is like Vajra. In the 12th year one becomes equal to Shiva, is worshipped in the three worlds, and a Siddha like Shri Bhairava. Success is not achieved by recitation of mantra, penances, meditations. sacrifices, pilgrimages, or worship of Devas, but only through the Guru's grace.

A couplet is given, said to have been spoken by Shiva: "There is nothing greater than Guru. There is nothing greater than Guru. There is nothing greater than Guru. The Guru is Shiva. The Guru is Shiva. The Guru is Shiva. The Guru is Shiva."

If one is not instructed by the Guru but attempts the great work alone then one is a liar as all is achieved through his grace. Such a person is empty of all knowledge.

Chapter Six

Deals with the characteristics of an Avadhoot -- one who has achieved the highest state of all. Such a person is a Siddha Yogi, free from everything, with a complete understanding of the Pinda. Only an Avadhoot may initiate a disciple into the path of Nath Yoga. The Natha school is the best of all other systems, and therefore the Avadhoot is the best of all Gurus. Systems and paths mentioned include Sankhya, Vaishnava, Vedik, Saura, Buddhist, Jaina, and many others.

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

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

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

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

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

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

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

I, Minanath, the son of Uma and Shankar, the lord of sarats, proclaim the supreme reality, the unfolding of Kulakula. [7]

The six auspicious Kaula Chakras are the Adhara, the Svadishtana, the Manipura, the Vishuddhi, and the Ajna. [8]

The Adhara is near the anus, the Svadishtana is near the genitals, the Manipura is in the navel, and in the heart is the Anahata. [9]

The Vishuddhi is in the region of the throat, and the Ajna Chakra is in the brow. Having pierced the Chakras, the highest stainless Chakra is attained. [10]

The Ida travels on the left, and the Pingala travels on the right. In the centre of the Ida and the Pingala is the Sushumna, which is of the nature of bliss. [11]

In the base (Chakra) are four petals, in the genital six, in the navel 10, in the heart 12, at the root of the palate 16, and in the forehead two petals. In the disc in the centre of the brow (are the letters) Da, Pha, Ka, Tha together. In the area of the throat are the vowels. Ham Ksham, I bow to that being of letters joined with the tattvas which are in all the lotuses! [12]

Prana, Upana, Samana, Udana and Vyana together with the (five) powers of action which constitute the aggregate of Kriya Shakti. [13]

Naga, Kurma, Krikara, Devadetta and Dhananjaya and the five means of knowing constitute the aggregate of Jnana Shakti. [14]

In the centre is the Fire Shakti. In the navel chakra the sun is situated. Having accomplished Bandhamudra, all comes to be in the beautiful eye in the brow. [15]

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

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

The letter 'a' is Brahma, 'u' is Vishnu, 'm' is Shiva, it is said. Clearly (this Om) is the lord of supreme peace, the ultimate one. [18]

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

The Trikuta, Trihatha, Golhatha, Shikhara, Trishikha, Vajra, Om-kara, Urdhvanakham and Bhruvormukham (are above). [20]

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

Pranava, Gudanala, Nalini, Sarpini, Vankavali, Kshaya, Sauri and Kundan are the eight coils of Kundalini. [22]

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

Such a one become powerful, pleasing in aspect, free from the gunas, holy. When the nada sound reaches the place of Brahma, Shankhini showers nectar. [24]

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

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

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

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

21600 times daily the word Hamsa is being pronounced -- in this way one constantly meditates 'So- aham'. [29]

In the front part is the churning lingam, the back being Shankhini. In the brow centre is the lingam of light, the very self of Shiva, red and white. [30]

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

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

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



Shri Durga Devi

All ways of knowledge are your aspects, O Devi; so are all women in the world, endowed with various attributes. By you alone, O Mother, this world is filled - Chandi, II, 6

Durga's story appears primarily in the *Skanda Purana*, in *Chandi*, itself a part of the *Markandeya Purana*, but very similar stories are told in the *Brahmanda Purana* and also in the famous epic, the *Mahabharata*. She also appears elsewhere in tantrik texts, including as Mahishamardini (killer of the demon Mahisha) in the [Kulachudamani Tantra](#). The gods lost their empire to two great antigods (asuras), Shumbha and Nishumbha, and prayed to the Goddess for help.

Needless to say, the ever compassionate Devi took on these proud antigods and vanquished them utterly. To this end, she assembled an entire army of Shaktis similar to her and when things became very tough, projected [Kalika](#) out of her third eye. She is called Durga because she slayed the son of the arch-demon Durga, son of Ruru.

As the *Matrikabhedha Tantra* points out, the names of the goddess are really adjectives, and she is one, under these different descriptions. For example, the goddess in Chandi takes the forms of Kali, Sarasvati and Vaishnavi, representing the three gunas, to subdue the host of demons.

As [Lalita](#), she subdued the demonic Bhandasura at the request of the gods, who then built the [Shri Yantra](#) to celebrate her greatness.

The metaphor is that she is cruel to the demonic; that is to say to the proud ego of man.

The hymn to Durga in the *Mahabharata* contains the verses (shlokas):

"I salute Thee, leader of Yogis, one with the Brahman,
Dweller in the Mandara forest.
Virgin, Kali, spouse of Kapala, of tawny hue.



Salutation to Thee, Bhadrakali.
Reverence to Thee, Mahakali,
Chandi, Fearless one. Salutation to Thee,
Saviour imbued with all good fortune."

(Arthur Avalon's translation in *Hymns to the Goddess*.)

So, too, in the *Karpuradistotra*, a famous 22 verse hymn to [Dakshina Kalika](#), we find the commentator describing the animal sacrifice of cats, camels, sheep, buffaloes, goats and men as symbolising six vices.

क्री

Kulachudamani Tantra

If it is presumed that Rahu swallows the Sun or the Moon, how is it that the Sun or the Moon at the seventh sign from it is also swallowed by Rahu which is far from it?...Really, the Moon is the hiding object of the Sun and of the Moon the hiding object is the huge shadow of the earth. This shadow of the earth will always be at the seventh sign from the Sun, moving with a velocity equal to the Sun's. **Goladipika by Parameshvara (1443 c.e.)**

Preface

Kulachudamani Tantra is a nigama, meaning that instead of Devi asking questions answered by Lord Shiva (agama), he asks questions answered by Devi, the goddess. In this tantra the cult goddess is Mahishamardini, a Devi with some similarities to [Durga](#).

In seven short chapters, Devi expounds the essence of her worship, sometimes in beautiful and nearly always in colourful language. But the uncanny side of Kaula and Kali worship is dwelt on in great detail, with references to siddhi, including a mysterious process where the tantrik adept leaves his body at night, apparently so he can engage in sexual intercourse with Shaktis.

These uncanny elements may well have code meanings and be intended to throw the unwary off the scent. See, for example, the [Jnana Karika](#), which gives an entirely different slant to crossroads, Kula trees, Kula wine and the like.

Animal sacrifice also appears to have a place in this tantra, as well as gruesome magical matters, including using the bones of a dead black cat to make a magical powder. Please don't try this at home.

To read the abstract of the text provided in Sir John Woodroffe's *Tantrik Text* series ([here](#)) you would have little idea of this.

When, under the pseudonym of Arthur Avalon, he produced this series, at the beginning of the 20th century, the fact that an Englishman and a High Court judge would interest himself in even orthodox Hinduism no doubt caused eyebrows to rise and lips to be pursed amongst his peers.

As well as including that introduction, we also here provide our translation, first published in *Azoth* magazine in the early 1980s.

Although far from being completely happy with this rendition, it does give a flavour of the content which you would be unlikely to get if you relied just on the *Tantrik Texts* abstract. Chapter seven remains to be translated.

The siddhis - or magical powers - play a large part in this text. The main tantriki rites are called the six acts (shatkarma) of pacifying, subjugating, paralysing, obstructing, driving away, and death-dealing. But the Kulachudamani includes others such as Parapurapraveshana, which is the power of reviving a corpse; Anjana, which lets a sēdhaka see through solid walls; Khadga which gives invulnerability to swords; Khecari, which gives the power of flying and Paduka siddhi, magical sandals which take you great distances, rather like seven league boots.

Certainly, the importance of having a suitable Shakti forms the essence of the instructions Devi gives to Shiva. We see this emphasis over and over again, throughout the tantra.

Devi here takes the form of Mahishamardini, more popularly known as Durga, who destroyed the two arch-demons Sumbha and Nisumbha in an epic battle between the goddess and the throng of demons. It was at this time, according to legend, that Durga created Kali, by emanating her out of her third eye.

We learn more of Durga's legends and myths from the *Kalikapurana*, an influential source in Kaula tantra. The Devi, Mahamaya, appeared as Bhadra Kali - identical with Mahishamardini - according to the same text, in order to slay the demon Mahisha. He had fallen into a deep sleep on a mountain and had a terrible dream in which Bhadra Kali cut asunder his head with her sword and drank his blood.

The demon started to worship Bhadra Kali and when Mahamaya appeared to him again in a later age to slaughter him again, she asked a boon of her. Devi replied that he could have his boon, and he asked her for the favour that he would never leave the service of her feet again. Devi replied that his boon was granted. "When you have been killed by me in the fight, O demon Mahisha, you shall never leave my feet, there is no doubt about it. In every place where worship of me takes place, there (will be worship) of you, as regards your body, O Danava, it is to be worshipped and meditated upon at the same time." (*Kalikapurana*, ch.62, 107-108. There is now a complete English translation of this purana -- see [Bibliography](#) for details.)

First Patala

Sri Bhairava said: Innumerable are Tripura (tantras), innumerable those of Kalika, countless those of Vagishvari, numberless the beautiful Kulakulas known as Matangini, Purna, Vimala, Candanayika, Tripura-Ekajata, Durga and Kulasundari.

Numberless the Vaishnava, Ganapatya, Saura, Shaivite, and the different doctrines of Shankara.

The highest of the doctrines are the 64 tantras: the Mahasarasvata, Yoginijala, Shambara, Tattvashambara, the eight Bhairavas, the eight Bahurupas, the Jnana, the eight Yamalas, the Tantrajnana, the Vasuki, the Mahasammohana, the Mahasukma, the Vahana and the Vahana Uttaram, the Hrdhbheda, the Guhyatattva, the Kamika, the Kalapaka, the Kubjika Mata, the Maya Uttara, the Vina, the Trodala Uttara, the Pancamrta, the Rupabheda, the Bhutadamara, the Kulasara, the Kullodisa, the Visvatmaka, the Sarvajnatmaka, the Mahapitrmata, the Mahalakhmimata, the Siddhi Yogesvari Mata, the Kurupika Mata, the Rupikamata, the Sarvaviramata, the Vimalamata, the tantras of east, south, west and north, the Niruttara, the Vaisesikajnanatantra, the Sivabali, the Arunesa, the Mohanesa and the Visuddhesvara.

O Lovely Hipped One, now speak to me of their essence if you have love for me.

Devi said: Listen Deva, supremely blissful quintessence, the Lord of Kula, to the very essence of knowledge of the ocean of Kula tantra, concealed by my Maya.

I am Great Nature, consciousness, bliss, the quintessence, devotedly praised. Where I am, there are no Brahma, Hara, Shambhu or other devas, nor is there creation, maintenance or dissolution. Where I am, there is no attachment, happiness, sadness, liberation, goodness, faith, atheism, guru or disciple.

When I, desiring creation, cover myself with my Maya and become triple, becoming ecstatic in my wanton love play, I am Vikarini, giving rise to the various things.

The five elements and the 108 lingams come into being, while Brahma and the other devas, the three worlds, Bhur-Bhuvah-Svah spontaneously come into manifestation.

By mutual differences of Shiva and Shakti, the (three) gunas originate. All things, such as Brahma and so forth, are my parts, born from my being. Dividing and blending, the various tantras, mantras and kulas come into being. After withdrawing the five fold universe, I, Lalita, become of the nature of nirvana. Once more, men, great nature, egoism, the five elements, sattvas, rajas and tamas become manifested. This universe of parts appears and is then dissolved.

O All-Knowing One, if I am known, what need is there for revealed scriptures and sadhana? If I am unknown, what use for puja and revealed text? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in order to know you as guru, you with whom I am one. Even given this, Mahadeva, my true nature still remains secret.

Devi said: Listen son, to the very plain exposition of the teachings of utmost bliss. I speak of the method relating to the yoga of liberation. This is the one essence of all tantras, worshipped by all devas, giving every sort of knowledge, secret, giving a clear idea of the essence of enlightenment, free of good or evil, giver of both enjoyment and liberation, consisting of all paths. Dear son, it deludes even the wise!

It is of various and numerous meanings and is the goal and refuge of all pure disciples. It is known as the best path according to all the paths, yet is reviled by all doctrines. It should be known only through the best of teachers. It should be protected and hidden in the heart very carefully, as I did not reveal it to Vishnu, Dhatra or Ganapati.

Dear son, whoever is unaware of this tantra is incompetent. Dearest, I speak of the pure knowledge of Kulachara.

Arising at dawn, a sadhaka should bow to a Kula tree. After meditating on the Kulas from the Muladhara to the one thousand petalled lotus, he should meditate on the gurus.

Then he should meditate on and worship the Kulagurus Prahladanandanatha, Sanakanandanatha, Kumaranandanatha, Vasistanandanatha, Krodhanandanatha, Sukhanandanatha, Jnananandanatha, and Bodhanandanatha as being intoxicated by the nectar of the absolute, whose blissful hearts show in their eyes, their darkness cut and crushed by their having embraced Kulashastra, merciful to Kula disciples, complete, compassionate and effulgent, giving boons and dispelling fear, knowing the essence of all Kulatantras.

After bowing to the Kulagurus, one should give worship to the Kulamatrikas, fashioning a Kula place and bathing oneself in all the holy waters (tirthas).

Dear son, a Kulaguru is an accomplished being and said to be the vehicle of happiness. Dear son, conceal this very secret marvellous doctrine from the sight of pashus.

They who should reject the Kulanatha, who alone is a Shakta, served by the Kulas, for their initiation and sadhana is black magic. Because of this, one should by every effort resort to a Kulina guru. It is said a Kulina is competent in all vidyas and is able to initiate in all mantras.

Second Patala

Devi said: Dear son, now I will speak of bathing, the vehicle of Kula happiness. I have various forms (coloured) black, red, yellow and blue. Whichever pupil on the path of Kula goes to bathe, attains my form. Everything,

heaven and hell, originates on earth. After sipping water, strew the Kula place with grass and Kula flowers and place durva grass, sesame oil and water in the Kula vessel.

After satisfying the Kuladeva, bathe. At first performing resolution, then draw the Kula Cakra on the (surface) of the water. Bow to the Kula trees, and using the Kula mudra called Ankusha, the Kula should invoke the Kula tirthas (into the water). After drinking the water three times, bathe body three times. Dedicate the offering to the deva of the Kula tree three times.

Using the Kula water, oblate the devas, the ancestors and the rishis. Again, after meditating on the Kulas, offer water to the Kula devas again. In the Bhairavi Tantra there are verses relating to this knowledge: Bhairavaya devaya. Creation came from Bhairava. Offer to Bhairava, pronouncing this mantra. After giving a suitable offering, meditate on the being of Bhairava-Bhairavi, offering the remainder.

Deva, by meditating in this manner, I bestow grace, whether the rite be that of ancestors, Shakti, offering, bathing or limb puja, there is no doubt about this. After satisfying (Devi), offer the remainder to the people pervading the world who have this thing. Then rise, don the Kula robe, and envelop oneself in Kula.

Making a forehead mark of the Kula type, sip water again. Pay respect to the Kula pitha and do worship of the Kuladeva.

After satisfying the guardian of the door by suitable song, dance, speech and so forth, one should collect the Kula elements and purify the Kula seat. The Kula seat duly prepared, then strew the area with suitable pleasant things. Sitting on the Kula seat, and binding the hair, do the ritual of Gurn puja.

A person should purify himself, the area of ritual work, and his own body. Sipping the offering, the wise person should then worship the Kula ishtadevata. Do the puja with initiates, with adepts, with young maidens, with Kula people, and with those devoted to devata and guru.

Various kinds of flowers and different sorts of scents should be present and one should don clothes scented with camphor and incense, smeared with scented powder. Offer tambula and various other pleasant substances, giving incense and fire first.

A Kaulika should wear all kinds of jewels and gems, and, reciting the root vidya, should sprinkle the place with water. All the substances should be on the right, while the offering (arghya) should be on the left. The Kula substances should be to the west of the devata.

Making a yantra using different menstrual flowers such as svayambhu and different red materials like rocana, lac, kumkuma, and red sandalwood, one should do the puja, afterwards offering recitation. After reciting the Shakti mantra and praising her, then do the dismissal. Circle, and then prostrate yourself in front of the young woman there present. After previously offering the essence of the Kula nectar to the guru, one should then eat food.

One should worship the young woman and she should worship you. Conceal the design of the yantra in the secret place of the 1,000 petal lotus. Only impart this to a Kulina and never to atheists, fools, pashus or brahmanas, otherwise one meets with death.

Folk having gone at night to the cremation ground or to a Kula house and placing in the centre of flowers and sweet scents the highest Kula thing, should, in the company of Kulas, within the Kulacakra, draw a Kulayantra containing the name of the object to be accomplished. After first writing one's own name, accomplish the sadhana following the rules of the Kulacara. The sadhaka should do the sadhana with his own and other Shaktis.

Dear son, now listen to the rules relating to unification with Parashakti. Embrace one's own partner, who should be very beautiful and very alluring. One should act as the guru to the Kula devotee, and should initiate her into the path of Kula.

(She should) show in her eyes the very blissful essence, be Kula born, be faithful and very wise, inwardly protective of the guru, with her mouth full of tambula.

You should worship her as if she were your own daughter. Then draw on her forehead a Shakti Cakra of three concentric circles, within this writing the Kamakala mantra. In the centre, using mantra, write the name of the object to be attained. Inside this, invoke Devi and after meditating on her, worship her.

Then pronounce the rishi, metre and root mantra into the ear of your daughter, three times in her left ear.

Son, now listen to the sexual embrace in Kula puja. A knower of Kula should worship she who is wanton and free from shame, doing the actions according to the guidance of the guru. After being initiated, prostrate yourself like a stick on the ground.

Say Save me! O Lord of Kula, who with your Padmini is on the path of Kula! May the shadow of your lotus feet fall on my head, O Princely One! After giving dakshina to the guru with eyes full of love and tambula in his mouth, accomplish whatever you want with your own Kula Shakti.

If, firstly, you do not do limb and avarana puja, then you are not a Kula. After first meditating on one's own guru as being above one, the very essence of Kula nectar, and after oblation that deva, then one may recite mantra.

Third Patala

Now I speak to you of worship at night in one's own Kula. The Shakti should be seated on your left hand side on a mattress, adorned with red clothes, bejewelled with gold, smeared with red scents, garlanded with flowers, perfumed, wearing bright things, very beautiful, wearing lovely clothes, with eyes like shy blossoms, slender, with large full breasts.

On her forehead, draw a beautiful yantra and in this write the object to be accomplished. Draw the same on her shoulders, arms, breasts and stomach. Her mouth should be filled with tambula and Kula substances. After doing recitation of the Kulakula mantra, one attains the desired for thing immediately.

She comes from a distance of 100 yojanas, across rivers and mountains, across 1,000 isles, free of restraint, with agitated eyes, shedding love juice profusely, trembling, the circle of her beautiful buttocks swaying, her heart full of love for the sadhaka, boldly coming ever closer, coming to sit with the sadhaka, moving like the devata. Attracted to him in this way, a sadhaka achieves success and becomes a Kaulika.

Unless she is initiated and young, how is it possible to accomplish Kulapuja? There can be no Kulapuja, dearest, unless she has previously obtained the Kula mantra. When other than young, dear son, it is as if she were one with the guru (?).

In her left ear, recite the mantra while sprinkling her (with Kula nectar). Mahadeva, now listen. I will expound this mantra to you. Aim Klim Sauh Tripurayai imam Shaktim pavitram mama Shakti kuru Svaha. This mantra has 26 syllables (?). O Deva, purify the Shakti using this mantra.

Brahmin-girl, warrior-girl, merchant-girl, slave-girl, Kulini, daughter of a barber, washer-girl, yogini; these are the eight girls.

Each woman is equivalent to a Kula maiden. Hold the Kula cakra at a crossroads, close to a river, at the root of a bilva tree, actually within the cremation ground, during a feast, in a palace or whatever, O Holder of the Trident!

Draw, dear son, a great yantra using powdered vermilion, and strew on it the names of the object you want to accomplish!

Use couch grass. Worship according to the rule and enter the Kula using the essence of Kula. Worship therein according to the due prescription and create the Kula using the essence of Kula!

Offering wine within the Kula area, devoted souls should then worship beautiful young women, duly initiated, wearing (silken) robes, garlands and so forth, giving them food, good milk and all the rest.

To start, give (these maidens) food you have cooked yourself (dear son). (Examples follow): different sorts of cake, curd, milk, ghee, buttermilk, candies. Offer different side-dishes flavoured [for example] with crushed saffron and essences of variegated sources (drawn from) the art of cookery.

Try offering jackfruit, polished cardamoms, washed lemons, pomegranates and different other pleasant fruits [all the while] smearing the maidens with a variety of scents and perfumes.

Try offering them sandalwood, musk, saffron, fresh green sprouts of pallava, borax, blossoms of the Lodhra tree, things from the water, items from the forest. Bring [your beautiful Shaktis] different jewels, and decorate them - in turn - with very precious jewels of different kinds.

Do the worship in a private place, and give offerings and also do purification. Once [a sadhaka] has caused the Kula amrita to flow, he should bow in front of the Shaktis.

He should bow to each of the Shaktis, in turn, and should call out their names, starting with the Brahmini. Asking each to take a seat, a sadhaka should make sure each one has a seat. Then he should give them offerings, water to drink, water for each [beautiful goddess] to wash her toes, honey-flavoured water, and water yet again.

If they are uninitiated, [the sadhaka] should say Hrim to each. Truly beautiful One, he should feed them in the centre of a pavilion using golden plates. Then he should recite the hymn.

Om hail to you Mother Devi!
Stainless soul, the essence of Brahma.
Through your compassion remove obstacles and bestow siddhi on me!
Maheshi, giver of blessings!
Devi, the form of supreme bliss!
Through your compassion &c.
Kaumari, who dallies with Kumara,
Lady of all Knowledge,
Through your compassion &c.
Vashnavi, carried on Garuda's wings,
The very self of Vishnu
Through your compassion &c.
Varahi Devi, giver of blessings,
Who lifted the earth on your tusks,
Through your compassion &c.
Devi, you are Aindri, worshipped by all the gods and Indra.
Through your compassion &c.
Chamunda, smeared with blood, dressed in a garland of severed heads,
You destroy fear!
Through your compassion &c.
Mahalakshmi Mahamaya, you destroy anxiety and sorrow.
Through your compassion &c.
Devi you are the goddess, father and mother both!
You take the place of our father and mother!
Although one, you are many, in the form of the cosmos!
Hail to you Devi, hail!

Fourth Patala

Dear son, my secret originates in simple practice. Those lacking this do not obtain success even in one hundred koti of births. Folk following the path of Kula and the Kulashastras are broad minded, from following the path of Vishnu, patient of insult, and always doing good to others.

One should go to the temple of a deva, or to a deserted place, free of people, an empty place, to a crossroads or to an island. There, one should recite the mantra and, having bowed, become one with divinity and free from sorrow.

Bow to Mahakali if you see a vulture, a she-jackal, a raven, an osprey, a hawk, a crow or a black cat, saying: "O Origin of all, greatly terrifying one, with dishevelled hair, fond of flesh offering, charming one of Kulachara, I bow to you, Shankara's beloved!"

If you should see a cremation ground or a corpse, circumambulate. Bowing to them, and reciting a mantra, a mantrin becomes happy: "O you with terrible fangs, cruel eyed one, roaring like a raging sow! Destroyer of life! O mother of sweet and terrifying sound, I bow to you, dweller in the cremation ground."

If you should see a red flower or red clothes - the essence of Tripura - prostrate yourself like a stick on the ground and recite the following mantra: "Tripura, destroyer of fear, coloured red as a bandhuka blossom! Supremely beautiful one, hail to you, giver of boons."

If you should see a dark blue flower, a king, a prince, elephant, horse, chariot, swords, blossoms, a vira, a buffalo, a Kuladeva, or an image of Mahishamardini - bow to Jayadurga to become free of obstacles. Say: "Jaya Devi! Support of the universe! Mother Tripura! Triple divinity!"

If you should see a wine jar, fish, meat or a beautiful woman, bow to Bhairavi Devi, saying this mantra: "O destructress of terrifying obstacles! Grace giver of the path of Kula! I bow to you, boon giver adorned with a garland of skulls! O red clothed one! One praised by all! All obstacle destroying Devi! I bow to you, the beloved of Hara."

Dear son, if a person sees these things without bowing, the Shakti mantra does not give success.

I am all of this, the most important part, beloved of the Kula folk. All the Dakinis are my parts. Listen Bhairava! One who has gained success in my simple yoga cannot be harmed by a Dakini. My devotees abound in wealth and cannot be conquered by Vatukas or Bhairavas.

Whichever Kaula is seen by a young girl or woman, whether he be in village, city, festival, or at the crossroads, causes her to be filled with longing, her heart aching, her eyes darting glances, like a line of bees mad for honey falls on a lotus flower, greedy for nectar, like a female partridge for a cloud, like a cow for her recently born calf, like a female gazelle eager for young shoots of grass, like jackals for flesh, like a person tortured by thirst who sees water, like a dvamsi (?) at the sight of a lotus fibre, or like an ant greedy for honey.

The sight of such a Kaula, enveloped by the Kulas, causes her lower garment to slip, she becomes mad with lust, and of unsteady appearance.

Seeing her on a couch, her breasts and vagina exposed, one should fall to her feet, and, rising, fall again. One should impart the oral lore to an alluring female companion - in her feet resides the secret of the act of love. One attracts such female companions, with beautiful hips and beautiful breasts, like a moon to the Kaula, free from greed or modesty, devoted, patient of heart, sensuous, very inner of spirit.

In such a happy Duti, curiosity may suddenly arise, she asking "Dear son, what is to be done or not to be done? Speak!" One should perform sacrifice to the indwelling Maya and offer the remainder to the Shakti. After this, one should excite her and then perform the act of love.

On a Tuesday, in the cremation ground, smeared with Kula vermilion, using Kula wood, one should draw a yantra. In the petals write the Canda Mantra, Sphrem Sphrem Kiti Kiti twice, and then the ninefold mantra of Mahishamardini. Outside this, write the mantras of Jayadurga and Shmashana Bhairavi. After writing them, worship Bhadrakali at night, meditating on Kamakhya, the essence of Kamakala.

The Kulakaulika, naked, with dishevelled hair, should meditate on the formidable Kali, with her terrifying fangs and appearance, Digambari, with her garlands of human arms, seated on a corpse in Virasana, in sexual union with Mahakala, her ears adorned with bone ornaments, blood trickling from her mouth, roaring terrifyingly, wearing a garland of skulls, her large and swelling breasts smeared with blood, intoxicated with wine, trembling, holding in her left hand a sword, and in her right hand a human skull, dispelling fear and granting boons, her face terrifying, her tongue rolling wildly, her left ear adorned with a raven's feather, her jackal servants roaring loudly like the end of time, she herself laughing terribly and pitilessly, surrounded by hordes of fearsome Bhairavas, treading on human skeletons, wholly occupied with the sounds of victorious battle, the supreme one, served by numberless hosts of powerful demons.

After meditating on Kalika, the lord of Kula should then worship her. Unless one enters the other city, Kulasiddhi cannot be achieved. Because this Devi gives all success as soon as she is remembered, she is hymned in the three worlds as Dakshina.

O Bhairava, by reciting her mantra 108 times, one can achieve whatever object is wished for. After establishing oneself at the crossroads and meditating on the Devi in your heart, one should enter the city adorned with the most beautiful sorts of jewels. After meditating on Devi in the four directions, bow to the Kulaguru and, holding the name of the object of siddhi in your left hand, pronounce the mantra.

By smearing the eyes with anjana, one may shatter iron locks barring doors, becoming able to enter either stable, warrior's house, Kalika temple, treasury or sacred place, and may have sexual union according to will even 100 times. After meditating on Svapnavati Devi, one should enter the pavilion of Kama.

Do puja with a yantra, writing the appropriate mantra on it, and reciting it at Devikuta, Oddiyana, Kamarupa, Tata (?) or at Jalandhara or Purna(giri) on pure ground. Establish cakras in these places and, worshipping Devi, bow and recite her mantra eight, ten, 100 or 1,000 times.

Reciting and offering at such a pitha, one gains the wealth of a treasury. On a pure spot, establish the siddha seat, preparing the protective pedestal and bowing to the pitha in a pleasant way. Say: "Come, O great one of the form of the vagina! Siddhayoni! Give that which is desired! I will perform Kulapuja with appropriate ritual accessories! Yield to me!"

Becoming like her son, her feet on your head, she yields whatever is wished for. Repeatedly offer her Kula flowers, scent and food. Dear son, prepare everything, and after offering and cooking for her, give grain, rice, wine, fish, flesh, ghee, honey and the other things which bestow success. A sadhaka should install her in a jar, and then worship the supreme. After meditating on the ishtadevata, the possessor of the path of Kula should feed her.

Dividing a piece of fruit in half, give one to the Kula Shakti, take the other one yourself, and then eat. If one does not have a young woman as a Shakti, perform the dismissal using water. After performing the pitha puja, rub out the yantra, offering then to the ancestors of the place.

Fifth Patala

Shri Devi said: Deva, a sadhaka travelling in dream can enter Kamarupa, which is Kamakhya, the yoni pavilion. After drawing the ultimate cakra, surrounding it with Kula substances, a sadhaka should write round it the named object of desire.

Making the place of Kama, in the centre of the place of Kama, fashioning it into a funnel-shaped vessel, by Kama one should love Kama, turning Kama into Kama.

After meditating thus, and reciting a mantra, gazing at the pedestal and so forth, a possessor of the correct rule should place the father-face into the mother-face. So, offering cloth, saffron or tambula twice, one may take Kakini by force (?).

Doing ritual circling and so on according to the due rule, one may then go forth. If a man should attempt to subjugate women of the circle or protected property, a sadhaka becomes a fallen sadhaka. An act of black magic causes the destruction of a Kula. If he does a bad deed, it kills him, no doubt. City shaking prompted by black magic causes him to be bound by a superior power. The puravasini can be awoken using the sleep awakening mantra.

O Shankara, a Kulina using this method who intends to steal creates obstacles for himself, there is no doubt of it. Bhutas, pretas, pishachas, rakshasas, serpents, kinnari, naga maidens, underworld maidens, fairies, bhairavas, vatukas, and Ganapa create obstacles for those entering the place where protected women sleep. It causes the death of one's children, creates delusion, disease, and uprooting.

They cause different obstacles such as poverty and great anxiety, and loss of grain to one who emits his semen into a protected woman. Then they destroy sadhakas. One should protect oneself carefully, pegging all the gaps with vajra, Shakti, staff, sword, noose and goad. To avoid obstructions, carefully worship the guardians of the directions.

O Deva, one should offer cake, plantain, sweetmeats, milk rice, food, crushed parched grain and jackfruit, giving to Vishnu the supreme food and to Ganesha the pithaka (?). A vira should offer sweetmeats, jackfruit, plantain and black goat flesh to the Kshetresha, and then recite the mantra.

After reciting, offer a clump of earth and sprinkle water to the ten directions. Just as a horse sprinkled in sacrifice, as Sakra to the gods, so obstacle worship is for Kula. In the sleeping place, in the north east, place a Kula conch.

Around it, make a square of twelve finger breadths. A sadhaka, after making this kind of yantras, should worship there at night. At night, roaming about, at night, doing Kula puja, there is nothing which cannot be done. A sadhaka becomes a Kaulika.

At night, establishing Tribhuvaneshvari, and bowing, recite her mantra. Bathing in the morning, and bowing to guru, devas, ancestors and rishis, offering oblation to the Shakti, worship in a devoted way.

O Bhairava, by serving a young woman who resembles a prostitute, one gains wealth, becomes all protected, beloved of all, and able to enslave. She bestows her grace. Kula sadhakas will know the different meditations by appeal to the Kulachudamani, previously spoken of.

After offering in a gold, copper or a Kula vessel, and drawing the nijayantra or Kulayantra or the Shriyantra or the Gandharvayantra, made of various things, and with in the centre the name of the Kula target, strewn with nija names and the Kamakala bija, all encircled with the nijamantra, the best of sadhakas should worship the essence of Kulamnaya.

With Kula puja and the like, using lingas, one may attain the highest core of Vishnu, saying Jaya Vishnu, Hare Brahma and so forth, offering various things, and doing the Kula puja in a forest or near a lake.

Using the previously declared rule, one may accomplish Kula agitation etc. One should bring the Kula born Devi at night to a deserted garden, house or temple, and initiate her using the root mantra. Then, using the rule previously spoken of, one may achieve Kula agitation. Both should recite the root mantra which gives siddhi.

Of all pithas, the supreme pitha is Kamarupa, the great giver of results. O Maheshvara, whoever does puja there is accomplished.

Son, I live in this best of all pithas. Therefore the Kamakhya yoni mandala is spoken of 100 times. Mahadeva, what can be said of the fruit gained thereby? There dwell millions of Shaktis and Mahishamardini herself. This pitha is the image of the absolute, the hidden vehicle of all happiness.

Bhairava said: Deveshi, if I am truly your son, speak of the methods of attraction, you the cause of creation and dissolution.

Devi said: Dear Son, I will speak of the mahavidya, the supremely great attraction maker, through which puja method a man can attract even the devas. After reciting the Kali mantra of one, two or three types, one can attract the moveable, the fixed and everything else, according to will. This is revealed clearly, as if from the mouths of Brahma and Sarasvati.

This Maha Kali vidya is said to be the ultimate secret of all secrets, causing sleep, wakefulness, delusion, confusion and bewilderment. One may go anywhere, whether in the night, the day, or the twilight. One should strew the name of the object to be accomplished (with the letters of the) bija mantra.

The guru should perform an act to enlighten the vira in this matter. Whatever the subject whatsoever, this method always bestows that which is wished for. Yoga meditation on a young woman causes people to become siddhas, there is no doubt of it.

Just as grain is the secret essence of an ear of corn, or as the Sun's brightness manifests by its rays, or as the Moon's beauty is shown in falling rain, or as the earth becomes full of nectar by being watered, or as by seeing a flower one becomes filled with devotion, or through Mahadurga's prasada makes one a Lord of Siddhas, or as by the grace of Kula flower pleasure arises, or as remembering the Ganges frees from sin, so by this method of attraction one becomes like Shiva, and so meditating on a young woman gives boons. Therefore, always initiate the Nija Kauliki.

Bhairava is the rishi, ushnik is the metre, the devata is Devi Dakshina Kalika, it gives the fruit of the four aims of mankind. Purva is the bija, para is the Shakti.

Do limb (nyasa) and so forth using six long bijas, and the fourteen matrika vowels, each separately. Place them in the heart, on the hands and on the feet. Do the diffusion (nyasa) using the fifteen syllables of the root mantra. Meditate five ways as previously described.

Inside the lotuses and in the fifteen angles do pitha puja. There in draw and worship Devi Dakshina, adorned with Kula. Afterwards, worship Mahakala, then the pitha Shaktis Kali, Kapalini, Kulla in the first triangle; Kurukulla, Virodhini and Vipracitta; Ugramukhi, Ugraprabha and Pradipta; Nila, Ghana and Balaka; Matra, Mita and Mudrika. Outside this, from the east petal in order, worship Brahmani and the rest.

After doing thus, a pure person should recite the mantra and sacrifice daily. Reciting a lakh (times) at night is the essence of great purification.

One need have no other thought in this puja than that of a young woman. Reciting at night gives siddhi and one becomes Dakshina. Do limb nyasa, and after meditating on Devi, the wise man should recite the mantra. After worshipping the body of the cosmos using this method, one may attract heavenly, underworld and Naga maidens.

Worship Maha Kali in a forest, performing puja, meditation, application and recitation of the mantra. The Devi dwells equally in all these places. Daily recitation and the like has already been spoken of. When a person does forest puja of great maidens, it bestows purity.

Place a conch in the north east and draw a yantra there. Offer and practice on the eighth or fourteenth night (of the dark Moon). Initiated mortals should recite the mantra 108 times, naked, with their mouths full of tambula, with dishevelled hair, controlled of senses, eyes rolling with intoxication, in sexual intercourse with the supreme woman.

Worshipping at night, naked, using scent and flowers. adorned with Kula gems, she who is named in the strewn yantra, being the vira's beloved, is she who ought to be worshipped. After giving her wine, meat and the other substances of Kula sadhana, one should meditate on and offer to the guru.

Asking leave to dismiss her, (placing a flower) on the head, one should do the remaining actions. Dearest son! Do not do Kula puja without wine and flesh, else it destroys the good actions of 1,000 births.

Brahmins, in acts of subjugation, may offer honey in copper vessels instead of wine. Others should worship using Kula wine. This wine is drunk by yogis, this wine is the most excellent thing for yogis. For those for whom wine drinking is unsuitable, honey and sweet cakes may be offered.

Sixth Patala

Devi said: Dear son, now I speak to you of the rules of nyasa. One should invoke Devi as being diffused in the body, then doing nyasa. The best of sadhakas should first place Devikuta at the top of the head. Draw a yantra using the previously declared rule, following the Kula path. Bow to the various pithas and using scent and blossoms worship Devi as Mahabhaga, the root Devi, with her attendants.

After reciting the mantra 100,000 times, then establish Oddiyana, then worship the pitha known as Yoganidra, where one should do puja to the indwelling ishtadevata 100,000 times. After going to Kamarupa, one should then worship Katyayani.

At night, reciting a mantra 100,000 times, one should then perform worship to Kamakhya. Going then to Jalandhara, firstly worship Purneshi. Reciting the mantra 100,000 times there too, then go to Purnagiri and again do puja and recite the mantra to Chandī. Entering Kamarupa, firstly worship Kamakhya. At the close, worship the Mahadevi Dikkaravasini.

At night, after reciting mantra to each of the Pitheshvaris in the seven pithas, then worship the ishtadevata. On completing the requisite number, then bow, saying "Devi, highest of the Kulas, in this act I, named such and such, of the gotra such and such and family such and such ask you, the desired goddess, to bestow the highest boon." If unsuccessful, one should do the previous actions again.

Otherwise, one may worship Mahishamardini in all the pithas. Then she becomes pleased, and bestows the Kula boon. On reciting the root mantra, one becomes a lord of all siddhi. One should go to a Rajavriksha tree, and worship the ishtadevata at its root, starting worship on a great night. The recitation should continue over the next three days. Deva, the best of sadhakas gains the fruit of 100,000 pithas by doing this.

Bhairava Maheshvara, if a sadhaka should recite the secret Mahishamardini root vidya, he may gain at will the siddhis Vetala, Khadga, Anjana and Tilaka.

Bhairava said: O Deveshi Chandika, if you love me, tell me how to obtain the great siddhi Vetala and the rest.

Devi said: The best of sadhakas, using Nimba wood should, on a Tuesday, at midnight, sit in sexual intercourse on a corpse. After digging a pit, he should recite the Mahishamardini (vidya) 800,000 times, then offering 1,000 times in the cremation ground. Taking the ash, smear it on a staff and padukas, going to the cremation ground on a Durga eighth and offering libation there.

Doing puja according to rule on the corpse, a vira should then sit on the corpse and recite the mantra 1,008 times. O Natha, after giving animal sacrifice to the mother, he should then recite a mantra over the wood: "Sphrem Sphrem Mahabhaga Yogini, be lovingly pleased! Protect me with this staff I hold."

Whenever a Kaulika displays the staff and recites the mantra, he can pulverise whatever he wants and can conquer over and over again.

"Mahabhaga. boon giver, may these padukas go, go! May they travel 100 yojanas whenever I wear them!"

Taking copper and making a sword of 50 angulas length, and drawing a yantra on it, a person should recite the mantra. Sitting on a great corpse during a Kali day and reciting the mantra 1,000 times, (a sadhaka) should dig a pit in front of a Bija tree and do the binding and protection, reciting on a Kula eighth in the cremation ground at midnight. Firstly pleasing (the Devi), he should then do sacrifice in the cremation ground, using the three madhus with bilva leaf.

After the sacrifice, he should offer animal sacrifice to supreme Maya Devi Mahishamardini. Whosoever gives complete animal sacrifice to the great Unmukhi gains her favour. Dear son, say: "Take, wielder of the sword! Terrifying and fanged Maha Kali, true one of formidable form, Kam Im Um make! Kalyani, cut through my enemy!"

If a man should raise and strike with the sword, at the same time reciting the mantra, having cut, having cut and again having cut, he may achieve the act of sadhana.

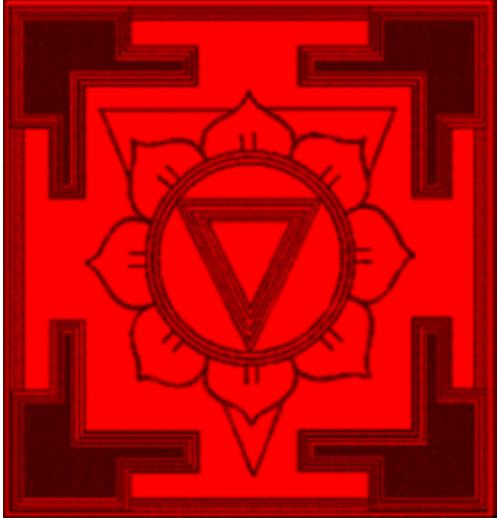
Otherwise, he should sever the head of a male black cat with one blow, on a Tuesday, at the crossroads, at night, and should bury it with a mantra. Eating sacrificial food and emitting into a vessel he should recite the mantra every night. Concentratedly reciting 1,008 times in the darkness, he should gaze at the dug-up vessel. Eating sacrificial food during the day, on a river bank, and immersing himself, he should wash it, reciting a mantra.

Dear son, I have spoken to you of opposition, through which a man can conquer. One should install and worship screaming Kalika, reciting the inimical Kali mantra 1,000 times. A mantrin then attains success in anjana - there is no doubt about this. A sadhaka, on making a powder of crushed bone, sandal, aguru and copper, worshipping according to rule, conquers all.

Kuleshvara, a man, worshipping Devi most attentively at a Kula place, giving her Kula fish, Kula food and Kula wine. Reciting 1,008 times, a man may conquer all on earth using the Phut mantra. Even if the target is 100 yojanas distant, he may gain it. It comes to him from wherever it is on earth.

A man can contract his body, entering instantly a cleft, a small window, or a cavity. Dear son, Lord of Kulanathas, unless a man has the Durga or Kali mantra, the siddhis are concealed, there is no doubt of it.





Shri Kalika Devi

O Mother, even a dullard becomes a poet who meditates upon thee raised with space, three-eyed, creatrix of the three worlds, whose waist is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse, as thy couch in the cremation ground, enjoyest Mahakala - Karpuradistotra, VII

Kali's paramount place of worship is in the cremation ground, preferably at the dead of night, on a suitable day of the waning Moon. Here, her nature becomes clear and apparent. For an adept in the worship, the whole world is a cremation ground, and She, the true form of time, who by herself creates and destroys all, is personified as the pyre. There, after life, all mortals and their wishes, dreams and reflections come to their fruition, a pile of worthless ashes.

If you're a six year old child in the West and watch cartoons on TV, you have an idea who Kali is. She appears in various shows - almost invariably as an evil demoness who the badly animated superhero has to conquer. This is highly insulting to many Hindus, who regard her as the Absolute itself.

Alone amongst all the tantrik deities, it is Kali who has captured the imagination of the West. But rather than reviled, she is revered by countless millions of people. Ramakrishna, the famous Indian sage and saint, was one of her devotees; Rabindranath Tagore another. It's no coincidence that both these great men came from Bengal, for it is there that she continues to receive oblations and offerings of flesh. Nevertheless, traces of her worship are found throughout India and former territories of India.

Her bad reputation in the West probably sprang from her association with the cult of the Thuggees, forcefully suppressed by the British during the days of empire. The Thuggees - the word gave rise to our word thug - were actually Muslims who took the goddess Kali as their tutelary deity. They specialised in ensnaring and then robbing and murdering travellers. Originally, they were only supposed to attack male travellers and in their latter days attributed their downfall to the fact they had started to kill woman travellers too.

But Kali pre-dates the Thuggees, quite possibly by several thousands of years. No one truly knows her origin. She does, however, have an uncanny and an ambiguous image. Modern pictures of her show her standing on the dead body of her consort Shiva, with four arms, a necklace of fifty human skulls, a girdle of human arms, holding an axe, a trident, a severed human head and a bowl of blood. Around her rages a battle - she herself is the colour of a thundercloud. Her protruding tongue drips with the fresh blood of her enemies.

But this image is simply one of many, as we shall see. She is the goddess in her form as Dakshina Kalika - one of the most popular Bengali images of the goddess. Her guises are many, and include Bhadra (auspicious) Kali,

Shmashana (cremation ground) Kali, Guhya (secret) Kali and a host of others. It is only in the great tantrik traditions that we find a clue to the real meaning of the gruesome images associated with Kalika. Although Hinduism was much reviled by early Western colonisers for its idolatry and pantheistic practices, this was a very narrow view. Tantrik texts repeatedly speak of the Devis or goddesses as being aspects of the one goddess. The same holds true for the male aspects. As individual humans all reflect the macrocosm, it's fair to describe the gods and goddesses of tantra as specialised aspects of ourselves - and, therefore, of life itself.

Yet life has its dark and its light sides. Death and love, in the tantrik tradition, are two sides of the same coin. As we look to the sky, we can see the Sun and Moon as symbols of male and female, of Shiva and Shakti. In the tantras, the Moon is often taken as a symbol of the Devi, whether in its dark or its bright fortnight. When She wanes, her images and her iconography become progressively more dark and fearsome. But when She waxes, so her images brighten. When she is full, She is Devi Tripura. Tripura is a name of the goddess meaning three cities. These allude to her own triple nature as a maiden (Bala) as a fecund woman (Tripura) and as a post-menstruating woman (Tripura Bhairavi).

Sir John Woodroffe (Arthur Avalon), writing in the *Garland of Letters*, says Kali is the deity in her aspect as withdrawing time into itself. "Kali is so called because She devours Kala (Time) and then resumes Her own dark formlessness." (*Garland of Letters*, page 235). Woodroffe says some have speculated that Kali was originally the Goddess of the Vindhya Hills, conquered by the Aryans. The necklace of skulls, which makes up her image, he adds, are those of white people. Relying on the texts themselves, gives insight into the tantrik idea of Kali. In the *Kulachudamani Tantra* (KT), Lord Shiva asks questions answered by Devi, the goddess. It is, probably, one of the oldest tantras, according to Woodroffe, who published the Sanskrit text with an English introduction in his Tantrik Texts series.

In eight short chapters, Devi expounds the essence of her worship, sometimes in most beautiful imagery. But the uncanny side of Kaula and Kali worship is dwelt on in great detail, with references to siddhis - magical powers - including a mysterious process where the tantrik adept leaves his body at night, apparently so he can engage in sexual intercourse with Shaktis. Animal sacrifice also has a place in this tantra.

The siddhis play a large part in the worship of the uncanny goddess Kali. The main tantrik rites are called the six acts (shatkarma) of pacifying, subjugating, paralysing, obstructing, driving away, and death-dealing. But the KT includes others such as Parapurapraveshana, which is the power of reviving a corpse, although according to some it means the ability to enter another's living body; Anjana, an ointment which lets a sadhaka see through solid walls; Khadga which gives invulnerability to swords; Khecari, which gives the power of flying and Paduka Siddhi, magical sandals which take you great distances, rather like seven league boots.

Certainly, the importance of having a suitable Shakti is important, according to the instructions Devi gives to Shiva. Devi here takes the form of Mahishamardini, more popularly known as Durga, who destroyed the two arch-demons Shumbha and Nishumbha in an epic battle between the goddess and the throng of demons. It was at this time, according to legend, that Durga created Kali, emanating her out of her third eye.

We learn more of Durga's legends and myths from the *Kalika Purana*. The Devi, Mahamaya, appeared as Bhadra Kali - identical with Mahishamardini - in order to slay the demon Mahisha. He had fallen into a deep sleep on a mountain and had a terrible dream in which BhadraKali cut asunder his head with her sword and drank his blood.

The demon started to worship Bhadra Kali and when Mahamaya appeared to him again in a later age to slaughter him again, he asked a boon of her. Devi replied that he could have his boon, and he asked her for the favour that he would never leave the service of her feet again. Devi replied that his boon was granted. "When you have been killed by me in the fight, O demon Mahisha, you shall never leave my feet, there is no doubt about it. In every place where worship of me takes place, there (will be worship) of you; as regards your body, O Danava, it is to be worshipped and meditated upon at the same time." (*Kalakikapurana*, ch.62, 107-108.)

For this reason, the image of Mahishamardini always has her trampling the buffalo Mahisha.

When She, the goddess, is dark, She is Devi Kalika, an equally high symbol of death and destruction. Throughout Her different manifestations and phases, She remains the one true goddess, Shakti, energy itself. She is symbolised by the yoni and the female cycle, which also shows waxing and waning throughout the month. Her spouse, Shiva, is symbolised by the Sun, by the phallus, by sperm, and as an emblem of consciousness without attributes. According to the tantrik phraseology "Only when Shiva is united with Shakti has Shiva power to act. Otherwise he is a corpse (shava)."

Another black deity of the Indian sub-continent has a close connection with Kali - Krishna. According to the *Kalivilasa Tantra*, he was born from the golden goddess Gauri, who turned black after she was hit by an arrow from the Hindu cupid, Kama.

Kali is Shakti, the great goddess, creating the three gunas: sattvas, rajas and tamas. The three gunas in their various permutation create all the fabric of the universe, including the five elements, skin, blood, etc..

These principles are the substance of she whose play (lila) is their modification. Kali is the first and foremost of the ten aspects of the goddess. She is pure sattvas, pure spirit.

A sadhaka (male) or a sadhika (female) can worship the goddess -- the Devi -- in any of ten forms for the fruition of desires. Her ten major forms are Kali, Tara, Shodasi, Bhuvaneshvari, Bhairavi, Chinnamasta, Dhumavati, Bagala, Matangi and Kamala. These aspects are known as the ten mahavidyas.

To a sadhaka, to know these is to know the universe, as she is both space and time and beyond these categories. Each form has its own dhyana (meditation), yantra (diagram), mantra (sound form) and sadhana (actions).

Mahavidya Kali is the primordial Devi who is the root of all the Great Knowledges (mahavidya). Worshipped by sadhakas and sadhikas, her outer forms are fearful. She destroys time, is time, and is the night of eternity.

Kali, certainly in the left hand tantrik tradition (vamachara), which is the path into Vama (woman and left) enters, is subject to much misunderstanding. The right hand path (dakshinachara) does not include the sexual component, while Vamachara allows sexual intercourse as part of her worship.

According to Sir John Woodroffe, in his introduction to the *Karpuradistotra*, which is a 22 verse hymn on Dakshina Kalika, pashus - those of a base disposition, are forbidden to engage in sexual sadhana at night. "The Pashu is still bound by the pasha (bonds) of desire, etc. and he is, therefore, not adhikari for that which, if undertaken by the unfit, will only make these bonds stronger." Verse 10 of the *Karpuradistotra* spells out the practice. "If by night, Thy devotee unclothed, with dishevelled hair, recites whilst meditating on Thee, thy mantra, when with his Shakti youthful, full-breasted, and heavy-tipped such an one makes all powers subject to him and dwells on the earth ever a seer." Worship of Kali is for the hero (vira) or a person of a highly spiritual nature (divya)

Kali's imagery is full of ambiguity, and this is deliberate on the part of the tantrik adepts who worshipped her.

As an example, according to some texts, the Kali sadhana takes place on a Tuesday, at midnight, in the cremation ground. Here, surrounded by jackals, owls and other uncanny creatures of the night, the sadhaka and his Shakti select a newly dead male corpse, which should be, according to the texts, of a young man preferably a king, a hero or a warrior. If he has recently died in battle, so much the better. Placing the corpse face downwards, the two draw the Kaliyantra on his back, offer each other food, wine and other good things, and then commence the act of ritual sex. At the close of intercourse, the man offers his Shakti one of her public hairs smeared with his semen and, if she is menstruating, blood.

Woodroffe says that the worship of Kali in the pashu mode is totally forbidden by Shiva, quoting the influential *Niruttara Tantra* as his source. "By the worship of Kali without Divyabhava and virabhava the worshipper suffers pain at every step and goes to hell. If a man who is of the Pashubhava worships Kali then he goes to the Raurava Hell until the time of final dissolution."

As to the matter of a suitable Shakti for the sexual rites of Kali, the NT suggests that when a sadhaka has already achieved success with his own Shakti, he may then worship another woman. But Woodroffe says this other woman is the supreme Shakti in the sadhaka's own body.

The cremation ground is often interpreted as the place where all desires are burnt away. Before realising kaivalya (liberation), the sadhaka must burn away all the taboos and conditionings which prevent this liberation.

The cremation ground (shmathana) is also the supreme nadi or channel within the human organism - the sushumna -
- The central channel of bioenergy within the spine of a human being, the royal road of Kundalini.

There the Devi or goddess is coiled up three and a half times at the base of the spine. When she unfolds and enters the sushumna, the bliss of this cosmic orgasm causes the universe to disappear. On the sadhaka within the shmathana yantra is Shakti, both entwined in close sexual embrace. She is the human form of Kali, as he is the human form of Shiva. Both are forever united. The *Niruttara Tantra* says (2, 27) "The cremation ground is of two kinds, O Devi, the pyre and the renowned yoni. Shiva is the phallus, Kuleshani! So Mahakala said." Questioned later by Shri Devi in the same tantra, Shiva says that the vagina is Dakshina herself, in the form of the three gunas, the essence of Brahma, Vishnu and Shiva. These three forms represent the powers of creation, maintenance and destruction. They have their Shakti counterparts.

"When she has the semen of Shiva, she is Shiva-Shakti." (NT)

The *Karpuradistotra* comments on animal sacrifice. Male creatures may only be sacrificed to Kali, else she becomes furious. Verse 19 says that worshippers of Kali who sacrifice the flesh of cats, camels, sheep, buffaloes, goats and men to her become accomplished. A commentary by a Kaula, Vimalananda Svami, which Woodroffe only partially translates, claims these animals represent the six enemies with the goat representing lust, the buffalo anger, the cat greed, the sheep delusion, the camel envy. Man represents pride. However, according to other sources, only a king may perform the sacrifice of a man.

At the great temple of the Devi at Kamakhya in Assam, there is evidence that male human sacrifice was performed in the past. This site is renowned for Shakti worship because of a legend that Vishnu once cut the body of Shakti into 50 pieces with his discus. These parts represent the letters of the Sanskrit alphabet and are pithas (pedestals = sacred sites) of Devi. The yoni of Shakti fell at this spot, making it the most sacred of all.

Who, then, is Kali? Devi gives her own description in the *Kulachudamani*: "I am Great Nature, consciousness, bliss, the quintessence, devotedly praised. Where I am, there are no Brahma, Hara, Shambhu or other devas, nor is there creation, maintenance or dissolution. Where I am, there is no attachment, happiness, sadness, liberation, goodness, faith, atheism, guru or disciple.

"When I, desiring creation, cover myself with my Maya (The great power of Shakti to delude all created things through Her play, ed.) and become triple and ecstatic in my wanton love play, I am Vikarini, giving rise to the various things.

"The five elements and the 108 lingams arise, while Brahma and the other devas, the three worlds, Bhur-Bhuvah-Svah (the three worlds) spontaneously come into manifestation.

"By mutual differences of Shiva and Shakti, the (three) gunas originate. All things, such as Brahma and so forth, are my parts, born from my being. Dividing and blending, the various tantras, mantras and kulas manifest. After withdrawing the five fold universe, I, Lalita, become of the nature of nirvana. Once more, men, great nature, egoism, the five elements, sattvas, rajas and tamas become manifested. This universe of parts appears and is then dissolved.

"O All-Knowing One, if I am known, what need is there for revealed scriptures and sadhana? If I am unknown, what use for puja and revealed text? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in

order to know you as guru, you with whom I am one. Even given this, Mahadeva, my true nature still remains secret."

The [Yogini Tantra](#) describes the goddess as the cosmic mother (Vishvamata), dark as a thunderstorm, wearing a garland and waistband of skulls, with dishevelled hair, completely naked (digambaram).

She has a rolling tongue, makes a terrifying roar, three reddened eyes, and has a wide open mouth. She wears a moon digit on her forehead, has the corpses of two boys as her earrings, and is adorned with various gems, which are of the brightness of the Sun and the Moon.

Laughing loudly, she has two streams of blood pouring from her mouth, while her throat is red with blood. In her four arms she holds cleaver, head, and makes mudras dispelling fears and granting boons. She, the supreme Nitya, is seated in reverse (viparita) intercourse with Mahakala upon the corpse of Shiva. The whole scene is set in the cremation ground.

Yet, as with most other tantrik symbolism, the meaning of this cremation pyre operates on multiple levels. The pyre is also the yoni. Sir John Woodroffe (Arthur Avalon), says Kali is the deity in her aspect as withdrawing time into itself. "Kali is so called because She devours Kala (Time) and then resumes Her own dark formlessness." *Garland of Letters*, page 235.

There is a wealth of other material about Kali and her different manifestations on this site. For example, the [Kulachudamani Tantra](#), refers to her aspect as Mahishamardini. See the [Brihadnala Tantra](#), which has chapters devoted to both Kali and to the goddess [Tara](#). We also publish here abstracts of the [Kaulavalinimaya](#) tantra, the [Niruttara Tantra](#) and the [Rudrayamala Tantra](#), all of which have extensive references to Kalika.



Lalita Tripurasundari, the Red Goddess

Dear One, Tripura is the ultimate, primordial Shakti, the light of manifestation. She, the pile of letters of the alphabet, gave birth to the three worlds. At dissolution, She is the abode of all tattvas, still remaining Herself - Vamakeshvaratantra

What is Shri Vidya and what relationship does it have to the goddess Lalita and to her yantra, the Shri Yantra? Vidya means knowledge, specifically female knowledge, or the goddess, and in this context relates to her aspect called Shri, Lalita or Tripurasundari whose magical diagram is called the Shri Yantra. She is a red flower, so her diagram is a flower too.

The tantrik tradition views its symbols as having a gross aspect, a subtle aspect, and a supreme aspect. In terms of Lalita, the gross form is the image of the goddess with her four arms and so forth, the subtle form is as yantra, and the supreme form is her mantra, all three being the goddess in different aspects. Behind the sometimes colourful symbolism is deep wisdom coupled with practical methods for realising oneself.



Lalita loves puja. This term is usually translated as worship. However, this is misleading, as it introduces a duality into a process intended to bring the practitioner (sadhaka or sadhika) to a non-dual position. There can be various pujas including daily rites, those performed at the four twilights, rites done for specific objects, optional rites done on festival days, or on otherwise auspicious days such as lunar eclipses or the entrance of the sun into a sidereal constellation, rites in assemblies or groups, and rites accomplished with a partner. [Subhagodaya](#), on this site, is a translation which gives the full puja of Tripurasundari or Lalita.

Lalita means *She Who Plays*. All creation, manifestation and dissolution is considered to be a play of Devi or the goddess. Mahatripurasundari is her name as transcendent beauty of the three cities, a description of the goddess as conqueror of the three cities of the demons, or as the triple city (Tripura), but really a metaphor for a human being.

What then is a yantra? The word is usually translated as a machine, but in the special sense of the tantrik tradition refers to the Devi in her linear or geometrical form. Yantras, by the way, are always used flat. They may be two-dimensional or three-dimensional. Every aspect of Devi has her own mantra and yantra. The yantra of Devi Lalita is Shri Yantra. The divinity of the yantra always occupies the centre or apex.

The different parts or petals and lines of the yantra are usually arranged in concentric circles (mandalas) and contain rays or sub-limbs of devi. The Shri Yantra has nine of these mandals, each filled with various aspects of the Devi. In Shri Yantra there are 111 aspects. The Shri Yantra is said to be a geometric form of the human body, which implies that goddess as Macrocosm is one with human being as Microcosm.

Formation of the Shri Yantra

The creation of the Shri Yantra is described in the *Yogini Hridaya (Heart of the Yogini Tantra)*, which still does not exist in an English translation, as far as we are aware. This is said to be the second part of the *Vamakeshvara Tantra*.

"From the fivefold Shakti comes creation and from the fourfold Fire dissolution. The sexual union of five Shaktis and four Fires causes the chakra to evolve. O Sinless One! I speak to you of the origin of the chakra.

"When she, the ultimate Shakti, of her own will (svecchaya) assumed the form of the universe, then the creation of the chakra revealed itself as a pulsating essence. From the void-like vowels with the visarga (:) emerged the bindu, quivering and fully conscious. From this pulsating stream of supreme light emanated the ocean of the cosmos, the very self of the three mothers.

"The bairava of the chakra has a triple form, dharma, adharma and atma, and matri, meya and prama. The chakra of nine yonis is the great mass of consciousness bliss and is the ninefold chakra and the nine divisions of the mantra.

"The bairava is placed on a dense flowery mass and is the Chitkala. Similarly, the ambika form of eight lines is the circle of the vowels. The nine triangles quiver forth the effulgent form of 10 lines. The Shakti, together with her surrounding nine blossomed forth the 10 trikonas. The second quivering form of 10 lines has Krodhisha as first of the 10. These four chakras, of the nature of light, create the 14-fold form, the essence of perception." -- *Yogini Hridaya, 16-16.*

At the very heart of the bindu or centre of the Shri Yantra is that which caused it to emanate. This is Kamakala, consisting of the three bindus or potentials. One is red, one is white, and one is mixed. The red bindu is ova, the white bindu semen, and the mixed bindu the union of Shiva-Shakti, the individual as potential Shri Cakra.

Father and Mother are represented in Shri Vidya by two limbs or aspects of Lalita known as Varahi and Kurukulla. The semen of Varahi, the father-form, gives four alchemical dhatus to the child. The ova of Kurukulla, the mother-form, gives five dhatus to the child. Consciousness enters via orgasm. The three bindus, collectively known as Kamakala (digit of sexual desire), are the root potential of sun, moon and fire. It is like sun and moon coming together in an eclipse, or the seed from which the plant human being grows.

Varahi's four alchemical dhatus are known as the four fires. Kurukulla's alchemical dhatus are known as the five saktis. The combination of these five saktis (downward pointing triangles) and four fires (upward pointing triangles), forms the complex figure in the centre of Shri Cakra.

Varahi's four fires are the 12 (3 x 4) sun Kalas, 12 sidereal constellations. Kurukulla's five triangles are the 15 (5 x 3) Kalas of the moon, 15 lunar days. The complete individual grows within nine months to be born as a Shri Yantra or plant. The flowering of this plant is shown by the 24 petals of the yantra. The above all gives rise to the familiar shape of the Shri Yantra. The yantra is usually arranged in one of two forms. In the Bhuprastara, it is two dimensional and laid flat, usually facing the east, but sometimes the north, depending on the practice. The Meruprastara has the yantra in a pyramidal form. Unless the yantra be decorated with the appropriate bija and other mantras, it is worthless. It is also dead unless it is installed with life and the individual doing the puja is initiated into one of the lines (parampara).

The Nine Mandalas of the Shri Yantra

The Earth Square or Bhupura



This mandala represents the enclosing walls or fence of the zonule of a practitioner. The three lines of the bhupura of Shri Yantra each has a set of subsidiary aspects or sub-limbs of the goddess. On the **outer line** are the eight world protectors (lokapalas), the guardian spirits of the directions and intermediate directions.

On the **middle line** are eight Siddhi Saktis identified with the senses. On the **inner line** are eight Shaktis ruling Desire, Anger, Envy, Delusion, Greed, Jealousy, Virtue and Vice. They are the eight Matrikas. These saktis are collectively known as the Obvious Ones (Prakata Yoginis). A

form of the triple Devi known as Tripura rules all these shaktis in this individual mandala of the yantra known as 'The Chakra Ruling the Three Worlds'. She has four arms, is the colour of crystal, is adorned with pearls and holds a book, a pot, and a beautiful lotus. her Vidya is Am Am Sauh.

Outer line: Indra (E) wears yellow, rides an elephant; Agni (SE) wears red, rides a ram; Yam (S) wears black, carries a staff; Nirriti (SW) wears dark green; Varuna (W) wears blue, and his vehicle is a makar; Vayu (NE) wears pale clothes; Soma (N) wears pure white; Ishana (NE) is a form of Mahadeva Shiva.

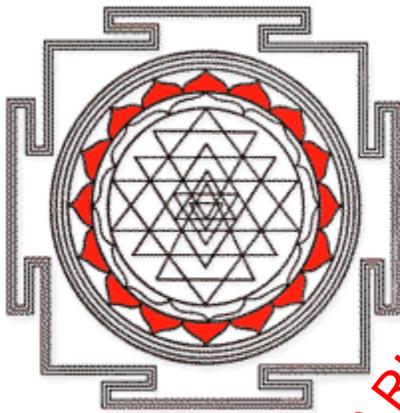
Middle Line: The Siddhi Shaktis are smeared with vermilion, wear red garlands, carry noose and goad, and are as bright and beautiful as red lotuses.

Inner Line: Brahmi wears yellow, has four arms, is beautiful. One hand dispels fear, one grants boons, the others hold a jewelled jar and makes the gesture of purification. Mahesvari wears white, has three eyes, holds trident, skull, axe, and vessel containing sour curds. Kaumari wears yellow, holds shakti-dart, Javelin, and makes the gestures of dispelling fear and granting boons. Varahi is dark in colour, holds conch, discus, dispels fear, grants boons. She wears many ornaments and gems. She has the head of a pig, holding plough, mace, sword and shield. Indrani is black, carrying a bright blue lotus. Camunda is black, holds trident and damaru (hourglass drum), holds axe, and milk in a bowl. Mahalaksmi wears yellow, holds serpent, shield, bell and milk in a skull shaped cup.

The nature of this outermost mandala is fire of fire. The gem is topaz. The time is 24 minutes (360 breaths). The Mudra is the All Agitating.

Sixteen Petals

The saktis in this circle are known as the Hidden Ones.



The whole mandala of 16 petals is called 'Fulfiller of Desire'. The presiding form of the Lanta is Tripureshi. Her vidya is Aim Klim Sauh. She is described as ornamented with all gems, carrying a book and a rosary. The 16 yoginis in this mandala are associated with the attainment of desires by the cultivation or strengthening of power over mind, ego, sound, touch, sight, taste, smell, intellect, steadiness, memory, name, growth, etheric body, revivification, and physical body. They are described as the Nitya Kalas. Each holds a noose, a goad, pot full of nectar, and makes the sign of giving. They are very red.

The gem of the mandala is sapphire. The dhatu of physical alchemy is chyle, the first product of the disintegration of food by the biological fires. The time is three hours (2700 breaths). The Mudra is the Wettening Mudra. The nature of the mandala is sun of fire.

Eight Petals

The saktis in this mandala are called the Very Secret Yoginis. The whole circle of eight petals is called the 'All Exciting Cakra'. Presiding here is Tripura Sundari. Her vidya is Hrim Klim Sauh. She is described as swaying because of her love intoxicated state, with her eyes full of bliss.

She smiles with passion. She shows the mudras dispelling fears and granting boons.

The eight saktis in each of the eight petals of the mandala are described as saktis of Speech, Holding, Walking, Excreting, Pleasure, Abandoning, Concentration and Detachment. They are described as sapphire blue, holding noose, goad, dispelling fear, and holding blue lotus. Their names (Ananga Madana etc) all convey terms of loving sexuality.



The gem is cat's eye. The dhatu is Flesh. The time is day and night (21600 breaths). The mandala's nature is moon of fire.



Fourteen Triangles

This mandala is called 'The Cakra Bestowing All Good Fortune'. The Yoginis are called 'Concealed by Tradition'. The presiding form of the devi is Tripura Vasini. Her vidya is Haim Hklim Hsauh.

She is very red and very beautiful. Fourteen shaktis of the triangles are associated with the chief nadis or currents of bioenergy. They are described as being proud, wanton, young, colour of cochineal, ornamented with gems, holding noose, goad, mirror, winecup full of nectar. They are the Akarshanis or Attractors.

The gem is coral. The dhatu is blood. The time is weekday. The Mudra is called All Subjugating. The nature of the mandala is fire of sun.



Outer 10 Triangles

This mandala is called 'The Cakra Bestowing All Objects to the Sadhaka'. The saktis are called the Kula Kaulas. The presiding aspect of Red Devi is Tripura Shri.

Here, the goddess is as effulgent as 1000 rising Suns, adorned with celestial ornaments, with large rising breasts, holding book and rosary, dispelling fears and granting boons.

The 10 shaktis in the triangles are described as having thrilled faces, holding noose and goad and adorned with various crystal and heavenly gems.

These are the Yoginis of the 10 vital breaths. The gem is pearl. The dhatu is Ova/Semen. The time is Lunar Day (tithi).

The Mudra is called the All Intoxicating with Love. The nature is sun of sun.



Inner 10 Triangles

The mandala is called 'The Cakra Protecting All'. The Yoginis are called Without Origin. The presiding aspect of Lalita is Tripura Malini. Her vidya is Hrim Klim Blem.

She holds noose and goad, dispels fear, and holds a skull. She is of vermilion brightness.

Her shaktis are the colour of 1000 rising suns, adorned with pearls and gems, holding noose, chisel, and showing the gestures of knowledge, and giving boons. They are the saktis of the 10 Vital Fires. The gem is emerald. The dhatu is Marrow. The time is Lunar Fortnight. The Mudra is the Great Goad. The nature is moon of sun.

Eight Triangles



This mandala is called 'The Cakra Destroying all Disease'. The yoginis are known as the Secret or Rahasya yoginis. The presiding aspect of the Red Goddess is Tripura Siddha.

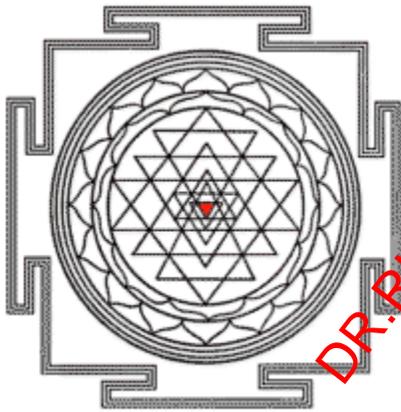
Her vidya mantra is Hrim Shrim Sauh. She is described as the Destroyer of Poison.

Her yoginis are the colour of pomegranate flowers, wearing red clothes, smeared with red scent, each carrying five arrows and a bow. These saktis are the rulers of Cold, Heat, Happiness, Sorrow, Desire, and the three gunas Sattvas, Rajas, Tamas. They are also called the eight Vasinis and rule the eight Sanskrit letter groups. The gem in this mandala is diamond (Vajra). The time is month. The Mudra is Khecari Mudra. The nature of the mandala is said to be fire of moon.

The Four Weapons

In between the mandalas of eight triangles and the central triangles are the four weapons of the Red Goddess -- flowery bow, flowery arrows, noose and goad.

Central Triangle



This mandala is called 'The Cakra Giving All Success'. The Yoginis are called Very Secret. Lalita dwells here as Tripura Amba, her Vidya being Hsraim Hsrklm Hrsauh.

She is also known as Sampatprada Bhairavi, coppery effulgent, like 1000 suns, with three eyes, a face like the moon, adorned with white gems, with a beautiful figure, rising swelling breasts, intoxicated, wanton, young, proud, holding book, dispelling fear, holding a rosary and granting boons.

Her three saktis are called Lady of Lust (Kameshvari), Adamantine Lady (Vajreshi), and Flowery Vagina (Bhagamalini). Kameshvari is called the Rudra Shakti. She is white in colour, besmeared with camphor, adorned with pearls and crystal, and various other gems, holding book, rosary, bestowing boons and dispelling fear.

Vajreshi is the Vishnu Shakti. She is bright as red powder (kumkuma), adorned with flowers and gems, like the dawn sun. Her eyelids are smeared with sapphire dust, she holds sugarcane how, flowery arrows, bestows boons, dispels fear.

Bhagamalini is the Brahma Shakti. She is effulgent as molten gold, adorned with priceless gems, holds noose, goad, and shows the gestures of knowledge and bestowing boons.

The gem of the mandala is Gomaya. The dhatu is Fat. The time is season (two months). The Mudra is the Bija Mudra. The nature of the mandala is sun of moon.

Bindu



This mandala is called 'Purely Blissful'. The Yogini in this mandala is the Queen of Queens, Rajarajeshvari, the Very Red One, her Transcendent Majesty Lalita Maheshvari Mahatripurasundari.

Her vidya (Kamaraja vidya) is ka e i la hrim ha sa ka ha la hrim sa ka la hrim, plus a secret 16th syllable. Her description is that given in *Vamakeshvara Tantra*.

Surrounding her are the **Fifteen Nityas**. The gem is ruby. The dhatu is hair. The time is year. The mudra is Yoni Mudra. The nature of this central mandala is moon of moon.

Yantra Mantra Tantra of Lalita

Lalita, as primordial devi, rays out her attendants and shaktis as modifications of moon, sun and fire. In this Shiva has no place, no qualities, is without the ability to act. Only when united with devi may 'he' act.

This is based on the subtle and practical idea of Shiva as pure consciousness, witness of the triple manifestation of his Shakti. This Shakti, the very essence of the three gunas of Sattvas, Rajas, and Tamas, is the cause of all manifestation in the universe and as a human being. The three shaktis, by blending and reblending, create all things.

Shakti is triple as sun, moon and fire -- that is to say of all the sidereal constellations and planets, and therefore of Time itself. She is triple as Will (Iccha), Knowledge (Jnana) and Action (Kriya). She is threefold as intellect, feelings, physical sensation.

Shakti is triple as wake-dream-deep sleep. What is called the Fourth is the witness, Shiva, who is said to pervade the whole cosmos just as heat pervades a red hot iron.

The physical body, according to the precepts of Ayurveda, is triple as the 'humours' Vata, Pitta and Sleshma. The varying combinations of these three shaktis make up the physical body.

Shakti is also fivefold as aether, air, fire, water and earth. The combination of the five elements and three gunas produce Lalita's Eternities (Nityas) -- 15 in number, each identified with a lunar day of the bright fortnight. The moon, symbolising Shakti, is the mirror or reflection holding together all creation.

A close examination of the details relating to the nine mandalas of Shri Yantra reveals that the shaktis of the whole circle represent the human being, who, in potential, is Shakti-Shiva united. The aim is for a person to realise that all powers, energies and manifestation are shaktis of consciousness, pure awareness.

The yantra may be examined in two ways, either as manifestation or dissolution. Maintenance is an intermediate state between the two polarities. When she is worshipped as creatrix the order is from centre to perimeter. As dissolver, the puja is from perimeter to centre.

In Sivananda Yogi's *Subhagodaya* is given the daily ritual or puja of Lalita's Shri Yantra -- based on the *Vamakeshvara Tantra*. This rite is based on non-dualism, in a spiritual sense the realisation of the intrinsic oneness of macrocosm and microcosm.

As the puja is intended to banish all thoughts of difference, the devi is first felt or visualised in the heart, and then drawn out via the breath and installed in the yantra. She is then worshipped as actually residing there. But a clear link has been made between subject and object. The true home of devi is as cosmo-creatix in the heart of the body which is the devi in human form.

The Various Mandalas of Shri Yantra

The Triple Goddess, from her own will to manifest, extends herself in a ninefold way, as modifications of moon, sun and fire. The attributions of the various mandalas shows the type of energy represented. The meditation in Bhavana Upanshad is a figurative way of describing this celestial city or mountain which is a human being.

The island of jewels is the gross human body with its 9 alchemical bases or dhatus. Each is figuratively described as a gem -- diamond, emerald, sapphire, ruby &c. The sea of nectar (semen/ova) is the base for the arising of the human body. The diagram sums up the meditation. We can see that this island of gems is a very pleasant place to be, full of gardens, with a beautiful, begemmed palace, wafted with a gentle breeze upon which is carried great fragrance, cool, alluring.

This indicates the Kaula view that one gains liberation by a very pleasant way, enjoying as one goes. This paradise island is very, very close. Each of the elements in the island meditation has a subtle meaning associated with the esoteric physiology of Shri Vidya.

She, Lalita, united with Shiva, is subtlety of subtlety, hidden behind the curtain hanging from the canopy. Her forms may appear to become progressively less subtle, but she still remains herself.

Bala-Sundari-Bhairavi

Although Tripurasundari, as mother of the universe (jagadamba) is the aspect most often met with in works of Shri Vidya, she is also worshipped as Bala (a young girl), and as Bhairavi (a crone).

As Bala, she is 16 years old, a virgin, very playful and dear. Bala has her own yantra and mantra. her vidya is Aim Klim Sauh.

Bhairavi is also an aspect of Lalita, but represents Shakti in whom menstruation has ceased, and has some affiliations with Kali.

Applications of Shri Vidya

There are many prayogas (ritual uses) related to Shri Yantra. Some rites depend on auspicious times, such as Full moon days or nights in specific solar months.

Devi also manifests as the five elements of aether, fire, air, water and earth. The saktis are purple (air), white (water), red (fire), yellow (earth), blue (aether).

Chapter II of *Vamakeshvara* gives a large number of rites, which one is not entitled to perform unless the daily rite is also accomplished. These rites are called the shatkarma, six acts: protection, peace, victory, wealth, punishment, destruction. The categories vary occasionally. When punishing an enemy it is necessary to both protect yourself and to know the right time for performance, according to the rules, and also the vulnerable points, which vary with the phase of the moon and with astrological aspects.

It is important to remember that Shri Vidya was primarily oral, and vital information was often left out of the written versions, so it is necessary to know a host of things before a rite can be started.

Initiation

Devi Lalita may be installed in a disciple, a yantra, or an image. All the methods essentially follow a similar form, but the right time must be selected. A disciple must have the necessary qualifications and potential.

After initiation, she or he is to perform an operation to endue the vidya with energy or life. This involves the recitation of the root vidya a specified large number of times, although other valid methods exist for preparation.

The Vidya (Mantra)

There are said to be 15 lines of mantra, each perceived by a different Rishi (Seer). The most widespread seems to be that called Kadi (beginning with 'Ka'), which itself has three sections. The other main division is Hadi, although it is said that the Kularnava Tantra incorporates both in a division called Kahadi. Devotees of the Kadi line worship the Shri Yantra from the perimeter to the centre, while Hadi devotees worship it from the centre to the perimeter. Some of the lines of the vidya are said to be broken, and do not run in a continuous stream.

The 64 Kaula Tantras

These tantras are enumerated in *Vamakeshvara* and *Kulachudamani Tantras*, and in other places. At some time in history a school of Shri Vidya was formed on an orthodox Vedic basis. A proponent of this school, Lakshmidhara, wrote a commentary on the famous Shri Vidya hymn called *Saudaryalahari*.

Unfortunately, most of the 64 tantras are lost. But their contents may be gauged from Lakshmidhara's commentary. We have to remember that the descriptions are based on an orthodox Vedic interpretation.

1) Mahamaya Sambhara. Deluding of intellect and senses. 2) Yogini Jala Sambhara. Involving the agency of Yoginis. 3) Tattva Sambhara. Causing elements to appear and transform. 4-11) Eight Bhairava Tantras. The commentator says that these are objectionable as they belong to the Kapalikas or skull wearers such as Naths, Aghoris, and so forth. 12-19) The Bahurupa Astaka. Importance attached to the eight shaktis or Matrikas.

20-27) The Eight Yamalas. Of these, only Rudra Yamala seems to have survived, although it is doubtful that the text which exists is the same as the original. Other of the yamalas do exist in part as quotations in later tantras. The commentator says these relate to Siddhi. 28) Candra Jnana. Expounds the 16 Nityas, but condemned as 'it smacks of Kapalika tenets'. 29) Malini Vidya. Enabling one to cross great oceans. This could be the Malini Vijaya Tantra, a work of the Kashmir Saivites which includes magical operations based on the 36 tattvas.

30) Maha Sammohana. Hypnosis. 31-33) Vamajusta, Mahadeva and Vatula. These are condemned as they deal with Vamachara. 34-35) Vatula Uttara and Kamika. The latter is still extant, and belongs to the Kashmir group of Agamas. The chief guru of this school is the famous Abhinavagupta. 36) Hridbheda Tantra. Condemned through Vamachara. 37-38) Tantrabheda and Gayatantra. Condemned because of retaliatory magic. 39) Kalavada. Digits of the moon, induction of chandrakalas, which are the 108 parts of the moon found in a horoscope.

40) Kalasara. The rules of colour. There is no reason given for its exclusion. 41) Kundika Mata. Attainment of siddhi through elixirs and drugs. 42) Mata Uttara. Deals with 'quicksilver'. See the Matrikabheda Tantra. 43) Vinakhya. Power over Yakshinis. 44) Trotala. Magical practices of medicine and clairvoyance. 45) Trotala Uttara. Bringing the 64 crores of yoginis face to face. 46) Pancamrita. Nectar from the body. The five nectars are mentioned in the Kaula Jnana Nirnaya. 47) Rupabheda. 48) Bhuta Uddamara. 49) Kulasara. 50) Kullaoddisha. 51) Kulacudamani. 48,50 and 51 are still available. The commentator says these tantras are not sanctioned by Veda.

52-56) Sarvajna Tantra, Mahakali Mata, Arunesi, Modinisa, Vikunthesvara. They are all declared reprehensible as they belong to the digambaras (naked sadhus). 57-64) East, West, South, North, Uttara Kaulas, Vimala, Vimalotta, Devi Mata. One of these lines still exists.

The Nine Nathas

Each of the nine Nathas or lords is identified with an aperture of the human body, and with one of the nine mandalas of the whole Shri Yantra. One's own guide is Shiva as pervading these nine chakras, and is identified with the current of bioenergy called Susunna. They are all meditated on as white, with two eyes and two arms, showing the

gestures banishing fear and giving boons. They may be visualised as being in sexual intercourse with the presiding aspects of the Devi in the nine mandalas.

The Four Oceans

The four duties of a human being are described as oceans because of their limitless extent. The sadhaka in the zone is at the junction point or field of action of these four oceans, on the island of gems.

The Nine Bodily Dhatus

Each of the nine matters (dhatu) in the body is presided over by an aspect of Lalita. The Universe, in Shri Vidya, is said to be time, space, and a combination of the two. The first is Shakti, the second Shiva, and the third Shiva and Shakti in union. These are also the three eyes on Lalita's face, and sun, moon, fire.

The Island of Nine Gems

On this island, which is all and everything, seed and sprout, the six seasons all manifest simultaneously. The Aeon Trees (Kalpadruma) are identified with resolution as any act undertaken with resolution is fruitful. The six seasons are identified with the six tastes of a human being.

Horses are the five senses as they lead one forward into action, figuratively taken as war. It is Lalita who slayed the demon Bhandu with all his fearful hordes. All her saktis assisted her in this. Then the celestial city, the Nagar was built. Elephants are the objects of senses, or the impressions.

Shri Vidya implies unity between knower, means of knowledge and knowledge itself. These are the three cities. This means that the knower, by means of the five instruments of knowledge, offers to knowledge itself, Devi in the yantra. (See *Bhavanopanishad*).

The Fifteen Nitya Shaktis

These are modifications of Lalita as red goddess with her three gunas and her five elements of aether, air, fire, water and earth. They are identified with the 15 days of the lunar fortnight. As the moon remains itself, though appearing differently according to phase, so too Lalita. Each Nitya has her own vidya, yantra and group of energies (saktis). Lalita or Tripurasundari is the 16th day or Full moon, with her 15 digits. Each of the 15 Nityas has a certain number of arms, the totality of arms (= rays) of the whole circle being 108. Because any unit of time is taken as a microcosm or parallel of any other valid unit, each of the 15 Nityas has 1440 breaths.

One lunar fortnight is 21600 breaths -- which is the number of a whole cycle or process. The breaths of a human being during one day and night are 21600 -10800 of which are solar, the other 10800 being lunar. By this device, the unity of the 15 Nityas, time, space and a human being is shown. As time is breath in Shri Vidya, we find that the periods of the four famous yugas are also based on breath. Each breath is influenced during the day by the planets in their waxing and waning of power.

These cause poisons to accumulate in the physical body. Nectar is released when the sun mandal 'melts' the moon mandal, and one attains to Hamsa. This is the nectar of compassion.

Lalita as the Whole Universe

Tantrik rites often include 'nyasas', the placing of some principles in a certain sequence on one's own body. The idea is that this process purifies and divinises.

Lalita's Sodha (sixfold) Nyasa is a highly complex rite in which a practitioner places on the body the 51 letters of the alphabet, the planets, the 27 nakshatras or lunar mansions, the 12 sidereal constellations, and the 51 sacred sites (pithas) of all India.

Placing these different things on the body the practitioner comes to realise oneness with the whole cosmos. This ritual also illustrates some important concepts. The *Tantraraja* states that there is no difference between the circle of the letters of the alphabet and the sidereal Zodiac. Lalita as devi is Shakti as all language, mantra, sound, music and vibration. She is also Shakti of Time as all planets and constellations. She is the very essence of sun and moon. Each of these realms requires inner comment.

51 Ganesas and 51 Letters

The image of Ganesa illustrates the three realms. elephant, his body human, and his vehicle a mouse. These are three realms in one being. He is lord of obstacles in three ways. As elephant, his great strength can break barriers. As human, he can use his intelligence. As mouse, he can penetrate the smallest places. Every aspect of Shri Vidya may be understood in three ways -- gross, subtle, and supreme -- and so the meaning of things often remains uncertain unless you already know someone who has the key, or belong to the in group.

As letters of the alphabet, Lalita is Matrika Shakti, who deludes by her Maya through words, speech, mantra.

Planets

The tantriks knew the seven traditional planets of western astrology, and also had a greater number of shadowy planets, of which Rahu and Ketu -- the nodes of the moon -- are the best known. The planets are important to an understanding of Shri Vidya, but the details are so extensive that they must be reserved for a later time.

27 Nakshatras

These constellations were thought of as beyond the 12 sidereal constellations, so remote they were almost beyond time itself. These 27 are employed in Shri Vidya to determine suitability of partners, constructing Vajra Yantras, and so forth. Each of the 27 has its own animal. A *guni* or lingam is classified as being harmonious or the reverse according to the position of the natal moon in these constellations. They are also associated with sacred herbs and trees, and much used in specific or optional rites.

Yoginis

The Yoginis of the bodily centres (dhatus) reveal very much of interest as they are associated with the well known but much misunderstood cakras. These Yoginis are really images of the ayurvedic or alchemic bases in the body.

They can only be understood in relation to such an alchemy. Kundalini is the body shakti, the great deluder, the trickster, the cause of sleep. To raise her means to become conscious of her manifestation. Shakti in the body has her various forms as Prana (Breath) Shakti, fire Shakti and so forth. When Prana Shakti becomes agitated, she zigzags up the body. At this time one starts to experience dissolution. Various things may be seen and felt.

Dakini, Rakini &c. preside over the alchemical physical bases of skin, blood, flesh, fat, bone, marrow. The last of these yoginis presides over the highest dhatu, highest as it forms the physical basis for new life -- ova/semen. In this form she is truly limitless, as she manifests as the Aeon Tree (Kalpadruma). The Dakinis and Rakinis &c. are pictured as terrifying as they consumers of the food one ingests.

Twelve Rashis (Constellations)

These are viewed as 12 great suns or sun Kalas, mighty Adityas presiding over great affairs, feeding on human beings and their essence.

51 Pithas

These are places in India particularly sacred to devi, as they mark the spots where the parts of her body fell after it was sliced into pieces by the discus of Visnu. The yoni fell at Kamarupa, hence the special spiritual regard in which this place is held by Kaulas.

The Nadis

Nadi means river, and is extended to include other currents and courses, such as those of the bioenergy and the pulse. Ayurvedias have written works distinguishing various types of pulse indicating dysfunction of the three powers. Nadi is also 150th part of the ascendant in a birth chart based on the sidereal zodiac. Such a birth chart is called Rashi Kundali. It is impossible to cast accurate charts without knowing which nadi rules a person or time. Each nadi has an aspect of the devi ruling it, and a solar and lunar part -- hence there are 3600 in the zodiac.

There are said to be 72000 nadis in the human organism. This number indicates a large but not infinite number of channels of bioenergy. They are the pathways of Prana Shakti.

The chief pathways are Susumna, extending from a point between the anus and genitals to the top of the head; ida and pingala, which are the solar and lunar pathways coiled around the central channel. This Susumna is Shiva and Shakti in sexual union. The human body is conceived of as a tree -- the root is at the top of the head, and it ramifies downwards. These channels are the pathways or body vehicles for Vata, one of the three dosas or humours in Ayurveda of the human body, and constitute the central nervous system with three main concentrations.

Marmas

Marmas are 108 in number, well documented points of the human organism which, if pierced, usually cause death. Many are recognised by western medicine. On the Shri Yantra, marmas are represented by the confluence of three or more lines.

Sandhis

These are joints in the human frame, knee joint, elbow joint &c. The body is the temple of the devi. On the Shri Yantra sandhis are represented by the junction of two lines.

Meaning of Kula

A 'kula' is a Shakti. The foregoing shows that each Shakti in the yantra is some energy of the human organism in its gross, subtle, or causal aspects. 'Akula' (lit. 'not Kula') is Shiva.

"Having abandoned her family of young Kula women, she becomes Shiva, with no qualities, no characteristics, devoid of the form of time." -- *Vamakesvara Tantra*

"All things the body. The body is the sacrificial ladle. Knowledge is the food." -- *Shiva Sutras II, 9-10.*

The Weapons of Lalita

Lalita holds five flowery arrows, noose, goad and bow. The noose is attachment (moon). The goad is repulsion (sun). The sugarcane bow is the mind. The flowery arrows are the five sense impressions. When consciousness perceives these, the outward directed arrows stop being dry sticks.

These five flowery arrows together with the bow are personified as six Krishnas or Kamadevas. V84 of ch xxiv of *Tantrarajatantra* states that Lalita assumed a male form as Krishna, and 'by enveloping all women enchanted the whole world'. Each of the six forms is like dawn, with six arms, holding flute, noose, goad, sugarcane bow, flowers, sour milk.

Eroticism in Shri Vidya

The physiology of Shri Vidya postulates macrocosm and microcosm as one. From this follows the realisation that the sexual union of man and woman mirrors the cosmic creation. It is natural that loving sexuality should be seen to have a cosmic status.

Kaulas have been criticised as their works emphasise love and death, but they were always realists. Many tantras establish that the terrifying Kali and the benign Lalita are two sides of the same coin. This coin or currency is called life. Lalita, with her waxing moon, represents creation, and Kalika with her waning moon dissolution. Each is a complete symbol, of high sublimity and loaded with spiritual significance.

The 15 Syllable Mantra

A chart, in Sanskrit, in the Adyar Library edition of *Varivasya Rahasya*, which deals with the 15 lettered Vidya of Lalita is so useful to an understanding of Shri Vidya and the yantra that we have summarised its contents below.

The Kadi Vidya runs ka e i la hrim: ha sa ka ha la hrim: sa ka la hrim. There is also a secret 16th syllable said to be the quintessence of Lalita.

There vidya, yantra, guru, disciple, goddess are all conceived of as being one. The Shri Yantra is within the wheel of time (Kalacakra), and represents the human body (microcosm), and the universe (macrocosm). These 15 letters are conceived to exist within the meru or spine of a human being, from the base to the top of the head.

The seven (or nine) 'cakras' are strung along this thread of light, as are the different mandals or circles of Shri Yantra. Note that the Lalita Vidya is itself divided into three parts, each represents fire, sun and moon.

Different letters of the alphabet all exist in a subtle form within the spinal cord. Each chakra is presided over by a Yogini whose function is connected with the transmutation of food, which is alchemy of the food factory.

There are 50 petals associated with these six cakras as there are 50 letters of the Sanskrit alphabet. $21600/50 = 432$. The cakra of the absolute or semen/ova itself has 1000 letters or petals. Semen is conceived of as residing here because of its alchemical nature as an elixir produced by the synthesis of the forms of food.

These three which are oneness are knower, means of knowledge, object of knowledge. Their union is called samarasa.

The three corners of the central triangle of the Shri Chakra are presided over by three symbolic Nathas. The Fourth Natha, Shiva Himself, is united with Shakti in the centre of the Bindu.

This Bindu, united Shiva Shakti, creates the cosmos. If we observe nature we see that the Shri Cakra (child) comes from the sexual union or samarasa (perfect assimilation) of man (Shiva) and woman (Shakti).

Their samarasa is known as the Fourth, because it appears when all three are present, and also produces or has the three as its powers or saktis.

This Fourth is awareness, the witness, the enjoyer, the measurer, the measuring stick, and the measured, Adinatha, the merulingam, beyond time and space, and therefore outside the Shri Yantra or the cosmos as modification or play of sun, moon and fire. These last three form the body of Lalita.

The three saktis of the Fourth are known as Kamesvari, Vajresi and Bhagamalini, in the symbolism of Shri Vidya.

They are also the saktis Icha, Jnana and Kriya (Knowledge, Will, Action), and in their aspects as Creator, Maintainer and Destroyer are known as Vama, who vomits forth the universe, Jyesta who maintains, and Raudri who dissolves.

The body of a human being is made up of these three in combination and blending. They are active, passive and reconciling.

The three are also symbolised as three holy mountains known as Kamagiri, Purnagiri, and Jalandhari. The apex of these foothills is the very secret Oddiyana, at the centre of Shri Yantra. The three also represent three symbolic lingas within the human frame.

Conceived of as the human body, and as the Meru or subtle spine, these three places are points of convergence or pilgrimage of the channels of bioenergy connected with the sun and moon. There is a correspondence between these channels in the body, and the luminaries in the heaven.

As the Shri Yantra is Time and Space, all constellations, planets, lunar mansions, are conceived of as being the body of Lalita, Maha Tripura Sundari. It was these three cities that were destroyed by Lord Shiva, and described in the Shiva Mahimna Stotra.

At the confluence of the three rivers of bioenergy are three lingams of Supreme Shiva, resorted to by the wise. One united with the Fourth is liberated. Others are deluded by the Maya or play of the goddess, who, with her three aspects in all is known as Mahamaya Adya, the womb of all.

She deludes by her every process, and has the form of Matrika devi, or goddess of speech and words. The 15 syllables of the vidya are usually disguised in symbolic design or code. The three Hrim are called the three maya granthis or knots of delusion. This Hrim breaks down into Ha for Shiva, Ha for Shakti, and Im for samarasa.

The Fourth (Turiya) also pervades consciousness in its states of waking, dreaming and deep sleep. This is also expressed in the *Shiva Sutra*.

Meaning of Shri Vidya

The Yogini Hridaya, the second part of the Vamakeshvara Tantra, states that the mantra has several meanings. Some are literal, others traditional, inner, Kaulika, occult and real.

Literal Meaning

The syllables represent Shiva and Shakti. The first part, Ka E I La Hrim, is called Vagbhava, and is Vama Shakti, Brahma, Jnana Shakti, and Eastern Face. The second part, Ha Sa Ka Ha La hrim, is Kamaraja, Jyesta Shakti, Visnu, Iecha Shakti, and Southern Face. The third part, Sa Ka La hrim, is called Shakti, is Raudri Shakti, Rudra, Kriya Shakti and Western Face. The fourth part, the hidden or secret syllable, is mother goddess, Shambhu Natha, the totality of the three saktis of Knowledge, Will and Action, and the Northern Face or amnaya.

Traditional Meaning

Ka = air, Ha = fire, Sa = water, La = earth, Ha = aether. The vowels are above aether. The 15 syllables are 1 of aether, 2 of air, three of fire, four of water, and five of earth. The three forms of La represent the three Worlds. The five forms of the letter Ha represent sound.

Inner Meaning

The vidya shows oneness of Shiva, Guru, devi and disciple; as it is Shiva in sound form (Shakti) which preserves the line.

Kaula Meaning

The Mother goddess is known as Ganeshi (Lady of Hosts), because of her great number of rays. These are the Ganesas of the sixfold Nyasa. Devi has three eyes which are sun, moon, fire. She has three saktis which are Will, Knowledge, Action. She has three gunas which are active, passive, reconciling. These are the nine planets. The 27 nakshatras are 10 Knowledge and Action modes, 10 objects of senses, Devi, Devi, three gunas as one, and the four inner causes. The six yoginis have their names beginning Da, Ra, La, Ka, Sa, Ha -- and end in 'akini'. They preside over the physical bases (dhatus) of the body. The 12 sidereal constellations are the 10 vital breaths, the embodied being (jiva), and the Supreme Creator. The 51 pithas correspond to the letters of the alphabet, and are points of confluence one should visit within the body. Each of the three sections of the vidyas represents speech -- in potential, in formation, in manifestation. The Devi is Matrika Shakti.

Breath is Time

This is a fundamental postulate of Shri Vidya and much of the symbolism is based on it. The letters of Sanskrit said to represent the embodiment of Lalita as mantra are 52 in number: 16 vowels and 36 consonants. These, multiplied together, total 576. This number, divided by nine yields 64. The Shri Yantra is said to have 64,000,000 yoginis in the nine sub-mandalas.

Each mandala has a unit of Time associated with it. The basic unit is a breath. One nadika is equal to 24 minutes or 1440 seconds, and each breath is one 360th of this, or four seconds. A human being breathes 21600 times each 24 hours.

A Kali Yuga is 432,000 years of 360 days. A Dvapara Yuga is 864,000 years. A Treta Yuga is 1,296,000 years. A Satya Yuga is 1,728,000 years. The circle of the sidereal zodiac has 12 constellations, each of which has nine parts (navamshas). These 108 (12 x 9) are called Candrakalas.

Each Candrakala is, itself, a micro-constellation. The number of degrees in the sidereal cakra is 360. The number of minutes is 21600. A conjunction is 21600', a square 5400', an opposition 10800'. Each eternity (Nitya) of the root mantra has 1440 breaths. (See the prayoga of Bhavana Upanishad). This implies that Lalita is 21600, as she is the collectivity of the 15 Nityas.

Lalita's cakra is the grand synthesis of Time, Space, and humankind. Her 36 tattvas are the whole cosmos.

Ritual Accessories (Upachara)

These can be multiplied indefinitely. The chief are scent (earth), incense (air), flame (fire), water, and flowers (aether). They should all be red, or tinged with red. They represent, in their basic form, the five impressions. See *Gandharva Tantra*.

Devatas of the Leftovers

At the end of the rite Vatuka Natha is in the NE, and takes flame leftovers; Yoginis in the SE take mantra leftovers; Kshetrapala in the SW takes scent and incense leftovers; Ganesa, in the NW, takes mudra leftovers. The aspect of Lalita called Sosika consumes everything that is left. She is worshipped in the NE in a circular pit.

Gayatri

This is the name of a specific kind of mantra used at the four twilights of dawn, midday, dusk and midnight. There are Vedic and Tantric gayatri. Lalita has her own which is *tripurasundaryai vidmahe kameshvaryai dhimahi tanno klinne prachodayat*.

Esoteric Meaning of the Vidya

This leads the sadhaka to identify the vidya with moon, sun and fire, as sections of the central or Susunna Nadi, relating to Intellect, Emotions, and Physical Sensations. These have to be brought together for the Fourth to appear. There are 10 fire kalas, 12 sun kalas, and 15 moon kalas. The 16th includes them all.

Sound

The letters of the vidya are Nada, or sound, and the absolute, and end as uttered sound. When charged with the consciousness of the Fourth these mere letters become mantra. Otherwise, words continually delude.

The 16th syllable of the vidya also represents the Fourth. This Fourth is Kamakala. Beyond it is the Ultimate Absolute (Atiturya - beyond the Fourth), and beyond any sort of description.



Meditation on Lalita

*I bow to the goddess made of mantra, who consists of the 51 Ganeshas, the nine planets, the 27 constellations, the six Yoginis, the 12 signs of the Zodiac and the 51 letters of the alphabet and sacred sites. **Vamakeshvara Tantra***

"Then one should meditate on Devi, resembling a lotus, like the early morning rays of the Sun, like a hibiscus or a pomegranate flower, red as a ruby, or like *kumkuma* dissolved in water, adorned with a bedazzling jewel in Her diadem, and by a dense mass of small bells, Her mouth, like a line of black bees, amidst beautifully curved red lips, the circle of Her face like the dawn or a day lotus, a curved half moon of nectar on Her forehead, Her eyes like bows, and a beautiful brow, O Parameshvari.

"Her eyes are moving playfully to and fro, filled with joy and bliss, the roundness of Her cheeks surpassing the curve of the lunar crescent. The slender line which is Her nose is like a beautiful wanton shoot. Her upper nectar like lip is of the red effulgence of copper or coral. Her smile is sweeter than honey, the quintessence of love. Her very beautiful chin is endowed with all beauty.

"Her neck is shell-like, She has large, open eyes, arms as graceful as lotus stalks. Her hands equal in appearance very beautiful red lotuses, and Her nails are brighter than brightness itself. Her rising breasts uplift a slender pearl necklace, which resembles a shower of nectar on them. Her truly beautiful belly is adorned with three lines.

"Her charming begemmed navel is like a stream. The roundness of Her hips is like a precious jewel, She wears a girdle of pearls, and has beautiful buttocks. The circle of Her buttocks is cleft by a line, Her hair like royal elephant goads. Isvari, Her very beautiful thighs are like two beautiful plantain stems. Her two lovely legs are like two charming plant stems. Her unblemished lotus feet are like the crest gem of Brahma.

"Her redness surpasses the redness of the China Rose, vermilion, or the pomegranate flower. She is clothed in red garments, holding an effulgent noose and a goad. She sits on a red lotus, and is adorned with red gems. She has four arms and three eyes, and She holds five arrows and a bow. Her mouth is filled with various pieces of betel mixed with camphor.

"Her beautiful gazelle like body, smeared with red powder, is the vanquisher of the God of Love. She wears the most beautiful kind of clothes, and is adorned with every kind of precious gem. She is the Mother Who gladdens creation, the cause of happiness in the world, causing all love in the world, creating the world, the Devi made of Mantra, great good fortune Sundari, consisting of all wealth, eternal, supremely blissful, joyful." - dhyana from *Vamakeshvara Tantra*.



The Five Limbs (Panchanga) of Bala

Listen, Virachamunda, to the characteristics of jiva. It is supreme, whole, eternal, consisting of nothing, stainless. It is the ultimate atomic particle, the Natha, it is supreme Shiva, all pervading, it is above all, it is Hamsa, the soul of Shakti. It is the mind, the breath, the buddhi and the chitta, residing in the inspiration and expiration of the breath of all living beings. - Kaulajnananirnaya, VI, 4-6.

This is the first English translation of the five limbs, or panchanga, of the aspect of Goddess known as Bala Tripura. Bala means "girl", this aspect of the Red Goddess is the most highly erotic of Her three aspects, as the 1,000 names show. Bala is an adolescent woman, Tripurasundari a mother, and Tripurabhairavi a woman in whom menstruation has ceased.

Bala's root mantra is *aim klim sauh* and variations of this mantra are used in her daily ritual. Many tantrik devatas have manuals structured along similar lines. The devata is first visualised as residing in the heart, then later drawn out through the breath and "placed" in the yantra. On installation or invocation, various ritual accessories are offered, and the 1,000 adjectives (names) of the particular deity recited. The Devi is then drawn 'back' into one's heart, and the ritual concludes with various elements "cleaning up" the area of worship.

The five limbs of a ritual panchanga are Patala, Paddhati, Kavacha (Armour), 1,000 Names, and Stotra. The first gives the unfolding of the mantra, usually in coded form. It also describes the meditation image and the yantra of the devata, as well as various optional rites. The second limb describes the ritual worship, including worship of the avarana or attendants of the devata, which are really aspects of the god or goddess. The kavacha is an "armour" used to ward off evil and which may either be recited or written and then worn on the body. The fourth limb consists of the 1,000 names, of which there are very many sets in the tantrik literature. The fifth, the Stotra, is the hymn of praise of the ishtadevata, the tutelary devata of a tantrik sadhaka.

This particular manual comes from the [*Devirahasya*](#), a large work which contains many other panchangas relating to different aspects of Shiva and Shakti.

Bala Patala

Seated on Kailasa Summit is Bhagavan, spouse of Uma, the God with a crescent Moon as His diadem, whose eyes are Sun, Moon and Fire, wearing an elephant skin, mighty, worshipped by the Gods, bowed to by hosts of Gandharvas, mighty Yakshas, and by gods and demons.

Having recited mantra, and having read sacred texts, rising up and bowing, Bhairavi questions the Lord.

Shri Bhairavi - Lord God, Ocean of Compassion, who reveals all Agamas, by Your grace I have heard of all the Vidyas, O Sureshvara. Now I would like to hear of Bala Tripurasundari. If this can be spoken of, declare the Vidya, O God Maheshvara.

Shri Bhairava -- Listen Devi, I speak of the five Limbed Manual (Panchanga) desired by sadhakas, (which consists of) Patala, Paddhati, Armour, 1,000 Names and King of Hymns. O Mahadevi, listen one-pointedly. Parameshani, Shri Bala is the Goddess bestowing both enjoyment and Liberation.

O Mahadevi, one may give away power, dominion, house and wealth. All these may be given away, but one should never give away this thing which is the best of all. In the Kali Yuga there is no other Vidya resembling this Vidya. It is said that Shri Bala Tripura gives siddhi quickly.

It should be passed on to peaceful disciples, and to those devoted to their Guru. One should not give this Vidya to the undevoted, O Parameshvari.

I will speak of the unfolding of the mantra, yantra, prastara, meditation, and the rites of the Devi, O Maheshvari. First, Deveshi, listen to the unfolding of the Mantra which bestows all fruit. It should be carefully concealed, whoever knows it becomes successful (Siddha).

One should place "Shakti" (Sauh) at the end of 'Vagbhava' (Aim) and "Kamaraja" (Klim), ending this with Namah. O Devi, this is the eight lettered Mantra of Bala. (There are) no obstacles, or impurity or restrictions attached to it, it causes one to become a Siddha, O Mahadevi, and is the King of Mantras in the Kali Yuga.

Dakshinamurti is the Seer, Pankti is the Metre for pronunciation, the Goddess of Tripura-Bala, "Aim" is the Seed, "Sauh" the Shakti. "Klim" is the linchpin. Its application is towards Dharma, Artha, Kama and Moksha.

One should do (six fold) Nyasa on the head, on the mouth, in the heart, on the feet, on the navel lotus and in all the limbs, O Devi.

One should do Nyasa according to the rules doing Seer, Hand and Limb nyasa, using the bijas of the mantra, O Maheshvari.

Now I speak of Her meditation, advantageous for all sadhakas:

I meditate on Bala, clothed in red, with a digit of the Moon as Her ornament, effulgent as the rising sun, with three eyes, holding a book and a rosary, showing the gestures of removing fear and giving, seated on a red lotus.

Having meditated in this way one should repeat the mantra which gives success. A pure sadhaka should prepare (the mantra by reciting it) 300,000 times.

Now I speak of the unfolding of the Yantra of Mahadevi, the Giver of both Enjoyment and Liberation, which is very hard to get to know of for any sadhaka.

Bindu, triangle, eight triangles, eight petals, adorned with three circles and enclosed in an earthsquare. This circle of Bala (and Her attendants) is the Destroyer of Pain, O Mountain-Born One!

One should worship the Shaktis of the pedestal when inscribing the Yantra. The pedestal Shaktis are Will (Iccha), Knowledge (Jnana), Action (Kriya), Lotus-Girl (Kamini), Giver of Sexuality (Kamadayini), Sexual Pleasure (Rati), Loving the Bliss of Sexual Pleasure (Ratipriyananda), and Mind-Born (Manonmani) lastly. One should place these Shaktis round the pedestal using the mantra "Vyoma Parvata Tertiya Sadashiva Mahapadam Pitha Padmasanaya Namah". This is the pedestal Mantra. Having put, in order, these 16 syllables around the image (Yantra) one should recite the root mantra.

One should invoke Devi and worship Her with the ritual accessories according to the rules. Having invoked the desired Devi in the centre of the yoni, one should worship in the triangle, in a similar way Sexual Love (Rati) on the left, Pleasure (Priti) on the right, and Mind-Born (Manobhava) at the apex. One should worship the six Limbs inside the yoni (i.e. central triangle) starting from the South East.

Outside the central yoni one should worship, from the East, in a clockwise direction, the Arrow-Devis. In the eight yoni-triangles one should worship the eight Shaktis called Beautiful Bhaga (Bhaga=female sexual organ), Bhaga, Nectar of Bhaga, Bhaga adorned with Flowers, Primordial Sexual Pleasure, The Flower of Sex, the Girdle of Sex, the Bliss of Sexual Love - these are the eight Shaktis.

In the filaments of the lotus one should worship Brahmi and so forth, and in the petals themselves the (eight) Bhairavas. One should also worship, in the petal tips, from the East in a clockwise direction, the Sacred Sites called Kamarupa, Malaya, Kaulagiri, Cauhara, Kulantaka, Jalandhara and Oddyana -- the eighth being Devikuta.

In the bhupura one should worship in the cardinal directions Heruka, Tripurantaka, Vetala, Agnijihva, Kalantaka, Kapalini, Ekapada, Bhimarupa, Mala and Hatakeshvara. (Also) in the directions one should worship Indra and the others with the (various) weapons.

Outside of this, in the directions, one should worship Vatuka, the Yoginis, Kshetrapala and Ganesha. In the intermediate points one should worship the (eight) Vasus, the Sun, and Shiva. One should worship all the elements and then the weapons.

First of all one should meditate on Bala in the embrace of Kameshvara in the centre; A Kaula should worship using the five makaras according to the rules of Kaulachara.

The sadhaka skilled in the mantra should worship Mahadevi in the bindu (of the yantra) with scent, unhusked rice, flowers, incense, flame and liquid oblation. This is called Layanga.

Listen to the rituals, O Parvati. Whosoever skilled in mantra who does this gains a share of success swiftly, it is certain. The (eight rites) are Paralyzing, Deluding, Killing, Attracting, Subjugating, Driving Away, Peace Making and Healing.

This sadhana is the Quintessence, invisible, Dear One. One should not give this to those undevoted to Devi, and should keep it concealed and secret from pashus.

(1) On the first day of the Waxing Moon, Devi, having bathed and done the daily rite, one should go to a deserted place at midday. There one should do sacrifice by a 10th part using ghee, curd and so forth. One should do oblation to the Goddess, then immediately one is free to paralyse, this is certain.

(2) At dusk, in the cremation ground, one should recite (the mantra) on a seat made of owl feathers. One should do much sacrifice and by a tenth part of this give ghee, wine, grain, shoots and lotus seeds. Then one may delude the world.

(3) Having gone in the morning or at night to the place of Ghosts and Elementals (Cremation Ground), the mighty Hero should recite the Vidya of 16 letters in front of a cremation pyre. The mantrin should do much sacrifice of ghee, fragrant gums and hairs of chandalas in the burning funeral pyre. (In this way) one kills an enemy.

(4) On an eighth day of the Bright Fortnight the sadhaka should recite (the mantra) in secret. Having recited a myriad times using the root Vidya, and having meditated, O Charming One, one should do sacrifice of a 10th part giving ghee, lac, flowers, menstrual blood, wheat and bamboo shoots. (Then) one may attract women.

(5) Dearest, on a ninth day the ritualist, having bathed and done the daily rite, should offer much ghee, fish, eggs, lotus, pearls, and hair of deer. Doing sacrifice in this way, O Lady of Heroes, one is able to make people slaves.

(6) On the fourth Lunar Day of a Dark Fortnight one should recite the mantra at the arising of the Moon, Dearest. On a riverbank, seated in Shirsha Asana, the Hero should recite the mantra many times. One should sacrifice a 10th part of this, giving ghee, blue lotus, cloves, black pepper and tamarind. Then one may cause an enemy to flee.

(7) On a fifth night, O Deveshi, one should recite the mantra a myriad times. One should sacrifice a 10th of that and should offer ghee, fish, sugar cane and camphor - thus one may calm down great disputes, wars and adversities.

(8) On a great eighth day (of the dark Lunar fortnight) a person having bathed, should do sadhana on the best of pedestals. The hero should recite (the mantra) 10,000 times and should sacrifice a 10th part of that, giving ghee, camphor, grapes, many betel leaves, goat flesh and blood. Then one causes healing to occur.

This thing which is secret is the form of all, my very Self, O Deveshi, Secret. One should conceal it in the Kali Yuga. On Sundays etc. one should recite the mantra 10,000 times. Then one becomes Siddha, there should be no

doubt about this! This celestial chapter is revealed because of Your love. Hide it! It should be concealed, hide it as You would conceal Your own yoni.

Shri Bala Paddhati

Now I will declare the Paddhati in its spoken form - the essence of Shri Bala Tripureshvari, the Giver of Happiness. Having done morning acts those who are devoted should worship Devi. This puja is fruitless for those impure at the Three (Twilights).

Extending from the base of the spine to the top of the head, like a lotus stem, a brilliant, white, slender thread, one should meditate on Devi, Giver of Subjugation, Great Good Fortune and Eloquence; as surrounded by a swarm of black bees; with braided hair garlanded with flowers; with a face marked with a jewel as her forehead mark; her mouth sweetly smiling, wearing a beautiful diadem; her head adorned with pearls and diamonds; with a slender crescent Moon as crest gem; her three bright eyes effulgent as a swarm of sapphire bees; with jewelled coiled earrings, the chief of which is as bright as the Sun; ornamented with shining pearls and gems of dazzling appearance; around her throat a necklace like a line of bees, beautiful and bedazzling, surpassing nectar in its beauty; adorned with beautiful and resplendent garments like the white water of the Ganga in flood; beautiful, sinuous graceful limbs, scented and sweet like creeping vines; covered in gold and by other precious metals, and by glistening jewels, glittering and bright; her beautiful feet and toes like red lotuses with their petals; as bright as the circle of the starry realm (Nakshatras); adorned with pearl-like blossoms; with her lower left hand holding a book and her upper right hand dispelling the fears of sadhakas; in her two right hands holding a rosary and bestowing boons; She herself being of the dazzling whiteness of snow, milk or the Moon; gracious and charming.

Armour of Shri Bala Tripurasundari

Shri Bhairavi said - Devadeva, Mahadeva, expander of devotees who please You, the Armour of Devi is hidden. Speak of this to Me!

Shri Bhairava -- Listen Devi, I speak of the Armour difficult to get even for gods. One should never reveal this high secret, which gives the wished for siddhi to a sadhaka. The Seer of the Armour is Dakshinamurti. Pankti is the Metre. The Devi is Tripurasundari. Its application in puja is the four aims of Mankind. She wears a pearl diadem, coiled earrings, armlets, a necklace of gems; pearl finger rings; effulgent bracelets and other jewels; a golden hip girdle, glittering anklets; her navel is adorned with a ruby, and she has a bracelet of shells, with a Kala of the Moon on her forehead. She holds a noose, a goad, a book and a rosary in her upper hands and the other hands.

May the Vagbhava Aim protect my head, and the Kamaraja Klim my heart! May the Shakti Bija Sauh protect me in my navel, genitals and feet!

May Aim Klim Sauh protect my face, and Bala shield me in my siddhi! May Ha Sa Ka La Hrim Sauh Bhairavi shield my throat, and may Sa Ka La Sundari shield me in the region of the navel!

May Mahatripurasundari shield my brow, and the point between my eyes! Subhaga protect my forehead! Bhaga shield my throat! Bhagodevi protect my heart! Bhagasarpini, shield my belly!

Bhagamala, shield my navel! Manobhava, protect my penis! May the auspicious Lady, the Queen of Queens, the Mahadevi, shield my anus!

Mother of the Cosmos (Jagad Ambika), form of Consciousness, protect my feet! Narayani, protect me at night! Shubhankari shield me in all my actions!

May Brahmani protect me in the East, and Vaishnavi in the South! May Varahi protect me in the West, and Maheshvari in the North! May Kaumari protect me in the South East, and Mahalakshmi in the South West! May Chamunda protect me in the North West, and Indrani in the North East!

Mahamaya, protect me in Water! Sarvamangala, shield me in Earth! Varada, protect me in Aether! Bhuvaneshvari, protect me everywhere!

This Armour is called "Names of the Goddess" and is hard to obtain! The pure person with concentrated mind should arise and recite it at dawn.

Whoever does it knows no fear or disease. Nor is he afraid of death or anxious about sin. He is never poor, nor is he vanquished by death. He dwells in the realm of Shiva, O Devi. I say to You that this is most certainly true.

O Auspicious One, whosoever should recite this Armour having not been initiated into Shri Vidya gains no fruit, but is struck by lightning.

The 1,000 Names of Bala

Shri Devi - Shri Natha Shankara, Bliss-Maker, speak! O Lord God, how may one obtain the yoga-power of full devotion, O Ocean of Wine 1 If You have compassion for Me Shambhu, reveal that which is well-hidden!

Shri Bhairava -- By devotion to Shakti one comes to know the entire vermilion ocean of Bliss, the hidden essence of Bala. Dear One, I will speak to You of Her 1,000 Names. One should well hide it, O One with Thighs like Plantain Stems, it is revealed out of deep and amorous affection for You. Whoever meditates on how Devi is hymned immediately gains the whole mass of happiness, and is the cause of Knowledge.

(Of this 1,000 Name-Hymn of Shri Bala Sundari, Bhargava is the Seer, Anushtubh is the Metre, Shri Bala Tripura is the Devata. Aim is the Seed, Sauh is the Shakti, Klim the linchpin. The application by reading it are the four aims of Mankind.

Rishi Nyasa :Hail to Bhargava the Seer on the head; Hail to Anushtubh the Metre on the mouth; Hail to Shri Bala the Devata in the heart; Hail to the Seed Aim in the genitals; Hail to the Shakti Sauh on the feet; Hail to the Linchpin Klim on the navel; Hail to the Application on all the limbs.

Aim hail to the thumbs; Klim obeisance to the index fingers; Sauh hail to the middle fingers; Aim hail to the ring fingers; Klim hail to the little fingers; Sauh to the front and backs of the hands hail Thus the heart and other Nyasa are related. Meditation-)

Wearing red clothes, with a Kala of the Moon as Her ornament, effulgent as the rising Sun, holding Book and Rosary, bestowing boons and banishing fears, I meditate on Bala on the Red Lotus.

Pleasing and Supremely Blissful Vermilion One. Ultimate Treasure of the Path of Devotion. Deep Left Thing. Manifestation of the Elements. Shankari. Shiva.

Boon Giver of Erotic Form. Essence. Auspicious Sphere of Action. Ocean of Ultimate Bliss. Passionate. Actress. Graceful One.

Kala of Sexual Play the Colour of Blossom. Dalliance. Absolute. Kala.

Suitable Essence. Creeper Granting All Wishes. Eager-Goddess. Playing with Love's Arrow. Truly Affectionate. Lovely Sweet Form.

Effulgent as 10,000,000 Suns. Cool as 10,000,000 Moons. Arrow Limbed One Shedding Nectar. Means by which Heaven is Attained.

Gazelle Eyed. Charming. Walking Beautifully. Happy and Peaceful One. Empress. Queen. Worshipped by Mahendra.

Lady Moving in the Cosmos. Ultimate Mover in the Cosmos. With Dishevelled Clothing. Irresistible Shakti. With Tinkling Golden Anklets.

With Breasts like the Paradise Tree on Mount Meru. Bearing Goad and Noose as Weapons and Giving Boons. Holding Arrows and Sugar Cane Bow in Her Two Beautiful Hands,

Face like the Disc of the Moon. With a Beautiful Crest Gem like a Little Moon. Having a Vermilion Forehead Mark. Her Lovely Braided Hair adorned with Flowers.

Rejoicing in a Garland of Coral Tree Blossoms. Adorned with a Garland of Gems. Fond of Gold Ornaments. Having a Beautiful Pearl Necklace.

Her Mouth is Full of Tambula. Her Mind is Filled with Sexual Bliss. Pleasing and Happy. Essence of Passion. Supremely Compassionate. Lady of Treasure.

An Effulgent Gem sits between Her Breasts. Intoxicated with Wine-Essence. Having a Mantra which is the Self of Bindu and Nada. Form of the Fourth.

The Lovely Giver of Happiness. Shankari. Fond of Blossoms. The Universe. Complete. Dweller in the Purna Pitha.

Rajyalakshmi. Shri Lakshmi. Mahalakshmi. Beautiful Queen. Santoshima. Excellence. Gold Vessel. Light.

All-complete. Supporter of the Cosmos. Creatrix. Increase of Strength. Magnificence of all Earthly Kings. Mother Ruling All.

Lotus-Eyed One. One Gazing Long. Clear Eyed One. Flow of Love. Taste. [100] Chief One. Essence Body.

Vermilion Essence. Moving Gracefully. Colour of Pollen. Mad with Bliss in Sexual Intercourse. Inmost Quality. Self of Shakti.

Eyes Full of Love. Charming. Goddess of Love. Lovely Bhaga (Female Genitals). Beautiful Bhaga. Taking Pleasure. To be Enjoyed. Giver of Fortune. Lovely. Bhaga.

Kala of the Bliss of Yoni and Linga. Dwelling in the centre of the Bhaga. Form of Bhaga. Consisting of Bhaga. Bhaga Yantra. Highest Bhaga.

Yoni Mudra. Kamakala. Essence of Kula Nectar. Fire of the Kula Kunda. Subtle. Jivatma. Form of the Linga. Root Cause. Root Form. True Form of Root Action. Longing For It. Lotus-Bliss. Self Dissolved in Consciousness Meditation. Beneficent.

White and Red. Form of Bindu. Yoni which is the Sound of Knowledge. Sound of 10,000,000 Bells. Humming One. The Marvellous Risen Disc of the Sun. Dissolved in Sound. Completely Full. Place of Fullness. Many-Bodied.

Golden Music. Hereditary Music. Sound of the Drum. Garland of Letters. Siddhi-Kala. Dwelling in the Six Chakras. Sexually Playing in the Muladhara. Svadisthana. Dwelling in the fourth.

Situated in the Manipura. Loved. Essence of the Tortoise Chakra. Like a Flame

in the Anahata. Made of Gems.

Vishuddha. Pure Sound. Residing in the Awakened Being. Song. Situated in the Ajna Lotus. Emanatrix. Skilful. Triple Circle.

Little Moon. Splendid as 10,000,000 Moons. Shining like 10,000,000 Suns. Shadow of the Ruby Red Lotus. Consisting of Eternity and Joy. Shining.

Auspicious Liquor. Very Beloved. Still and Joyful Nectar. Charming Limbed One Rejoicing in Intercourse. Having Sweet Nectar.

Seated on a Great Pedestal. Satisfied. Wild. Beautiful in Bearing. Drenched in a Shower of Nectar. Expanding Ocean of Redness.

Very Red. Fond of Moistness. Wearing Innumerable Earrings and Removing Fear. [200] Excellent Oral Lore. Encircled by Countless Flowers and Fruit.

Dear. Auspicious. Beloved of Shiva. Shankari. Shambhavi. Powerful. Self Created. Beloved of the Self. Partner. One's Own. Mother Matrika.

Vowel-Being. Refuge. Chaste. Highest Being and Origin of Wine. Fortunate Gladdener. Respected. Devoted to All Good Fortune.

Lucky. Slender Thread. Maiden. Bright as a Fragment of a Half Moon. Beautiful Slender Creeper. Dear One. Wicked Deed. Evil Spell.

Gazelle Eyed. Excited Eyed. Sharp. Intoxicated with Wine Nectar. Delighted by Intoxicating Liquor. Beauteous as Madira Wine.

Pleased by Kadamba Wine. Handsome. Delighted. Rejoicing in Sideways Glances. One with Slowly Turned Down Eyes Gazing Long and Sweetly. Destroyer of the Family of Demons. Radiant Nectar of Sexual Desire. Suvasini. One with Rounded Body. One With Breasts Heavy with Milk.

Truly Beautiful. With Teeth Like Little Pearls. With a Halo. Radiant Mouth. Her Lips Like Tender Shoots. Her Nose Like the Tip of a Til Blossom. Her Forehead Shining Like Gold. With a Face like the Full Moon. With a Young Moon as Her Shining Diadem.

Her Lively Eyes Smeared with Ornament. Her Ears Like Blossoming Flowers. Each Ear like Half a Leaf and resembling a New Moon. With the Sun as a Gem in Her Diadem.

Her Gold Earrings Studded with Gems. With Coiled and Bejewelled Earrings. Very Beautiful Cheeks. With a Shell-Like Neck. Wearing Alluring Gems.

Wearing a Pearl Necklace which is Like the Ganges in Flood and Her Voice Like a Bird. Her Limbs Extending Like Many Lotus Roots. Carrying Noose, Goad and Bow. With Bracelets Entwined Round Her Clothes. Adorned with Various Beautiful Jewels. Her Lotus Hands the Colour of Copper and Her Lovely Nails Shining like Gems.

Her Fingers Adorned with Jewels with Beautiful Lines between Her Fingers. Her Two Beautiful Breasts Like the Mandara Tree. The Hair of Her Pubic Region like a Line of Serpents. Her Womanly Deep Navel Encircled by Three Lines. Very Slender of Waist.

Wearing a Breast Plate for Battle. Wearing a Beautiful Waist Cloth. Her Buttocks Like the Brows of an Elephant. Her Two Thighs Close Together Like the Cheeks of an Elephant. Her Beautiful Knees and Legs like Unworldly and Bright Paradise Trees.

With Hidden Ankles. Her Anklets Adorned with Gems and Making a Charming Ringing Sound. Her Two Feet Meditated on by Yogis. Ocean of Wine Nectar.

Vermilion Ocean. With a Vermilion Forehead Mark. Adorned with Dishevelled Hair. Perfect Nectar. Truly Wise. Intelligent. Most Beautiful of Divinities.

Like a Row of Scarlet Rays From a Dawn Sun. Beloved Cow of Heaven. Padmini of the Essence of Nectar. Stream of Rasa.

The Beautiful and Ever-present Boon Giving One. Autumnal. Giving True Fortune. Dear to Nataraja. Cosmic Dancer. Male and Female Dancer.

Brightly Coloured Yantra. Web of Consciousness. Knowledge Vine. Chief Thing. Dwelling in the Forehead. five-Sectioned One. Panchami.

four-Sectioned One. Tripartite Primordial One. Six-Sectioned One. Worshipped in the Vedas. Having 16 Sections. The Fourth. Supreme Kala. Shodashi. Goddess of Mantra and Yantra. Meru Circle.

Sixteen Lettered One. Three Lettered One. True Form of Bindu Nada.

Above the Letters. Mother of the Letters. Great Happiness Who is the Absolute as Sound. Consciousness Vine. Being with Sections. Kameshi. To Be Seen in Dream.

Goddess of Dream. Goddess of Awakened Intelligence. Refuge of the Watchful in the Waking State. Abode of Dream. Deep Sleep. Free from Idleness. Spring Creeper of Fragrant White Flowers (Madhavi).

Lopamudra. Queen of Kama. Daughter of Man. Worshipped by Lords of Wealth. Shakambhari. Nandi Vidya. Garland of Light Emanating Blossoms.

Mahendri. Served in Heaven. Oral Lore. Refuge of the Best Sadhakas. Chaste. Truly Good. Siddhi Cave.

Lady of the Three Cities. Worshipped by Conquerors of Cities. City Devata. Satisfied Destructrix of Obstacles. Without Qualities. Worshipped by the Celestial Cow.

Golden Mother. Lady of Hosts. Secret Mother. With Beautiful Buttocks. Giving Birth to All. Liberation. Initiation. Initiated Matrika.

Mother of Sadhakas. Mother of Siddhas. Most Powerful Wizardess. Deluding the Mind. Youthful and Intoxicated. Exalted. Her Beautiful Buttocks Swaying Slowly.

Dwelling in the Red and Blue Lotus. Smearred with Red and Adorned with Red Gems. Wearing a Pure Red Rosary. With a Very Beautiful Peacock Feather Crest aim. Satisfied by Kings. Waving Peacock Plumes. Perfume Diffusing in the Cosmos. Earth. Fragrance. Giver of Sexual Love. Beloved. Giving Success in Love to Those Seeking Love.

Nandini. Lakshanavati. Devata Resorted to by (Rishi) Vasishta. Devi of Goloka. (400] Protectress of Shri Goloka and all the Worlds. Giver of the Fruits of Sacrifice. Mother of the Gods. Giving Boons to Gods.

Partner of Rudra. Auspicious Mother. Wide Expanse of the Ocean of Nectar.

Dakshina. Form of Sacrifice. True Maiden. Rejoicing in Resolution. Dwelling in the Ocean Full of Milk. Pure Yoni. Beautiful Eyed. Dwelling in Beauty. Truly Served. Dissolved in Beautiful Scents. True in Actions. Beautiful Tripura. With Beautiful Breasts. With the Breasts of a Young Maiden.

Menstruating Girl. Showing Her Menses. Colourful One. With a Bright Garland. Liking Red. Very Red. True Form of Love Making. Mother of Menses and Semen. Intent on Sex Play. Coming in Love Making.

Cry of Orgasm. Self of all Love Play. Life of the Gods. Bliss of Svayambhu Menses. Fond of Svayambhu Menses. Pleased and Satisfied by Svayambhu Menses. Cause of Creation of the Beautiful Svayambhu Menses. Place of Svayambhu Menses. Shakti Hole. All Love Dalliance is Her True and Sacred Pedestal.

Very Inner Whore. Duti. Artful. Pleased by Worship. Kullika. Dwelling in a Yantra. Dwelling in a Yoga Pedestal. With Beautiful Body. Form of the Quintessence. Having All Characteristics.

Wearing Various Beautiful Jewels. Worshipped With Five Arrows. Residing in the Upper Trikona. Bala. Kameshvari.

Worshipped by Hosts. Worshipped by Kulas. Lakshmi. Sarasvati. Pleased by Spring. Beloved. Having Gems on Her Breasts.

Bearing a Kala on Her Head. Her Feet Causing Growth. Residing in Kalas. Fond of Flowers. Wearing Flowers. Deludress of Love.

Intoxicated with Sexual Desire. Mohini. Kalas of the Moon. Shoshini. Vashmi. Rajini. Subhaga. Bhaga. Pusha. Vasha. Sumana. Rati. Priti. Dhriti. Riddhi. Benefic. With a Garland of Rays. With Parts.

Moon. True Shadow. Rising Full Moon. Satisfied. Full Amrita. Dwelling in the Female Sex Organ Yantra.

Residing in the Linga Yantra. [500] Body of Shambhu. Yogini of Sexual Intercourse. Wine Goddess. Body of Bija. Steady. Dear to Sadhakas.

Self of the King of Bija. Giver of Dominion and Happiness. Giver of Desires. Shakti of Menses and Semen. Knower of Shiva's Semen. All Nectar. Consisting of Nectar. Consisting of Shiva and Shakti. Lady.

Dwelling in the Bliss of Love Making. The Matsika Fond of Love Making. Bliss of the Flowers of Sexual Intercourse. Lovemaking. Expander of Yoga. State of Happiness in Sexual Intercourse. Served by Unified Consciousness-Bliss.

True Form of the Substances Used in Offering and Giver of Success in Worship. Samarasya. Supreme One Female Form Fond of Love-Making.

Messenger of Knowledge. Accessible to Knowledge. Origin of Knowledge. Abode of Shiva. Consciousness- Kala. Knowledge With All its Parts. True Kula. Beautiful Self of Kula.

Four Kalas. Very Subtle Lotus Girl (Padmini). Supreme Being. Dwelling in the Play of Hamsa. Shadowy One. Emanatrix of the Two Parts of Hamsa.

Free from Passion. Liberation Kala. Supreme Being Indwelling in Kalas. Very Self Situated in Vidya Kala. Dweller in the Four Kalas. The Vidya Making All Content. Pleased One. The Light of the Supreme Absolute. The Supreme Paramatma. Dissolved in Things. The Fourfold Shakti.

The Diffusion of Shanta and Bodha Kalas. The Kala and Inner Essence of the Highest Knowledge. Pashyanti. Supreme Quintessence. The Inner Atma without Parts Known as Akula.

Madhyama. Vaikhari. The Bliss of Atma Kala. Dweller in Kalas. Tarini. Swift One (Tarani). Tara. Knower of the Inner Core Dissolved in the Shiva Linga.

Mover in the Ultimate Good. Delighting in the Bliss of the Absolute. Intoxicated with Rasa. Highest Rasa. Successful. Fond of Success. Uma.

Fond of All Castes. Increaser of the Bliss of Yogis and Yoginis. Bestower of the Heroic Frame of Mind. Celestial One. Giver of True Heroism to Heroes.

Great Giver of the Heroic Mood to Pashus. One Whose Head is Bathed. Queen Shri. The Ultimate Matrika of Warriors.

Skilled in Sword and Missile. Grace. Essence Place. Enlivening in Battle. Victorious. Yogini. Pilgrimage. Crusher of Great Armies. Full. [600] Goddess of Wealth. Wealth. Provided with Great Hoards of Treasure.

Dwelling in Heaps of Gems. Jewel. Abiding in Necklaces of Gems. Mahishi. Worshipped by Kings. With Hosts. Bearing Hosts. Creatrix. Prostitute. Attainable by Yoga. Mallasena. Female Foot Soldier. Battle Array. Brave in Love. Banner. Dwelling in the Banner.

Beautiful Parasol. Little Mother. Mother (Amba). Fragrant. Moving in sadhana. Acting like Kings Act. Consisting of Brahmins and Kshatriyas. Dwelling in Moon and Sun. Fond of Her Priests. Chaste One. Brahmin Girl. Multitude of Sacrifices.

Supreme Wine of the Moon. Origin of All. Burning One. Patient One. Opposing Evil. Bearer of All. Creatrix of All. Origin. Moving in Eternity. Gayatri. Attainable by Knowledge. Initiated. Giving the Wished For Goal.

Dwelling in the Cosmos Like Jewelled Rays. Life of the Universe. Giver of Success in the Field. Augmentor of All. Little Usurer.

Support of Kula. One who Extends Herself Beautifully. Mind's Delusion. Refuge. Pure. Dwelling in the Twice Born. Doer of Actions. Worshipped in Festivals.

Going Under Various Guises. Bala. Wanton. Consisting of Kalas. With Beautiful Ears. Highest of All. Freer from Difficulties.

Durga. Staying in the Vindhya Forest. Beloved of the God of Love. Pacifier. Black One. Protectress. Intoxicated with Rasa.

Appeaser of Those Fallen From the Three Rules of Conduct. Bestower of Complete Happiness. Little Moon of the Cosmic Pleasure Garden. Giver of Happiness to the Multitude of Siddhas. Worshipped by Hosts of Yoginis.

Body of the Sixteen Nityas. Kameshi. Bhagamalini. Nityaklinna. Bherunda. Vahni-Mandala-Vasini. Mahavidyeshvari Nitya. Shiva Duti.

Tvarita. Kula Sundari. Nitya. Nilapataka. Vijaya. Sarvamangala. Jvalamala. [700] Vichitra. Mahatripurasundari.

Host of Gurus. Supreme Guru. Lady Prakashananda. Form of Shivanandanath. True Form of Shaktyanandanath. Consisting of Devi-Anandanath. Lady Kaulesha Anandanath. Form of the Divyaugha. Lady Samaya Anandanath. Lady Shukla Devi Ananda Nath. Kulesha Ananda Nathini.

Body of Klinnanga Ananda (Nath). Samaya Ananda Nathini. Consisting of Veda Ananda Nath. Sahaja Ananda Nathini.

Body of the Siddha Augha. Body of the Highest Guru. Gagana Ananda (Nathini). Vishva Ananda Nathini. Vimala Ananda Nathini. Madana Ananda Nathini. Primordial Lady of the Worlds. Primordial Playful One. Nandana Ananda Nathini. Body of Sva Atma Ananda. Priya Ananda Nathini.

Self of the Manava Augha Gurus. Lady of the Gurus of the Gurus. Ultimate Secret. Guru Shakti. Fond of Those Who Sing the Praises of Their Own Guru. Known as Bewilderer of the Three Worlds. All Encompassing and Complete One.

All-Bewildering One. Residing in the Eastern Amnaya. Shiva-Shakti. Auspicious (Shiva) Shakti. Dwelling in Three Shiva Chakras. Known as the Giver of All Great Good Fortune. Giver of All Desires to Sadhakas. Called the All Protecting One. Devata of the Southern Amnaya.

Dwelling in the Centre of the Disc of the Sun. Devata of the Western Amnaya. Creating and Indwelling the Nine Chakras. Devata of the Northern Amnaya. Worshipped by Kubera. Origin of Kula. Residing in the Exalted Kula Amnaya.

Making and Dwelling in the Bindu Chakra. Lady of the Central Lion Throne.

Shri Vidya. Mahalakshmi. Lakshmi. Self of the Three Shaktis. Lakshmi Giving All Dominion. Pancha Lakshmi. Shrividya. Supreme Light Source. Supreme Shambhavi Without Parts. Matika. Panchakoshi. Shrividya Tvarita.

Parijateshvari. Trikuta. Panchabaneshi. Panchakalpalata. Pancha Vidya. Source of Amrita. Wine. Lovely Lady. Annapurna. Cow of Plenty. Shri Vidya. Siddha Lakshmi. Matangi. Bhuvaneshvari. Varahi. Pancharatneshvari. One Who Dwells in the Letters of Matrika. Supreme Effulgence. In the Form of All Words. Aindri. Desire.

Own Lady. Vision of Shakti. Seed of the Sun. Having the Body of Brahma. Having the Body of Shiva. Having the Body of Vishnu. Residing in the Wheel of Creation. Having the Body of the Sun. Dissolved in the Chakra of Places. Having the Body of Mercury. Mahatripurasundari.

True Form of Tattva and Mudra. Pleasant One. [800] Knowledge Mudra. Satisfied by All Ritual Accessories. Dwelling in the Heart. Divinity of the Head. Divinity of the Top of the Head. The Absolute. With Amorous Three Eyes.

Dwelling in the Missile. Four Square One. Dwelling at the Doors. Dwelling in Each Door. Anima in the West. Laghima in the North. Mahima in the East. Ishitva Divinity of the Southern Door. Vashitva in the North West. Prakama in the North East. Bhukti in the South East. Iccha in the South West.

Brahmi. Maheshvari. Kaumari. Vashnavi. Varahi. Aindri. Chamunda. Mahalakshmi. Dwelling in the Ten Parts.

Kshobhini. Dravini Mudra. Akarshana. Unmadana. Mahankusha. Khechari. Bija. Yoni Mudra.

Dwelling in the Sarvashapura Chakra. Cause of Successful Siddhi. Kamakarshini Shakti. Buddhi Akarshana. Ahankara Karshini. Shabda Akarshana. Sparsha Akarshana. Rupa Akarshana. Rasa Akarshana. Gandha Akarshana. Chitta Akarshana. Dhairya Akarshana. Smritya Akarshana. Bija Akarshana. Amrita Akarshini. Nama Akarshini. Sharira Akarshinidevi. Atma Akarshana. Form of the Sixteen Vowels. Temple of the Flow of Nectar. Tripureshi. Form of Siddha. Dwelling in the Sixteen Petals.

Queen of the All Agitating Chakra. Lady of the Guptatara Shaktis. Ananga Kusuma Shakti. Ananga Kati Mekhala. Ananga Madana. Ananga Madanatura. Ananga Rekha. Ananga Vega. Anangankusha. Ananga Malini. Shakti of the Eight Divisions of the Alphabet.

Making and Dwelling in the Eight Petals. Shrimat Tripurasundari. Giver of all Happiness & Dominion. Lady giving Great Good Fortune. Lady of the Sampradaya. Cause of All Agitation. Causing All to Flee. Attractor of All. Shakti

Gladdening All. Shakti causing Crushing. Shakti causing all Paralysis. Shakti causing All Delusion. Shakti causing All Subjugation. Shakti who gives Colour to All and Everything. Shakti causing Sexual Awakening. Shakti giving the Fruit of All Desires. Shakti giving All Wealth. Shakti consisting of Mantra. Shakti causing the Dualities to Disappear. [900]

Siddhi-Tripura-Vasini. Lady giving All Desires to a Sadhaka. Lady giving the Fruit of All Actions. Lady of the 14 Angle Chakra. Devi giving All Siddhi. Giver of All Prosperity. Shakti Beloved of All. Cause of All Good Fortune.

Full of All Sexual Desire. Liberator from All Sorrow. Alleviator of All Death. Destructress of All Obstacles. Devi Beautiful in All Limbs. Giver of All Great Good Fortune.

Tripureshi. Giver of All Siddhi. Dwelling in the 10 Triangles. Lady Bestowing All Protection. Nigarbha Yogini. Knowing All. Shakti of All. Giver of All Dominion. Devi Consisting of All Knowledge. Destroyer of All Ailments. True Form of All Adharas. Destroyer of All Evil. Devi made of All Bliss. True Form of All Protection. Mahima Shakti Devi.

Devi Giving All. Lady Residing in the Inner 10 Angles. Devi Tripura Malini. Lady Destroying All Disease. Rahasya Yogini. Vagdevi. Vashini. Devi Kameshvari. Modini. Vimala. Aruna. Jayini. Saveshvari. Kaulini. Giver of Siddhi in the eight Angles.

Lady who gives All Love. Parapararahasya. Dweller in the Square & Trikona. Self of All Dominion Who consists of the Weapons. Kameshvari Arrow Form. Kameshi Bow Form. Kameshi Noose Form. Kameshi Goad Form.

Kameshvari the Indra Shakti. Residing in the Sphere of Fire. Presiding Devi of Kamagiri. Going in the Lowermost Angle of the Triangle.

Lady Dwelling in the Rightmost Angle. Vishnu Shakti at Jalandhara. Residing in the Sphere of the Sun. Rudra Shakti in the Leftmost Angle. Brahma Shakti in the Sphere of the Moon. Anuragini Dwelling at Purnagiri. Auspicious Lady of the Sphere of the Triangle. Tripura-Atma-Maheshvari.

Lady Residing in the Sphere of All Bliss. Secret One Dwelling in the Bindu. Supreme True Form of the Absolute. Mahatripurasundari. Dwelling Within All Chakras. Chief of the Whole of the Chakras. Lady of All Chakras. Lady of All Mantras. Lady of All Vidyas. Lady of All Speech. All Yogeshvari. Undivided Lady holding Dominion over All Pithas. Sarva-Kameshvari. Lady of All Tatvas and Dominions. Shakti. Shakti with Eyes Intoxicated with Bliss. Without Duality. Womb of the Dualities.

Unextended in the Cosmos. Mahanaya. Extended in the Cosmos. Dweller in Herself. Supporter of All Manifestation in the Cosmos. Ultimate Bliss Sundari. [1,000]

Thus the celestial cause of Supreme Bliss has been declared, the Salt Vermilion Waves of Bala giving all satisfaction. O Parvati, of all sets of 1,000 names in the tantras, this is the quintessence.

Dearest, this hymn may be recited at all times, at night, and during puja in the morning. When Bala, the Giver of All Dominion and Happiness, is pleased, She bestows jewels of various kinds, wealth, and (answers all) requests. O Parameshvari, She bestows whatever desires a person has, and sons and daughters are born if one wishes it.

Enemies are destroyed, ailments are alleviated. If in a difficult situation, things are eased, medicines are bestowed on one. This bestows beautiful palaces, pictures, and all dominion. For a person, agriculture bestows rich harvests, and the heavenly cow seems to dwell for him on earth. His country prospers, and his state is not afflicted with calamities. Great elephants shower him with streams of nectar.

He dwells happily in palaces, surrounded by gems and horses. His offspring become rulers, free from strife, ministers of the king. Those known to him please him, he becomes noble and very beautiful, wealthy, always in a

good position, alluring. Spoken speech and verse musically flow from him, like the Ganges in flood. He becomes able to expound the various meanings of various verses, becoming skilled in the entire essence of all, successful, his speech like gracious blossoms.

Shastras unknown to him are constantly revealed. Those with faults who would attack him become fearful, they sing adoringly of him, like slaves before a king. Swords and missiles hurt not his limbs. Women of all classes become completely subjugated by him. Poison becomes like wine-nectar for him. The host of opponents are paralysed, and his enemy crushed, if the knower of Yoga should continually practise for a period of nine nights.

If he should recite day and night, without idleness, he becomes peaceful of mind, and all created things in all the worlds become subject to him, there is no doubt of it.

If one should perform the yoga continually for six months, one becomes the (very essence of) Yogamaya, without question. Whosoever reads this ultimate hymn whilst meditating on Kamakala has women in a state of subjugation seeking him, intoxicated with sexual desire, beautiful, mad with lust, with beautiful enraptured eyes. He knows satiety of love through feminine desire, in this act of subjugation.

On a fortunate day, having written the yantra of Devi on birch-bark, colouring it with rochana, kumkum, lac, red dye, or sunflowers, making the womb of the yantra (=triangle) of gold or silver hue, very alluring, one should awaken Bala, having worshipped and established Her. If one should then carry this on one's head, throat, shoulder, or near to one's heart or navel, one becomes wealthy, victorious, and gains love.

There is nothing greater than this in the three Worlds for protection, most certainly. Planets, diseases, and so forth, anxieties, are all banished, one gains happiness and health, it is the cause of strength and virility, and destroys cruel elements and enemies.

It gives sons, daughters, increases a host of qualities, gives wealth and grain. In whichever city this best of sadhaka dwells, whilst bearing Her, wealth is gained. In whichever dwelling this stotra is placed and written out, O Varanana, there I - Shiva, Hari and Kamala always dwell, and it is as if all the sacred waters spring from this place.

If the best of sadhakas should recite and read this devotedly he knows Knowledge, Bliss and Unity. O Deveshi, by reading this hymn, one gains the fruit of worship. One should recite it very carefully having established oneself in the six fold Nyasa. In the best of all tantras is the puja of Bala. There the 16 letters are the greatest thing. This, the best of all hymns, is found there.

O Sundari, one should never give this to those who are not pupils, the impure, fraudulent, indolent, who make no efforts, the undevoted, those deficient of Vishnu bhakti, the unstable or the stupid. It should be given to those who are devoted, as it is the cause of liberation, and augments devotion. O Varanana, whilst engaging in sexual intercourse (Latayoga), one may read the hymn. One becomes like the Aeon Creeper (Kalpalata), and the fruit of one's desires are achieved.

If a sadhaka should steadily recite this whilst in Latayoga, offering blossoms to the gazelle-eyed (partner), he is blessed with the results of 100 sacrifices (Yajna). O Deveshi, Brahma and the other (devatas) worship his feet, he himself becomes like Shiva -- that discriminating person who is attached to devotion to Bala. He becomes one with the Bliss of the Absolute, Jyotsna, in the state of Sadashiva.

Shri Bala Stotra

Shri Bhairava said - Parvati, now I speak of the Hymn of Devi Bala. Having heard the secret Panchanga, one should always conceal it.

(Dakshinamurti is the Rishi of this stotra-mantra of Shri Bala Tripurasundari; Pankti is the Metre; Shri Bala Tripurasundari is the Devata; Aim is the Bija; Sauh is the Shakti; Klim is the Kilaka; its application when reciting it is pleasing Shri Bala.

Hail to Dakshinamurti on the head
Hail to the Metre Pankti on the mouth
Hail to the Devata Shri Bala in the heart
Hail to the Bija Aim on the navel
Hail to the Shakti Sauh on the genitals
Hail to the Linchpin Klim on the feet
Hail to the Application when Reciting on all limbs

Aim to the heart obeisance
Klim to the head
Sauh to the peak
Aim to the armour
Klim to the eyes
Sauh to the missile

Aim to the thumbs hail
Klim to the index fingers
Sauh to the middle fingers
Aim to the ring fingers
Klim to the little fingers
Sauh to the front & back of the hands

(Meditation:)

Like the coloured red rays of the Sun shining brightly through red dust, the colour of the Japa rose, holding book, dispelling fear, and in Her other hands giving boons and holding a fully blossomed white water lotus. Thus one should establish in one's heart the eternally beautiful form Bala.

One should recite Aim, O Tripura Bhovani. One becomes greater than God or Guru, and has dominion and so forth of the partner of the Lord of the Mountains.

Within the course of one day, one should recite the King of Your Mantras known as the triple syllable Kamaraja, that of Kameshvari. The person initiated in Kula should worship the earthly and most beautiful and alluring courtesan.

One should recite Sauh, O Tripura, Mother of the three Worlds! You Who Manifest, Play, and bring all to Completion, the core of the Absolute (Brahmapada), Self-Existent! One should worship in the rectangle, the circles, the eight petalled lotus, within the city of the lotus of six petals, worshipping Bala in the Bindu Pitha, in order to become greater than Shiva.

Whosoever should recite this hymn of Tripura, which consists of mantra, at night or at dawn, becomes garlanded (praised) on earth, and in three days becomes equal to Shukra, Saura and Lakshmi.

Thus this stotra of Devi Bala, consisting of ultimate Mantra, is revealed. One should not give it to the undevoted, and should conceal it as if it were Your own yoni.



Bhavana Upanishad and Prayoga

She is the ultimate unified Shakti, the Parameshvari, triple Tripura, the very self of Brahma, Vishnu and Isha, the being who is Jnana Shakti, Kriya Shakti and Iccha Shakti. - Vamakeshvaratantra 4, 10-11

This is a seminal upanishad of the Shri Vidya tradition. Here, the text is translated along with the prayoga, or ritual application, composed by Bhaskararaya Machin, for the first time. The verses of the upanishad are in bold and any notes are italicised. Refer to the [Shri Yantra](#) to follow the meditation from the outside to the centre. The mantra on the top left is the bija Shrim.

Om. Peace and Good Fortune be to those who hear this!

1. Shri Guru is Shakti from Whom all the elements are created.

(The wise man) should bow, using the root mantra, and having done Rishi Nyasa should say, having touched the 1000 petalled lotus: Hail to the Continuous Consciousness-Shakti Form, the Sushumna Self, Shri Guru.

The root mantra is the fifteen-syllable mantra of Lalita: Ka E I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim. Rishi Nyasa is the sixfold nyasa preceding most tantrika rites. The 1000 petalled lotus, here above the head. The self of Sushumna, that is to say running from the base of the spine to the top of the head.

2. Of this (Shakti) the body, with its nine orifices, is the form.

Hail to Payashvini, Prakashananda Nath, on the right ear. Shankhini, Vimarshananda Nath, on the left ear. Sarasvati, to Shri Ananda Nath, on the tongue. Pusha, to Jnanananda Nath, on the right eye. Gandhari, to Satyananda Nath, on the left eye. Kuhu, to Purnananda Nath, on the penis. Pingala, to Svabhavanda Nath, on the right nostril. Ida, to Pratibhananda Nath, on the left nostril. Alambusha, to Subhagananda Nath, on the anus.

These are the Nine Nathas placed on different parts of the body.

3. The Shri Chakra is of ninefold form.

(The wise man) should touch these places (and say): Hail to the Self of the Shri Chakra in the Form of 9 Chakras in the whole Body.

4. Varahi is the father-form. Kurukulla, the mother, is the receiver of offerings

Hail to the Father-Form, to the Selves of Bone (and the other three Dhatus), to Varahi.

Hail to the Mother-Form, to the Selves of Flesh (and the other four Dhatus), to Kurukulla the Receiver of Offerings.

5. The aims of man are the oceans.

Hail to the back of the body, the Dharma Self, the Sugarcane Ocean.

Hail to the right of the body, the Artha Self, the Salt Ocean.

Hail to the front of the body, the Kama Self, the Ghee Ocean.

Hail to the left of the body, the Moksha Self, the Milk Ocean.

6. The body is the island of nine gems.

Hail to the Body which is the Very Self of the Island of 9 Gems.

7. Skin first, then the seven bodily elements and hair (are the nine).

Hail to the Flesh Self, the Topaz Gem

Hail to the Hair Self, the Sapphire Gem.

Hail to the Skin Self, the Vaidurya Gem.

Hail to the Blood Self, the Manikya Gem.

Hail to the Semen Self, the Pearl Gem.

Hail to the Marrow Self, the Emerald Gem.

Hail to the Bone Self, the Diamond Gem.

Hail to the Fat Self, the Gomeda Gem.

Hail to the Ojas Self, the Ruby Gem.

Hail to the Presiding Deity of Flesh, the Lady of the Time Chakra.

Hail to the Presiding Deity of Hair, the Lady of the Mudra Chakra.

Hail to the Presiding Deity of Skin, the Lady of the Letter Chakra.

Hail to the Presiding Deity of Blood, the Lady of the Gem Chakra.

Hail to the Presiding Deity of Semen, the Lady of the Space Chakra.

Hail to the Presiding Deity of Marrow, the Lady of the guru Chakra.

Hail to the Presiding Deity of Bone, the Lady of the Tattva Chakra.

Hail to the Presiding Deity of Fat, the Lady of the Planet Chakra.

Hail to the Presiding Deity of Ojas, the Lady of the Form Chakra.

8. Resolutions are the wish-fulfilling trees, energy the grove of aeon trees.

Hail to the Resolution Self, the Aeon Trees.

Hail to the Energy Self, the Garden of Aeon Trees.

9. The tastes sweet, sour, bitter, pungent, astringent and salty as perceived by the tongue are the six seasons.

Hail to the Sweetness Self, Spring Season.
Hail to the Sour Self, Summer Season.
Hail to the Bitter Self,
Hail to the Pungent Self, Rainy Season.
Hail to the Astringent Self, Winter Season.
Hail to the Sense Selves, the Horses.
Hail to the Objects of the Senses, the Elephants.
Hail to the Compassion Self, the Moat.
Hail to the Ojas Heap, the Ruby Bower.

10. Knowledge is the Offering, The Known is the Oblation, the Knower is the Sacrificer. The meditation on Knowledge-Known-Knower and on their non-difference is the worship offered to the Shri Chakra.

Hail to the Knowledge Self, the Special Offering.
Hail to the Object of Knowledge Self, the Oblation.
Hail to the Knower, one's Own Self.
Hail to the Consciousness Self, Shri Mahatripurasundari.
Having accomplished this mentally one (should say): Hail to Knower-Knowledge-Object of Knowledge.
Then one should worship the **15 Nityas**, placing the hand on the heart:
Hail to 1440 breaths, first Day of the Waxing moon, Kamesvari Nitya.
2nd Day, Bhagamalini Nitya.
Hail to 1440 breaths, 3rd Day, Nityaklinna Nitya.
Hail to 1440 breaths, 4th Day, Bherunda Nitya.
Hail to 1440 breaths, 5th Day, Vahnivasini Nitya.
Hail to 1440 breaths, 6th Day, Vajreshvari Nitya.
Hail to 1440 breaths, 7th Day, Shivaduti Nitya.
Hail to 1440 breaths, 8th Day, Tvarita Nitya.
Hail to 1440 breaths, 9th Day, Kulakundari Nitya.
Hail to 1440 breaths, 10th Day, Nitya Nitya.
Hail to 1440 breaths, 11th Day, Nilapataka Nitya.
Hail to 1440 breaths, 12th Day, Vijaya Nitya.
Hail to 1440 breaths, 13th Day, Sarvamangala Nitya.
Hail to 1440 breaths, 14th Day, Jvalamalini Nitya.
Hail to 1440 breaths, Full moon, Chitra Nitya.
This Nitya Meditation should be accomplished inwardly.

The breaths add up to 21,600, one with time.

11. Fate, love, and the other sentiments are Anima etc-

Hail to the outer line of the earth Square. (Diffusion Nyasa)
Hail to the Peaceful Sentiment, Anima Siddhi, on the back of the right shoulder.

Hail to the Miraculous Sentiment, Laghima Siddhi, on the tips of the fingers of the right hand.
Hail to the Compassionate Sentiment, Mahima Siddhi, on the right buttock. Hail to the Heroic Sentiment, Ishitva Siddhi, on the tips of the toes of the right foot.
Hail to the Laughter Sentiment, Vashita Siddhi, on the tips of the toes of the left foot.
Hail to the Fearful Sentiment, Prakamya Siddhi, on the left buttock. Hail to the Angry Sentiment, Bhukti Siddhi, on the tips of the fingers of the left hand.
Hail to the Anxious Sentiment, Iccha Siddhi, on the back of the left shoulder.
Hail to the Erotic Sentiment, Prapti Siddhi, at the root of the penis. Hail to the Principle of Restraint, Sarva Kama Siddhi, on the back of the penis.

12. Desire, cruelty, greed, delusion, euphoria, envy, merit and demerit are the eight Shaktis -- Brahmi being the first.

Hail to the middle line of the earth Square.
Hail to Brahmi, the Desire Self, on the two big toes.
Hail to Maheshvari, the Cruelty Self, on the right side.
Hail to Kaumari, the Greed Self, on the head.
Hail to Vaishnavi, the Delusion Self, on the left side.
Hail to Varahi, the Pride Self, on the left knee.
Hail to Indrani, the Envy Self, on the right knee.
Hail to Chamunda, the Merit Self, on the right arm.
Hail to Mahalakshmi, the Demerit Self, on the left arm.

13. The nine root centres are the Mudra Shaktis.

Hail to the inner line of the earth Square.
Hail to the 1000 Petalled Lotus, the All Bewildering Mudra, on the two big toes.
Hail to the Muladhara Lotus, the All Agitation Causing Mudra, on the right side.
Hail to the Svadishtana, the All Attracting Mudra, on the head.
Hail to the Manipura, the All Subjugating Mudra, on the left side. Hail to the Anahata, the All Lust Making Mudra, on the left knee. Hail to the Vishuddha, the Great Goad Mudra, on the right knee.
Hail to the Three Yonis, the Khechari Mudra, on the right inside shoulder.
Hail to the Ajna, the All-Bija Mudra, on the left inside shoulder.
Hail to the 1000 petalled Lotus of the head, to the All-Yoni Mudra.
Hail to the Nine Adharas, the Trikhanda Mudra, on the big toes.
Hail to Tripura in the heart, in the Chakra Bewildering the Three Worlds.
Hail to the Prakata Yoginis, one's Own Self, Anima Siddhi and so forth.
Hail to one's Unlimited Own Self, the All Bewildering Mudra.

14. Earth, water, fire, air, aether, ear, skin, eye, tongue, nose, speech, hands, feet, anus, penis, and mind's wavering are the sixteen Shaktis, Kamakarshini being the first.

Hail to the 16 petalled Lotus.
Hail to Kamakarshini Nitya Kala, the element earth, on the back of the right ear.
Hail to Buddhikarshini Nitya Kala, the element water, on the right shoulder.
Hail to Ahamkarshini Nitya Kala, the element fire, on the right elbow. Hail to Shabda Karshini Nitya Kala, the

element air, on the back of the right hand.
Hail to Sparshakarshini Nitya Kala, the element aether, on the right thigh.
Hail to Rupakarshini Nitya Kala, Hearing, on the right knee.
Hail to Rasakarshini Nitya Kala, Touch, on the right ankle.
Hail to Gandhakarshini Nitya Kala, Sight, on the sole of the right foot.
Hail to Chittakarshini Nitya Kala, Taste, on the sole of the left foot.
Hail to Dhairyakarshini Nitya Kala, breath, on the left ankle.
Hail to Smrityakarshini Nitya Kala, Speech, on the left knee.
Hail to Namakarshini Nitya Kala, Hands, on the left thigh.
Hail to Bijakarshini Nitya Kala, Feet, on the back of the left hand.
Hail to Atmakarshini Nitya Kala, Anus, on the left elbow.
Hail to Amritakarshini Nitya Kala, Genitals, on the left shoulder.
Hail to Sharirakarshini Nitya Kala, Mind, on the back of the left ear.
Hail to Tripureshvari in the heart, in the Chakra Fulfilling All Desires.
Hail to the Gupta Yoginis, one's Own Self, Laghima Siddhi.
Hail to one's Unlimited Own Self, the All Panic Making Mudra.

15. Speech, holding, moving, excreting, generating, rejecting, accepting and being detached are the eight (shaktis) like Anangakusuma.

Hail to the right temple, Speech Self, Anangakusuma.
Hail to the right collarbone, Walking Self, Anangamekhala.
Hail to the right thigh, Sexuality Self, Anangamadana.
Hail to the right ankle, Evacuation Self, Anangamadanatura.
Hail to the left ankle, Bliss Self, Anangarekha.
Hail to the left thigh, Relinquishment Self, Anangavaga.
Hail to the left collarbone, Concentration Self, Anangankusha.
Hail to the left temple, Detachment Self, Anangamalini.
Hail to the heart, the Chakra Bewildering All, Tripurasundari.
Hail to One's Unlimited Own Self, the All Attracting Mudra.
Hail to the Guptatara Yoginis, One's Own Self, Mahimasiddhi.

16. Alambusha, Kuhu, Vishvodara, Vatnrta, Hastijihva, Yashovati, Payashvini, Gandhari, Pusha, Shankhini, Sarasvati, Ida, Pingala and Sushumna are the fourteen nadis -- Sarvasankshobhini being the first of the 14 Shaktis.

Hail to the Chakra of 14 triangles.
Hail to the middle part of the forehead, Alambusha (nadi), the Shakti bewildering all.
Hail to the right part of the forehead, Kuhu, the Shakti causing panic. Hail to the right of the cheek, Vishvodara, the Shakti attracting all. Hail to the right shoulder, Varuna, the Shakti gladdening all.
Hail to the right side, Hastijihva, the Shakti deluding all.
Hail to the right thigh, Yashovati, the Shakti paralyzing all.
Hail to the right leg, Payasvini, the Shakti crushing all.
Hail to the left leg, Gandhari, the Shakti subjugating all.
Hail to the left thigh, Pusha, the Shakti colouring all.
Hail to the left side, Shankhini, the Shakti causing wantonness. Hail to the left cheek, Ida, the Shakti causing

prosperity.

Hail to the left part of the forehead, Pingala, the Shakti made of Mantra.

Hail to the centre of the forehead, Sushumna, the Shakti destroying Duality.

Hail to the heart, the Chakra Creating Great Good Fortune, Tripura-Vasini.

Hail to the Sampradaya Yoginis, one's Own Self, Ishita Siddhi. Hail to One's Own Self, the All Subjugating Mudra.

17. Prana, Apana, Vyana, Udana, Sama, Naga, Kurma, Krikara, Datta and Dhananjaya are the 10 breaths -- Sarvasiddhidana being the first of the devatas of the outer 10 (triangles).

Hail to the chakra of 10 Triangles.

Hail to the right eye, the breath Self, the devi giving all Siddhi.

Hail to the root of the nose, the Demerit Self, the devi giving prosperity.

Hail to the left eye, the Vyana, the devi dear to all.

Hail to the middle of the belly, the Udana, the devi causing all subjugation.

Hail to the diaphragm, the Samana, the devi giving all sexual desire. Hail to the left knee, the Naga, the devi destroying unhappiness. Hail to the anus, the Kurma, the devi alleviating death.

Hail to the right knee, Krikara, the devi destroying all obstacles. Hail to the south west of the belly, Devadatta, the devi beautiful in all limbs.

Hail to the south east of the belly, Dhananjaya, the devi giving good fortune.

Hail to the heart, the Chakra Giving All a Sadhaka's Objects, Tripura shri.

Hail to the Kulakaula Yoginis, One's Own Self, Vashita Siddhi.

Hail to One's Unlimited Own Self, the Mudra Causing All Wantonness.

18. The biological fire is fivefold through differences based on its association with the major breaths -- being Rechaka, Pachaka, Shoshaka, Dahaka and Plavaka.

19. Ksharaka, Utgaraka, Kshobaka, Jrimbhaka and Mohaka are fires associated with the lesser breaths. They assist digestion in a fivefold way -- what is eaten, chewed, sucked, licked and drunk.

20. These ten kalas of fire are the devatas of the ten inner (triangles).

Hail to the Inner Chakra of ten triangles.

Hail to the right nostril, Rechaka fire, the All Knowing devi.

Hail to the right corner of the mouth, Pachaka fire, the devi giving all energy.

Hail to the right breast, Shoshaka fire, the devi giving all dominion.

Hail to the right of the penis, Plavaka fire, the devi destroying all ailments .

Hail to the penis, Dahaka fire, the devi made of Knowledge.

Hail to the left of the penis, Ksharaka fire, devi who is the true form of all adharas.

Hail to the left breast, Udgara fire, the devi destroying sin.

Hail to the left corner of the mouth, Kshobaka fire, devi who is all bliss.

Hail to the left nostril, Jrimbhini fire, the devi who is the true form of all protection.

Hail to the tip of the nose, Mohaka fire, the devi giving desired objects.
Hail to the heart, the Chakra Giving All Protection, Tripura-Malini.

21. Cold, warmth, pleasure, unhappiness, desire, sattvas, rajas and tamas are the eight shaktis Vashini etc

Hail to the Chakra of 8 Triangles.
Hail to the right of the lip, Coldness, Vashini Goddess of Speech.
Hail to the right of the throat, Warmth, Kamesvari Goddess of Speech.
Hail to the right of the heart, Pleasure, Modini Goddess of Speech.
Hail to the right of the navel, Desire, Aruna Goddess of Speech.
Hail to the left of the navel, Unhappiness, Vimala Goddess of Speech.
Hail to the left of the heart, Sattva Guna, Jayini Goddess of Speech.
Hail to the left of the throat, Rajoguna, Sarveshvari Goddess of Speech.
Hail to the left of the lip, Tamoguna, Kaulini Goddess of Speech.
Hail to the heart, to One's Own Self, Bhukti Siddhi.
Hail to the Rahasya Yoginis, One's Own Self, Tripura-Siddha-
Hail to One's Unlimited Own Self, Khechari Mudra.

22. The five flowery arrows are the sense-impressions, of which sound is the first.

23. Mind is the bow made of sugar-cane.

24. Attachment is the noose.

25. Repulsion is the goad.

Hail to the lower part of the heart triangle, the Five Substances of the Senses, the All-Piercing Arrows.
Hail to the right part of the heart triangle, the Mind, the All Deluding Bow.
Hail to the upper part, Attraction, the All Subjugating Noose.
Hail to the left part, Repulsion, the All Paralysing Goad.

26. Nature, intelligence and 'I am' are the devatas of the inner triangle -Kamesvari, Bhagamalini and Vajreshvari .

Hail to the tip of the heart, the Great Tattva, Kamesvari devi.
Hail to the right part, 'I am', Vajreshvari.
Hail to the left part, Manifestation, Bhagamalini devi.
Hail to the heart, the Chakra Giving All Siddhi, Tripura-Amba.
Hail to the Very Secret Yoginis, One's Own Self, Iccha Siddhi.
Hail to One's Unlimited Own Self, Bija Mudra.

27. Truly, awareness without attributes in Kameshvara.

28. One's very own self, true, blissful, complete, is the supreme Goddess Lalita.

29. The red glow of all this is the mirror.

30. Presence of consciousness is siddhi.

31. When one meditates in this way action is Homage.

32. The dissolving in one's Being of distinctions such as 'I', 'You', 'Existence', 'Non-existence', 'what is to be done', 'what is not to be done' and the duty to worship is the act of Oblation.

33. The thought of the sameness of all objects of mind is the act of Nourishment.

34. The fifteen days of the transformation of time are the eternities (the Nityas).

Hail to the Bindu Chakra.

Hail to the centre of the heart, the chief devi without characteristics or form, Pure Consciousness, the Ultimate Devata Lalita in sexual union with Kameshvara, the One Absolute known as Truth- Consciousness-Bliss, Mahatripurasundari.

35. One who meditates in this way for three, two or even one moment is liberated whilst living, and is called a shivayogin.

36. These thoughts on the centre of the chakra have been discussed according to the tenets of the Kadi school.

37. Whosoever knows this is a student of the atharvashiras.



Abstract of Dakshinamurti Samhita

Dear One, Tripura is the ultimate, primordial Shakti, the light of manifestation. She, the pile of letters of the alphabet, gave birth to the three worlds. At dissolution, She is the abode of all tattvas, still remaining Herself - Vamakeshvaratantra

This work is a comprehensive digest on the subject of Shri Vidya, from the Kaula point of view. It largely skips the philosophical implications of the cult and concentrates on the ritualistic aspects. Yet the work is of interest because it seems to represent a different branch of the tradition. For example, the mantras (properly, vidyas) of the Devi's [15 Nityas](#) or eternities differ from those encountered in other texts including *Tantrarajatantra*, *Vamakeshvara*, the *Kalpa Sutras*, &c.

The different patalas (chapters) are of widely varying lengths, some consisting of only a few shlokas (verses), while others go into considerable detail.

Chapter one begins with praise of [Tripura](#) in her five lion seat form. Shri Devi questions Ishvara about the different amnyas, identified with the four directions and the upper face. Shiva describes the different forms of Shri Vidya and gives the vidya and dhyana (meditation images) of Lakshmi in her one syllable form. **Chapter two** describes Mahalakshmi puja, together with the vidya, dhyana, and purashcharana (preparatory acts) of the goddess. In the **third chapter**, Shiva describes the worship of the three Shakti form of Mahalakshmi.

Samrajya Lakshmi is the subject of the **fourth chapter**. After describing her form, Shiva gives her vidya and the different avarana or attendants in her yantra.

In **chapter five**, Ishvara speaks of Shri Kosha Vidya. A sadhaka who masters this vidya is never reborn. She is the supreme light, without any attributes whatsoever, the very self of creation, maintenance and dissolution.

Chapter six extends the subject of the Paranjikala Devata (supreme goddess with no parts). She is the supreme form of Parabrahma, wears white clothes, white gems and is smeared with white paste. She shows the mudra of knowledge and is served by hosts of yogis.

The **seventh chapter** deals with the Ajapa or unpronounced mantra. According to the Kaulas, a human being breathes 21,600 times during the day. Half are Sun breaths and half are Moon breaths. This is called the Ajapa because it is pronounced spontaneously, as a person breathes, and is called the Hamsa mantra. A sadhaka can meditate on different chakras in the human body, assigning sections of these breaths there.

Chapter eight speaks of Matrika, the goddess as the letters of the alphabet, starting with A first and Ksha last. Ishvara gives the mandala to create for her worship and gives a dhyana of the goddess.

The next patala, **chapter nine**, begins to describe [Bala Tripurasundari](#) in her form as a young pubescent woman. She sits on a beautiful jewelled lion seat in the midst of the kadamba forest. The text gives details of her yantra, and other ritualistic accessories. This is a much longer chapter than the previous eight. **Chapters 10 and 11** deal with the lion seat in the four quarters.

In **chapter 12**, Shiva describes the Kama Bija, personified by Kameshvari. She is as effulgent as a china rose, holds a bow and arrows, and is adorned with various beautiful jewels which delude the whole three worlds.

Chapter 13 describes Rakta Netra worship. She has the form of Lalita, with rounded high buttocks (nitambini), a slender waist, a peaceful face and beautiful eyes. She is young and beautiful with swelling, high firm breasts.

In **chapter 15** the devatas associated with the southern amnaya are briefly described. Then Shiva, in the next chapter, describes those of the western amnaya.

Chapter 16 describes the Mritasamjivini Devi, a female form of [Mityunjaya](#). The next, **patala 17**, describes Vajreshi.

In **chapter 18**, Shiva speaks of the Tripureshi Bhairavi vidya. This is Lalita as a woman in whom menstruation has ceased.

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

Chaitanya Bhairavi is the subject of **chapter 21**, while Kuta Bhairavi forms the subject matter in **chapter 22**. The form of the goddess known as Nitya Bhairavi is the topic of **chapter 23**, while another fierce aspect of Tripurasundari, Aghora Bhairavi (Damareshi) forms the subject matter of **chapter 24**. Devi Sampat Bhairavi in the subject of **chapter 25**.

In **chapter 26** Shiva tells Devi about Panchasundari. This is Lalita in her form as the five elements of space, fire, air, earth and water. **Chapter 27** deals with Parijateshvari, while **chapter 28** covers Pancha Baneshi, or the goddess in her form as the five arrows. Pancha Kameshvari is the topic of **chapter 29**, while Kalpalata Vidya is described in **chapter 30**. **Chapter 31** deals of Annapurna, or the Devi full of food. She is described as a Siddha Vidya, giving endless food to her devotees.

In **chapter 32** we learn of Matangi Ratna Devi. Details of her puja, her dhyana, her avarana devatas and her vidya are described. **Chapter 33** covers Bhuvaneshvari, and the same subject is continued in 34 and in **chapter 35** at some length. **Chapter 36** speaks of the Ghatargala Yantra.

[Varahi](#) (also known as Panchami) is the subject of **chapter 37**. Her [yantra](#) can be inscribed on silver, gold or copper. Alternatively, it may be drawn on birch bark (bhurja), using substances including kumkum, aguru, sandal, rochana, or turmeric and water. She is as bright as a blue lotus, wears a garland of skulls, and is adorned with nine jewels.

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

The **39th, brief chapter**, speaks of the Pancharatra Agama, known as the Vishnu Agama. It gives a dhyana of the Lakshmi. In **chapter 40**, Ishvara starts to speak of Kameshvari Nitya. The next chapters, up to and including **chapter 53**, speak of the other Nityas. As noted elsewhere, these have different mantras and vidyas to those spoken of in the Tantrarajatantra.

Chapter 54 gives an explanation of the 15 Nityas (16, if Lalita is included). There follows an interesting correlation between the states of waking, dream and deep sleep with the three gunas. The fourth state (Turya), is described as the ultimate Kala, free from existence and non-existence, beyond the three gunas. These are the 16 Kalas but beyond this is a 17th Kala which is the Absolute itself. The text correlates the letters of the Shri Vidya mantra with the Nityas and with that which is beyond them. It relates the three sections of the Shri Vidya with the three worlds and with the Mahapitha formed from the Sanskrit letters A-Ka-Tha. In the centre of the universe (prapancha) is Tripura, who is of the nature of the absolute.

In **chapter 55**, Devi asks how one should perform the daily puja of the goddess. Shiva gives details here which are similar to those in other Shri Vidya tantras and in [Subhagodaya](#). In **chapter 56**, Shiva says that the supreme goddess is in the form of compassion, bears the universe (Jagadhatri), and is in the form of sound as Nada and Bindu. She is also beyond these. Various mantras of Shri Vidya exist, including those first pronounced by Kubera and Lopamudra. She enumerates the other vidyas of Shri Vidya pronounced by other rishis.

Towards the end of this chapter, Ishvara Shiva sings of the greatness of Lalita and describes the Turya or fourth technique, by remembering which, an individual becomes one with the Brahman or Mahapada. He says: "One's self (svayam) is Brahma, one's self is Vishnu, one's self is Rudra, there is no doubt about it." One who pronounces the vidya even once surpasses thousands of millions of Ashvamedhas (horse sacrifices), acts of homa, sacrifices, pilgrimages to holy places like Kashi, bathing in sacred rivers and the rest. He adds that even if he had millions of tongues, it would be impossible to speak of the greatness of Shri Vidya. After obtaining it from the guru, it washes away the most heinous of sins.

In **chapter 57**, he continues the subject of the worship of Shri Vidya and describes a great nyasa in which she is identified with the letters of the alphabet, the Ganeshas, the planets, the sidereal constellations (nakshatras), the solar constellations (rashis), the yoginis and the sacred sites. The full nyasa is published on this site. As an aside, tantrik astrology differs from Western astrology in that the signs of the zodiac are aligned with the stars of the constellations, rather than beginning at the Spring Equinox.

Chapter 58 discusses the important subject of Kamakala. The three bindus are to be meditated on in Tripura's forehead and two breasts, while the Ha-Arjuna kala is in her yoni, below. One should meditate on being one with the Devi. Then follows a lengthy meditation on Lalita, similar to the one in *Vamakeshvara Tantra*.

In **chapter 59**, Shiva speaks of the famous Shri Yantra and describes the Shaktis or attendants worshipped in the different nine mandalas, together with how they should be visualised. The chapter concludes with the nine different forms of Lalita in each of these mandalas.

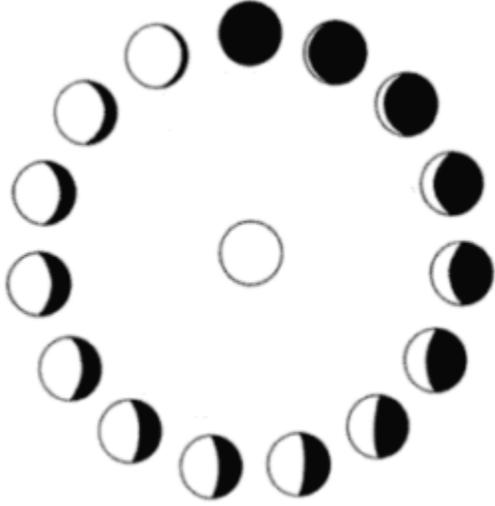
The **60th chapter** speaks of how the sadhika or sadhaka should end her or his puja, with worship of [Shoshika](#) and the rest. In **chapter 61**, he speaks of the different fruits of reciting mantra (japa) and of homa (fire worship) in a number of differently shaped kundas or fire pits. These produce different results according to the wish of she or he who does puja, and demand different types of fruit, flowers, and scents, depending on the object of the homa.

In **chapter 62**, Ishvara speaks of the Suvasini, of her characteristics, and of the sadhana to attract her. A circle is to be drawn and everything therein should be red. She should be given flower, fruit, scented water, food, clothes and jewels. The appropriate mudras should be displayed to her. Other rites are given which result in the acquisition of marvellous siddhis or powers. At the end of the chapter, the five Kamas are described. By worshipping the Kamas, an individual may "delude the world" and attract 64 kotis of yoginis to the chakra.

In **chapter 63**, the important subject of the sexual worship of Shaktis is discussed. Shiva describes the vira sadhana and says that once semen is emitted using this rite, it should be offered to the Shakti. Sacred substances include

semen, menstrual blood and urine, the text says. If a person worships in this manner without being properly initiated, the text warns, it is the equivalent of slaying a Brahmin, and he or she ends up in the different hells available in the Hindu tradition. You cannot adopt this method by reading it from a book, it continues.

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



The Fifteen Nityas

"The chakra of the letters of the alphabet is based upon time and so is identical with the sidereal zodiac." - *Tantraraja Tantra*

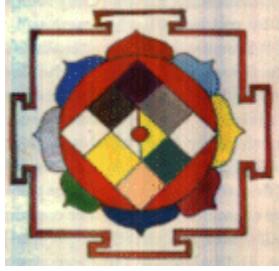
The Nityas or Eternities of Lalita represent the fifteen lunar days or tithis of the waxing Moon. Each has her own yantra, mantra, tantra and prayogas or ritual applications. The full circle of the Nityas also represents the 21,600 breaths a human being takes in a full day and night. As such, the Nityas are the *Kalachakra*, or Wheel of Time.

The information in this section is drawn from a number of tantras including the *Tantraraja*, the *Dakshinamurti Samhita* and the *Jnanarnava Tantra*, as well as the *Kalpasutra*, which seems to be the primary source. Readers will also find it useful to refer to Sir John Woodroffe's digest of the *Tantraraja* (Ganesh & Co, 1971), although here he fails to give sufficient idea of the number of prayogas (magical rites) associated with the Nityas. Yantras and mantras, where given, are drawn from *Tantraraja*, although it is necessary to point out that the *Dakshinamurti Samhita* gives somewhat different versions.

You can find larger versions of the yantras according to the *Tantrarajatantra* on this [page](#).

The 15 Nityas are modifications of Lalita as red goddess with her three gunas and her five elements of aether, air, fire, water and earth. As the moon remains itself, though appearing differently according to phase, so too does Lalita. Each Nitya has her own vidya (that is mantra), yantra and group of energies (Shaktis). Their names appear in the first chapter of *Vamakeshvara Tantra*. Gopinath Kaviraj, a renowned scholar of tantra in the first half of this century, describes the Kalachakra and the Nityas succinctly in the introduction to the Sanskrit edition of *Yogini Hridaya*. (Sarasvati Bhavana Granthamala, 1963):

"What the [Bhavanopanishad](#) says implies that the Human Body is to be conceived as the Sri Cakra, being the expression of one's own self. (Svatma). This means that while on the one hand the Body is to be regarded as non-different from the atma, the entire cosmic system associated with the body should also be viewed in the same light. This outer system in its manifestation rests on Time (kala), Space (deha) and a combination of the two. The exponents of the School hold that the well known fifteen Kalas of the Moon, representing the 15 lunar tithis, are to be regarded as identical with the fifteen Nityas (Kameshvari to Citra). The sixteenth Kala called Sadakhya should be viewed as one with Lalita or the Supreme Deity Herself. In other words, one has to feel that what appears in Kalacakra is nothing but an expression of what exists eternally as Nityas in the supreme Sri Cakra itself. The tithicakra or the wheel of time is constantly revolving and the Sri Cakra is within it and not without. It should also be remembered that from the standpoint of an esoteric yogin the tithis are in the last analysis to be identified with the 21600 shvasas supposed to be the average number of breaths per day of a normal human being."



Hence [Lalita](#) or Tripurasundari is the 16th day or full moon, with her 15 digits. Each of the Nityas has a certain number of arms, the totality of arms (= rays) of the whole circle being 108. Because any unit of time is taken as a microcosm or parallel of any other valid unit, each of the fifteen Nityas thus has 1,440 breaths (see [Bhavanopanishad](#)). This identity between space, time, Tripurasundari and the individual is elaborated at great length and with considerable sophistication by the author of the *Tantraraja*.

According to that text, the Nityas are the vowels of the Sanskrit alphabet and are identical with both time and space. For example, if the number of tattvas or consonants (36) are multiplied by the 16 Nityas the number of letters is 576. The multiples of this number provide the number of years in the different Yugas. So the circle of the matrikas and the Nityas is identical with the sidereal zodiac as well as mantra.

This theme is further elaborated in the 28th chapter of the same tantra, where Shiva says that in the centre of the world is the Meru, outside of this being the seven oceans and beyond this the Kalachakra or wheel of time which moves in a clockwise direction by the power of Icha (Will) Shakti. The circle is divided by 12 spokes and the planets or grahas are within this. Lalita, says the tantra, is in the Meru, while 14 Nityas from Kameshvari to Jvalamalini reside in the seven islands and seven oceans. Chitra, who is the 16th Nitya, occupies supreme Space or Paramavyoma.

In the *Dakshinamurti Samhita*, the Nityas are identified with kalas or parts of the different stages of deep sleep, dreaming, waking, and full consciousness or Turiya. Here it is said that the Nityas, including Lalita, are the 16 parts of the continuum of consciousness, while the 17th Kala is beyond all of this. Each of the Nityas has the respective vowel letter associated with her mantra vidya.

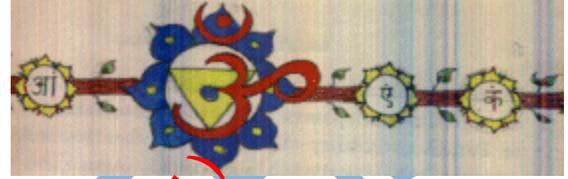
Vowels	Moon	Deep Sleep	14 spokes	Prameya
Consonants	Sun	Waking	Two 10s	Pramana
Ya etc.	Fire	Dream	Eight spokes	Pramata
Sha etc	Fire	Fourth	Four lines	
16 Petals	Fire	Waking		Pramata
Eight petals	Fire	Dream		Pramana
Three lines	Fire	Deep Sleep		Prameya

Visarga	Trikona	Blossoming universal place, Kriya
Bindu	Bindu	Non blossoming place, Jnana
Visargabindu	Mahabindu	Place of Samarasa

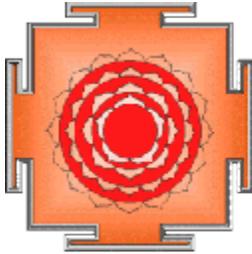
Similar ideas are found in the *Matrikachakra Viveka*, as in the table above, drawn from the Sanskrit introduction to the 1934 Government Sanskrit College of Benares edition, which classifies the nine mandalas of the Shri Yantra according to Pramana - means of knowledge, Pramata - the subject, and Prameya - the object and relates the different states of consciousness to the yantra. See [Tattvas](#) on this site.

According to the *Tantraraja*, the 15 Nityas are limbs or rays of Lalita, who is herself pure consciousness without additions.

[Varahi](#) and [Kurukulla](#) bear the relationship of father and mother respectively. The Nityas themselves can be meditated upon and worshipped in different forms and colours for the attainment of different ends. In daily worship (puja) of the Nityas, each has her own [nyasa](#) and ritual sequence and they are to receive puja on the lunar days associated with them. The vidya mantras of the different Nityas below are prefaced by *Aim Hrim Shrim* bija mantras and suffixed with Shri Padukam Pujayami Tarpayami Namah, that is Hail. I worship and libate the auspicious lotus feet [of the appropriate Nitya]. The yantras used below are those from the *Tantraraja* while the Sanskrit syllables are the vowel letters associated with each Nitya and day of the Moon.



The images embedded in the text above are taken from a sadhaka's manuscript of the 1,000 names of Lalita.



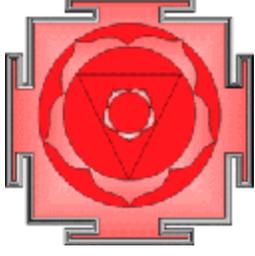
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Kameshvari Nitya

The first Nitya in the cycle is Kameshvari, a name which means Lady of Desire. Her vidya (mantra) according to the *Tantrarajatantra*, is Aim Hrim Shrim Am Aim Sa Ka La Hrim Nityaklinne Madadrave Sauh Am Kameshvari Nitya Shri Padukam Pujayami Tarpayami

Namah.

The same tantra gives her dhyana or meditation image as red like 10 million dawn suns, having a diadem of rubies, wearing throat ornaments, necklaces, waistchains and rings. She is red, has six arms and three eyes, and bears a crescent Moon, smiling softly. She holds a bow of sugar cane, flowering arrows, noose, goad, and a nectar-filled begemmed cup, showing the mudra of bestowing boons. The five arrows of desire (Kama) in the five petals are Longing, Maddening, Kindling, Enchanting and Wasting. These five Kamas are five forms of Kamadeva, Lalita as [Krishna](#), who are Kamaraja (Hrim), Manmatha (Klim), Kandarpa (Aim), Makara (Blum) and Manobhava (Strim) with the colours yellow, white, red, purple and blue. Each of the Kamadevas has two eyes and two arms, the hands holding sugar cane bow and flowering arrows, the very form of the five elements.



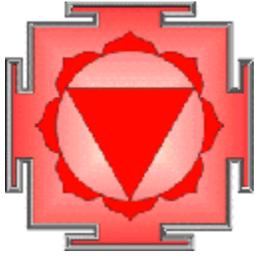
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Bhagamalini Nitya

Nitya Bhagamalini, whose name refers to the flowering yoni, is the second of the cycle of the waxing Moon and has a remarkable and very long vidya (mantra) which runs: Aim Hrim Shrim Am Aim Bhagabuge Bhagini Bhagodari Bhagamale Bhagavahe Bhagaguhye Bhagayoni Bhaganipatini Sarvabhagavashankari Bhagarupe Nityaklinne Bhagasvarupe Sarvani Bhagani Me Hyanaya Varade Rete Surete Bhagaklinne Klinnadrave Kledaya Dravaya Amoghe Bhagavice Kshubha Kshobhaya Sarvasatvan Bhagodari Aim Blum Jem Blum Bhem Blum Mom Blum Hem Blum Hem Klinne Sarvani Bhagani Me Vashamanaya Strim Hara Blem Hrim Am Bhagamalini Nitya Shri Padukam Pujayami Tarpayami Namah.

She has six arms, three eyes, sits on a lotus and holds in her left hands a night water lily, a noose and a sugar cane bow and in her right a lotus, a goad and flowering arrows. Around her is a host of Shaktis all of whom look like her, according to the *Tantrarajatantra*.

The *Dakshinamurti Samhita* has a different image (dhyana). Here (chapter 41), she is described as dwelling in the middle of a flowery forest, adorned with various gems, holding noose, goad, book, scales, nail (?) and writing implement, showing the mudras or hand gestures of allaying fears and bestowing boons. Her yantra is described differently, too, as triangle, hexagon, 16 petals, eight petals, then the bhupura or fence.



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Nityaklinna Nitya

Her name means Wet Nitya, or Always Wet. The third Nitya's mantra is Aim Hrim Shrim Nityaklinne Madadrave Svaha im Nityaklinna Nitya Shri Padukam Pujayami Tarpayami Namah.

She is surrounded by 19 Shaktis, according to the *Tantraraja*, who are Kshobhini, Mohini, Lila, Nitya, Niranjana, Klinna, Kledini, Madanatura, Madadrave, Dravini, Vidhana, Madavila, Mangala, Manmatharta, Manashvini, Moha, Amoda, Manomayi, Maya, Manda and Manovati. The Nityaklinna herself, the same tantra says, is restless with desire, smeared with red sandal paste, wears red clothes, smiles, has a half moon on her head, and holds noose, goad, cup and makes the mudra dispelling fear.

The *Dakshinamurti Samhita* (chapter 42) gives her root mantra as being of 11 syllables, Hrim Nityaklinna Madadrave Svaha. The image is similar except that she holds a noose, a goad, a skull and dispels fears. Her face is bathed in sweat and her eyes move with desire. Here the yantra is described as trikona, eight petals, and earth square (bhupura). She bestows enjoyment and liberation and subdues the three worlds for one siddha (successful) in her vidya (mantra).



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Bherunda Nitya

Bherunda, the fourth Nitya, has three eyes and eight arms, with her body the colour of molten gold, wearing beautiful ornaments on her hands, feet, arms and around her

waist. She smiles sweetly with her hands holding noose, goad, shield, sword, mace, thunderbolt (vajra), bow and arrow.

The vidya mantra is: Aim Hrim Shrim Im Om Krom Bhrom Kraum Jhmraum Cchraum Jraum Svaha Im Bherunda Nitya Shri Padukam Pujayami Tarpayami Namah, says *Tantraraja*. Using her mantra destroys poison.

The *DS* describes her yantra as being triangle, eight petals and bhupura. In the triangle are Shikhini, Nilakanthi and Raudri. Bherunda, according to this source, rules the Vetalas. The vidya mantra also differs.



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Vahnivasini Nitya

Vahnivasini is the sixth Nitya (Eternity) in the cycle, her name meaning the dweller in fire. Her mantra is Om Hrim Vahnivasiniyai Namah. The Shaktis in the eight trikonas are Jvalini, Visphulingini, Mangala, Sumanohara, Kanaka, Ankita, Vishva and Vividha. In the 12 petals are the 12 signs of the Hindu (sidereal)zodiac. Her description in the *Tantraraja Tantra* is as a beautiful young woman, the colour of gold, with eight arms, dressed in yellow silk garments, adorned with rubies. She holds a red lotus, a conch, a bow of red sugarcane and the full moon in her left hands; in her right a white water lily, golden horn, flowery arrows and a citron. Around her are numberless Shaktis who look like her. She is the dweller in fire who devours the universe.



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Mahavajreshvari Nitya

Her vidya-mantra is Um Hrim Klinne Aim Krom Nityamadrave Hrim Um Mahavajreshvari Nitya Shri Padukam Pujayami Tarpayami Namah.

She is described in the *Tantraraja* as having four arms, three eyes, garmented in red, red in colour, wearing red jewels and strewn with red flowers, wearing a crown of rubies. She sits on a throne on a golden boat which floats on an ocean of blood, and holds noose, goad, sugar cane bow and flowering arrows. She is surrounded by a host of Shaktis similar to her and sways while she smiles mercifully.

The description in the *DS* differs. Here, she is described as resembling the china rose, wearing red clothes, and holding noose, goad, skull and dispelling fear. She is swaying from having drunk pure wine. The yantra here is described as having a triangle, four petals, eight petals and a bhupura.

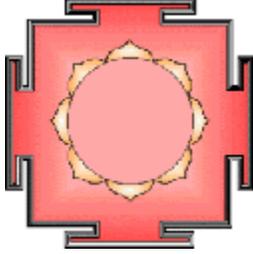


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Duti Nitya

According to *Nityotsava*, an expansion of the *Kalpasutras*, the vidya-mantra of Shivaduti Nitya is Aim Hrim Shrim Shivadutyai Namah Shivadutinitya Shri Padukam Pujayami Tarpayami Namah. She is called Shivaduti because she makes Shiva her messenger (Duti).

The *Tantraraja* describes her as being dressed in red, with nine jewels in her crown, surrounded by Rishis singing her praises and having eight arms and three eyes. She looks as bright as the summer sun at midday and smiles sweetly. Her hands hold horn, shield, mace, cup, goad, cleaver, axe and lotus.



Tvarita Nitya

Tvarita is the ninth Nitya (Eternity) in the cycle. Also called Totala Devi. She is called Tvarita ("Swift") as She grants fruit to the sadhaka quickly. She is of auspicious form, in the first flush of youth, and dark in colour. She has 3 eyes and 4 hands and Her beautiful lotus-like face smiles gently. She is clad in new leaves. She is adorned with 8 fierce and great serpents of 4 kinds, and with waist chains and anklets. On Her head is a crystal crown with a crest of peacock feathers. Her arms are adorned with bangles made of beautiful peacock feathers. She has an umbrella and a banner made of peacock feathers. She wears strings of (red) gunja berries around Her throat, and Her breasts are smeared with red sandal and kumkum. She holds noose, goad, dispels fear, and grants boons.

In front of this Goddess is a black servant carrying a mace, who is worshipped for the attainment of the desired fruit. On either side of Her are Her two Shaktis Jaya (conquering) and Vijaya (Victorious) who are like Her and who carry and swing gold canes.

The 8 Serpents are: Ananta & Kulika, fiery in colour, each with 1000 hoods, Her ear ornaments. Vasuki & Shankhapala, yellow in colour, each with 700 hoods, Her upper arm bangles. Takshaka & Mahapadma, blue in colour, each with 500 hoods, Her girdle. Padma & Kartataka, white, each with 300 hoods, Her toe ornaments. Her Shaktis are Humkari, Khechari, Chandi, Chedini, Kahepam, Strikari, Dumkari, Kahemakari -- these are similar to the Lokapalas, and the Shaktis in the 8 petals of the yantra. Her mantra is Om Hrim Hum Khe Ca Che Ksah Strim Hum Kse Hrim Phat.

Tvarita Puja

Taking up a position facing East, and having done three pranayamas, one should do the following Nyasa: Hail to the Rishi Saura on the head: Hail to the Metre Virat on the mouth: Hail to the Devi Tvarita Nitya in the heart: Hail to the Bija Om in the genitals: Hail to the Shakti Hum on the feet: Hail to the Linchpin Kse on the navel. Then making the anjali gesture near the heart one should do the following Nyasa: Cm Khe Ca to the heart Namah: Ca Cche to the head Svaha: Cche Ksah to the peak Vasat: Ksah Stri to the armour Hum: Stri Hum to the 3 eyes Vaushad: Hum Kse to the Missile Phat.

Then one should do the Tvarita Nyasa: (Head) Hrim Om Hrim Namah: (Forehead) Hrum Hum Hrim Namah: (Throat) Hrim Khe Hrim Namah: (Heart) Hrim Ca Hrim Namah: (Navel) Hrim Cche Hrim Namah: (Muladhara) Hrim Ksah Hrim Namah: (Thighs) Hrim Stri Hrim Namah: (Knees) Hrim Hum Hrim Namah: (Legs) Hrim Kse Hrim Namah: (Feet) Hrim Phat Hrim Namah: End with a diffusion.

After placing the yantra in front of you, visualise Devi Tvarita in the heart. Take Her to the head, resolve to do Her puja, place the flower on the yantra centre. Worship the triple Guru line first, as being in the three circles, then Devi's servitor who is in the west of the Yantra. Worship Jaya and Vijaya on both sides of the door. Worship Humkari, Khechari, Canda, Chedini, Ksepini, Strikari, Dumkari, Ksemakari in the eight petals. Tvarita Devi in the centre.

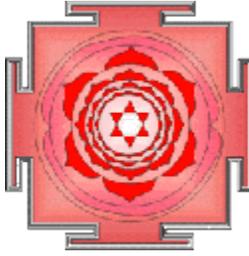


Kulasundari Nitya

Her vidya-mantra is given as Aim Hrim Shrim Aim Klim Sauh Kulasundari Nitya Shri Padukam Pujayami Tarpayami Namah.

She has twelve arms and six faces, says the *Tantraraja*. In her right hands she holds coral mala (rosary), lotus, a gem-studded pitcher, drinking cup, lemon and displays the exposition mudra. Her left hands hold book, red lotus, golden pen, garland of gems, conch shell with the last showing the boon mudra, according to the same tantra. Around her are hostes of Kinnaras, Yakshas, Devas and Gandharvas.

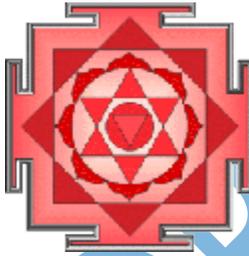
The letters of the vidya Aim Klim Sauh comprise the Tripura bulb which is the united state of knower, knowledge and object of knowledge; the three humours of Vata, Kapha and Sleshma; and Fire, Sun and the Moon. According to the DS (chapter 48), Kulasundari is identical with [Bala](#) and placed in the Eastern lion-seat.



Nitya Nitya

The *Kalpasutra's* version of Nitya Nitya's mantra runs Ha Sa Ka La Ra Daim Ha Sa Ka La Ra Dim Ha Sa Ka La Ra Dauh Nitya Nitya Shri Padukam Pujayami Tarpayami Namah.

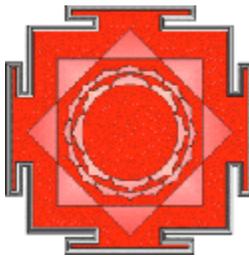
The *Tantraraja* describes her as like the dawn sun, ruling the Shaktis of the bodily dhatus (Dakini, Shakini, Rakini &c), dressed in red clothes and wearing rubies. She has three eyes and 12 arms and holds in her hands noose, white lotus, sugar cane bow, shield, trident, and favour mudra, goad, book, flowering arrows, sword, skull, mudra dispelling fear.



Nilapataka Nitya

Her name means Sapphire Banner and her mantra is Aim Hrim Shrim Phrem Strum Krom Am Klim Aim Blum Nityamadadrave Hum Phrem Hrim Em Nilapataka Nitya Shri Padukam Pujayami Tarpayami Namah.

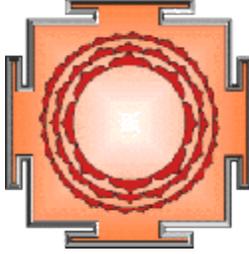
The *Tantraraja* says that she is nila (sapphire) in hue with five faces and ten arms, wearing red clothes and beautiful gems. Her left hands show noose, banner, shield, horn bow, and the mudra granting gifts. Her right hands show goad, dart, sword, arrows and the mudra banishing fear. She sits on a lotus surrounded by hordes of Shaktis like her. She rules the [Yakshinis](#) and the 64 Chetakas and has an uncanny collection of siddhis or magical powers to grant to her sadhaka or sadhika including a sword unbeatable in battle (Khadga siddhi), Treasure, the power to see through walls (Anjana), the ability to travel miles in an instant (Paduka Siddhi) and lots, lots more.



Vijaya Nitya

She brings victory in battle and success in buying and selling, hence her name, Victorious.

According to *Nityotsava*, her vidya mantra is Aim Hrim Shrim Bha Ma Ra Ya Aum Aim Vijaya Nitya Shri Padukam Pujayami Tarpayami Namah. According to the DS she has one head and 10 arms and wears a garland of human skulls but the dhyana or meditation image in the *Tantraraja* differs from this. There she has five heads and 10 arms which hold conch, noose, shield, bow, white lily, discus, goad, arrows and lemon.

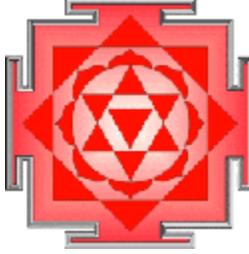


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Sarvamangala Nitya

Her name means "all auspicious" and her vidya mantra is Aim Hrim Shrim Svaum Om Sarvamangala Nitya Shri Padukam Pujayami Tarpayami Namah. She has two arms and one head, sits on her lotus yantra and has eyes which represent the sun and the moon, while she smiles sweetly. In her right hand she holds a citron and with the left shows the boon-giving mudra. All her 76 attendants surround her, they are solar, lunar and fiery.

She rules over the kalas (parts or digits) of the sun (12), the moon (16) and fire (10). This numbers 38 and her attendants are doubled because each is with her consort.



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Jvalamalini Nitya

Her name means "garlanded with flames" and her mantra, according to *Tantrarajatantra*, is Om namo bhagavati Jvalamalini devadevi sarvabhutasamharakarike jatavedasi jvalanti jvala jvala prajvala prajvala Hrim Hrim Hum Ram Ram Ram Ram Ram Ram Ram Jvalamalini Hum Phat Svaha.

As the Nitya of flame, she is surrounded by Shaktis, each of whom resembles her and she herself has a body of flaming fire, with six faces and 12 arms. Each of her faces, each with three eyes, smile sweetly.

Her 12 hands hold noose, goad, arrow, mace, tortoise, spear, flame and she shows two mudras - granting boons and dispelling fear.

The DS gives a different yantra to the *Tantraraja*, with one of the mandalas having forty rather than 32 petals.

The Shaktis and her description also show variants. She is described as sitting on a lion-seat, and holds different weapons which include the damaru drum and a jar of wine.



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Chitra Nitya

The last Nitya in the cycle is Chitra, whose mantra is Aim Hrim Shrim Ckaum Am Chitra Nitya Shri Padukam Pujayami Tarpayami Namah. Her name means variegated and she wears a silk garment of different colours, has four arms, one head and holds noose, goad, and shows the gestures granting boons and dispelling fears.



Gandharva Tantra

As long as you are contaminated with notions of me or mine, the self will not be found for it lies beyond cognition and cannot be realised as "my" self - Tripurarahasya IX, 13

Gandharva Tantra is an important work of the school of Shri Vidya and follows *Vamakeshvari Tantra* in having a left slant. Parts of this work are translated into English elsewhere on this site. This introduction to the Sanskrit text was written by M.S.Kaul in 1944 and is out of copyright. The abstract is of such interest to students and devotees Shri Vidya that it is well worth reproducing here. To preserve mantras and the like, I have used the iTrans format for transcription. (MM)

Abstract of Gandharva Tantra

Unlike the Agamas, the *Gandharva Tantra* begins with the two stanzas, one of salutation to the Elephant-god and the other of benediction invoking the protection of the Goddess Kundalini. This fact in itself reveals that the Tantra must be more or less modern. The tradition regarding the appearance of the Tantra is that the rival sage Vishvamitra, being envious of the prophetic powers of Vasishtha, performs a difficult penance. Failing even thereby to obtain equality with Vasishtha he goes to the North and implores the help of Dattatreya who consoles him and reveals the *Gandharva Tantra* which he has heard from Nandikeshvara. The tantra is in the form of a dialogue between Shiva and Parvati.

1st Chapter

It begins with the question from Parvati about Brahman, Yoga and the Body. Shiva defines the Brahman only. Thereupon Parvati thereupon enquires after some such secret lore as will enable the humanity to get release from the bondage of actions while enjoying the blessings of the earthly life. Shiva says that the Tantric lore is triune in nature as Tamasik, Rajasik, and Sattvik leading respectively to hell, heaven and emancipation. He advises that care should

be taken to reject the first and informs that the subject matter of the Tantra is already revealed by Him to Krishna the son of Devaki and to Nandikeshvara. The former related it to Brahma and the latter to Pushpadanta and through him to Gandharvas. The sages received it from Brahma and Indra from Angiras and the king of the demons from Sukra. The result was that everyone became piously-minded including even Namuchi and other demons and the eternal foes of the latter, i.e. Indra and other gods lost their high positions. Brahma, pitying them went to Shiva and related the grievances of the Gods. Shiva, consequently revealed more or less the materialistic Shastras to deceive the demons. Among these are mentioned the Pashupata-Saiva, the Vaisheshika, the Nyaya, the Samkhya, the Charvakas, and the Bauddha. All the mantras also were polluted as it were with various defilements and the Tantras interpolated with doubtful passages.

2nd Chapter

In this Parvati requests Shiva to remove the doubts referred to in the first Patala regarding the Shakti lore. Shiva accedes to the request and relates the importance of the worship of Shakti as Turiya. She (Tripurasundari) is called Turiya (the fourth) in-as-much as Kameshvari is the first. Bhagamalini the second and Vajreshvari the third. After this Shiva reveals the Mantra called Panchadasi Vidya. The same is of three parts. The first is called Vagbhava, as it imparts mystery over all forms of speech. It is read as ka e ii la hrii.m. The second goes by the name of Kamaraja and is composed of the six letters ha sa ka ha la hrii.m. The third is named Shaktibija consisting of the four letters sa ka la-hrii.m. Panchadasi in this form is known by the name of Kamaraja-vidya. The forms of the same respectively worshipped by Lopamudra, Shiva and Shakti are sa ka la hrii.m, ha sa ka ha la hrii.m, sa ka la hrii.m, ha sa ka ha la hrii.m, sa ka la hrii.m; sa ha ka la hrii.m, ha sa ka ha la hrii.m, sa ka la hrii.m.

Then comes the Shodashi which is read as hrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m. The second form of the same is called Chintamani read as shrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m. The same Shodashi when read as hrii.m shrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m is called Saptadashi. Rajarajeshvari is read as shrii.m hrii.m klii.m sauh o.m hrii.m shrii.m ka e ii la hrii.m ha sa ka ha la hrii.m sa ka la hrii.m shrii.m hrii.m o.m sauH ai.m klii.m hrii.m shrii.m.

3rd Chapter

In the third Patala Shiva reveals the Panchami Vidya which consists of five Kutas. It is so called because the whole world consists of the five elements --Earth, Water, Fire, Air and Sky represented by the five Kutas respectively presided over by the Shaktis of Brahma, Vishnu, Rudra, Isvara and Sadasiva. These are Kameshvari, Vajreshvari, Bhagamalini, Tripurasundari and Para. The Vidya is to be read as ka e ii la hrii.m, ha sa ka la hrii.m, ha ka ha la hrii.m, ka ha ya la hrii.m, ha ka la sa hrii.m. After this follows the description regarding the way in which the Sadhaka is to practise the Vidya and of the powers appearing as a result thereof. Ekadashaksari or the mantra of eleven letters comes last. It is read as ka la hrii.m, ka ha la hrii.m, sa ka la hrii.m.

4th Chapter

In this Patala is given the Kavacha of Rajarajeshvari called Trailokyamohana. The sage of the Kavacha is Shiva, metre Virat, and the Goddess Mahatripurasundari. The Kavacha is said to have various kinds of efficacy which are detailed in the text. It is efficacious not only when practised but also when borne on different parts of the body after being written on a birchbark. The way of writing is that the names of the practitioner and the object of practice are written in the triangle of the Shrichakra, the Mulamantra coming at the top and around it the alphabet and around the alphabet the Kavacha.

5th Chapter

In this Shiva describes the way in which the Shrichakra is to be drawn and the different deities are to receive their worship in the nine component parts of Shrichakra. The Shrichakra is to be drawn either on a metallic plate or the earth with red lead by the golden pen. Devi is said to have three forms, physical, mental and cognitive. The first is represented by Mudra, the second by Yantra and the third by Mantra. Mahatripura-Sundari as seated in the lap of

Mahashiva is to be worshipped in the Binduchakra or the centre. The maidens forming the six limbs of Mahatripura-Sundari Sarvajna etc. as also the Datal Eternities are to receive their worship in the four sub-quarters, centre and the quarters. The fifteen Kalas or fifteen vowels are to be worshipped in the triangle, five in the right side and five in the left side and five in the base of the triangle. The Datal Eternities are to be worshipped through the medium of the lady.

Attendant Deities. The three rectangles otherwise called Trailokyamohana chakra are respectively presided over by Brahma, Vishnu and Shiva. Lord Buddha, and the 10 Yoginis, Anima etc. are to have their worship in the external rectangle; in the inner rectangle eight Mothers Brahmani to Mahalakshmi and in the innermost the Mudradevis Sanksobhini etc. All the Deities of the three rectangles referred to above go by the name of Prakatayoginis. In the sixteen-petalled lotus called Sarvashapuraka Chakra, Brahma and sixteen Guptayoginis Kamakarshanika etc. are to be worshipped. Eight Guptatara Yoginis and Shiva receive their worship in the eight-petalled lotus called Sarvasankshobhana. In the fourteen-sided figure called Sarvasaubhagyadayaka Chakra the sun-god and the Sampradayayoginis Sarvasankshobhini etc. get their worship. Kulakaula Yoginis and Narayana are worshipped in the outer decagon called Sarvarthasadhaka and in the inner decagon Nigarbha Yoginis. In the octagon called Sarvarogahara Chakra Rahasya Yogini Vasini etc. receive their worship. The Divinities of the weapons of Paramashiva and Mahatripura-sundari receive their worship outside the triangle. Kameshwari, Vajreshvari and Bhagamalini which are the three Shaktis respectively of Rudra, Vishnu and Brahma are to be worshipped in the apex, left and right side of the triangle which is called Sarvasiddhiprada Chakra. These Shaktis are called Atirahasya Yoginis. In the centre of the triangle or the Bindu Chakra Paraparahasya Yogini Mahatripurasundari is to receive her worship. The worship of Mahatripurasundari is threefold, Para, Aparā and Parapara. In the Aparā the practitioner has to worship her as identical with the Kundalini in the body. In the Aparā she is to receive her worship in Shrichakra with all the necessary articles of worship. The third form of worship includes both the inner and the outer aspects of the worship.

6th Chapter

In the sixth Patala Shiva, in reply to the query made by Parvati regarding the third form of worship, gives in detail instructions for the guidance of the practitioner. These are that the practitioner should rise early in the morning, sit on the Padmasana, have the Pranayama exercise and meditate upon his Guru seated in the thousand-petalled lotus, dressed in white, having two eyes and two hands with Vara and Abhaya Mudras, with his wife sitting on the left thigh and having two hands one holding the white lotus and the other engaged in the tight embrace of her husband.

Mantra of the Guru is aim hrii.m shrii.m ha sa kha phrem, ha sa ksha ma la va ra yum, ha sa kha phrem, ha sa ksha ma la va ra im, hsauh and names of the Guru and his wife followed respectively by anandanatha padukam pujayami and ambapadukam pujayami. He should offer the objects of senses through the latter to his Guru, smell as perfume, sound as flower, touch as incense, form as lamp, flavour as Naivedya. After this comes the mention of Yoga which is defined as the unification of Jivatma and Paramatma and of the eight limbs of the Yoga and their detailed description. At the end is given the description of the centres of Kundalini in the body, i.e., Muladhara, Svadhishthana, Manipura, Anahata, Vishuddha, Ajna and the thousand-petalled lotus above them, which in turn is followed by such instructions as those for bathing, application of collyrium to the eyes and the cleaning of teeth.

7th Chapter

In the above is given the way in which the devotee of Mahatripurasundari is to purify his body and perform the Sandhya. Bathing is said to be of three kinds as also the Sandhya. The kinds are physical, mental and psychic consisting in the purification respectively of the body, the mind and soul. In the three kinds of Sandhyas done in the morning, mid-day and evening the devotee is to meditate upon Mahatripurasundari in three forms. The Gayatri of Mahatripurasundari is given as tripurasundari vidmahe kameshwari dhimahi tannah klinnam prachodayat. Each of these twenty-four letters is said to have a peculiar colour and shape. The muttering of the same results in having release from different kinds of sins. Agni etc. are the presiding deities of these twenty-four letters. Parashurama, Menanath, Agastya, Vasishtha and Dattatreya are declared to have freed themselves from heinous crimes such as matricide etc. Every important event in the life of a practitioner is to commence with the worship of Tripurasundari and at the end of the Sandhya he is to offer a handful of water mixed with red flowers and the powder of

Sandalwood to the sun under the name of Martandabhairava with the Mantra hrii.m hamsah martandabhairavaya prakashashaktisahitaya idamargyam namo namah.

8th Chapter

The eighth chapter describes the sacrificial altar and the way in which the practitioner should, while entering it, bow to the presiding deities of the quarters and other deities such as Ganesha, Ksetrapala etc. and how he should make an offering to the Bhutas with the Mantra om hrii.m sarvavighnakrt sarvabhutebhyoh hum svaha, how he should remove all obstacles by muttering seven times Astra-mantra which reads as aim klii.m sauh astraya phat and how he should clean the sacrificial altar. Every article of worship is to be concealed till the invocation of the Devi The Devotee is instructed to use his discretion in selecting Asana because the fruit of worship varies with the material of which the Asana is made. Red blanket is specially advised for the worship of Tripura. It must measure two cubits in length and a cubit and a half in width. He has to sit also on it under the instructions of Asana. The posture peculiar to the worship of Tripura is Padmasana and the North is the quarter which the practitioner must face to secure success in the worship of Tripurasundari. The practitioner should take care that when worshipping he should have everything red, such as saffron ointment, red dress, red seat etc. and while following instructions regarding the use of the articles of worship and their places, he should have the Shrichakra drawn in red lead, placed on the Simhasana. Towards his left he should place a stand with a pot full of water on a rectangular diagram. The stand is to be identified with the orb of the fire, the pot with the solar orb and the water with the moon and these must as such be worshipped with the Kalas of the fire, the sun and the moon. Anandabhairava and Anandahairavi are to receive their worship through the pot. Conch and other vessels are also to be placed in particular places. The purification of the five elements, constituting the body by removing the impurities attaching to them through the letters peculiar to the elements and by subsequent infusion of the energy of the Changeless Reality is to be attended to and performed as a preliminary to the worship. For this purification the practitioner is to deeply concentrate in the Bindu-chakra on the Turiya aspect of Mahatripurasundari. After this he has to protect himself against all sinister influences by Digbandhana with the Mantra om hrii.m hamsah so-aham svaha aim klii.m sauh tripurasundari mam raksha raksha.

9th Chapter

In the ninth chapter is given the Matrikanyasa. In performing this the practitioner is first to wash his hand in a particular manner with the mantra am aam sauh. Then he has to pay his attention to Rishinyasa etc. Then comes the Matrikanyasa of which all details such as Rishi etc. and the six limbs etc. are given. Matrika is said to be of two kinds as Antarmatrika and Bahirmatrika. In case of the former letters of the alphabet are to be meditated upon in the six centres of the body Muladhara to Bhruvadhya. In the latter case letters of the Matrika preceded each by klii.m are to be meditated upon, vowels individually in the sixteen different parts of the head, five groups of letters, gutturals to labials in hands, feet, sides, back, navel, and belly, identifiable with the seven constituents of the body, skin, etc. vital soul, individual soul and supreme soul in heart, armpits, throat, shoulders, lower end of the heart, hands and feet, belly and face. Different poses of the hands are also to be used in performing this Nyasa. Towards the end various results obtainable from Matrika-nyasa are described.

10th Chapter

In the 10th Patala the sixfold Nyasa of Shrividyā as consisting of those of Ganesha, planets, constellations, Yoginis, signs of Zodiac and Pitha is described.

Ganesha Nyasa. In this the fiftyone Ganeshas, Vighneshvara to Ganesha with their Saktis are to be contemplated upon in the different parts of the body, forehead etc. assigning each letter of the alphabet to a couple as a.m vighneshvaraaya shriyai namo lalaaTe.

Planets (Graha) Nyasa. The planets Sun to comet occupy the places heart, middle of the eyebrow, eyes, heart, throat, navel, anus and the feet. Their letters are respectively vowels, semi-vowels, gutturals, palatals, linguals, dentals, labials, aspirates and La & ksha.

Constellations (Nakshatra Nyasa)

Details regarding this are as given in the following table:-

1	2	3	4	5	6	7	8	9	10	11	12	13	14
a.m aa.m	i.m	ii.m u.m uu.m	R^i.m R^L.m L^i.m L^L.m	e.m	ai.m	o.m au.m	ka.m	kha.m ga.m	dha.m ~Na.m	cha.m	Cha.m ja.m	jha.m ~na.m	Ta.m Tha.m
Fore- head	Right eye	Left eye	Right ear	Left ear	Right nostril	Left nostril	throat	Right should.	Left should.	Right elbow	Left elbow	Right wrist	Left wrist
15	16	17	18	19	20	21	22	23	24	25	26	27	
Da.m	Dha.m Na.m	ta.m tha.m	da.m dha.m	na.m pa.m pha.m	Ba.m	bha.m	Ma.m	ya.m ra.m	la.m	va.m sha.m	Sha.m sa.m ha.m	ksha.m La.m a.m aH	
Right hand	Left hand	navel	Right hip	Left hip	Right Thigh	Left thigh	Right knee	Left knee	Right leg	Left leg	Right foot	Left foot	

Yogini Nyasa. The Nyasa of Yoginis is to be performed with the mantras in the following manner:-

YoginiLakini	Kakini	Shakini	Hakini	Yakini			
Colour	White	Blue	Red	Yellow	Brown	White	All colours
Form	With one face of three eyes	With two faces having three eyes each	With three faces having three eyes each	With four faces having three eyes each	With five faces having three eyes each	With six faces having three eyes each	All faces
Emblem	Sword, wine-cup, trident, skull-crowned club	Trident, small hand drum, lotus	Thunderbolt, vara spare, abhaya	Trident, small hand drum, noose, abhaya	Bow, arrows, noose, goad, book, jnanamudra	Small hand drum, rosary, skull, sword, book, jnanamudra	All weapons
Constituents of the human body	Skin	Blood	Flesh	Fat	Bones	Marrow	Shukra
Seat	Throat	Heart	Navel	Linga	Muladhara	Middle of the eyebrows	Cavity in the head
Offering	Milk & rice	White food	Sugar & rice	Curd & rice	Beans & rice	Turmeric & rice	All edibles

The mantra of the first is a.m aa.m i.m l.m u.m U.m R^i.m R^L.m L^i.m L^L.m e.m ai.m o.m au.m a.m aH Daa.m Dii.m Damalavarayuu.m Daakinyai namo daakini tvaghaatugate chatuSShaShTilakshakoTiyoginisvaamini sarvasattvavasha.m kai aaGYa.m me dehi mama vicche

The mantra of the second is ka.m kha.m ga.m gha.m ~Na.m cha.m Cha.m ja.m jha.m ~na.m Ta.m Tha.m raa.m rii.m ramalavarayuu.m raakinyai namo raakini asR^ighaatugate dvaatri.m shallakshakoTiyoginisvaamini sarvasattvavasha.m kari aaGYaa.m me dehi mama vicche

The mantra of the third is Da.m Dha.m Na.m ta.m tha.m da.m dha.m na.m pa.m pha.m laa.m lii.m lamalavarayuu.m laakinyai namo laakini maa.msadhaatugate ShoDashalakshakoTiyoginisvaamini sarvasattvavasha.m kari aaGYaa.m me dehi mama vicche

The mantra of the fourth is ba.m bha.m ma.m ya.m, ra.m la.m kaa.m kii.m kamalavarayuu.m kaakinyai namaH medodhaatugate aShTalakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the fifth is va.m sha.m Sha.m sa.m shaa.m shii.m shamalavarayuu.m shaakinyai namaH shaakini asthidhaatugate chaturlakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the sixth is ha.m ksha.m haa.m hii.m hamalavarayuu.m haakinyai namo haakini majjaadhaatugate dvilakshakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

The mantra of the seventh is a.m aa.m i.m ii.m u.m uu.m R^i.m R^I.m L^i.m L^I.m e.m ai.m o.m au.m a.m aH ka.m kha.m ga.m gha.m ~Na.m cha.m Cha.m ja.m jha.m ~na.m Ta.m Tha.m Da.m Dha.m Na.m ta.m tha.m da.m dha.m na.m pa.m pha.m ba.m bha.m ma.m ya.m ra.m la.m va.m sha.m Sha.m sa.m ha.m ksha.m yaa.m yii.m yamalavarayuu.m yaakinyai namo yaakini shukradhaatugate dashakoTiyoginisvaamini sarvasattvavasha.mkari aaGYaa.m me dehi mama vicche

Rashi Nyasa: Like the two previous Nyasas the above Nyasa also is prescribed in the table as given below.

	1	2	3	4	5	6	7	8	9	10	11	12
Letters	a.m aa.m i.m I.m	u.m U.m R^i.m	R^I.m L^i.m L^I.m	e.m ai.m	o.m au.m	a.m aH sha.m Sha.m sa.m ha.m	ka.m kha.m ga.m gha.m ~Na.m	cha.m Cha.m ja.m jha.m ~na.m	Ta.m Tha.m Da.m Dha.m Na.m	ta.m tha.m da.m dha.m na.m	pa.m pha.m ba.m bha.m ma.m	ya.m ra.m la.m va.m ksha.m
Seat	Right ankle	Right knee	Right testicle	Belly right	Right shoulder	Right head	Left head	Left shoulder	Left belly	Left testicle	Left knee	Left ankle

Pitha Nyasa. In this the practitioner has to identify the fiftyone Pithas Kamarupa etc. with the different parts of the body and in doing so the letters of the Matrika are to go along with the names of the pithas one with each with a Bindu at the top. The chapter ends with the spiritual powers that the practitioner of this Shodhanyasa gets.

11th Chapter

In the 11th Patala are described first the Nyasa of (1) Asana, (2) Vasinyadivagdevata, (3) Mulanga, (4) Navayoni, (5) Chaturvyuha, (6) Tattvanyasa, (7) Mulavidya and (8) Sammohana.

In the first, Asanas, i.e. Amritarnavasana, Potambujasana, Atmasana, Chakrasana, Sarvamantrasana, Sadhyasana, Sadhyasiddhasana, Paryankashaktipithasana, and Mahapretasana respectively presided over by Tripura, Tripureshvari, Tripurasundari, Tripurasasini, Tripurashri, Tripuramalini, Tripurasiddha, Tripuramba, and Mahatripurabhairavi are to be contemplated upon in feet, knees, thighs, hips, private part, Muladhara, navel, heart and cavity in the head. The Mantras to be used are: (1) a.m aa.m sauH tripuraamR^itaarNavaasanaaya namaH (2) ai.m klii.m sauH tripureshvariipotaa,nujaasanaaya namaH (3) hrii.m klii.m sauH tripurasundaryaatmaasanaaya namaH (4) ai.m hvlii.m hsauH tripuravaasiniichakraasanaaya namaH (5) hsai.m hsklii.m hssauH tripurashriisarvamantraasanaaya namaH (6) hrii.m klii.m ble.m tripuramaaliniisaadhyaasanaaya namaH (7) hrii.m shrii.m sauH shivamahaapretapadmaasanaaya namaH.

In the second, eight goddesses of speech are to be meditated upon as presiding deities of (1) Vowels, (2) Gutturals, (3) Palatals, (4) Linguals, (5) Dentals, (6) Labials, (7) Semi-vowels, and (8) Aspirates. Their names, seats and Kutas are (1) Vashini, cavity of the head, rbluu.m (2) Kameshvari, forehead, klhrii.m (3) Modini, middle or the eyebrows, nvlii.m (4) Vimala, throat yluu.m (5) Aruna, heart, jmrii.m (6) Jayini, navel, hasalavayuu.m (7) Sarveshvari, Linga, jhamarayuu.m (8) Kaulini, below the Linga, kshrii.m

In the third, the six limbs, i. e. heart, head, tuft of hair on the head, armour, eyes and the weapons are to be located in the five fingers of the hands and their palm and back. While doing so the practitioner is to mutter in each case the mantras of Shrividyaa twice. The six poses of the hands are prescribed for these six limbs, the three fingers -- middle,

ring and index for Hridaya; two fingers -- mid and index for Shiras; thumb for Shikha; ten fingers for Kavacha, the three above referred to for eyes and the two above mentioned for Astra.

In the fourth, Vashini etc. are to be meditated upon in the different parts of the body named in book and the muttering of all the three Kutas of Shrividyā is to be done in each case.

In the fifth, the four forms of Mahatripurāsundarī, i. e. Kameshvarī, Vajreshvarī, Bhagamalīnī and Mahatripurāsundarī are to be contemplated upon below the Līngā, in the heart, in the middle of the eyebrows and in the cavity in the head with the four famous centres of her worship and their priests. The mantras to be muttered are (1) ai.m agnichakre kaamagiripiiThe mitreshanaaathaatmake kaameshvariirudraatmashakti shriipaadukaayai namaH (2) klii.m suuryachakre jaalandharapiiThe ShaShThiishanaaathaatmaka.m vajreshvariiviShNavaatmashakti shriipaadukaayai namaH (3) sauH somachakre puurNagiripiiThe uDDiishanaaathaatmaka.m bhagamaaliniibrahmaatmashaktishriipaadukaayai namaH (4) turyabiiija.m brahmachakre udyaanapiiThe charyaanaathaatmake parabrahmaatmashaktishriipaadukaayai namaH

In the sixth, the three Tattvas Atma, Vidya and Shiva are to be located in the three parts of the body, viz. (1) from feet to the place below the Līngā, (2) thence to heart, (3) from the heart to the middle of the eyebrows, uttering the following mantras:-

1. ai.m aatmatattvavyaapikaayai mahatripurāsundaryai namaH
2. klii.m vidyaatattvavyaapikaayai mahatripurāsundaryai namaH
3. sauH shivatattvavyaapikaayai mahatripurāsundaryai namaH

In the seventh, the three Kutas of Shrividyā are to be located. in hands, etc. individually and the fourth bija is to have its place in the cavity in the head. The fifteen syllables of the Panchadasi are located in the cavity in the head, Muladhara, heart, eyes, ears, mouth, arms, back, knees and navel.

In the eighth, the practitioner is to consider himself as endowed with a body of mantras and meditate upon Shrividyā in the mantra form. While this is being done, Yonimudrā is to be placed in the cavity of the head, forehead, middle of the eyebrows, face and heart.

What has been described above relates to the external worship. As regards the internal, the practitioner is first to purify his mind and soul through pranayama which is said to be of the highest value in the spiritual domain. By Prana is meant the life breath and by Ayana the control thereof. Pranayama consists of the three functions -- inhalation, exhalation and retention.

Awakening of Kundalīnī. While doing the pranayama referred to above, the practitioner is to mutter mentally either the whole mantra or its initial syllable. The Kundalīnī lying dormant in the Muladhara is to be contemplated upon as a thin red flame rising upwards when awakened with the help of Aumkara and piercing the six life centres in its upward march, till it reaches Shiva and becomes united with Him in bliss. Thence she comes down again through the same way to Muladhara. The Kundalīnī while moving up from Muladhara to the heart receives the name of vahnikuNDalīnī being fiery, from heart to the throat suuryakuNDalīnī being solar and from throat to head somakuNDalīnī being lunar. The three Kutas respectively get assimilated to her in the three places referred to above. In the Bindu, the fourth form of Kundalīnī as embracing all the Bijas and all forms of light is to be contemplated upon.

Meditation on Kundalīnī, which constitutes the inner worship, helps the practitioner to acquire freedom from all sins.

12th Chapter

In the 12th Patala the mental offering of worship and the mental approach to and unification with Mahatripurāsundarī are at length described. In the first, the practitioner is to sit on the prescribed Asana keeping his body erect and with

the hands full of red flowers placed near the heart, close the eyes and feeling as it were the august presence of Mahatripurasundari in the heart, offer worship to her with the mental 16 requisites of worship. The Yogis and sages have recourse to this worship only.

In the second, i.e., the Dhyanyoga, the practitioner has to select a solitary place and seat himself in a particular posture with all his mental operations brought under control. He should feel oneness with the Transcendental Self through absolute introspection. In order to rise to that plane of consciousness he has to immerge the different elements of which the world is composed in the causeless cause. The order in which these evolutes are absorbed from the following into the preceding is given as follows:--

The earth element merges in the water, water in the fire, fire in the air, air in the ether, ether in the mind, mind in the ego, ego in the manifest. the manifest matter in the unmanifest, and the unmanifest in the Supreme Self.

After the absorptive meditation is over, he has to think of evolution. In this he is to think of evolution of the world from the causeless cause through matter, ego, mind etc. down to the frog, Kalagnirudra, Adharashakti in the form of a crocodile and boar holding on the tooth the earth. There he has to think of the nectar-ocean, the coral island, the golden hill, the heavenly garden Kalpodyana and of streams and lakes. On the shore of the highest among the lakes he should imagine the existence of the desire-granting tree with a jewel-pavilion having four gates fitted with diamond doors and coral thresholds and other decorative parts. After having done so, he is to imagine the presence of one big lotus enclosed in another placed in the centre of the Simhasana arranged on a platform of jewels inside the pavilion described above. The outer lotus represents all the elements, its bulb the bliss, its stalk the consciousness, all the evolutes of Prakriti furnishing the thirtytwo leaves and the fifty letters furnishing the pericarp of the lotus. Inside the lotus he has to think of the sun, moon and fire one placed below another. In the fiery orb there stands the triangular mass of light borne by the five karanas. In the centre of this triangle stands the third lotus in which the practitioner is to think of the seven goddesses Tripura to Tripuramba. Of the last, beautiful description of each part of the body is given in detail in the text. While thinking so, the practitioner is to be at one with Mahatripurasundari.

13th Chapter

In this stress is laid first of all on the actual realization of the unity between the worshipper and the worshipped. Everything else used in the worship receives sanctity by it. A devotee is enjoined to worship Shrividya both mentally as well as physically in case he happens to be rich enough. All vessels required for worship may be of copper. A devotee may, if he can, make five vessels from five jewels which are named as Garuda, Manikya, Vajra, Vaidurya and Nila. The Bijas of the five jewels are gluu.m sluu.m pluu.m mluu.m nluu.m The pot which is to contain Vishesarghya is to get a place in the ceremonious manner between Shrichakra and the worshipper on a diagram drawn on the earth. The diagram is to consist of a rectangle, a hexagon, a circle and a triangle, one enclosing the other. The mantra to be used is ai.m klii.m sauH mahaatripurasundaryaa arghyapaatraasana.m saadhyaami.

The stand of the pot, the pot and the liquid poured into the pot represent the fire, the sun and the moon and hence the former are to receive the worship respectively of the Kalas of the latter. The liquid to be poured is to be one of the following: wine, milk, coconut-juice, sugar-cane juice, sugar, honey, ghee. Presence of the sacred waters is to be invoked in the pot from the solar orb with the Ankushamudra. Then the pot is to be covered over with the hands in the Matsyamudra. The jewels Manikya etc, are to be put into the liquid of the pot, the goddess of jewels being worshipped through the jewels. Her mantra is nine-syllabled as shrii.m hrii.m gluu.m sluu.m pluu.m mluu.m nluu.m hrii.m shrii.m

The Matrika is to be contemplated upon in the form of a triangle, vowels occupying the base, consonants ka to ta and tha to sa the arms and ha and ksha the centre. The three angles and the centre are to be identified with Kamarupa, Jalandhara, Purnagiri and Uddyana presided over by the four forms of Tripura. Ananda-bhairava described as ten-armed, five-faced and having ten emblems and Suradevi similarly formed in his lap are to be worshipped inside the pot. Amritakarana, Sakalakarana and Paramikarana are to be done afterwards with

Dhenumudra and Mahamudra as also with Musalamudra, Yonimudra and Galinimudra. The mantras of these are (1) hasakshamalavarayuu.m aanandabhairavaaya vauShaT.h (2) sahakshamalavarayuu.m suraadevyai vauShaT.h

In the purification the verses to be muttered are (1) hamsaH etc, (2) pratidviShNu etc. (3) tryambaka.m yajaamahe etc. (4) tadviShNoH etc. (5) viShNoryoni etc. The mantra ai.m klii.m etc. is to be muttered ten times. The last items of purification are to be done with the help of the Sandipini Vidya ai.m vada vada etc. At the end, the practitioner is to offer libation to Shrividya from the liquid thus consecrated.

14th Chapter

The 14th Patala deals with the worshipping of Kameshvari. In it the practitioner is to offer the Asana on the Kamapitha to Kameshvari invoking the presence of Adharashakti and others upto Kameshvara who serve as her seat. Kameshvara is to be contemplated upon as four-armed, seated on the white lotus and holding in the left hand trident and bow and in the right white lotus and Bijapura. Then Kameshvari is to be contemplated upon as being seated in the lap of Kameshvara in response to the invocation with the mantra ai.m hrii.m sauH mahaatripurasundaryamR^itachaitanyamuurtim kalpayaami. The rites of removing the sinister influences and Digbandhana come after this. The vitalizing of the idol is to be conducted by the Sadhaka, after holding the breath and realizing through contemplation the presence of Mahatripurasundari in the heart, by conceptualizing the vitality in the handful of flowers after it comes out through the nostrils with the Bija-ya.m

Trikhanda and Avahani Mudras, which are described in the text, should be used as also the Avahanividya hrsaim hsklii.m hssrauH invoking the presence of Mahatripurasundari in the idol.

This being over, the practitioner has to address his prayers to Mahatripurasundari for firm stay, for being eye to eye and mind to mind with the practitioner, for success in completion, for being invisible to the undeserving, for being blissful and finally for being merciful using the Mudras, such as are prescribed for these acts.

After these preliminary rituals, comes the offering of three handfuls of flowers and three libations of the consecrated liquid with the mantras (1) ai.m klii.m sauH mahaatripurasundarii shriipaadukaa.m puujayaami (2) ai.m klii.m sauH mahaatripurasundarii shriipaadukaa.m tarpayaami

Exhibition of the nine Mudras Samksobhini to Yoni follows the offering of the following prayer to the Goddess:-

"O Goddess: May you be kind to me, may you accept my worship as I, though poor physically as well as in material resources, offer it in a devotional spirit."

After the exhibition of the Mudras, the Sadhaka is to present the seven items of offerings using namaH svadhaa vauShaT wherever necessary.

Tarpana is to be done with the Tattva Mudra in which the thumb and the index fingers of the left hand are to be joined. At the end, come Japa and offer of the sacrifice, ointment, collyrium, mirror and umbrella.

15th Chapter

The 15th chapter describes the things to be offered in worship. These are Asana, Padya, Arghya, Achamana, Madhuparka, Snana, Vastra, Bhushana, Gandha, Anjana, Pushpa, Dhupa, Dipa, and Navedya.

Asana or the seat. It is to be either of gold or silver or cloth or jewels or flowers or wood. Among the cloths red blanket is preferable.

Padya means water for footwash. Cold water mixed with sandal-wood paste and Agaru is to be offered either in a pot of gold or silver or in a conch.

Arghya for the head. This is to consist of white mustard beans, sesamum, milk, red sandal and red flowers mixed in water. This is to be offered in a conch like other articles with a particular mantra given in the text.

Achamana or water for sipping. This is to be pure and scented with camphor and Agarum and offered in the same pot as is prescribed for *Padya*.

Madhuparka. This consists of curd, ghee, water, honey, sugar and sugar-cane juice or of cocoanut-juice, sugar, curd and ghee in equal proportions and honey in a larger quantity and offered in a bronze or silver pot.

Snana. Water mixed with camphor, Agarum, musk, Gorochana, saffron, cocoanut-juice, honey, sugarcane-juice, sugar, five products of cow, particular herbs called Sarvausadhi, is to be offered in a jug or conch for bath.

Vastra. A pair of cloths figured and silken is to be presented for dress.

Bhushana. Sixteen kinds of ornaments detailed in the text all made of gold and set with jewels are to serve as *Bhushana*.

Gandha. Five kinds of perfumery obtainable from certain fragrant substances by powdering, friction, burning, pressing, and from muskdeer are also to be offered.

Anjana. This is collyrium for application to the eyes. It is to be made of lampblack collected in a golden pot from a burning lamp having ghee or oil and scented with camphor.

Pushpa. Flowers to be offered are to be fresh. Certain species such as Bakula, Kesara etc. are declared dear to Tripura. Garlands also made of these flowers please her very much.

Dhupa, or the incense. It is to be offered in a pot and consists of sixteen substances, Patra to Agara given in the text.

Dipa. Lamps preferably of ghee with a wick of cotton are offered for illumination. These should be of gold or silver or earth or iron and placed on stands of similar material with the shape of a tree.

Naivedya, or food. It comes last and is to be presented and placed either on the right or on the left or in front, lamps coming always either on the right or in front, incense on the left or in front, scents, flowers and ornaments always in front.

16th Chapter

Sixteenth Patala is devoted to the description of the offering, such as, drink and food and of the way and varieties of salutation. Among the first comes wine. This is to be distilled in the following manner:-

Well filtered sugarcane-juice should be allowed to grow stale for some time. Mango juice and honey should be mixed with it as also juices of jujuba, rose-apple fruit, dates, cocoanut, wine and intoxicative powders such as of Mohini, Jati, Datura, Jatiphala, mace, cardamom, black and long pepper, dry ginger and Triphala. The same should be scented with camphor and kept in a gold or silver or glass vessel and mixed with sugar and allowed to remain corked, being covered over with red cloth for seven nights. When at the end it becomes thus prepared and ready for use, it should be scented again with sandal paste, Aguru and camphor. This kind of wine is reserved for the more or less abstemious people and for those otherwise-minded a common species of the same is prescribed. Its use is admissible only in a strictly ceremonious way.

The four kinds of food detailed as chewable, suckable, lickable and drinkable come after drink. Every variety of solid food is to be offered when properly cooked and spiced. Every sweet fruit also is to be offered in cups of gold or silver and food in dishes of gold, silver, copper or stone or even in lotus leaves. The mantra to be muttered in this

offering is mahaatripurasundari vaivedya.m gR^ihaaNa. After offering the perfumed water for sipping come the offerings to five lifebreaths Prana etc., with the five fingers. Offering of dessert comes last except Namaskara. The latter is said to be of three varieties as physical, lingual and mental. The physical again is of three kinds as that in which hands are folded and placed on the head and as that in which the head only touches the earth. The Lingual also is of three kinds. First is that in which self-composed prayers are offered the second in which prayers from the Puranas, Vedas or the Tantras are offered and the third in which prayers composed by others are offered. The mental also has three kinds according as the mind thinks well, ill or indifferent.

Pradakshina or circumambulation is included in the bowing. The former is of six varieties as triangular, hexagonal, semi-circular, circular, staff-like with eight limbs and the terrific. Moving from the south to the north-west, thence to the north-east and again thence to the south goes by the name of Trikona. That from the middle of the south to the north-west, thence to the north-east and thence to the middle of the south and again from the south-east to the south-west, thence to the middle of north, and thence to the south-east, goes by the name of Shatkona.

Moving from the middle of the south to the north-west and thence turning round and going to the middle of the south, goes by the name of Ardhachandra. Moving with the right hand extended and the head bent from the middle point in front of the Deity, around from the right is called Pradaksina.

Rising from one's own seat, going back several steps and then prostrating on the earth is called Danda.

Bowing in which the earth is touched with chin, mouth, nose, jaws, eyes, ears, and cavity in head goes by the name of Ashtanga. Touching the earth with the skull goes by the name of Ugra.

17th Chapter

In the 17th Patala worship, in the nine component parts of Sri-chakra, of the attendant deities classified under nine categories technically called Prakatayoginis etc., is given along with the description of the Mudras and their use. In the first part called Trailokyamohana represented by the three rectangles the worship is to be conducted from the right unlike other parts in which the left side is to be adored to. In the external rectangle Buddha as the great Lord of Yoginis is to be worshipped with the Mantra bu.m buddhaaya namaH along with the ten psychic powers Anima. etc. The first four powers occupy the quarters beginning with west, second four the sub-quarters beginning with the north-west and the last two come below and above. The mantra to be used in the worship of a psychic power is hrii.m shrii.m and the name of the psychic power and shriipaadukaa.m puujayaami. In the inner rectangle the eight mothers Brahmani etc. and the eight Bhairavas Asitanga etc. are to be adored. In the innermost rectangle the Mudra Devis Sarvasanksobhini etc. receive their worship. For the description of Sarvasanksobhini Mudra see the text. The Bija of the Mudra is draa.m.

In the second part, i.e. sixteen-petalled lotus bearing the name of Sarvashapuraka sixteen datal eternities, and Brahma receive their worship. The Mantra of Brahma and the Bija of Dravini Mudra to be shown here are respectively o.m brahmaNe namaH and drii.m.

In the third part, i.e. eight-petalled lotus called Sarvasanksobhana, Shiva and Uma, the eight Guptatara Yoginis Anangakusuma etc. are adored. Mantras of Shiva and Uma, eight Guptatara Yoginis and the Bija of the Mudra are klii.m shivaaya namaH, hrii.m umaayai namaH, Gutturals, Palatals, linguals, dentals, labials, semi-vowels, aspirates, La ksha and klii.m.

In the fourth i.e. fourteen sided figure called Sarvasaubhagyadayaka the sun-god, the Sampradaya-yoginis Sarvasankshobhini etc. and the Mudra called Sarvavashakari come in. The Bija of the Mudra is bluu.m

In the fifth, i. e. external decagon called Sarvarthasadhaka Vishnu (as Hrishiksha), Kulakaula-yoginis and Sarvonmadakari Mudra find thir worship. The mantra of Vishnu and the Bija of the Mudra are klii.m hR^ishiikshaaya namaH and saH

In the sixth part i.e. inner decagon called Sarvarakshakara, Vishnu (Trailokyamohana), Nigarbhayoginis, Sarvajna etc. and the Mahankusha Mudra receive their worship. The Bija of Vishnu and the Mudra are klii.m and kro.m

In the seventh part i.e. octagon called Sarvarogahara, Rahasya-yoginis Vashini etc. receive their worship. The Mudra to be exhibited is khechari of which the Bija is hasakhaphre.m

In the eighth part i.e. the triangle called Sarvasiddhiprada Kameshvari, Vajreshvari and Bhagamalini, the three shaktis respectively of Rudra, Vishnu and Brahma are to be worshiped in the apex, left and right sides of the triangle. These Shaktis are called Atirahasya-yoginis. Mudra to be exhibited there is Bija-mudra ,of which the Bija is hsauH

In the ninth part i.e. centre of the triangle called Sarvanandamaya Parapara-rahasya-yogini i.e. Tripura-bhairavi is to be worshipped along with Mokshasiddhi and the lion the vehicle of the Goddess. The Mudra to be shown is Yoni-mudra of which the Bija is ai.m

The deity-in-chief is to be worshipped in all the eight previous parts under different names--Tripura, Tripureshvari, Triparasundari, Tripura-vasini, Tripurashri, Tripuramalini, Tripurasiddha and Tripuramba.

For the description of the Mudras see the text.

18th Chapter

The 18th chapter gives a detailed description of Japa. It is said to consist in the repeated muttering of certain syllables. Meditation on and muttering of the Mantra are prescribed to be successive, both being necessary for acquiring psychic powers. The rosary meant for Japa is to be considered as consisting of the letters of the alphabet in both the orders, successive and reverse as also of their eight groups. It therefore contains 108 beads. In the absence of the rosary a devotee is to keep an account of his muttering by using finger-joints. Top and mid-joints of the index fingers are to be avoided. The rosary made of crystal etc. before being used for Japa is to be placed either in front or on the left hand and then to be sanctified with proper worship after being besprinkled with water. The mantra of Mala is ai.m maa.m maale mahaamaale sarvashaktisvaruupiNi chaturvargastvayi nyastastvasmaat.h me siddhidaa bhava

After being so purified in the said manner it is to be held in the right hand with the mantra glau.m avighna.m kuru maale tvam.h Care is to be taken in rotating it in a cautious manner, so that it may not slip down from the hand. The rosary along with Yantra, mantra and mudra is strictly prohibited from being shown to any body. The Index finger is not used at all in the rotation of the rosary. The five fingers, thumb to the little finger are to be used in the Japa respectively meant for emancipation, destruction of the enemies, earning of wealth, pacification and attraction. Virasana is helpful to Japa. Japa is of three kinds loud, low and mental, the loud being inferior to the low, and the latter to the mental. It is to be done neither too quickly nor too slowly. The mind at the time of Japa should be entirely withdrawn from the sense-objects. Unlike a hymn, Japa is always to be mental in the case of Shrividyā. The minimum number of times that Japa is to be done comes to 108, the middle to a thousand and the maximum to ten thousand. Rules to be observed in Japa are that the practitioner is lightly-dressed, must not have his hands wrapped up with cloth and must have his head naked and free from cares, be neither angry nor hasty, neither diseased nor hungry. He must above all have his mind concentrated.

Japa at the end is dedicated to Shrividyā. Pranava (Omkaara) as forming the essence of the Vedas is to precede and follow. Japa is always to be accompanied by Homa (sacrifice). Offerings in the Homa should be equal to the 10th part of the mutterings of Japa. In case a practitioner be not in a position to do Homa he is advised to mutter the Mulamantra twice the number of the offerings of Homa. Worship offered to the Deity with the various prescribed articles helps the practitioner to get desirable objects determined in each case by the former. The latter are described at length in the text. The nine Mudras are to be exhibited at the beginning and the end of worship.

The following things lead to success in worship:-

Solitude, Spiritual purity, abundant purity of the worshipping material, presence of sweet-smelling substances, mental fortitude, affableness of manners, nobility of disposition, beautiful dress, devotional tone etc.

19th Chapter

In the 19th chapter worship and offerings to Vatuka, Yoginis, Kshetrapala and Ganesha are described. The latter are to be located in the four diagrams drawn in north-east, south-east, southwest and north-west of the seat of Shrichakra. Offerings are to consist of various edible (kind of meat), fish, sugar, curd, milk and flour.

Vatuka is to be meditated upon as dwarfish, lotus-eyed, gold-yellow and four-armed bearing in the hands mace, conch, lotus and disc. The mantras of worship and offering to Vatuka with the left hand thumb and ring-finger are blo.m baTukaaya nama ehyehi deviiputra baTukanaatha kapilajaTaabhaarabhaasvara trinetra jvaalaamukha sarvavighnaan.h naashaya naashaya sarvopachaarasahita.m bali.m gR^hNa gR^hNa svaahaa

Yoginis. These are of optional bodily form, gold-yellow, wearing the garland of skeletons, dressed in red and bearing in arms linga, noose, skull and goad. Mantra of offering with the left hand thumb, mid-finger and ring-finger is yaa.m yoginibhyaH sarvavarNa.myoginibhyo hu.m phaT.h svaahaa

Kshetrapala. He is described as collyrium-black and bearing sword, skull, trident and small hand-drum. Mantra of the offering with the left-hand fist and having the index-finger stretched is kshaa.m kshii.m kshuu.m kshai.m kshau.m kshaH kshetrapaala dhuupadiipaadisahita.m bali.m gR^hNa gR^hNa svaahaa

Ganesha. He is described as elephant-headed, four-armed, naked, big belled, holding noose, goad and skull-bowl filled with wine, with shakti in the lap. Mantra of the offering with the left hand fist having the mid finger raised up is gaa.m gii.m guu.m gaNapataye varavarada sarvajana.m ne vashamaanaya bali.m gR^hNa gR^hNa svaahaa

After making offerings to various kinds of beings the practitioner is to offer himself with the mantra itaHpuurva etc. and the prayers imploring the goddess to accept the offerings overlooking the errors of commission and omission. Towards the end of the chapter it is described how the practitioner has first to immerge the attendant deities in the goddess and then the goddess herself with the help of Pranayama withdrawn from the outside world in the lotus of his own heart. [Shoshika](#), the goddess that is entitled to the Nirmalya receives the practitioner's attention at the end.

20th Chapter

In this Shoshika is described at length. Her Mantra is given in two forms as follows (a) uchChiShTa etc. (b) ai.m hrii.m etc. She is described as seated on a corpse, dressed in red, bearing in two arms skull-bowl and scissors. The practitioner of her mantra is to make offerings to her and soon after taking food and without washing his body mutter her mantra. Her Homa and Tarpana are to be performed in a rectangle drawn on the ground with curd, white mustard and rice. By offering various kinds of meat in the fire in her name the practitioner acquires certain desired objects. These are detailed in the text.

21st Chapter

In the above the last rites of worship are described. The practitioner is first of all advised to offer Nirmalya to Uchchistamatangi or Shoshika taking care that no drop falls down on the earth. The water in the conch is to be held in the left hand and after sanctifying the same with mutterings of the mantra the body is to be besprinkled with the same water through the right hand. Washings of the feet of the goddess are to be drunk and the remainder is to be used in rubbing the head and the rest of the body. Arghya is offered to the Sun-god with his mantra for completing the ceremony. In this the knees of the worshipper are to touch the ground and the mind to be concentrated. Salutation to and seeing of the sun are to begin and end the ceremony. The place where the vessels have been arranged should be duly washed with the water and the washing should be thrown into the water or near the root of a tree. After offering the food to the preceptor and his wife or in their absence to the girls, the remaining part of the

same should be eaten by the devotee. Such a food is considered as Amrita. Sipping water before and after is necessary as also reciting the following prayer:- shivo daataa shivo bhoktaa etc.

Ladies and Brahmins are to be fed each time the worship is performed. Offering of food to the preceptor, girls, Brahmins and Cow helps to remove the sin of errors committed in worshipping. In doing Japa the concentration of the mind is to be aimed at by believing in and feeling identity with Shrividya either as transcendent or as immanent.

22nd Chapter

This chapter describes the duties of a Sadhaka. These are:- (1) Realization of the Supreme Reality as identical with the individual soul. Anything offered with this conviction receives sacredness. (2) The worship of Tripura. It is to be done either as Nitya or as Naimittika or as Kamyaa. By the first is meant that which is done everyday and omission of which is sinful. By the second is meant that which is done occasionally with a definite end in view and failure in the performance of which is attended with the evil consequences. The last denotes that kind of worship which is done avowedly to gain some object. In rendering all these kinds of worships it is to be kept in view that nothing is done contrary to the popular usage. Worship in all its forms if done without any desire to gain this or that object is viewed as Sattvika. (3) Performance of the acts that are prescribed for him by the Shruti and Smriti such as service to the parents and entertainment of friends and relations, maintenance of protection of the dependents; preservation of peace and order with a view to honouring the righteous and punishing the wicked. (4) Meditation upon Tripura Sundari and Tripura Bhairava four times a day in the morning, mid-day, evening and midnight.

23rd Chapter

This describes the importance of worshipping the girls, their prescribed ages and the way in which they are to be worshipped. Maidens also are mentioned in this chapter to receive the worship of the practitioner as representing the eight mothers Brahmi etc.

24th Chapter

It describes the importance and fruit of offering worship to the girls and the Prayaschitta or penance, that is to be done by the devotee when he misses performance of daily worship. It lays stress on the daily worship as compared with the occasional or purposeful and instructs that on the 14th, 8th or 15th days of the bright half of the month as also on the 14th day of the dark half falling on Tuesday, Yajna or sacrifice should be offered to Tripura. Yajna is considered as a body in which meditation, worship, muttering of the mantra and Homa constitute the four hands, devotion head, faith heart, skill in action eyes, knowledge of the Atman the Soul and Nyasas the remaining parts of the body. Such a 14th day of the dark half of the month on which Tuesday and the constellation Tishya fall simultaneously is the most sacred day for the devotee of Tripura.

25th Chapter

This chapter is devoted to the description of the sacred spots in India and the merits that a devotee gains by offering worship in these places. The sacred places are river banks, caves, mountain tops, sources of water, confluences of rivers, forests, gardens, mountain feet, Tulasi groves, cow-sheds, root of the Ashvattha or Amalaki, temple of Shiva, sea shore of ocean, solitary places and those where the preceptor lives or which help in the concentration of the mind, the cities of Benares and Dwarika, the Vindhya mountain, Aryavarta, Brahmavarta, Prayaga, Pushkara, the river Karatoya, Nandikunda etc. It also tells that the devotee is not held back from worship by the consideration of impurity arising from death or birth and that he should offer worship mentally in times of such a calamity.

26th Chapter

It deals with Diksha or initiation. It is necessary for the practitioner of mantras because it imparts right knowledge and removes sins. Before having been done by man to man initiation was started by the holy line of nine divine

teachers, viz. Prakasha, Vimarsha, Ananda, Jnana, Satya, Purna, Svabhava, Pratibha, Subhaga, the first three living eternally in heaven, the middle three partly in heaven and partly on earth and the last three only on earth. These receive their worship between Vimala and Jayani in Shrichakra. Qualifications are laid down of both the initiator and the initiate. The former among other things must have all good qualities = be free from vanity, greedless, healthy, pure, speaking truth and knowing sacred laws of the Tantras. The latter must be orthodox, merciful, attached to the teacher, considerate and greedless. He should avoid all acts of indecency, especially when in the presence of the teacher and should have as much faith in him as in his own God or Mantra and be respectful towards him. The months which are prescribed for initiation are given in the following order of importance:-

Assoon, Katak, Baishakh, Phagan, Maghar, Chet, Har and Magh. Days of the lunar reckoning and the week days prescribed for the said purpose are 15th, 5th, 2nd, 7th, and 13th and 10th and Sunday, Thursday, Friday, Monday and Wednesday.

The initiation is said to be of three kinds that of mantras, that of Shakti and that of Shiva. The first involves the use of mantras, worship, postures, meditation and concentration etc. The second has a reference to that in which the initiator infuses his own spiritual power in the initiate. The third is that in which a spiritualist par excellence sanctifies the person with no regard to qualifications merely by his glance to the extent that the Reality becomes visible to him.

The end of the chapter explains the details of initiation such as selection and preparation of a place for initiation, making offering to Vastupala together with the Vedic recitation and blessing of the learned Brahmins, sowing of seeds, and rendering worship to the Dikpalas with a view to invoking their help in performing initiation, purification of the place, Shrichakra and the disciple with Panchagavya, performing Homa and disclosing the mantra called Svapnamanava, i. e. hili hili shuulapaaNaye svaahaa to the disciple and putting him to sleep afterwards, The disciple is instructed to carefully remember the dreams good or bad he has seen in sleep. The good dreams are those in which the objects seen are a girl, an umbrella, a chariot a lamp, a palace, a river, saffron etc. Bad dreams on the other hand, involve reference to an ass, a crow, ditch etc. The preceptor has to make a hundred offering with the Astra mantra in case the initiate sees bad dreams.

27th Chapter

This also is devoted to the description of initiation. The seeker after initiation is to approach the initiator with the request for initiation after having duly done worship to gods and the manes. Initiator is to enter the pavilion raised for the purpose and instal a water-pot of gold or silver or copper on the Shrichakra drawn on the earth. The water-pot is to be filled with fragrant substances, and certain herbs and varieties of earth, and wrapped with a couple of cloths. The same is to be placed on a stand. The stand, the water-pot and the water respectively representing the Fire, the Sun and the Moon are to receive worship through their Kalas. The candidate for initiation is asked after this to fill his hands with flowers and throw them so as to see whether their throw is in the auspicious direction or otherwise. In the latter case the initiator is to ward off the evil by performing a Homa. After performing worship to the attendant deities of Tripurasundari sacrificial food is to be prepared of which a part is to be offered to her and the rest to the fire, care being taken that the fire is ablaze. The candidate is to have his face covered with a cloth and then be besprinkled with the water from Vishesharghya and the initiator is to request the goddess to be kind to the candidate and inspire him with her devotion. After this he has to receive instruction from the initiator as to the line of action he should follow in future. The initiator should imagine that the fetters of sins binding the body of the candidate have been burnt down with the fire of Kundalini rising from the Muladhara to the Brahmaandhra and also enter his body through the Yogic power and unite his soul with his own. After having him seated on a diagram of the alphabet the initiator should bathe him with the water of the water-pot, muttering the three Bijas of the Mulamantra and then dress him and oint him with sandal-wood and other pastes. He should also instruct the candidate to perform the Matrika-nyasa and the Mantra-nyasa at the end of which his face is to be unveiled and he sees things required for the worship and takes food, while muttering the mantras of the Tattvas with the Mudra of morsels. Then the initiator acquaints him with the mantras of the Guru and Bala and the mantra of the candidate's choice or all mantras at once. In doing the latter the initiator keeps his foot on the head of the candidate. He also gives him a new name of initiation consisting of two or three syllables with the word anandanaatha coming at the end. Having thus brought him up to the same footing with himself in the spiritual sphere, the initiator should embrace him and smell him on the head. In order to keep his own spiritual power intact the teacher should also perform the Japa of the Mulamantra

one thousand and eight times. The candidate should offer due and costly presents so that his preceptor may be satisfied.

28th Chapter

In this are given the instructions regarding Purushcharana which is necessary for obtaining success in the mantra. Purushcharana means performance of the Japa of a mantra either one thousand and eight times or fifty thousand times. This is necessary to remove the obstacles due to lack of faith, scepticism and the demerits of the previous lives. This may be done either by the disciple or by the preceptor or by some worthy Brahmin in some sacred place either on the 14th or the 8th or the 15th day of the dark half of the month. The practitioner is to keep a fast for the previous day and perform worship to Brahmins or teachers, Ganesha, mother deities and manes. The Japa is to be done in a suitable place which is to be selected carefully by testing the same with the help of the diagram called Kurmachakra consisting of nine sections in which the alphabet or the Matrika is arranged in a prescribed manner.

The rosary to be used is to consist of the beads of pearl, crystal etc. Beads may number a hundred, fifty or twentyeight. One of them which stands for the Meru should be the biggest, the rest being gradually smaller in size and each bead should have a knot. The holy articles of food, such as, curd, milk, Ghee etc. should be taken and those of the opposed character should be avoided. The practitioner should also observe sleeping on the earth, celibacy, silence, absence of envy, three daily baths, avoidance of mean acts, daily worship, daily charity, praising of the deity, occasional worship, reliance on the teacher and the deity and avoid the company of and eating with women, Sudra, outcast, etc., lying, cheating, deceitful talk, hearing the music and seeing a dance etc. Japa should not be done when the doer is without a Pavitra in the hand, naked, with the head covered, without a seat, asleep, going or standing in the street, dark places or talking. It should not be continued on seeing, talking to and hearing an outcast, sneezing, discharging the wind and yawning. Everyday such an amount of Japa should be done from the morning till midday as has been fixed per day.

There should not be a pause of even one day in the period of Purushcharana. At the end of Japa the offering should be made to the extent of its 10th part in the purifying fire. Tarpana, Marjana and the feeding of the Brahmins should be done respectively to the extent of the 10th part of the Homa, 10th part of the Tarpana and 10th part of the Marjana.

The five acts of a sacred bath, purging of the sins, offering water to the Sun, sipping of water and Pranayama come after the above. The large scale worship is to be conducted at the end to complete the Parashcharan.

There is yet another way of performing the same. According to this the Sadhaka is to keep a fast previous to the day on which a Solar or Lunar eclipse falls and stand in the river navel-deep and mutter the mantra during the time of the eclipse, and after having done so perform Homa etc.

29th Chapter

In the above the practitioner is instructed to mutter the mantra of Devi with his wife at the time of midnight, because anything done of religious merit at this time has got far greater significance than if done at others. Performance of Japa nine-hundred thousand times of Devi is calculated to qualify the practitioner for approach to her.

This is to be done in the following manner:-

Three hundred thousand times when the practitioner has to concentrate his mind upon Kundalini in the Muladhara centre coiling herself round a phallic mass of light called Svayambhu. Again three hundred thousand times in the heart with the mind fixed on Kundalini with the Linga as above called Bana. Lastly the same number of times in the head with attention fixed on Kundalini with the Linga called Itara.

Mind loses its separate entity and becomes one with the object of meditation when Japa is performed a crore times. The serpent power lying dormant is to be awakened and raised from centre to centre in the body of the Sadhaka and

these centres number nine and are located in the Muladhara, Linga, navel, heart, throat, middle of the eyebrows and so on. The practitioner is advised farther to see that the maatra when muttered is not subjected to the impurity, attendant on birth and death. Each breath before its beginning and termination is said to have this pollution. Immunity from such impurity is obtained by that practitioner who knows the meaning of the mantra, the life of the mantra and the Yonimudra.

The meaning of the mantra of Devi Tripurasundari is said to be sixfold, i.e. literal meaning, traditional meaning, inner meaning, Kaulika meaning, occult meaning and real meaning.

According to the literal meaning, the mantra is to be understood as implying the union of Shiva and Shakti because the constituent syllables of the same represent either Shiva or Shakti. Hence the first part of the mantra called Vagbhava, i.e. ha sa ka la hrii.m represents Vama Shakti, Brahma, Goddess of wisdom, volition and Purvamnaya, the second called Kamaraja, i.e. ha sa ka ha la hrii.m, Jyeshtha Shakti, Vishnu, Goddess of earth, cognition and Dakshinamnaya, and the third called Shakti, i.e. sa ka la hrii.m, Raudri Shakti, Rudra, action and Pachimnaya. The syllable at the end of all these parts represents Ambika Shanti, Shambhu, Santa, all the three aspects volition etc. and Uttaramnaya.

All these parts are further viewed as representatives of the three acts of creation, sustenance and destruction. In this way in the Vagbhava with reference to the creation as beginning, ha denotes Brahma, sa Goddess of wisdom; with reference to the same as continuing (considered as sustenance) ka denotes Vishnu, la Goddess of earth; with reference again to the same as ending, ha denotes Rudrani and ra Rudra and the syllable ii denotes Shiva Shakti and their combination (Anakhya). In the Kamaraja ha and sa represent continuity as beginning, ka & la continuity as continuous, ha continuity as ending and ii as Anakhya. Addition of ha in this part indicates that it refers to the stage of continuity. In the Shakti, sa as abbreviation of ha sa denotes destruction as beginning, ka la destruction as continuity, ha destruction as ending and ii the same as before.

According to the Sampradayartha ha denotes sky ka air ra fire sa water and la earth, giving birth respectively to sky etc. The goddess of the mantra is to be meditated upon as identical with the whole universe. The fifteen syllables of the mantra respectively represent also the 15 qualities of the elements, i.e. one of the sky, two of the air, three of the fire, four of the water and five of the earth.

The mantra when analyzed into its constituents including both vowels and consonants resolves itself into the 37 parts as five vowels (four a + one ii) and six consonants ha sa ka la ha ra in the first part, as six vowels (five a + one ii) and seven consonants ha sa ka ha la ha ra in the second part, as four vowels (three a + one ii) and five consonants sa ka la ha ra in the third part, as three Bindus at the end of these parts and as a whole. These 37 constituents represent the 36 categories both individually and collectively. The six ha's in the mantra represent the sound as effect (fivefold) and as cause. The three ii's and the Bindu at their end stand for the four forms of touch, three ra's represent three aspects of form, two sa's represent two kinds of water, gross and subtle and the third. Sa stands for the connection between water and nectar. Three la's represent the earth as existing in the three worlds, three ka's also represent three classes of cognisers – Ashuddha, Shuddha and Mishr, 12 a's represent Jiva as such, Jiva as breath, Jiva as spirit, three Bindus, purusha, Raga, Vidya, Kala, Niyati, Kala, Maya, Shuddhavidya, Ishvara and Sadashiva and three Nadas, Shanti, Shakti and Shambhu.

According to the inner meaning, the mantra reminds of the identity between Shiva, the teacher and the disciple.

According to the Kaulika meaning it reminds of the identity between the mantra, the diagram, the deity, the teacher and the disciple. Identity between the mantra and the diagram is thus established:-

Three la's = three rectangles, three sa's = three circles enclosing the two lotuses, thrice three parts of hrii.m, i.e. ha ra ii = nine triangles, three ha's = one 14 sided figure and two decagons, three ka's = the centre.

Identity between the diagram and the deity is shown as below:-

One hundred and eleven deities that are worshipped in the different parts of the diagram attend upon the Devi and hence she is the main deity of the chakra. She is also manifest in the form of the planets counting nine as she constitutes the essence of the moon, the sun and the fire, volition cognition and action, Sattva, Rajas and Tamas.

She appears in the form of constellations representing sense organs (5) active organs (5) sense and action objects (10) mind, wisdom, ego, chitta, matter, qualities, and spirit.

The six Yoginis Dakini to Hakini as presiding deities of the six constituents of the body skin etc. and the eight mothers Brahmi etc. as presiding over vowels, gutturals, palatals, linguals, dentals, labials, semi-vowels and aspirates are mere representations of the Devi. As one with the ten vital currents, limited soul and supreme soul she appears as twelve signs of the zodiac.

The above forms of Ganesha are also traceable from the mantra. The three parts of the mantra respectively represent Vaikhari, Madhyama, and Pashyanti as presiding over the three groups of sixteen letters each (tha to sa, ka to ta, a to aH). Hence Devi the deity of the mantra stands as the mistress of all the forms of speech.

As the mantra has three parts, three Bindus and three Nadas, it reminds of her planetary form. Again as it possesses three parts having five letters (ha ra ii Bindu and Nada) at the end of each in addition to the remaining letters numbering 12 she is to be considered as one with constellations. As the six letters suggestive of Shakti, i. e. three hrii.m and three la's represent Yoginis she assumes their form. Similarly all the letters of the mantra excepting the three ending hrii.m counting 12 stand for the 12 signs of zodiac and hence she appears in the form of Rashis also.

The identity between the teacher and the taught

This can be acquired and realized just as that between the Devi and her body either as a mantra or as chakra, which has been described above.

According to the occult meaning the mantra reminds the practitioner again and again to be attentive to the idea of identity between his self and Kundalini which wakes up in the Muladhara and rises from there to the lunar seat in the head.

According to the real meaning the Sadhaka has to merge himself in the Transcendental Self.

30th Chapter

The three parts of the incantation of Devi known by the terms Vagbhava, Kamaraja and Shakti together with the Hamsa-mantra are described in this chapter. ha and sa of ha.msa are said to be representative of the vital breath and the soul, existence and intelligence, Shiva and Shakti. This mantra is called Ajapa because it is not to be muttered but to be meditated upon so much so that the practitioner is to realize his unity with the Transcendental Self. Of the Matrika or the Sanskrit alphabet, vowels constitute the breath and Bindu and Visarga consciousness. Every incantation becomes lifeless, as it were, if not possessing Bindu, Visarga, ha, sa and ii. shrii.m hrii.m ha.msaH ai.m klii.m soha.m hrii.m shrii.m is supposed to vitalize every mantra as do Bodhini and Dipini. Meditation on Kundalini in the form of a flame, if accompanied by the three Kutas above referred to, leads the practitioner to acquire respectively extraordinary wisdom, power of charming and immunity from the effects of poison.

The meaning of Kamakala and what it stands for and other details regarding the same are given at the end of the chapter.

31st Chapter

This chapter gives the details regarding the Homa or sacrifice. These are offerings to be made, formation of the Kunda and the diagram, sacrificial pots, the incantations meant to invoke the fire etc. Particular objects obtainable

from making particular offerings are also fully mentioned together with the measure and weight of the latter at the end of the chapter.

32nd Chapter

How a particular ring is to be prepared and how the same is to be worn by the worshipper of Devi are mentioned in this chapter. The ring like the letters of the Sanskrit alphabet, is to be considered as identical with the Sun, Moon and Fire. Hence the same is to be made up of gold, silver and copper as representing Sun, Moon and Fire. The metals named above are to be in the ratio of 12, 16 and 10. The ring is to be washed with the five products of cow and five Amritas on a bright Tuesday. The alphabet should be written in the form of a lotus and the nine pots full of perfume, water and jewels should occupy the place of the eight leaves and the centre of the lotus. In the central pot should be placed the ring the three parts whereof should be worshipped as Moon, Sun and Fire with the three Bijas of Devi and with the three groups of letters, 16 vowels, 24 consonants ka to bha and ten other consonants ya to ksha.

Nyasa of Sammohini and Matrika comes after this. The goddess of the latter is to be meditated upon as three-eyed, moon-white and wearing the emblems rosary, goad, arrows, noose, two lotuses, bow and book. After offering the worship with flowers, lamps etc., together with that of attendant deities and muttering the mantra a thousand times, the ring should be put in hand. The Sampata Homa also should be done after this. The disciple who is to wear the ring should be bathed with the water of the nine pots above referred to when placed on the lotus of the Matrika. When thus qualified, he is to wear the same on the index finger. It may be made of nine jewels which are sacred to the nine planets which represent the nine classes into which the Sanskrit alphabet is divided.

33rd Chapter

This chapter deals with the invocation of the presence of Devi. It is said to be possible in three ways in the diagram, in the image and in the disciple. The disciple should make an image either of a jewel or of gold or of silver and have Devi invoked in it. The image should be taken out every month and worship conducted through it with the 64 articles of the same. The diagram should be washed with the five products of a cow placed in an altar on a conch. After this he should do either items of worship and having washed the same diagram with different juices and waters and put the same on a golden seat. Then Devi is to be invoked and the diagram retouched and electrified with the mantra aa.m hrii.m etc. Then is the worship to be done with the necessary articles. Recitation of the hymns completes the worship.

34th Chapter

In this the reader finds the details given about the worship of Devi as done by the follower of Kulachara. Among many other things, he has to observe that he does not keep fasts, does not see a naked lady or one with visible breasts, that he avoids anything painful to women, that he eats modestly so as to keep healthy, that when sacrificing an animal he gets it beheaded by someone else while reciting the mantra udbudyasva etc. He is further directed not to be too much given to hunting, nor to indulge in the gambling but to strictly watch the conduct of women at home. He alone is to make use of the liquor who is not adversely affected by it but who on the other hand is uniform in treatment to all beings, is equally affected by honour or dishonour, by friend or foe, by stone or gold and who speaks smilingly and with steady eyes. The best sign of success in worship is afforded by detachment, thirst for release, renunciation, control over everything, the practising of the eight-limbed Yoga, avoidance of enjoyment, mercy towards all beings, acquisition of omniscience etc.

35th Chapter

The worship of Devi through the medium of a lady forms the subject-matter of this chapter. This is strictly to be done in privacy and at night. In laying stress on the use of the necessary material for this sort of worship instances are quoted of Vishnu, Indra, Pushpadanta, Dattatreya and Balarama. Various powers are said to be obtainable from this worship. But the worshipper is to do every function with the help of his wife.

36th Chapter

In this chapter the follower of Kulachara is instructed to have his wife initiated like himself by his own teacher who is to treat her as his own daughter. The Kula worship is to be celebrated on the 8th and 14th day of each half of the month through a diagram drawn on an earthen pot with red lead. The diagram is to consist of a hexagon inside a lotus. The image of Devi is to be drawn with the same material in the middle of the hexagon. The name of the person to be hypnotized is to occupy the cheeks of the image. The mantra of Devi ai.m klii.m sauH comes before and after. The Kamabija, i.e. klii.m, should be prominent in the other parts of the image. The muttering of the Vasantasundari mantra klii.m hrii.m ai.m niilasubhage hili hili vicche svaahaa comes after this. Then he has to electrify the image with the spiritual power and after having done the same perform the actual worship. The spiritual counterpart of the above is also detailed in this. The practitioner has to place himself in an even seat in a pure solitary place with the nervous system fully purified. He has to purify the latter with the Pranayamic exercises and be in the Sundari-mudra in which eyes are fixed on the nose-tip or the inner soul, or the middle of the eyebrows and the teeth, lips and tongue are to be closed with the serpent force drawn up from the Muladhara. He has to melt the nectar in the thousand-petalled lotus in the head and with the nectar shower so obtained he is to worship Devi in the heart-lotus. Invocation of Devi is to be done through inhalation and retention of the breath. The same nectar is to be offered for the washing of the feet, Arghya and sipping. Thirtysix component principles of the world are to serve the purpose of perfume. The flowers to be offered are non-violence, abstention from theft, commiseration, forgetfulness, sense-control, presence of mind, absence of envy, hatred and attachment, and truthfulness. Air serves the purpose of incense, light of lamp, Sun of mirror, Moon of umbrella, happiness of ornaments, sky of chamara and heart-throbbing of bell. The nectar above referred to is the drink but not the liquor. By the Sundari or the matchless beauty is meant the subtle flame which occupies the central place of the Nada which ultimately is the essence of the fire, the air, the sky, the water and the earth. The practitioner of the worship has to merge the products of the five different elements in the elements themselves, lights in the light and the mind in the Brahman. In the pit of Kundalini he is to enkindle the spiritual fire and make into it the offering of all desire, whether definite or indefinite, merit and demerit, with the incantation given in the book at pages 320-321.

37th Chapter

This chapter relates how the things which have been rejected by the followers of the Vedas can be used by a Tantrik worshipper in a particular manner so as to gain success in worship. It is said that there is absolutely nothing pure and nothing impure. It is the way of using it that causes its purity or impurity. What is really needed is the fixing of mind on the Brahman. It is variously described as Prakriti by Samkhyas, as Avidya by the Vedantins, as Mahavidya by Shaivas and as Mahamaya by Tantriks. Brahma, Vishnu and Maheshvara adore Mahamaya. Brahma by worshipping her obtained Savitri representative of the will-power as his consort and Vishnu Lakshmi representing the cognitive power. She is said to have two forms gross and subtle. The gross form is visible in females and the subtle in the Kundalini. It is therefore, commanded that the females should not be subjected to any cold treatment such as beating etc. Worship of the subtle form is conducted through the Kundalini Yoga.

38th Chapter

In this Shiva says that the Devi feels satisfied not so much with the mental worship as with the physical. In accounting for the same it is said how she was once praised by Brahma and how she being pleased conferred on the Trinity, Brahma, Vishnu and Shiva, their respective powers -- creation, sustenance and destruction and how she was born first as Sati and then as Parvati and how she advised Shiva to marry her as a Vira and how he praised her expressing that all his eight forms were really her own manifestations and at the end how she appeared before Shiva in the form of the Universe.

The reader is here to see for himself how much the Tantra has borrowed from the Durga-saptashati and the Bhagvadgita.

39th Chapter

This chapter sets forth that spirit and matter are the two eternal principles. The former is represented by the male sex and the latter by the female. The latter, therefore, is endowed with the Gunas (qualities). From this view-point the question of purity and impurity attaching to the things of the world is said to be conventional for taking it for granted that the world consists of the five elements, we have to see how the same earth can be considered to give rise to the cast distinction such as, Brahmin etc, or to the distinction either as divine or as human etc. He is held to be a Brahmin who feels really that the soul is different from the body and is one with the Brahman as Supreme Bliss.

The Vedantic description of the Brahman and of the bodies of the soul, gross, subtle and causal is put in the mouth of the Devi.

40th Chapter

In this Shiva and Parvati change positions. Shiva becomes the questioner and Parvati the replier. The latter states how the world consists of the two elements Shiva and Shakti and how their simultaneous existence is essential and how she is to be worshipped through incantation, image etc. When physical worship is to be conducted the Linga is advised to be worshipped alongside. The way of worship associated with the Kulachara is fully detailed towards the end.

41st Chapter

In the above explanation of the Anuttara or the Transcendental Self comes first. It is defined as the unification between Sat and Chit, Prakasha and Vimarsha, Shiva and Shakti (being and knowing). The Bija of the Devi given here points to the same thing so far as its connotation is concerned. All the incantations are said to lead when practised to the same stage in the long run, though at first they may be helpful to the practitioner's approach to Shiva or the Devi. The practitioner has to bear in mind that the objective world is in nature one with the subjective. The Transcendental Self manifests itself trebly, first as Bindu, then as Nada and lastly as Bija. The Shaivistic doctrine regarding the cosmic evolution and that of the Sanskrit alphabet is described in elucidation of the Anuttara much in the same way as Abhinava Gupta and Kshemaraja have done.

The verse frequently quoted by the writers on Shaivism comes at the end and means an individual soul out on gaining oneness with the supreme reality as supreme bliss energises to merge the objectivity in the subjectivity.

42nd Chapter

This closes the book and deals with the description of the physiological and spiritual phenomena as known to the experts in the Tantrika lore. It is given in the form of question and replies. Devi asks the following questions:

1. Whence does the speech originate and wherein does it disappear? 2. Who feels appetite and thirst and who sleeps and wakes up? 3. Who sins and is bound and who emancipated? 4. How is the etheric side of the soul to be accounted for in the body? 5. How does the soul assume the physical body? 6. Who is the soul? 7. How does the soul see? 8. How does it become Sakala (bound) and how Nishkala (released)? 9. How does it get sustenance and what accounts for its physical appearance and disappearance?

Shiva replies:

1. Speech comes from and merges in the mind through the instrumentality of Avyakta and the vital breath. 2. Vital breath feels desire for food and drink and bodily fire enjoys them. Wind (Vital breath) causes sleep and waking. 3. Mind is responsible for sins and bondage. When the soul being under control ceases to function, it becomes free. 4. The soul has three sides, aerial, astral and etheric as breathing, digesting and speaking. 5. The soul appears in the physical form under the influence of matter as Sattva, Rajas and Tamas and it is centered in the tip of the nose and heart. It lives as embodied so long as the heart and the head continue to function. 6. The supreme reality is the soul. 7. It sees through the body. 8. It becomes Sakala when it comes under the influence of Prakriti and Nishkala when it

realizes its unity with the Trancendental Self. 9. It gets sustenance through its actions and appears and disappears through the presence or otherwise of limitations caused by action. It rises and falls like a ball in the scale of life.

In explaining the above replies Shiva makes a reference to the doctrine of the Upanishads as revealed to Sanatkumara the son of Vishnu.

The last lines of the chapter like those of the Upanishads. describe the merit of reciting the Tantra.



Jnanarnava Tantra

By images, ceremonies, mind, identification, and knowing the self, a mortal attains liberation - Shaktirahasya

This work falls into the Shri Vidya class of tantras and is a relatively brief and comparatively straightforward example of the genre. Jnanarnava means Ocean of Knowledge. There is a transcription of this text in Sanskrit now at the [Muktabodha Project](#).

Consisting of 26 patalas (chapter), the *Jnanarnava* amplifies information relating to the Shri Vidya tradition in other works of the school. No date can be assigned to it. It does have some interesting information on inner worship, rather than the external rituals (bahmyaga).

Chapter One

Cast in the familiar agamic form as a discourse between Devi and Ishvara, the goddess starts the tantra by asking of the true nature of Shri Vidya. Ishvara opens by saying that the letters of the Sanskrit alphabet from A to Ksha, endued with the 14 vowels and the three bodies, constitute the body of Matrika Devi, which is one with the circle of time (Kalamandala). This is the absolute as sound (Shabdabrahma). It is the true form of the Atma and is Hamsa.

Ishvara then dilates on the three bindus. Hamsa indicates the three gunas; the three Shaktis Iccha, Jnana and Kriya; the three tattvas; the three cities; the true nature of Bhur-Bhuvah-Svah and the states of waking, dreaming and deep sleep. The waking state is sattvik, and is the true form of Shakti, while the deep sleep state is tamasik and is the Shiva form. The dream state is rajasik, says Ishvara. The Turiya (the fourth) pervades all these states and is the supreme Kala, the Jnanachitkala, a state of true consciousness. This is Tripura and the true rosary of the letters (akshamala).

Chapter Two

Devi wants to know about the different mantras and forms of Tripura. Ishvara says that Tripura has three forms of which the first is [Bala](#). He outlines a three syllable mantra which is Aim Klim Sauh. She is the mother of great good fortune, the giver of great eloquence, the great destroyer of death and consists of all the worlds. The rest of this chapter is mainly given over to details of external puja (worship), including tantrik gayatri and the other usual details including nyasa and the like.

Chapter Three

Ishvara starts to talk about internal worship (antaryaga). Before beginning external worship, the devotee should visualise the root mantra as pervading the body from the Muladhara to the top of the head, and visualise it as effulgent as kotis of fires, suns and moons. Then, facing east, the devotee should inscribe the yantra. The text gives detailed instructions on how to draw the figure, including the mantras and bijas which should be drawn on it.

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

Chapter Four

Here, Devi asks Ishvara about how to perform puja in the chakra or mandala described earlier. Shiva describes twelve pitha shaktis whose names are Vama, Jyeshtha, Raudri, Ambika, Iccha, Jnana, Kriya, Kubjika, Riddhi, Vishagnika, Dutari and Ananda. They are adorned with strings of pearls and rubies, resemble the moon, are as white as the Ganges river in flood, and have two arms. The twelve shaktis are to be worshipped from the east (of the goddess) and are adorned with the nine jewels.

There follows a description of the five corpses, the five lion seats. Ishvara says that these are the bodies of Brahma, Vishnu, Rudra, Ishvara and Sadashiva. Brahma, Vishnu and Rudra represent the three gunas and the states of creation, maintenance and destruction. There then follows a detailed description of different mudras and other ritualistic details in the puja, as well as a description of the other deities who receive offering in the yantra.

Chapter Five

The subject of puja is continued here. There is a very lengthy meditation image of the goddess, followed by passages about the worship and the mantras of the yoginis, Batuka, and the other bali devatas, as outlined in [Gandharva Tantra](#). The five great corpses form the base of the Hamsa mattress. See elsewhere on this site, in [the section on the paradise island](#), to understand the next few chapters.

Chapters Six to Nine

Chapter six deals with the eastern lion seat, and describes the different Devis and shaktis who dwell in the direction. The mantra of Tripura Bhairavi is given. The Tripura Bhairava vidya is said to be hard to obtain in the three worlds.

Sampatprada Bhairavi is the great giver of prosperity. She is as bright as a thousand suns, with a crest gem like the rising moon, wearing numberless gems and pearls. Her face is like the full moon, and she has three eyes, with large swelling breasts, wearing red clothes, and has a youthful, intoxicated form. She holds a book and dispels fear with her left hands, while with her right she holds a rosary of rudrakshas and shows the mudra giving boons. There then follows a description of Chaitanya Bhairavi. The next chapters describe the southern, the western and the northern directions. Although the dhyanas differ from those given in the Paradise Island section, the different devis have similar forms. Here their yantras and vidyas are also outlined.

Chapter Ten

This is a lengthy chapter which covers a number of mantras necessary to the worship of the Devi. These include the hand-purifying mantra (karashuddhi), the asana or seat mantras, and the other vidya mantras used in her worship.

Chapter Eleven

A very brief chapter of only 14 verses which describes the Panchadashi (fifteen letter) Kadi vidya, all in code form.

Chapter Twelve

Describes the other divisions in Shri Vidya, starting with the Lopamudra mantra.

Chapter Thirteen

Deals with the Sodashi Devi, whose mantra has sixteen letters. It describes the different sections of the mantra and says that the sixteenth letter should never be revealed to anyone. Unless it is obtained from a guru, its use bestows a curse. It is made up of four parts which correspond to the states of waking, dreaming, deep sleep and the fourth state. The fourth state, Turiya, is the supreme kala, above being and non-being, above the gunas and pure.

Chapter Fourteen

Describes the placing of the golden vessel or jar, and details the ten kalas of Fire, the twelve kalas of Sun, and in the moon mandala, the sixteen kalas, together with the mantras used in this worship. Reference can be made here to the *Gandharva Tantra* introduction, which you can find on this site.

This patala speaks then of the special offering, and of the yantra for this offering, which is made up of a triangle, a circle, six angles, and an earthsquare or bhupura. The sun is to be worshipped in this yantra.

The different six limbs of nyasa are also worshipped in this yantra, and a sadhaka should perform bhutashuddhi, or purification of the elements in the human body.

Different more complex nyasas should be performed, including the [Mahashoda Nyasa](#), which is elsewhere on this site, and detailed in the *Yoginihridaya*. The different meditation images to be used are outlined. The puja includes the visualisation and placing of the 50 (51) letters of the Sanskrit alphabet.

This is a very lengthy chapter, much of which repeats information about puja which is rather neatly summarised in the [Subhagyodaya](#).

Chapter Fifteen

Ishvara starts by saying to the Devi that he will declare the utmost Nitya mandala, and starts by speaking of Kameshvari, the mahavidya who subdues all of the worlds. Her mantra is then given in code form.

The vidyas of the other fourteen [Nitya](#) devis are then related. Mudras and nyasas related to Lalita are outlined. Inner worship (antaryaga) is recommended over external puja.

Chapter Sixteen

The text then proceeds with a question from Shri Devi about inner yaga and outer yaga (worship). Devi, replies Shiva, exists between the muladhara and brahmarandhra chakras.

There then follows a beautiful and lengthy dhyana (meditation image) of the queen of queens, who has a face like the full moon, a mouth like a lotus, and who consists of all mantra, all agamas, all places, all vidyas, all worship and

puja, all shastras or holy texts, all amnyas, and who is pure bliss and consciousness herself, the supreme Mother. She should be invoked in the centre of the chakra using mudras, and all the mudras should be shown to her. She is surrounded by her fifteen Nitya attendants, and by the nine gurus, all of whose names end in Anandanath, as well as by masses of enlightened gurus. She is the Navachakreshvari, or Lady of the Nine Chakras. Then follows a very lengthy description of her other attendants in the Shri Yantra, much of which material is outlined elsewhere on this site, as well as her nine forms in the nine mandalas of the Shri Yantra.

Chapter Seventeen

Shiva is asked about the sixteen letter vidya, about the rules of reciting the mantra, as well as some instructions for the substance the Shri Yantra may be drawn on, which include bhurja bark, gold, silver, copper and the like. This chapter also has some prayogas (applications) for subjugation and the like, and the flowers and other substances used to obtain the desired results.

Chapter Eighteen

This short chapter deals with a rite known as the ratna or jewel puja, which is also described in the [Gandharva Tantra](#). Performing this rite for a period of one month removes the blemishes accrued from seven incarnations, the text claims.

Chapter Nineteen

Shakti asks the lord to explain the nature of the three bijas, the essence of Tripurasundari.

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

Chapter Twenty

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

This chapter is reminiscent of a similar chapter in [Yamakeshvarimatam](#). The successive recitations and the more intensive homas eventually cause every denizen of the three worlds to become attracted to the sadhaka.

It also describes the construction of the kundas (fire pits) to be used in these homas, together with other diagrams employed in the homas, along with the substances such as camphor and kumkuma which should be used in the worship.

Chapter Twenty One

Speaks of inner (antar) homa, which is figuratively described as using a four square kunda.

In this inner homa, the 21,600 breaths of inhalation and exhalation feed the fire of consciousness. These breaths make up the embodied being, or jiva, which, however, is one with the atman.

By sacrificing everything in the microcosm, which is one with the macrocosm, into the central sushumna fire, knowledge (Jnana) is obtained.

Chapter Twenty Two

Feeding and worship of the kumaris or virgins is the topic of this chapter.

The kumaris should be treated with great reverence and fed good food, adorned with jewels and fine clothes and the like.

Following the rules relating to the kumaris, the chapter then goes on to describe the Duti, or shakti of a sadhaka. This section of the chapter contains reference to the virasadhana.

Chapter Twenty Three

Continues the topic of Dutis (messengers) by speaking of the Inner Duti. She is Iccha, Jnana and Kriya Shakti, the self of Shiva and Shakti, the parabrahma, or supreme absolute, in which everything is dissolved.

She is the form of the sixteen vowels of the alphabet, the form of the absolute, and the sixteen kalas. Whosoever knows her through the grace of the guru, becomes one with her.

A fine verse towards the end of this chapter says that there is no difference between the four varnas (so-called castes) and the chandala. The Duti, or inner goddess, is free from such distinctions. In her, all such distinctions do not exist.

Chapter Twenty Four

Ishvara starts to speak about the rules for initiation (diksha), without which worship of the Devi is fruitless. Would-be candidates who do not have the right attitude are not suitable for initiation.

He then speaks of a pavilion to perform the initiation, and of diagrams to be created and of the devis who rule over the initiation, as well as the regulation of breath (pranayama) and other particulars of the time of initiation.

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

Chapter Twenty Five

A very brief chapter which contains the rules for making a pavitra. This sacred thread must be scented with rochana, kumkuma and the like, and fashioned in particular way with 118 threads intertwined together.

Chapter Twenty Six

The last chapter in the tantra speaks of the damana rite, which must be preceded by elaborate precautions to protect the sadhaka performing it.



Shri Kurukulla Devi

Thou art the Adya Parama Shakti. Thou art all power. It is by thy power that we, the trinity, are powerful in the acts of creation, preservation and destruction. Endless and of varied colour and form are thy appearances, and various are the strenuous efforts whereby the worshippers may realise them - Mahanirvanatantra V, 2

Devi Kurukulla is, like [Varahi](#), a balidevata, that is a receiver of offerings. She is one with [Lalita](#) and is identified, at least in the *Tantrarajatantra*, with [Tara](#). She is one with the 15 [Nitya](#) devis of the waxing moon.

She has three mantras, one of seven syllables, one of 13 and one of 25 syllables but in her daily puja the mantra of Tara is employed (Om tare tuttare ture svaha).

According to the vast mediaeval tantrik digest *Shrividyarnava*, these mantras are Om kurukulle svaha (7), kurukullayah om kurukulle hrih svaha (13); kurukullayah om kurukullehrih: mama sarvjanam vashamanaya hrim svaha. Because she has three mantras she is called Trikhanda (three sections).

Her meditation image is as a naked woman, with dishevelled hair, red and full of bliss. Her four hands bear arrow, bow, noose and quiver. Around her is a multitude of Shaktis who look just like her and all have taken their first bath after menstruation, have flowering yonis and eyes intoxicated with desire.

The preparatory act (purashcharana) for worshipping Kurukulla is to recite her vidya-mantra 100,000 times, using red flowers.

Her yantra (top left) is inscribed with the 25 syllable mantra-vidya for success.

According to the tradition, yantras which do not have bija mantras inscribed on them, are powerless.



Nityotsava

By the annihilation of evil desires (durvasana), the unchanging (sthira) Atma manifests itself. This Atma is eternal (nitya), true and therefore without a second and great (mahan, i.e. not limited by time and space). It may also be attained by means laid down in Nityahridaya Tantra (i.e. Yoginihridaya) - Introduction to Tantrarajatantra

Compiled by Umanandanatha, a disciple of the famous Shri Vidya upasaka Bhasuranandanatha (Bhaskararaya), the *Nityotsava* is ostensibly based on the *Parashurama Kalpasutras*, a collection of brief aphorisms outlining many of the features of Shri Vidya, for which see other pages on this Web site.

Some of the material contained in this text has been translated and is also available on this site. See the sections under the heading **Shri Kula** on the index page.

The *Nityotsava* contains very little philosophical material on the cults which centre around the famous Shri Yantra, but a wealth of detail on the ritual, the mantras and other features of this complex tantrik form. These include not only the worship of Mahatripurasundari, but also of Ganapati (Ganesh), Dandini (Varahi) and Shyama (Kurukulla). There are also chapters dealing with practices common to all tantrik devata.

Mantras and other ritual details below use the iTrans format, which you can view in their Devanagari characters by copying and pasting into the freeware program Itranslator.

Chapter One

This section is devoted to initiation (*diksha*), and starts with a salutation to the nine Nathas, to Shiva, to Ganesh, to the Empress (Maharajni = Tripura) and to the gurus of the tradition.

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

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

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

The text mentions the nature of Tripura Siddhanta, based as it is on the 35 (36) tattvas of earth, water, fire, air, space (aether), smell, taste, sight, hearing, sound, etc. Then follows details of mantra upasana, the duty of an upasaka of Tripurasundari, and different types of initiation such as Shambhavi diksha, Shakti diksha and Mantri diksha. The text talks of Samayachara, of the Kuladharma, and the competence of people for given mantras.

Chapter Two

This chapter deals with Ganapati (Ganesh) and his ritual worship, including the mantras, tarpana (oblations) and nayasas necessary.

It then goes on to deal with the puja proper, the necessary substances with which to accomplish this, the dhyana of Vighneshvara (Lord of Obstacles), worship of the pitha Shaktis, named in this text as Tivra, Jalini, Nanda, Bhogada, Kamarupini, Ugra, Tejovati, Satya and Vighnashini. Mantras should commence shrI.m hrI.m kII.m and end with namaH. The six limb puja (shadangapuja) is as follows:--

shrI.m hrI.m kII.m OM gA.m hR^idayAya namaH hR^idayashaktishrIpAduka.m pUJayAmi ..
3 shrI.m gI.m shirase svAhA shirashshaktishrIpAduka.m pUJayAmi ..
3 hrI.m gU.m shikhAyai vaShaT.h shikhAshaktishrIpAduka.m pUJayAmi ..
3 kII.m gai.m kavachAya hum.h kavachashaktishrIpAduka.m pUJayAmi ..
3 glau.m gau.m netratrayAya vauShaT.h netratrayashaktishrIpAduka.m pUJayAmi ..
3 ga.m gaH astrAya phaT.h astrashaktishrIpAduka.m pUJayAmi ..

The text then goes on to detail the three aughas or lines of guru related to Mahaganapati, which are divided into the divya (celestial), the siddha and the manava (mortal) lines.

The text then describes puja of the Mahaganapati yantra, which is divided into five parts. The first set of attendants relate to the three lines, the six lines, and the space between the lines. The second avarana relates to the six konas. The third avarana is connected with the junction points (sandhis) of the six konas, and are the six limb devatas. The fourth avarana is related to the eight petals, starting from the west, with the Devis there being Brahmi, Maheshvari, Kaumari, Vaishnavi, Varahi, Mahendri, Chamunda and Mahalakshmi. The fifth avarana relates to the earth-square or bhupura and worships the guardians of the directions, the kshetrapalas, given in the text as Indra, Agni, Yama, Nairriti, Varuna, Vayu, Soma, and Ishana. Each of these forms holds his appropriate weapon, rides his appropriate vahana, and holds his appropriate direction and sub direction in the order given. Thus, although the *Nityotsava* contains no illustration of the yantra, it can be constructed as triangle, hexagon, eight petals and earthsquare.

After worship of the avarana deities, Gananatha (Ganapati, Ganesh) should be worshipped with sixteen ritual accessories. Then follows a description of the fire sacrifice, the giving of bali, a stotra about tarpana (oblation), a dhyana or meditation on Ganapati, the ashtakam or eight limbed hymn, Suvasini puja, and the purashcharana, or preparatory rites to be performed in his worship.

Chapter Three

This large chapter, called Shri Krama, deals with the worship of Lalita Tripurasundari, and opens with Umanandanatha bowing to his guru, Shri Bhasurananda Natha.

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

The sadhaka is then recommended to meditate on the ajapa gayatri, the "non-recited" gayatri of 21,600 breaths a human takes every day. Then follow details relating to bathing, and to sandhya or the twilight worship. Here, there is to meditation on the sun as Martandabhairava, seated in union with his Shakti, Prakashashakti. The tantrik Gayatri of Tripurasundari is described as:

ai.m hrI.m shrI.m ka e I la hrI.m tripurasundari vidmahe ai.m hrI.m shrI.m ha sa ka ha la hrI.m pIThakAmini
dhImahi ai.m hrI.m shrI.m sakalahrI.m tannaH klinne prachodayAt.h.

This combines the Gayatri with the 15-lettered vidya of Lalita Tripurasundari.

After these preliminaries, the Shri Krama chapter begins to describe the puja proper, together with the rites necessary when entering a temple. These include worship of the different kalas (parts) of the Sun, Moon and Fire, followed by a short section which describes the material of which a Shri Yantra may be fashioned. Gold, silver, copper and other metallic plates are mentioned, while substances such as sindura, kumkum, and milk are required. The form of the yantra is described, but only as bindu, triangle, eight triangles, two sets of 10 triangles, fourteen triangles, eight petals with filaments, 16 petals with filaments, three circles and four lines. Next comes the procedure of breathing life into a yantra, followed by temple worship, a section which we have translated elsewhere on this site.

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

Nine nyasas are recommended for the worship of Lalita, and these are listed in the text as matrikanyasa, karashuddhinyasa (hand purification), atmarakshanyasa (protection of the atma), chaturasananyasa, Bala six-limbed nyasa, Vashini and the other (Vakdevatas) nyasa, root vidya nyasa, shodhanyasa and chakranyasa. The next section deals with placing of the vessel for the ordinary offering, which are to be upon a design with a bindu, a triangle, a hexagon and a square enclosure. This is followed by a long section describing the preparation of special offering.

Umanandanatha quotes from the *Jnanarnava Tantra* next to describe the inner yaga or meditation on the Shri Yantra which is to be performed, while the next section deals with the worship of the 64 ritual accessories (upacharas) used in the puja. Then follow the mantras of the Fifteen Nityas, which, unlike in the *Tantraraja*, are given in full and without special code.

A large section on the different gurus in the Shri Vidya tradition follows this section, and, as in the Ganapati section of *Nityotsava*, these are divided into celestial, siddha and mortal gurus, both for the vidya (mantra) that begins with Ka (Kadi) and for that which begins with Ha (Hadi).

The celestial gurus in the Kadi group are listed as Paraprakashandanatha, Parashivanandanatha, Parashaktyamba, Kauleshvaranandanatha, Shukladevyamba, Kuleshvaranandanatha and Kameshvaryamba. The siddha aughas are Bhoganandanatha, Chinnanandanatha, Samayanandanatha and Sahajanandanatha. The manava augh consists of Gaganandanatha, Vishvanandanatha, Vimalanandanatha, Madanandanatha, Bhuvanandanatha, Lilanandanatha, Svatanandanatha and Priyanandanatha. At the close of this lengthy section, mantras are given for other, unknown gurus.

The next section opens with the puja of the attendants of the mandalas of the Shri Yantra, nine in number. As these have been listed in full elsewhere on this site, we refer you to the appropriate sections. This is followed by the sadhaka being enjoined to meditate on Kamakala, which consists of the three bindus and the ardha-matra. Brief instructions for homa, giving bali, pradakshina and circumambulation follow, before a stotra or hymn to Tripurasundari is to be recited.

Following this is Suvasini Puja, with a mantra given for purification of the Shakti which reads ai.m hrI.m shrI.m ai.m klI.m sauH tripurAyai namaH imA.m chanti.m pavitrI kuru mama shakti.m kuru svAhA. The Shakti should then be given various good things such as garments, flower, incense, light, unguents and powders, as well as food and pan. A lengthy section dealing with purification of wine and other substances used in the rite should follow.

Although mentioned briefly above, a lengthy section follows dealing with the right way to create a Shri Yantra, and the number of marmas and sandhis that result from drawing it correctly. This is so interesting that in future we will place it on the site in iTrans format and translate it. Then follows a brief section of the different prastaras of the Shri Yantra and the pranapatishta of the Shri Chakra, which imbues the device with life and which is translated elsewhere on this site, is given in full. A yantra made of gold lasts for life, one of silver 22 years, copper 12, and on bhurja bark six years.

A lengthy section follows on the homas that may be performed, while the next section describes the mudras or hand-gestures used in the Kadi Shri Vidya cult.

The next section deals with the types of nyasas used when worshipping Tripurasundari. These were mentioned earlier (see above) and a number of them, including the lengthy Shodhanyasa and the Shri Chakra Nyasa are elsewhere on this site.

Instructions on how to perform japa (recitation of the vidya) are then given. Instructions are given for reciting various vidyas such as the Kameshvari mantra, the Kamakala mantra, the Utkilana mantra, and a large number of other mantras relating to Tripurasundari, to her aspects or to various elements of her worship, such as the rosary, are then described in full.

The Fifteen Nitya mantras are given again, as well as special mantras for "miraculous" aspects of Tripura such as Asvarudha, Bala, Annapurna, Svapnavarahi and many others. Some of these aspects, together with the prayogas (applications) relating to them are described in the *Tantrarajatantra* and other places, and relate to magical powers that a sadhaka can achieve through their use.

A section then follows on optional rites that may be performed in various solar months, and which the *Tantrarajatantra* also details.

Chapter Four

Details the rites of Shyama, the dusky form of Tripura, who is described elsewhere in Shri Vidya tantras as Tara or Kurukulla, and who is the "mother" form, just as Varahi is the "father" form of the goddess.

The nyasas and the other elements in tantrik puja are described, together with the yantra to be drawn, and the avaranas to be worshipped.

In the central triangle Rati, Priti and Manobhava receive puja, followed by the five arrows in the triangles of the pentangle. On the tips of this star the five forms of Krishna, one with Kali, receive worship, while the eight devatas Brahma, etc. receive worship in the eight petalled lotus. On the tips or filaments of the lotus Lakshmi, Sarasvati, Rati, Priti, Kirti, Shanti, Pushti, and Tushti are worshipped.

The sixteen petalled lotus has sixteen Shaktis or attendants named in the text as Vama, Jyeshtha, Raudri, Shanti, Shraddha, Sarasvati, Kriyashakti, Lakshmi, Srishti, Mohini, Pramathi, Ashvasini, Vichi, Vidyunmalini, Surananda and Nagabuddhika. This is the fourth avarana.

In the outer lotus of eight petals are the Bhairavas Asitanga, Ruru, Chanda, Krodha, Unmatta, Kapali, Bhashana and Samhara. Inside the four petals are Matangishvari, Siddhalakshmi, Mahamatangi, and Mahasiddhalakshmi. This is the sixth avarana. Ganapati, Durga, Vatuka and Kshetrapati are to be worshipped in the square, followed by protectors of the directions.

Then follows a description of recitation of the mantra of Matangi, followed by praise of that aspect of the goddess. Rules for an upasaka (worshipper) of Shyama follow, including details of the purashcharana and so forth required, as well as the types of homa, a description of the Kurma Chakra, purification of the mala or rosary, and a lengthy section on how to purify Rudraksha mala, specifically. Optional homas and the dimensions of the fire pits to be used are detailed.

Chapter Five

This chapter of *Nityotsava* deals with the puja rites of Dandini, in this context similar to the "father form" Varahi. As in previous chapters, the various nyasas, upacharas and other ritual details relating to Dandini are described, together with the gurus of the parampara and the different avaranas of her yantra. The mantras of Varahi and a lengthy Varahi stotra are described.

Chapter Six

This very brief chapter is called the Parapaddhati, and describes the general form of worship or puja for other devatas.

Chapter Seven

Describes a number of practices, pujas and mantras common to all, and makes quotations from Pancharatra texts, the *Tantraraja* and other sources.

Various chakras used to determine the time of initiation, such as the Kulakula and the Rini-dani are described, as well as a number of mantras which are used to ensure that the root mantra, that is the mantra of the ishtadevata or

desired form of divinity, is successful. These purifications relate to the birth, the life and other stages that a mantra is assumed to have.

क्री

Lalita's Paradise Island

Aim Hrim Shrim hail to the sea of nectar; island of Gems; garden of Various Trees; Aeon Tree garden; Santana garden; Hari Chandana garden; Mandata garden; Parijata garden; Kadamba garden; Enclosing wall of Topaz; Enclosing wall of Ruby; enclosing wall of Gomeda gem; enclosing wall of Diamond; Enclosing wall of Vaidurya gem.

Aim Hrim Shrim Hail to the Enclosing Wall of Sapphire; Enclosing Wall of Pearl; Enclosing wall of Emerald; Enclosing wall of Coral; Jewelled Pavilion; Pavilion Adorned with 1000 Bunches of Flowers; nectar Lake; Bliss Lake; Mirror Lake; Shining sun; Shining moon; Great Beautiful Gate; Great Forest of Lotuses; Palace made of Wish Fulfilling gem.

Aim Hrim Shrim Hail to the Eastern Face Door; Southern Face Door; Western Face Door; Northern Face Door; Circle of Jewelled Lamps; Great Lion Throne Made of Gems; Brahma Couch Foot; Vishnu Couch Foot; Rudra Couch Foot; Ishvara Couch Foot; Sadashiva Couch Foot; Hamsa Mattress; Pillow on the Hamsa Mattress; Mattress strewn with safflower; the great canopy; Aim Hrim Shrim hail to the great curtain.

*One should worship using these 44 temple mantras, employing flowers and rice. - Nityotsava, translated in **Lalita Magic**, Sothis Weirglow 1983.*

There is a beautiful island, scented by fragrant breezes, with a multitude of gardens, lakes and bowers and there Shri Shri Lalita Devi resides. Before you enter through the great curtain you must pass through four gates, to the east, south, west and north of Her lion throne. Her canopy is also a hidden gate. This symbolism has some similarities to [Shiva](#) with his five faces. The scheme is set out in full below for the lovers of intricacy. There's a drawing of a scheme by Mark Bostel, and published in *Lalita Magic*, [here](#).

East of the Lion Throne

1) **Bala**. Her mantra is Aim Klim Sauh. She dwells in the centre of a forest of trees with bright orange-coloured blossoms (Kadambas), in the centre of a Jewelled pavilion, below a great Aeon Tree, seated on a Jewelled throne, a priceless gem as Her diadem, at Her feet a Jewelled pot, with jewels as necklace, effulgent bracelets, holding a book and dispelling fear with Her left hand, with Her right holding a rosary,

2) **Sampatprada Bhairavi**. Mantra: Hsraim Hasakalarim Hsraum. She is as bright as 1000 rising suns, charming, wearing red linen garments, with a garland of flowers on her head, her breasts smeared with red unguent, carrying a china rose, a hook, dispelling fear and granting boons, with 3 eyes, a face full of love-play, the Moon as her diadem, smiling slowly.

3) **Chaitanya Bhairavi**. Mantra: Shaim Sa Ka La Hrim Shrauh. Like 1000 rising suns, adorned with various Jewels, crescent moon as diadem, wearing red clothes, carrying noose and goad, bestowing boons and dispelling fear, she is adorned with skulls, has massive round swelling firm breasts.

4) **Chaitanya Bhairavi (b)**. Mantra: Shaim Sa Ka La Hrim Nityaklinne Madadrave Sauh. She carries noose and goad, and a skull, she is red, garlanded with skulls, seated on a throne made of five corpses.

5) **Kameshvari Bhairavi**. Mantra: Ha Sa Kha Phrem Ba Sa Ka La Rim Ha Saum. She is bright as 1000 rising suns, the Moon is her diadem, she has 3 eyes, beautiful gems, red clothes, garland of bloody heads, carries a trident, a damaru, a sword, a shield, a bow and arrow, a noose and a goad.

South of the Lion Throne

1) **Aghora Bhairavi**. Mantra: Aghore Aim Ghore Hrim Sarvatah Sarvasarvebhy Ghoraghoratare Shrim Namaste astu Rudrarupebhyah Klim Sauh. She is reddish, like a 1000 suns, the Moon is bound in her hair, she wears various gems, has pearls as a diadem, wears a blossoming red line of skulls, has 3 beautiful eyes, with large swelling breasts, wearing red clothes, young, wanton, holds a book and dispels fear in her two left hands, and in her right holds a rosary and bestows boons. She is seated on a great corpse.

2) **Mahabhairavi**. Mantra: Ha Sraim Ha Sa Ka La Hrim Ha Srau. Description as (1) above.

3) **Lalitabhairavi**. Mantra: Hrim Klim Hsraum. She is like 1000 rising suns, with flaming rubies as her diadem, red pearl earrings, limbs smeared with red unguent, bedecked with beautiful red flowers, wears red clothes, holds noose, goad, book and rosary. She is the Kumari form.

4) **Kameshi Bhairavi**. Mantra: Klim. She is effulgent as the China Rose. She carries bow and arrows and is adorned with precious gems.

5) **Raktanetra Bhairavi**. Mantra: Saim Sa Ka La Rim Sauh. She has a flaming ruby coloured diadem, red pearl earrings, her limbs all smeared with red paste, a garland of beautiful red flowers, red clothes, holds a noose, goad, book and rosary, is wanton, youthful, without shame, has beautiful rising large breasts, beautiful buttocks and lovely slender waist.

West of the Lion Throne

1) **Satkuta Bhairavi**. Mantra: Ha Sa Ka La Ra Daim Ha Sa Ka La Ra Dim Ha Sa Ka La Ra Dauh. She is as brilliant as the sun at dawn, resembling the China Rose, wearing a garland of skulls, at her feet is a gold vessel, she has large swelling breasts, holds a noose, goad, book and rosary. Sits on a corpse.

2) **Nitya Bhairavi**. Mantra: Da Ra La Ka Sa Haim Da Ra La Ka Sa Him Da Ra La Ka Sa Hauh. Seated on 5 skulls, wears a garland of skulls, as effulgent as the sun. Adorned with gems, holds a noose and goad and dispels fear and grants boons.

3) **Mrita Samjivani**. Mantra: Hrim Hamsah Samjivani Jum Jivah Pranagranthim Kuru Kuru Kuru Kuru Svaha. No description given.

4) **Mrityunjayapara**. Mantra: Vada Vada Vagvadini Ha Saim Klinne Kledini Mahakshobham Kuru Kuru Hasaim Om Moksha Kuru Kuru Ha Sauh. Dwelling in the centre of the Kadamba Forest, she holds a book in her left hand, and in her right a rosary. She is as white as dazzling jasmine.

5) **Vajra Prastarini**. Mantra: Hrim Klinne Aim Krom Nitya Madadrave Hrim. She is in the centre of the Kadamba Forest, red, with a beautiful crescent Moon (Moon Kala) as her diadem, very red, with 3 beautiful eyes, upon a great yantra in the centre of a crimson sea, holds pomegranate, arrow, noose, goad, bow, skull. She is smeared with red.

North of the Lion Throne

1) **Bhuvaneshvari Bhairavi**. Mantra: Hasraim Ha Sa Ka La Hrim Hrasaum. She is as brilliant as a China Rose, like a pomegranate flower, with a crescent moon as her diadem, 3 eyes, red clothes, various beautiful gems, large rising swelling breasts, seated on a corpse, with a garland of skulls, holds a noose and goad and grants boons and dispels fear.

2) **Kamaleshvari Bhairavi**. Mantra: Sahraim Sahakalahrim Sahraum. Description as (1) above.

3) **Siddha Kaulesha Bhairavi**. Mantra: Hasraim Hasrim Hasrauh. She is a Kumari, effulgent as 1000 rising suns, with 3 eyes, Moon as her diadem, slender waisted, large buttocks, wearing large Jewels, adorned with red, wanton, youthful, proud, large high swelling breasts, wears a garland of skulls, beautifully bejewelled, holds a book and dispels fear with her left hands, in her right she holds a rosary and grants boons. She sits on a corpse.

4) **Damara Bhairavi**. Mantra: Hashaim Haklim Hasauh. Like a Bandhuka flower, seated on 5 skulls, the Moon is the peak of her beautifully gemmed diadem, wears a garland of skulls, has 5 eyes, red clothes, large rising swelling breasts, holds book, rosary, gives boons, dispels fears.

5) **Kamini Bhairavi**. Mantra: Hasaim Ha Sa Klim Hasauh. She wears red jewels and ornaments. Holds a noose, a goad, grants boons and dispels fears, sits on a corpse, she is garlanded with skulls.

Great Upper Direction

1) **Sundari**. Mantra: Haim Ha Ka La Hrim Hasauh

2) **Sundari**. Mantra: A Ha Saim Ah A Sim A Hasauh

3) **Sundari**. Mantra: Aim Ha Sa E Ha Sa Ha Shaim Ha Ha Ha Ka La Hrim Ha Ha Ha Harauh

4) **Sundari**. Mantra: Ka La Sa Sa Sa Sa Haim Ka La Ha Ha Sa Sa Sa Ha Haim Ka La Ha Ha Sa Sa Sa Hrim

5) **Sundari**. Mantra: Ha Sa La Ksha Sa Ha Sa Hauh Sa Ha Ha Sa La Kshah Saim Ha Sa Ha Sa La Ksha Ha Sim

This concludes the description of the Red Yoginis who dwell in the five directions around Devi [Lalita](#) in Her palace of gems. The bija mantras, of tongue twisting perplexity have an inner logic related to the root mantra.

The *Shri Vidya Ratna Sutras* shows that Devi Lalita outrays thousands upon millions of rays which are each Devis of a certain colour. The 15 Goddesses above are important in the overall scheme, and mentioned in such works as *Dakshinamurti Samhita* and *Jnanarnava Tantra* -- both important tantras of the Shri Vidya path.

A few of the mantras are Sanskrit words interspersed with bija -- for example South 3 -- Speak! Speak! Giver of Speech! Hasaim. Moistener! O Moistener! Cause Great Agitation! Cause Great Agitation! Hasrim. Om Give, Give Liberation! Hasauh.

The Philosophy of Tripura Tantra

Proportionately slight effort is enough for erasing slight vasanas. He whose mind has been made pure by good deeds in successive past incarnations, gains supreme results quite out of proportion to the little effort he may make - Tripura Rahasya, XIX, 65-66

It is a truism that every system of theocratic culture in India has behind it a consistently evolved system of philosophic thought. It is difficult, in the present state of our knowledge, to give a definite idea of the number of such systems in ancient and mediaeval times and even of the extent of literature comprised under each. Continued progress in researches in this field is likely to yield fresh materials favourable to the better understanding of the true history and philosophic value of these systems. The work known under the name of "Tripurarahasya" (Jnana Khanda) forms indeed a highly important document in the history of Indian Philosophy, so far as the system of a section of the Sakta Tantra is concerned, and should be appreciated from that point of view.

The systematisation of Tantric Philosophy, on its Sakta side, does not, seem to have yet been seriously attempted. The Sarva Darsana Sangraha of Madhavacharya ignores the Sakta School altogether. So do the other compendia, earlier and later. (e.g. Saddarsana Samuchchaya of Haribhadra, Sarvasiddhanta Sangraha of Sankaracharya etc.). There are different lines of Sakta culture still in existence and we have reason to believe that some at least of these have preserved the philosophical tradition. The literature associated with the third Mahavidya, named Sodasi or Tripura Sundari is very extensive and presents several interesting features of Tantric literature. It is possible to construct a regular philosophy of the school out of the materials available to us and in this work of reconstruction the present treatise will, it is hoped, prove to be substantially helpful.

The Tripurarahasya, which claims to treat of the secrets of the Tripura Culture in all its aspects, is said to consist of three sections - viz. Mahatmya, Jnana and Charya. The Jnana Khanda has been published at Benares in a new edition¹. The Mahatmya Khanda, of which (as of the Jnana Khanda) we have an original manuscript in the Government Sanskrit College, Benares, was entrusted for publication to the publishers of the Chowkhamba Sanskrit Series, Benares. The third section is apparently lost, no trace of it having yet been found. It is an extensive work of which the first two sections contain 2163 and 6680 verses.

The work is attributed to one Haritayana and the commentary called Tatparyadipika is from the pen of one Dravida Sri Nivasa, son of Vaidyanatha Diksita, resident of the village of Mahapuskara in the Dravida country. The commentary was composed in 4932 Kali Era (1851 A. D.). The text is in 22 chapters.

The book is in the form of a discourse delivered by Haritayana to Narada. This discourse professes to be a reproduction of the teachings of Dattatreya to Parasurama and claims to be based on personal realisation and reason.

The plan of the work may be thus summed up. Parasurama having heard Dattatreya's lectures on the greatness of the Supreme Deity Tripura Sundari as embodied in the Mahatmya Khanda expressed a desire to the Master to be enlightened on the methods of worship for propitiating the Goddess. He was subsequently initiated in due form into the mysteries of Tripura worship and practiced penances for 12 years, under instructions from his tutor, at a hermitage on the Mahendra Hill in the South. In the course of his spiritual exercises the ultimate problems of life and reality began to trouble his mind, and being unable to reach a solution himself he betook himself to the feet of his Guru for light and guidance. He has already heard a teaching on the subject from Samvarta, the great Avadhuta, on his discomfiture by Rama Chandra in the Treta age, but he had not been able to realise it at the time. He requested the master to explain to him the secrets of Samvarta's lessons, so that his doubts might be dispelled for ever. Dattatreya's response to Parasurama's question, interspersed with Parasurama's cross-questions here and there, constitutes the body of the Jnana Khanda. It would thus appear that the text of the Tripura Rahasya, which embodies the teachings of Haritayana to Narada, represents an old traditional lore of secret science originally revealed by Samvarta and subsequently expounded by Dattatreya to Parasurama.

The name Parasurama stands eminent among the votaries of Tripura. The Kalpa Sutra, treating of the secrets of the Tripura worship in ten Khandas and containing 335 Sutas, is attributed to Parasurama who is described as a scion of the family of Bhrgu, a disciple of Shiva and the son of Jamadagni and Renuka. This description of Parasurama implies that the Parasurama of the Tripura Rahasya is believed to be identical with the author of the Kalpa Sutas, though Pandit A. Mahadeva Sastri has, perhaps rightly questioned this identity². The tradition has it that Dattatreya

was the author of a Samhita work in 18000 verses which was known under his own name (viz. Datta Samhita). Parasurama studied the extensive work and, to bring its contents within easy reach of students, summarised it in a body of Sutras distributed into 50 sections (Khandas). This contained 6000 Sutras, The Samhita and the Sutra were both summed up, in the form of a dialogue between Dattatreya and Parasurama, by Sumedha (pupil of Parasurama). This tradition is found recorded in the Tripurarahasya, Mahatmya Khanda.

It is evident that the work of Sumedha, who was of the Harita family and consequently known as Haritayana, is really to be identified with the Tripurarahasya itself rather than with the Kalpasutras of Parasurama as Laksmana Ranade has done³, because the Parasurama Kalpa Sutra is not in the shape of a dialogue between Datta and Parasurama and is not attributed to Sumedha, whereas the Tripurarahasya has the form of a similar dialogue⁴ and is ascribed to Sumedha Haritayana.

The line of Tripura worship is represented by several teachers. We have already referred to Dattatreya, and Parasurama. The names of Durvasas, Agastya, Lopamudra and several others may be added in this connection. Durvasas is associated with the authorship of a mahimnaH stotra of the Goddess, where he is described in the colophon as sakalAgamAchArya. Nityananda, who wrote a commentary on the above Stotra, says that Durvasas *inter alia*, Krodha Bhattaraka is really identical with Siva Himself, who is the Master of the teachers of all the Agamas (sakalAgamAchAryachakravatI.m), as born from the womb of Anurupa.

The Supreme Goddess is variously named - as Tripura, Sundari Lalita, Sodasi, Sri Vidya, Kamesvari, etc. She is called Tripura, in as much as Her Body consists of three Saktis, viz. Brahma, Vaisnavi and Raudri.⁵ The Tripurarahasya speaks of Her in the following terms:

tripurAnantashaktyaikyarUpiNI sarvasAxiNI .
sA chitiH sarvataH pUrNA parichChedavivarjanAt.h ...

The partial appearance of the Self as thus occurring is known as bAhyAvabhAsa, because such appearance implies the manifestation of what may be described as empty space which is other than the Self. Remembering that Chaitanya is all-embracing and can have nothing outside it - for if there were any such thing it would not shine out and would therefore be non-existent - what is popularly called the external is indeed only a reflection on Chaitanya as on a mirror. When the universe comes into being it does so as only an image within the unique Self. The universe as such is varied but underlying it is the pure and simple unity of Chaitanya revealing itself to the eye of diligent search (anusandhAna). The manifestation of the universe, due to the Free Will (svAtantrya) of the Absolute, is thus a process of Abhasa, - and for the initiation of this process nothing beyond the play of the Will is needed. The material and efficient causes, supposed to be necessary for every product, are held unnecessary.

The peculiar metaphysical position of the Tantra consists in the theory of Abhasa, which is consistent with this position. It rejects the Vivartavada of Neo-Vedanta, because the world is not originally a false appearance due to Error. It is real in the same way as an image is real, but it has no existence apart from the medium in which it is manifested. Its existence is only the existence of the medium. To the Vedantist the world appears as such to the ignorant owing to his ignorance and in the last analysis it is resolved into Maya which is *not identical* with Brahman and is material; but to a Tantrist the world is real and is expression of the Chit Sakti or Free Will of the Lord and is really spiritual in essence like the Lord Himself. In the last resort it turns back into the Chit Sakti which is never withdrawn, for the Will (svAtantrya) remains, even after the world has disappeared. The Vedanta system has had to fall back on the doctrine of Vivarta, because it denies in a sense svAtantrya to Pure Chaitanya. The first stadium of creation is thus an Abhasa. The second stage which represents the subsequent condition shows how the Chit Sakti, already appearing (AbhAsamAna) in the Pure Chaitanya, further progresses. Maya emerges on the scene now and the Vivarta is the logical outcome. The third stage marks how Maya becomes productive. This is the Parinama or Evolution which gets on till the bhutas spring into manifestation. The fourth stage which represents creation out of the bhutas is known as Arambha or physico-chemical process of genesis. From the supreme stand-point of Tantra, however, the entire Creation is an Abhasa.

As thus realised She is the Eternal and supreme Truth beyond all limitations consequent on time and place. She is the essence of Chaitanya and is called Lalita owing to Her transcendent charms. The Sakti Sangama Tantra observes that it is this Lalita which assumes the form of Krsna as Purusa. ⁶

Sundari is one of the ten Mahavidyas (Mundamala Tantra, Patala 1). It is said (Ibid) that the ten Vidyas combined form a Mahavidya, but Sodasi is a Mahavidya by Herself. The Todala Tantra (Patala 1) calls Maha Tripura Sundari by the name of Panchami with Siva (five-faced) as Her Bhairava. The Sakti Sangama however (Purascharyarnava, pp 13-14) makes Lalitesvara Her Bhairava. This is different from Tripura Bhairava (or Vikarala, the companion of Chhinna) and Ghora Bhairava (i. e. Kala Bhairava, the companion of Dhumavati).

The system teaches that the Supreme Reality is of the nature of Pure Intelligence, which is self-luminous and unaffected by the limitations of time, space and causality. It has absolute freedom (pUrNa svAtantrya) in as much as its Power or Will (sa.mkalpa) is unrestricted. This Power is really identical with the Essence of Chaitanya and remains either involved in it or expresses itself as its inalienable property. In the technical phraseology of the Shastra it is known as Vimarsa or Krpa, and is an eternal attribute of Chaitanya. The freedom referred to above implies that the Essence of Consciousness is free from vikalpas and is fundamentally distinct from matter. The Chaitanya is free, as it does not depend on anything else for its own revelation of matter.

The Power exists in a two-fold condition. What is generally known as creation or dissolution is in reality consequent on the manifestation of this Power or on its abeyance. It always functions, but its function is sometimes (e. g. during the creative period) expressed as the manifestation of the Universe till now absorbed in and identified with the Essence of Reality and at other times expressed as self-manifestation alone.

The Supreme Reality of the Agamas would thus seem to differ in a sense from the Brahman of Vedanta. Though both are essentially of the nature of Intelligence there is a fundamental distinction between the two. The Absolute of the Tantra is endowed with Power which is held to be identical with Itself and by virtue of which It is described as the Free Agent (svatantrakarttA). Freedom to act forms the essence of Chaitanya. In other words, according to the Tantric viewpoint, Siva and Sakti are aspects of one and the same Reality. But in the current non-dualistic school of Vedanta Brahman, which as in this Tantra is described as of the nature of Pure Consciousness, is no better than an action-less Locus (adhikaraNa), on which the Power, which is attached to It mysteriously and is neither identical with nor distinct from It, plays. It is conceived as a Pitha or passive background in relation to the active power operating on It. The Sakti, called Maya in the Vedanta School, is not thus of the nature of Brahman but is material (anirvachanIya), though it is held to be, of course mysteriously, subservient to it. But as conceived in the Tantra Sakti or Pure Freedom is absolutely non-material. The term Chit Sakti used to denote this power implies its spiritual essence.

What in the Tantras is known as vAhyAbhAsa or the manifestation of a non-ego (anahambhAva) within the Pure Ego (shuddhAtma) but appearing as external to it is the Radical Nescience (mUlavidyA) of Vedanta. This non-ego is the so called Avyakta (Unmanifest) or Jada Sakti (Matter). But the Freedom or the Spiritual Power (Chit Sakti) of the Lord, as described in the Tantras, is beyond the Nescience referred to above, and to this Power the Advaita Vedanta seems to be a stranger.

In as much as the Avidya itself or the Material Power is a product of the Spiritual Power which is the ultimate source of all existence there is no discrepancy in the statement, often found in Tantric Literature, that this Power has three distinct states of its existence: -

(a) During the universal dissolution when the Self is free from all vikalpas the Sakti exists as Pure Chit Sakti or Chit Prakrti.

(b) When the vikalpas are on the point of merging - when though there is no vikalpa as such there is yet a tendency in the direction of vikalpas - the Sakti is called Maya Sakti or Jada Prakrti.

(c) But when the vikalpas are fully developed and materiality becomes dense the Sakti appears as Avidya.

It has already been observed that the appearance of the universe follows upon the self-expression of the Divine Power and the Cosmic End follows from the withdrawal of the self-same Power.

After the period of Cosmic Night is over the Will of the Lord, in co-operation with the mature adrsta of Jivas, manifests only partially, as it were, the Essence of the Self, whereby the Self is revealed as limited.

The appearance of limitation is thus the emergence of not-self, known as Avidya or Jada Sakti, called also by the name of Void (shUnya), or Prakriti or Absolute Negation or Darkness (tamaH) or Akasa. This is the first stage in the order of creation and represents the first limitation imposed on the Limitless.⁷ The erroneous belief, generated through the Freedom of the Lord - the Self - that the Ego is partial (ekadeshika) and not full and universal (pUrNa) is responsible for the appearance of this Something which being a portion of the Self is yet outside of it and free from self-consciousness and is described as not-self or by any other name as shown above.

Thus the Supreme Reality splits itself spontaneously, as it were, into two sections - one appearing as the subject and the other as the object. The Purnahanta which is the essence of Supreme Reality disappears after this cleavage: the portion to which limited egoism attaches being the subject and the other portion free from egoism the object. The object as thus making its appearance is the Unmanifest (avyakta) Nature from which the entire Creation emanates and which is perceived by the subject as distinct from itself.

It has been observed that Chaitanya is of the nature of self-luminous Light (sphurat.h prakAsha), which may shine on itself (svAtmA), in which case it is known as *Ahanta*, or I-ness may rest on the Non-ego (anAtmA) and express itself as *Idanta* or This-ness. The essence of Chaitanya consists in the fact that the light (prakAsha) is always confined to itself. This universal Ego or 'I' stands, behind all dualism. The Supreme Ego is universal, as there is nothing to limit (parichCheda) or to differentiate (vyAvR^itti) it, and the entire visible universe exists in identity with it. But this characteristic by its very nature is absent from Matter (jaDa), which is not self-manifest. Just as light and heat co-exist in fire, in the same way universal *Ahanta* and Freedom or Sakti co-exist in Chaitanya. This freedom is Maya which though essentially identical with Chaitanya (chidekarUpa) brings out varieties of an infinite kind, but in bringing out this variety it does not in the least swerve from the Essence.

The appearance of the Universe in Pure Chaitanya is the action of Avidya, which has three distinct stages:

(a) The first is the germinal state (bIjAvasthA) when the material power, which is still in its earliest phase of manifestation, is pure. Matter does not assert itself at this stage and consequently there is no differentiation in experience. In other words, it does not yet appear as distinct from Chaitanya, though potentially it exists. This stage is represented by the five pure Tattvas, viz. Siva, Sakti, Sadasiva, Suddha vidya and Isvara.

(i) The Avidya, which has been described above as being the Chaitanya in its limited appearance as an object external to the subject is called Siva. In pure Chaitanya, owing to the play of Its own Will, an infinite number of limited aspects (spA.msha) arises. These are mutually distinct. From this point of view to every limited aspect of Chit there is a corresponding object external to it (bAhyAbhAsa), but to the Unlimited Chit or Pure Self (pUrNashrAtmA = parashiva) there is no externality. The universal (sAmAnyA) common to all the pure and limited Chit aspects referred to above is called Siva Tattva. This Tattva is thus a Samanya holding within it all the Visesas, but Para Siva or Pure Self is transcendent and above both Samanya and Visesa. Hence Siva Tattva may be more properly described as Pure Chaitanya in its general but conditioned form, free from all Vikalpas and is to be distinguished from the Absolute proper.

(ii) The appearance of Siva (parichChinna nirvikalpachit.h) as aham.h is called Sakti. Although this self-presentative character (aha.mbhAsana) is in the essence of Chit, so that there can be in fact no differentiation between Siva and Sakti as such, the Chit is nevertheless known as Siva in so far as it is free from all visesas and as Sakti by virtue of its characteristic self-awareness (aha.mbhAsana).

When the self-presentation (aha.mbhAsana) is no longer confined to the Self but is extended to the not-self or the object (mahAshUnya) external to the Self it is known as Sadasiva. This state marks the identification of the Self with the not-self in the form "ahameva idam.h" and indicates predominance of spirit over matter.

(iv) But when matter prevails and the consciousness assumes the form "idam.h aham.h" the state is technically called Isvara.

(v) The term Suddha Vidya is reserved for the state which represents an equality in the presentation of the subjective and objective elements in consciousness.

(b) The second stage in the evolution of Avidya, described as a~nkurAvasthA, represents a further development of difference or materiality, when the subtle products of matter and spirit make their appearance. In this mixed condition both spirit and matter are equally predominant and the seven mixed (mishra) tattvas, viz, Maya, Kala, Vidya, Raga, Kala and Niyati reveal themselves.

(i) The confirmation of difference due to the Free Will of the Supreme, which characterises the second stage, has the effect of reversing the normal relation between spirit and matter. Thus while in the first stage described above Spirit or Chit Sakti dominates matter or Jada Sakti which exists in a rudimentary state, merged in spirit or Self, the second stage shows the preponderance of matter over spirit. Consciousness loses its supremacy and becomes a quality inherent in the material subject. All this is due to the emergence and development of bhedasa.mkalpa in Chaitanya. This material subject - which is matter prevailing over spirit and related to it as a substance to its quality - is called Maya.

(ii-vi) The five aspects of Maya are the five so-called *Kanchukas* which are the five eternal Saktis of Para Siva in a limited form. The obscuring power of Maya acts is a veil as it were upon the Omnipotence, Omniscience, Self-contentment, Eternity and Freedom of the Supreme Self and thus acting is known as Kala, Vidya, Raga, Kala and Niyati respectively.

(vii) The Pure Self as obscured by Maya and its fivefold activities appears as Purusha with its limitations of action, knowledge, contentment, eternity and freedom.

(c) The third or grossest stage in the evolution of Avidya is represented by the dense products of the mixed tattvas, where matter is overwhelmingly strong. This stands for the group of the twenty four tattvas, from the Primary Prakriti down to Prithivi, constituting the material order.

Prakriti, with which the lower creation begins, is indeed the assemblage (samaShTi) of the Vasanas of all persons with various and beginningless Karmans: it may be fitly described as the body of the Karman Samskaras of the Jivas, considered as inhering in Chit Sakti or Self. This Karma vasana or Prakriti is threefold according to the experience which is the moral outcome of this vasana is pleasant or painful or of the nature of a comatose condition in which neither pleasure nor pain is felt.

The Vasanas exist in a twofold condition, as Avyakta when they lie unmanifest in dreamless sleep or as Chitta when they manifest themselves in dreams and wakeful states. In the dreamless state there can be no experience of pleasure and pain, because the mature Karmans having been worked off through experience the others which are not yet ripe are not ready for fructification. It is a fact that Karmans, when they are matured by time, cause the Jnana Sakti of the Conscious Self to move outwards and have contact with the objective world. In a state of sleep such movement is naturally absent. But the process of time during which the sleep continues acts on the Karmans and matures some of them, so that the Jnana Sakti is allowed to come in touch with the external objects or with their semblances and sleep is over. The Sakti as thus qualified by the body of Karma-Vasanas leading to contact with the objects and consequent enjoyment (bhoga) is known as Chitta.

The Chitta differs according to the difference of Purusha but it is one with Prakriti in dreamless sleep. Thus the Chitta may be viewed as Purusha or as Prakriti according to the conscious (chiti) or unconscious (avyakta) element prevails in it. It is not therefore a distinct category, but falls either under Purusha or under Prakriti.



Rajarajeshvari Kavacha

Shiva's sun mandala, having opened, melts the moon mandala, causing a flow of birth-nectar-liquor which is blissful and gladdening. Having abandoned her family of young Kula women, she becomes Shiva, with no qualities, no characteristics, devoid of the form of time - Vamakeshvarimatam IV, 13-14

The word Rajarajeshvari means "the lady queen of queens", the empress, and this [kavacha or armour](#) appears in the fine Tripura tantra, [Gandharvatantra](#). The devotee or sadhaka can write or utter the armour, all the while visualising mantra, devata, and in this case yantra on her or his body. Here, the entire armour focuses on the symbolism of [Shri Shri Mahatripurasundari](#), the Empress, queen of queens, and her attendants in the chakra called [Shri Yantra](#). Our notes are in square brackets. It may also be helpful to refer to [this page on the nine mandalas](#).

Kavacha

The Rishi of the Rajarajeshvari Armour is Shiva, the metre Virat, and the devata Mahatripurasundari. Hamsah is the Shakti, Para the Bija, and Shrim the linchpin. Its application is Dharma, Artha, Karma and Moksha.

May Tripura in three ways protect me, and give all success. May Bala, in the mouth, with Aim Klim Sauh, protect and give all success. The auspicious holy great Devi Tripurabhairavi must protect with Hsarahh Ha Sa Ka La Hrim Hasrauh in the throat. May the great Lady Mahatripurasundari shield in the heart!

May the Rajarajeshvari Vidya, Shodasi, who confers great good fortune, may She always protect me in the Brahmarandhra, O Kamala Parameshvari! May the Devi who is the daughter of the Lord of the Mountain always protect on the head!

May the Kama Bija [Klim] shield on the forehead! Let the Vag Bija [Aim] shield on the throat! Let Sauh protect me in the ribs and Om on the shoulders!

The beloved of Shambhu must always protect my right and left arms. May the beloved of Vishnu always protect in the wrists. May Parvati protect the hands! Let the beloved of the Sidereal Constellations protect in the eye! May the beloved of Rati protect in the ear, and let Shakra shield the nose! May Parvati Parameshvari always protect the back.

Hsauh in exhalation and inhalation must protect, O Supreme Giver of Siddhi! Kama must always protect in sexual love. May Pinaki protect in the region of the penis. Prithivi must entirely protect! Let Hrim be a shield of the heart!

May the beloved of Vishnu protect in the breasts, belly, and in front of the heart. Let Vajradara protect in the eye, and let Maya shield the abdomen. May Sauh protect the feet, and let Aim shield the restless tongue. The syllable Klim must protect the region of the teeth, O Boon Giver!

May Bhuvaneshvari extend from the head to the feet, and be in all the limbs! May the Supreme Goddess, beloved of Hari, always protect with armour against loss and destitution. In the adhara, the Vagbija must protect! Dear One, the Kamaraja must shield the heart region. Parvati, the Shakti part must protect in the brow-centre!

On the head the Trikuta must protect, with all mantra, on the forehead. May the 28 letters always protect the circle of the face!

[The 15 Nityas]

May Kameshvari shield in the forehead, and Bhagamalini in the face. Let Nityaklinna, the Conferrer of Great Good Fortune, forever protect the right eye. Let Bherunda shield the left eye, and Vahnivasini the right ear. May the transcendent Vajreshvari protect in the region of the left ear. May the Supreme Goddess Shivaduti protect the right nostril. Let Tvarita, the all Success Bestower, protect the left nostril. May Kulasundari always and forever protect my right cheek. Trailokyavimala must protect the region of my left cheek. Nilapataka, shield my upper lip. Vijaya, shield my lower lip. Devi Sarvamangala, always protect my upper teeth. Jvalamalini, always shield my lower teeth. Everywhere, in the head, Vichitra protect. The base, the most important thing, the Mahatripurasundari, She who is the Shodashi, may She always protect my face! See [the fifteen Nityas](#).

The different Gurus must always protect the back.

[Nine Chakreshvaris - forms of Tripura ruling the nine chandalas]

O Parameshvari, may Tripura always protect my feet. May Tripureshvari always protect my knees. Tripurasundari Devi must always protect my thighs. Tripuravasini Devi must always shield my hips! Let Tripurashri always shield my genitals. The Devi Tripuramalini must always shield the Muladhara. Let Tripurasiddha shield my navel, and Tripuramba shield my heart! Mahatripurasundari must always protect me in the 1000 petal lotus.

[Male Lords of Chakras - matching forms of Chakreshvaris]

In the midst of the heretical host, may Buddha encompass and protect me! Let Brahma shield the Brahmanda (macrocosm) and may Shiva protect my Yoga Power! Let the Sun protect me in Knowledge, and may Lord Narayana protect me in Liberation!

[Outer Line of Shri Yantra]

Anima must protect in the West, Laghima in the North. Mahima must protect in the East, Ishitva must protect in the South. May Vashita protect in the North West, and in the North East Prakamyā, the giver of siddhi. Bhuktisiddhi in the South East, and Icchasiddhi in the South West must protect. Praptasiddhi must protect below, and Mokhasiddhi on high!

[Middle Line]

Brahmani must protect the twilight. Maheshvari must shield the day. Kaumari must protect at noon! Indrani must protect at night! Vaishnavi, who gives all siddhi, must protect me in the Brahma Muhurta! At midnight Varahi must protect! Let Chamunda protect in hostile invasion! Mahalaksmi, in great power, must always protect!

[Inner Line]

Sankshobhini must protect on the head. Dravini must protect in the heart. Akarshini in the peak, and Vashyada in the armour must protect. Unmadini in the eye, and Mahankusha in all my body must protect. Trikhandā, protect my arms. Bija must protect the seed. Khechara must protect the feet, and Yoni Mudra on all sides!

[16 Petals]

Let the Kamakarshana form always shield works of sexual attraction. Let the BuddhyakarshaÙa shield me in the great place of Buddhi Akarshana. Let the Ahamkara Vikarshani always protect in the Ahamkara. Let the Shabdakarshana form shield the actions of the Shabda. May the Sparsha Karshana form always protect me in matters of touch. Let the Rupa Karshana form always shield the great Rupavikarshana! O Parameshvari, may the Rasakarshana shield in taste! Let the Gandhakarshana form always protect me in smell! May the Chittakarshana form protect me in attraction. Let the Dhairya Karshana form protect in steadiness always! Let the Smritya Karshana form shield works of Knowledge and Attraction. Let the Namkarshana form shield uttering of names always! May the Bija Karshana form protect me in the sprouting of seed. Let the Atma Karshana form protect in Para Jiva Karshana! Let Amrita Karshini protect always in works of Nectar (Amrita). Let Sharira Karshini always protect in bodily protection !

[8 Petals]

Anangakusuma must protect protect in all work in front of me. Anangamekhala must protect behind. On the left, Anangamadana must protect me. Anangamadatura must protect me on the right. Let Anangarekha always, and forever, shield me above. Anangavegini must protect me below. Let Anangakusha always protect me in the directions! Anangamalini must protect always in the intermediate points.

[14 Triangles]

Sarvasangkshobhini must protect me above. Sarvavidravini must protect me below. Sarvakarshini must protect me in the directions. Sarvahladakari must encircle and protect me in the intermediate points. Sarvasanmohini must protect completely. Sarvastambhanakarini must protect me within and without. Sarvajrimbhani must always protect me in the heavens. Sarvavashyakari must protect me in the underworld. In the world of Gods, Sarvaranjaakarini must always protect me! Sarvonmadanashmkti must encircle and protect me on earth. Sarvarthasadhani Shakti must protect me amongst the host of created beings! Sarvasampattipurani must protect in dissolution. Sarvamantramayi must protect from Rakshas and Yakshas in the house! Sarvadvandvakshayamkari must protect from Denors in the house!

[Outer 10 Triangles]

Sarvasiddhiprada must always protect me in the king' s palace! Sarvasampatprada must protect me in my own home, and give all prosperity! Sarvapriyankari must protect in all the worlds everywhere! Sarvamangalakarini must shield me in all good actions. Sarvakamaprada Devi must protect me in all works everywhere! Sarvaishvaryapradayini must protect me in lordship everywhere ! Sarvamrituprashamani must protect me always at my death! Let Sarvavighnavasini protect always in all supports! Sarvangasundari must protect me in the form of my bodily parts! Let Sarvasaubhagyadayini protect all my good parts!

[Inner 10 Triangles]

Sarvajna protect my house! Sarvashaktimaya, protect me in battle! Sarvaishvaryaprada must protect me on the road, Sarvajnanamayi on water! Sarvavyadhivinashini must protect me from all disease everywhere! Sarvadhavasvarupini must powerfully protect me on the mountain! Sarvapapahara must protect in all works everywhere! Sarvanandakarini Devi must protect from random killing in open places. Sarvarakshasvarupini must protect from all hostile anxieties! In all determined work, Sarvepsitaphalaprada must protect!

[8 Triangles]

Vashini must shield in works of subjugation. Kameshi must shield in works of paralysing. Modini must protect in works of delusion. Vimala must shield in works of driving away. Aruna must protect in speech, Jayini in matters of conversation. Sarveshvari must always protect in sexual acts, Kaulini in acts of dissension.

[The Weapons of Devi]

O Maheshvari, the five arrows must always protect in blossoming. The bow must protect in works of delusion, the noose in acts of subjugation. The greatly illustrious goad must protect me in acts of paralysing.

[The Central Triangle]

All-Knowledge must protect me in the heart! Satisfaction must guard me in the head! The state of being eternally awake must always protect me in the tuft of hair! Let Independence shield me in the Armour. May Courage always shield me in the eyes. Let the three without form protect and give all siddhi! Kameshvari, protect in sexuality! Vajreshvari, protect me in battle! Bhagamalini, always protect me in the love-love of Shri!

[Bindu]

Devi consisting of All Bliss, Mahatripurasundari, protect me in taste, sight, smell, sound, and touch! Vatuka, protect in the North East! Numbers of Yoginis, protect in the South East! They must protect skin, blood, fat, bone, flesh, marrow and semen! Kshetrapala must protect in the South West, and Ganesha in the North West of the Temple!

The Elephant Woman Shoshika must protect me, O Beautiful Lady of the Kulas. The Female Dweller in the Muladhara must always protect my Shakti!

यं

Mahashodha Nyasa

Thou art the body of Shambhu with two breasts which are the Sun and Moon. Oh, Bhagavati, thou art the all pervading stainless one; therefore the connection between each, of thee as part and whole is the nature common to both, the same lordship and supreme bliss –Dr.Rupnathji

The Sodha Nyasa (sixfold nyasa), which is part of the daily worship of Tripurasundari, is here for the first time translated into English, from the work called *Nityotsava*, itself a commentary on the famous *Kalpasutras* of Parashuram.

Parashurama was a brahmana initiated by [Lord Dattatreya](#) into the worship of [Shri Shri Mahatripurasundari Lalita Devi](#). The *Kalpasutras* provides a compendium for the worship of that Devi. Various forms of [nyasa](#), which means 'placing', enter into this and all other forms of tantrika puja. The dialogue between Parashuram and Dattatreya is contained in the *Tripura Rahasya*, a wonderful work which is available in an English translation published by the Sri Ramana Ashram in Tiruvannamalai.

The Sodha Nyasa in which Devi outspreads as [Ganeshas](#), [planets](#), 27 nakshatras (asterisms), yoginis of the seven dhatus or bodily elements of ayurveda, sidereal zodiac, and sacred sites (pithas) is described in very many agamas such as *Vamakeshvara Tantra*, [Gandharva Tantra](#), *Jnanarnava*, *The 1,000 Names of Lalita*, etc.. It is described in detail in the *Yogini Hridaya*, itself said to form the latter part of the *Vamakeshvara Tantra*.

The ritual centres the worshipper as one with She whose true nature is Chit or Consciousness Shakti. She is triple in Her manifestation as the three gunas -- represented by Her three Saktis of Iccha (will), Jnana (knowledge), and Kriya (action) -- and rays out as the 15 Nityas or Eternities who express the phases of the Moon or Candrakalas, and form the body of time.

According to the tradition, Shiva, without characteristics is awareness. And Shiva is one with Shakti. Her parts as represented by the Shodha Nyasa amount to 156, and comprise all visible manifestation. She is Maya Shakti, the Matrika or letters of the alphabet Devi, the heap of words and letters which delude men and women, and also those letters transformed by awareness into mantra.

Her yantra is the Shri Chakra, which contains all letters within its heap of petals, lotuses and lines. This yantra, which is a diagrammatic representation of the human body, is within the wheel of time.

Worship via this ritual is intended to assist a sadhvini or sadhaka to realise her or his oneness with the Shakti, with the yantra, and with time itself in all its manifestations.

Mahashodha Nyasa

In this wonderful abbreviated six way nyasa, obeisance to Dakshinamurti, the Rishi, on the head; to the metre Gayatri in the mouth; to the Devi Mahatripurasundari, to Ganeshas, Planets, (27) Sidereal Constellations, Yoginis, 12 Rashis, the Sacred Sites (pithas) in the heart; obeisance to the application of this Shri Vidya limb nyasa, in the palm of the hand.

Aim Hrim Shrim Am Kam Kham Gam Gham Nam Am Aim obeisance to the thumbs

Aim Hrim Shrim Im Cam Cham Jam Jham Nam Im Klim, index fingers

Aim Hrim Shrim Um Tam Tham Dam Dham Nam Um Sauh, middle fingers

Aim Hrim Shrim Em Tam Tham Dam Dham Nam Aim Aim, ring fingers

Aim Hrim Shrim Aum Pam Pham Bam Bham Mam Aum Klim, little fingers

Aim Hrim Shrim Am Yam Ram Lam Vain Sam Sam Sam Ham Lam Ksham Am Sauh, front & back of hand
(similarly for heart &c. nyasa)

Meditation

Radiant as 1000 rising suns, with full, magnificent breasts, wearing red garlands and clothes, smeared with red unguent, with red gems and red ornaments, holding goad, noose, bow and arrows in Her radiant four hands, with three beautiful eyes, with a gold ornament on Her head -- thus we meditate on the Supreme Sundari, consisting of Ganeshas, Planets, (27) Nakshatras, (6) Yoginis, (12) Rashis, Pithas, and the letters of the alphabet.

Thus is declared the collective form of the Shri Devi, together with Her weapons and instruments of action. Now meditate on Ganeshas, the first of the individual forms:

Ganesha Nyasa

Meditation: resembling the newly risen Sun, with an elephant's face, soft eyes, holding goad, noose, and granting boons, with Shakti, of vermilion lustre, decorated with all manner of gems. One of (her) hands holds a lotus, the other touches (Ganesha's) lingam. His trunk is coiled to the left. When meditating, the noose comes first. The Shakti holds a lotus in Her left hand, and Her right hand embraces (Ganesha's lingam).

Having meditated thus, nyasa should be done in the places where the letters of the alphabet reside, prefixing each with three syllables thus:

Aim Hrim Shrim Am obeisance to the Lord of Obstacles with Shri. On head.
Aim Hrim Shrim Am to the King of Obstacles with Hri. On forehead.
Aim Hrim Shrim Im to the Guide with Tushti. On right eye.
Aim Hrim Shrim Im to the Most Auspicious with Shanti. On left eye.
Aim Hrim Shrim Um to the Heart of Obstacles with Pushti. On right ear.
Aim Hrim Shrim Um to the Maker of Obstacles with Sarasvati. On left ear.
Aim Hrim Shrim Rm to the Chief of Obstacles with Rati. Right nostril.
Aim Hrim Shrim Rm to the Chief of Hosts with Medha. On left nostril.
Aim Hrim Shrim Lm to the One Tusked with Kanti. On right cheek.
Aim Hrim Shrim Lm to the Two Tusked with Kamini. On left cheek.
Aim Hrim Shrim Em to the Elephant Faced with Mohini. On upper lip.
Aim Hrim Shrim Aim to the Guileless with Jata. On lower lip.
Aim Hrim Shrim Om to the One with Hair Twisted like a Cowrie with Tivra. On upper teeth.
Aim Hrim Shrim Aum to the Long Faced with Jvalini. On lower teeth.
Aim Hrim Shrim Am to the One with Pointed Ears with Nanda. On tongue.
Aim Hrim Shrim Ah to the One with Bull as Banner with Surasa. On throat.
Aim Hrim Shrim Kam to the Lord of Numbers with Kamarupini. On right shoulder.
Aim Hrim Shrim Kham to Indra's Elephant with Subhra. On right elbow.
Aim Hrim Shrim Gam to the One with Ears Like Winnowing Baskets with Jayini. R. wrist
Aim Hrim Shrim Gham to the three Eyed One with Satya. Base of right fingers.
Aim Hrim Shrim Nam to the Pot Bellied One with Vigneshi. On right finger tips.
Aim Hrim Shrim Cam to the Great Noisy One with Surupa. Left shoulder.
Aim Hrim Shrim Cham to the four Armed Form with Kamada. Left elbow.
Aim Hrim Shrim Jam to Sadashiva with Madavihvala. Left wrist.
Aim Hrim Shrim Jham to the Gladdening One with Vikata. Left root of fingers.
Aim Hrim Shrim Nam to the Ugly Faced with Puma. Left finger tips.
Aim Hrim Shrim Tam to the Beautiful Faced One with Bhutida. Right thigh.
Aim Hrim Shrim Tham to the Delightful One with Bhumi. Right knee.
Aim Hrim Shrim Dam to the One Footed with Shakti. Right ankle.
Aim Hrim Shrim Dham to the Dual Tongued with Rama. Right foot.
Aim Hrim Shrim Nam to the Hero with Manushi. Right toes.
Aim Hrim Shrim Tam to the Warrior with Makaradhvaja. Left thigh.
Aim Hrim Shrim Tham to the Peaceful Faced One with Virini. Left knee.
Aim Hrim Shrim Dam to the Boon Giver with Bhrukuti. Left ankle.
Aim Hrim Shrim Dham to the Left Hand God with Lajja. Left foot.
Aim Hrim Shrim Nam to the One with Crooked Trunk with Dirghagona. Left toes.
Aim Hrim Shrim Pam to the One with two Tusks with Dhanurdhara. Right side.
Aim Hrim Shrim Pham to the Leader of the Army with Yamini. Left side.
Aim Hrim Shrim Bam to the Village Lord with Ratri. Back.
Aim Hrim Shrim Bham to the Intoxicated One with Chandrika. Navel.
Aim Hrim Shrim Mam to the Clear Headed with Sashiprabha. Belly.
Aim Hrim Shrim Yam to Intoxication's Vehicle with Lola. In heart.
Aim Hrim Shrim Ram to the Ascetic with Chapala. Right collar bone.
Aim Hrim Shrim Lam to the One with Shorn Hair with Riddhi. Shoulder hump.
Aim Hrim Shrim Vam to the One with a Tusk with Durbhaga. Left collar bone.
Aim Hrim Shrim Sham to the Pre-eminent One with Subhaga. Heart to right palm.

Aim Hrim Shrim Sham to the Bull Bannered with Shiva. Heart to left palm.
Aim Hrim Shrim Sam to the Greedy One with Durga. Heart to right foot.
Aim Hrim Shrim Ham to Ganesha with Kali. Heart to left foot.
Aim Hrim Shrim Lam to the One like Thunder with Kalakubjika. Heart to genitals.
Aim Hrim Shrim Ksham to the Lord of Obstacles with Destroyer of Obstacles. On heart.

Planet Nyasa

Meditation: the Sun &c., in the colours red, white, red, dusky, yellow, pale yellow, black, purple, smoky. Of the form of Kamadeva, the Lord of Love, ornamented with celestial gems. His left hand rests on his left thigh, and his right hand shows the sign of giving. Meditate also on the Shaktis, with their hands dispelling fear and granting boons. Each one is highly appealing, and decked with every kind of jewel. Having meditated in this way:

Aim Hrim Shrim Am Am Im Im Um Um Rm Rm Lm Lm Em Aim Aum Om Am Ah obeisance to the Sun with Ranuka. In heart.
Aim Hrim Shrim Yam Ram Lam Vam to the Moon with Amrita. Centre of brow.
Aim Hrim Shrim Kam Kham Gam Gham Nam to Mars, with Dharma. In eyes.
Aim Hrim Shrim Cam Cham Jam Jham Nam to Mercury, with Yashasvini. Ear.
Aim Hrim Shrim Tam Tham Dam Dham Nam to Jupiter, with Shankari. Throat.
Aim Hrim Shrim Tam Tham Dam Dham Nam to Venus, with Jnanarupa. In heart.
Aim Hrim Shrim Pam Pham Bam Bham Main to Saturn, with Shakti. In navel.
Aim Hrim Shrim Sham Sham Sam Ham to Rahu, with Krishna. Mouth.
Aim Hrim Shrim Lam Ksham to Ketu, with Dhumra. Genitals.

Nakshatra Nyasa

Meditation: as flame, like the fire of All Destroying Time, their hands dispelling fear and granting boons, all ornamented with jewels. Bow to Ashvini first. Having meditated thus:

Aim Hrim Shrim Am Am obeisance to Ashvini. Forehead.
Aim Hrim Shrim Im to Bharani. Right eye.
Aim Hrim Shrim Im Im Urn to Kritika. Left eye.
Aim Hrim Shrim Rm Rm Lm Lm to Rohini. Right ear.
Aim Hrim Shrim Em to Mrigasiras. Left ear.
Aim Hrim Shrim Aim to Ardra. Right nostril.
Aim Hrim Shrim Om Aum to Punarvasu. Left nostril.
Aim Hrim Shrim Kam to Pushya. Throat.
Aim Hrim Shrim Kham Gam to Ashlesha. Right shoulder.
Aim Hrim Shrim Gham Nam to Magha. Left shoulder.
Aim Hrim Shrim Cam to Purvaphalguni. Back.
Aim Hrim Shrim Cham Jam to Uttaraphalguni. Right elbow.
Aim Hrim Shrim Jham Nam to Hasta. Left elbow.
Aim Hrim Shrim Tam Tham to Chitra. Right wrist.
Aim Hrim Shrim Dam to Svati. Left wrist.
Aim Hrim Shrim Dham Nam to Vishakha. Right hand.
Aim Hrim Shrim Tam Tham Dam to Anuradha. Left hand.
Aim Hrim Shrim Dham to Jyeshtha. Navel.
Aim Hrim Shrim Nam Pam Pham to Mula. Pelvis.

Aim Hrim Shrim Bam to Purvashadha. Right thigh.
Aim Hrim Shrim Bham to Uttarashadha. Left thigh.
Aim Hrim Shrim Mam to Shravana. Right knee.
Aim Hrim Shrim Yam Ram to Dhanishta. Left knee.
Aim Hrim Shrim Lam to Shatataraka. Right ankle.
Aim Hrim Shrim Vam Sham to Purvabhadrapada. Left ankle.
Aim Hrim Shrim Sham Sam Ham to Uttara Bhadrapada. Right foot.
Aim Hrim Shrim Lam Ksham Am Ah to Revati. Left foot.

Yogini Nyasa

Meditation: In the Vishuddha chakra in the cavity of the throat, in the 16 petal lotus, is Dakini, rosy, three-eyed, armed with club, sword, trident and shield, with 1 face, striking the ignorant with terror, always fond of milk food, presiding over the skin, whose form is surrounded by very beautiful Amrita &c., worshipped by auspicious holy heroes. Having meditated thus:

Aim Hrim Shrim Dam Dim Da Ma La Va Ra Yum obeisance to Dakini.
Aim Hrim Shrim Am Am Im Im Um Um Em Em Lam Lim Em Aim Aum Om Am Ah, Being of Skin, protect! protect me!
Obeisance to you.

The nyasa of Dakini should thus be performed in the 16 petals of the Vishuddha in the throat, with 16 golden letters. On the eastern petal first, meditate in clockwise order on the attendant Shaktis thus:

Aim Hrim Shrim Am obeisance to Amrita; Am to Akarshini; Im to Indrani; Im to Ishani; Um to Uma; Um to Urdhvakeshi; Em to Riddhida; Em to Rikara; Lm to Likara; Lm to Likara; Em to Ekapada; Aim to Aishvaryaत्मिका; Om to Omkara; Aum to Aushadhi; Am to Ambika; Ah obeisance to Akshara.

Meditation: in the heart, in the 12 petal Sun lotus, meditate on Rakini with Kalaratri &c. as attendants, as having two faces, fanged, black in colour, holding rosary, trident, skull cup and damaru, three eyed, who presides over Blood, who likes greasy food, worshipped by auspicious holy heroes, who gives freedom from fear. Thus having meditated:

Aim Hrim Shrim Ram Rim Ra Ma La Va Ra Yum obeisance to Rakini. Aim Hrim Shrim Kam Kham Gam Gham Nam Cham Ccham Jam Jham Nam Tam Tham, O Being of Blood, protect! protect me! Obeisance to you.

In the Anahata, the 12 petal lotus, the golden lotus blossom of the day, one should do Rakini nyasa in the petals starting from the east, and going clockwise thus:

Aim Hrim Shrim Kam obeisance to Kalaratri; Kham to Khandita; Gam to Gayatri; Gham to Ghantakarshini; Nam to Narna; Cham to Chanda; Ccham to Chaya; Jam to Jaya; Jham to Jhahkarini; Nam to Jnanarupa; Tam to Tankahasta; Tham to Thankarini obeisance.

Meditation: meditate on Lakini in the 10 petal navel lotus, as having three faces, fanged, of red colour, holding dart, thunderbolt, club and the (mudra) banishing fear, very terrific, inspiring terror, the Flesh devata, liking sweetmeats, bestowing all happiness, attended by Damari and others. Thus having meditated:

Aim Hrim Shrim Lam Lim La Ma La Va Ra Yum obeisance to Lakini. Aim Hrim Shrim Dam Dham Nam Tam Tham

Dam Dham Nam Pam Pham, O Being of Flesh, protect! protect me!

Thus one should do Lakini nyasa in the golden-red coloured Manipura lotus of 10 petals, and then one should place Her surrounding attendants in the various petals from the east direction:

Aim Hrim Shrim Dam obeisance to Damari; Dham to Dhamkarini; Nam to Narna; Tam to Tamasi; Tham to Sthani; Dam to Dakshaya; Dham to Dhatri; Nam to Nari; Pam to Parvati; Pham to Phatkarini.

Meditation: meditate in the six petal Svadisthana lotus on Kakini, with four faces, three eyes, holding trident, noose, skull, and the mudra banishing fear, ever proud, presiding over Fat, fond of mead, yellow, fond of food mixed with curd, giving desired objects, with Bandhini &c. as attendants. Thus having meditated:

Aim Hrim Shrim Kam Kim Ka Ma La Va Ra Yum obeisance to Kakini. Aim Hrim Shrim Bam Bham Mam Yam Ram Lam, O Being of Fat, protect! protect me! Obeisance to you.

In the petals of the Svadisthana lotus, of six petals, golden in colour, in the genitals, the abode of Kakini, one should place Her retinue of Shaktis, in the east petal first:

Aim Hrim Shrim Bam obeisance to Bandhini; Bham to Bhadrakali; Mam to Mahamya; Yam to Yashasvini; Ram to Rakta; Lam to Lamboshti obeisance.

Meditation: meditate on Sakini, in the four petal Muladhara lotus, as having five faces, three eyes, of smoky colour, presiding over Bone, holding elephant hook, lotus hook, knowledge mudra, liking mudga beans, intoxicated with liquor, attended by the soft Varada &c. Thus having meditated:

Aim Hrim Shrim Sham Shim Sa Ma La Va Ra Yum obeisance to Sakini. Vam Sham Sham Sam, O Being of Bone, protect! protect me! Obeisance to you.

In the abode of Sakini, the golden petal Muladhara lotus, one should place Her attendants in the petals, from the East first:

Aim Hrim Shrim Vam obeisance to Varada; Sham to Shri; Sham to Shanda; Sam obeisance to Sarasvati.

Meditation: meditate on Hakini, between the eyebrows, in the two petal bindu lotus, as of white colour, showing the Knowledge mudra, holding damaru, lotus, rudraksha rosary, skull; abiding in the Marrow, with six faces and three eyes, with Hamsavati &c. as attendants, liking saffron flavoured food, doing good to all. Thus having meditated:

Aim Hrim Shrim Ham Him Ha Ma La Va Ra Yum obeisance to Hakini. Aim Hrim Shrim Ham Ksham, O Being of Marrow, protect! protect me! Obeisance to you.

In Hakini's place, the two petal Ajna lotus in the middle of the forehead, in the right and left petals: Aim Hrim Shrim obeisance to Hamsavati; Ksham obeisance to Kshamavati. One should place these two Shaktis and then:

Meditation: Meditate on the auspicious Devi Yakini, residing in the Moon in the pericarp of the 1000 petal lotus in the Brahma Randhra, the presiding devata of Semen, armed with every kind of weapon, with faces on every side,

with a host of Shaktis from A to Ksha as attendants, 1000 in number, Amrita first, Kshamavati last, the first of these in the eastern direction, liking every kind of food, devoted to Para Shiva. Having meditated thus:

Aim Hrim Shrim Yam Yim Ya Ma La Va Ra Yum obeisance to Yakini. Aim Hrim Shrim A to Ksha (51), O Being of Semen, protect! protect me! Obeisance to you.

In the 1000 petals one should place Her attendants 1000 in number, Amrita first and Kshamavati last.

Rashi Nyasa

Red, white, yellowish white, variegated, black, orange, brown, russet, purple, black and smoky is the order they should be remembered in. Having meditated thus:

Aim Hrim Shrim Am Am Im Im obeisance to Aries. Right foot.

Aim Hrim Shrim Um Um to Taurus. Right of penis.

Aim Hrim Shrim Rm Rm Lm Lm to Gemini. Right of belly.

Aim Hrim Shrim Em Aim to Cancer. Right of heart.

Aim Hrim Shrim Om Aum to Leo. Right shoulder joint.

Aim Hrim Shrim Am Ah Shhm Sham Sam Ham Lam to Virgo. Right of head

Aim Hrim Shrim Kam Kham Gam Gham Nam to Libra. Left of head.

Aim Hrim Shrim Cham Ccham Jam Jham Nam to Scorpio. Left shoulder joint.

Aim Hrim Shrim Tam Tham Dam Dham Nam to Sagittarius. Left of heart.

Aim Hrim Shrim Tam Tham Dam Dham Nam to Capricornus. Left of belly.

Aim Hrim Shrim Pam Pham Bam Bham Mam to Aquarius. Left of penis.

Aim Hrim Shrim Yam Ram Lam Vam Ksham to Pisces. Left foot.

Pitha Nyasa

White, black, red, dusky, green, yellow are, in sequence, the colours of the 50 sacred sites (Pithas). Having meditated thus, the devotee should place these Pithas using the letters of the alphabet:

Aim Hrim Shrim Am obeisance to Kamarupa. Head.

Aim Hrim Shrim Am Varanasi. Circle of face.

Aim Hrim Shrim Im Nepala. Right eye.

Aim Hrim Shrim Im Paundrardhana. Left eye.

Aim Hrim Shrim Um Purasthira Kasmira. Right ear.

Aim Hrim Shrim Um Kanyakubja. Left ear.

Aim Hrim Shrim Rm Purnashaila. Right nostril.

Aim Hrim Shrim Rm Arbudachala. Left nostril.

Aim Hrim Shrim Rm Amritakeshvara. Right cheek.

Aim Hrim Shrim Lm Ekamraya. Left cheek.

Aim Hrim Shrim Em Trisrotasi. Upper lip.

Aim Hrim Shrim Aim Kamakoti. Lower lip.

Aim Hrim Shrim Om Kailasa. Upper teeth.

Aim Hrim Shrim Aum Bhrigunagara. Lower teeth.

Aim Hrim Shrim Am Kedara. Tongue tip.

Aim Hrim Shrim Ah Chandra Puskarini. Throat.

Aim Hrim Shrim Kam Shripura. Right shoulder joint.

Aim Hrim Shrim Kham Omkara. Right elbow.

Aim Hrim Shrim Gam Jalandhara. Right wrist.

Aim Hrim Shrim Gham Malaya. Right hand finger root.

Aim Hrim Shrim Nam Kulantaka. Right hand finger tips.
Aim Hrim Shrim Cham Devikota. Left shoulder joint.
Aim Hrim Shrim Ccham Gokarna. Left elbow.
Aim Hrim Shrim Jam Maruteshvara. Left wrist.
Aim Hrim Shrim Jham Attahasa. Left hand finger root.
Aim Hrim Shrim Nam Viraja. Left hand finger tips.
Aim Hrim Shrim Tam Rajageha. Right leg joint.
Aim Hrim Shrim Tham Mahapatha. Right knee.
Aim Hrim Shrim Dam Kolapura. Right ankle.
Aim Hrim Shrim Dham Elapura. Right sole of foot.
Aim Hrim Shrim Nam Koleshvara. Right foot toes.
Aim Hrim Shrim Tam Jayantika. Left leg joint.
Aim Hrim Shrim Tham Ujjayini. Left knee.
Aim Hrim Shrim Dam Chitra. Left ankle.
Aim Hrim Shrim Dham Kshirika. Left sole of foot.
Aim Hrim Shrim Nam Hastinapura. Left foot toes.
Aim Hrim Shrim Pam Uddisha. Right side.
Aim Hrim Shrim Pham Prayag. Left side.
Aim Hrim Shrim Bam Shashtisha. Back.
Aim Hrim Shrim Bham Mayapuri. Navel.
Aim Hrim Shrim Mam Jalesha. Belly.
Aim Hrim Shrim Yam Malaya. Heart.
Aim Hrim Shrim Ram Shri Shaila. Right shoulder.
Aim Hrim Shrim Lam Meru. Back of neck.
Aim Hrim Shrim Vam Girivara. Left shoulder.
Aim Hrim Shrim Sham Mahendra. Heart to right hand palm.
Aim Hrim Shrim Sham Vamana. Heart to left hand palm.
Aim Hrim Shrim Sam Hiranyapura. Heart to right foot sole.
Aim Hrim Shrim Ham Mahalakshmi Pura. Heart to left foot sole.
Aim Hrim Shrim Lam Oddiyana. Heart to genitals.
Aim Hrim Shrim Ksham obeisance to Chayachatra. Heart to top of head.

Thus the shodha nyasa is completed.

क ए ई ल हीं
ह स क ह ल हीं
स क ल हीं

Shri Chakra Nyasa

When one meditates that the virtuous one is in her heart, as bright as vermilion, it is said that she causes delusion, desire, subjugation and attraction - Vamakeshvarimatam IV, 42

The Shri Chakra Nyasa identifies the different elements of the Shri Yantra with different parts of the human organism. As the devotee touches the particular part of the body, she or he visualises the particular aspect and at the same time pronounces a mantra, linked to the particular matrikas or letters of the Sanskrit alphabet.

For a full understanding of this complex nyasa, look at the other sections on Shri Vidya on this web site, in particular, [Lalita](#) and the different mandalas of the yantra. The translation of the [Bhavanopanishad](#), along with the prayoga or practical application, is also worth having at hand.

Shri Chakra Nyasa

After having done the daily declared practice of Shri Devi, and having given ritual offering (upachara), mantra, and holding a flower between folded hands, the devotee should meditate firstly on the form of the Shri Chakra on the head.

Aim Hrim Shrim hail to the collective deities of the Chakra, the Prakata, Gupta, Guptatara, Sampradaya, Kulakaula, Nigarbha, Rahasya, Atirahasya, Pararahasya Yoginis. These should be diffused over all the limbs.

Aim Hrim Shrim Gam hail to Ganapati. Right thigh.

Aim Hrim Shrim Ksham. Kshetrapala. Right shoulder.

Aim Hrim Shrim Yam Yoginis. Left shoulder.

Aim Hrim Shrim Vam Vatuka. Left thigh.

Aim Hrim Shrim Lam to Indra. Big toes.

Aim Hrim Shrim Ram to Agni. Right knee.

Aim Hrim Shrim Tam Yama. Right side.

Aim Hrim Shrim Ksham, Nirriti. Right shoulder.

Aim Hrim Shrim Vam Varuna. Head.

Aim Hrim Shrim Yam Vayu. Left shoulder.

Aim Hrim Shrim Sam Soma. Left side.

Aim Hrim Shrim Ham Ishana. Left knee.

Aim Hrim Shrim Ham Sah Brahma. Head.

Aim Hrim Shrim Am hail to Ananta. Muladhara.

Nyasa of the Chakra Bewildering the Three Worlds

Aim Hrim Shrim hail to the Chakra Bewildering the Three Worlds. Diffusion

Aim Hrim Shrim hail to the First Line

Aim Hrim Shrim Anima Siddhi. Back of shoulder on right.

Aim Hrim Shrim Laghima Siddhi. Tips of right fingers.

Aim Hrim Shrim Mahima Siddhi. Right thigh joint.

Aim Hrim Shrim Ishitva Siddhi. Tips of right toes.

Aim Hrim Shrim Vashitva Siddhi. Tips of left toes.

Aim Hrim Shrim Prakata Siddhi. Left thigh joint.

Aim Hrim Shrim Bhukti Siddhi. Left hand finger tips.

Aim Hrim Shrim Iccha Siddhi. Back of right shoulder on left.

Aim Hrim Shrim Prapti Siddhi. Root of tuft of head.

Aim Hrim Shrim hail to Sarvakama Siddhi. Back of head.

Aim Hrim Shrim hail to the Middle Line of the Bhupura. Diffusion.

Aim Hrim Shrim hail to Brahmi. Big toes.

Aim Hrim Shrim Maheshvari. Right side.

Aim Hrim Shrim Kaumari. Head.

Aim Hrim Shrim Vaishnavi. Left side.

Aim Hrim Shrim Varahi. Left knee.

Aim Hrim Shrim Indrani. Right knee.

Aim Hrim Shrim Chamunda. Right shoulder.

Aim Hrim Shrim Mahalakshmi. Left shoulder.

Aim Hrim Shrim hail to the Inner Line of the Bhupura. Diffusion.

Aim Hrim Shrim hail to Sarva Sankshobhini. Big toes.

Aim Hrim Shrim Sarvavidravini. Right side.

Aim Hrim Shrim Sarvakarshini. Head.

Aim Hrim Shrim Sarvavashankari. Left side.

Aim Hrim Shrim Sarvonmadini. Left knee.

Aim Hrim Shrim Sarvananksha. Right knee.

Aim Hrim Shrim Sarvakhechari. Right shoulder.

Aim Hrim Shrim Sarvabija. Left shoulder.

Aim Hrim Shrim Sarvayoni. Top of head.

Aim Hrim Shrim Sarvatrikhanda. Big toes.

Aim Hrim Shrim hail to Tripura, the Lady of the Chakra Bewildering the Three Worlds. Am Am Sauh.

These Prakata Yoginis in the Chakra Bewildering the Three Worlds, with their mudras, with their Siddhis, with their weapons, with their Shaktis, with their vehicles, with their attendants, are all placed in the heart.

Nyasa of the Chakra Fulfilling All Desires

Aim Klim Sauh hail to the Chakra Fulfilling All Desires (diffusion)

Aim Hrim Shrim hail to Kamakarshini Nityakala (back right ear)

Aim Hrim Shrim Buddhyakarshini (right shoulder)

Aim Hrim Shrim Ahamkarakarshini (right elbow)

Aim Hrim Shrim Shabdakarshini (back right hand)

Aim Hrim Shrim Sparshakarshini (right thigh)

Aim Hrim Shrim Rupakarshini (right knee)

Aim Hrim Shrim Rasakarshini (right ankle)

Aim Hrim Shrim Gandhakarshini (sole right foot)

Aim Hrim Shrim Chittakarshini (sole left foot)

Aim Hrim Shrim Dharyakarshini (left ankle)

Aim Hrim Shrim Smrityakarshini (left knee)

Aim Hrim Shrim Namakarshini (left thigh)

Aim Hrim Shrim Bijakarshini (back left hand)

Aim Hrim Shrim Atmakarshini (left elbow)

Aim Hrim Shrim Amritakarshini (left shoulder)

Aim Hrim Shrim Sharirakarshini (back left ear)

Aim Hrim Shrim Aim Klim Sauh hail to the Lady of the Chakra Fulfilling All Desires (in heart)

These Gupta Yoginis in the Chakra Fulfilling All Desires with their Mudras &c. (are declared)

Nyasa of the All Agitating Chakra

Aim Hrim Shrim Hrim Klim Sauh hail to the Chakra (diffusion) Agitating All

Aim Hrim Shrim hail to Ananga Kusuma (right temple)

Aim Hrim Shrim Ananga Mekhala (right shoulder joint)

Aim Hrim Shrim Ananga Madana (right thigh)

Aim Hrim Shrim Ananga Madanatura (right ankle)

Aim Hrim Shrim Ananga Vegini (left thigh)

Aim Hrim Shrim Ananga Ankusha (left shoulder joint)

Aim Hrim Shrim Ananga Malini (left temple)
Aim Hrim Shrim Hrim Klim Sauh hail to the Lady of the All Agitating Chakra (heart)
These Guptatara Yoginis in the Chakra with their Mudras &c. (are declared).

Nyasa of the Chakra Bestowing All Good Fortune

Aim Hrim Shrim Haim Hklim Hsauh hail to the Chakra Bestowing All Good Fortune (diffusion)
Aim Hrim Shrim hail to Sarva Sankshobhini (middle of f'head)
Aim Hrim Shrim Sarva Vidravini (right of f'head)
Aim Hrim Shrim Sarvakarshini (right cheek)
Aim Hrim Shrim Sarvahladini (right shoulder)
Aim Hrim Shrim Sarvasammohini (right side)
Aim Hrim Shrim Sarvastambhini (right thigh)
Aim Hrim Shrim Sarvajrimbhini (right leg)
Aim Hrim Shrim Sarvavashankari (left leg)
Aim Hrim Shrim Sarvaranjini (left thigh)
Aim Hrim Shrim Sarvonmadini (left side)
Aim Hrim Shrim Sarvarthasadhini (left shoulder)
Aim Hrim Shrim Sarvasampattipurani (left cheek)
Aim Hrim Shrim Sarvamantramayi (left f'head)
Aim Hrim Shrim Sarva Dvandva Kshayankari (back of head)
Aim Hrim Shrim Haim Hklim Hsauh hail to Tripura Vasini, Lady of the Chakra Bestowing All Good Fortune (heart)
These Sampradaya Yoginis in the Chakra Bestowing All Good Fortune, with their Mudras &c. are declared.

Nyasa of the Chakra of all Objects of the Sadhaka

Aim Hrim Shrim Hsaim Hsklim Hssauh hail to the Chakra of All Objects of the Sadhaka (diffusion)
Aim Hrim Shrim hail to Sarvasiddhiprada (right nostril)
Aim Hrim Shrim Sarvasampatprada (right corner of mouth)
Aim Hrim Shrim Sarvapriyankari (right breast)
Aim Hrim Shrim Sarvamangalakarini (right testicle)
Aim Hrim Shrim Sarvakamaprada (right of penis)
Aim Hrim Shrim Sarvadukhavimochini (left of penis)
Aim Hrim Shrim Sarvamrityuprashamani (left breast)
Aim Hrim Shrim Sarvavighnavasini (left testicle)
Aim Hrim Shrim Sarvangasundari (left of mouth)
Aim Hrim Shrim Sarvasauhagyadayini (left nostril)
Aim Hrim Shrim Hsaim Hsklim Hssauh hail to Tripura Shri, the Lady of the Chakra Giving All Objects to the Sadhaka (heart)
These Kulottirna Yoginis, in the Sarvarthasadhaka Chakra, with their Mudras &c. thus are declared.

Nyasa of the Chakra of All Protection

Aim Hrim Shrim Hrim Klim Blem hail to the Chakra Giving All Protection (diffusion)
Aim Hrim Shrim hail to Sarvajna (right eye)
Aim Hrim Shrim Sarvashakti (nose root)
Aim Hrim Shrim Sarvaishvarya Pradayini (left eye)
Aim Hrim Shrim Sarvajnanama (left shoulder root)
Aim Hrim Shrim Sarva Vyadhi Vinashini (left thigh root)

Aim Hrim Shrim Sarvadhara Svarupa (left knee)
Aim Hrim Shrim Sarvapapahara (right knee)
Aim Hrim Shrim Sarvanandamaya (genitals)
Aim Hrim Shrim Sarva Raksha Svarupini (right thigh root)
Aim Hrim Shrim Sarva Ipsita Phalaprada (right shoulder root)
Aim Hrim Shrim Hrim Klim Blem hail to Tripura Malini, the Lady of the Chakra of All Protection (heart)
These Nigarbha Yoginis, in the Chakra of All Protection thus (are declared)

Nyasa of the Chakra Destroying All Disease

Aim Hrim Shrim Hrim Shrim Sauh hail to the Chakra Destroying All Disease (diffusion)
Aim Hrim Shrim Am Am Im Im Um Um Rm Rm Lm Lm Em Aim Om Aum Am Ah Blum hail to Vashini, Devata of Speech (right of chin)
Aim Hrim Shrim Kam Kham Gam Gham Nam Klhrim Kameshvari (right of throat)
Aim Hrim Shrim Cam Cham Jam Jham Nam Nvlim Modini (right of heart)
Aim Hrim Shrim Tam Tham Dam Dham Nam Ylum Vimala (right of navel)
Aim Hrim Shrim Tam Tham Dam Dham Nam Jmrim Aruna (left of navel)
Aim Hrim Shrim Pam Pham Bam Bham Mam Hslvyum Jayini (left of heart)
Aim Hrim Shrim Yam Ram Lam Vam Jhmryum Sarveshvari (left of throat)
Aim Hrim Shrim Sham Sham Sam Ham Ksham Kshmrin Kaulini (left of arm)
Aim Hrim Shrim Hrim Shrim Sauh hail to Tripura Siddha, Lady of the Chakra which Removes All Disease (heart)
These Rahasya Yoginis in the Chakra Removing All Disease, with their Mudras &c. thus are declared.

Weapon Nyasa

The four weapons, in order, beginning from the East, should be placed in the heart triangle.
Aim Hrim Shrim Dram Drim Klim Blum Sah hail to the All Crushing Arrows (behind the triangle)
Aim Hrim Shrim Dham the All Bewildering Bow (right side of triangle)
Aim Hrim Shrim Hrim the All Subjugating Noose (front of triangle)
Aim Hrim Shrim Krom hail to the All Paralysing Road (left side of triangle)

Nyasa of the Chakra Giving All Siddhi

Aim Hrim Shrim Hsraim Hsrklim Hsrsoch hail to the Chakra Giving all Siddhi (diffusion)
Aim Hrim Shrim hail to the first section, which is the Kamarupa Pitha and which is Kameshvari (front part of triangle)
Aim Hrim Shrim to the second section, which is the Purnagiri Pitha and which is Mahavajreshvari (right part)
Aim Hrim Shrim to the third section, which is the Jalandhara Pitha and which is Mahabhagamalini (left part)
Aim Hrim Shrim hail to the Root Mantra, the Oddyana Pitha, and Mahatripurasundari (in centre of triangle)
Then one should place, in order, the 16 vowels and the 16 Nityas:
(Kameshvari Mantra) hail to Kameshvari Nitya. Similarly one should place the remaining 14 Nityas, placing the Root Mantra and Shodashi in the centre.
These Atirahasya Yoginis, in the Chakra Giving All Siddhi, with their Mudras &c. thus (are declared).

Nyasa of the Chakra Consisting of Bliss

Aim Hrim Shrim ka e i la hrim ha sa ka ha la hrim sa ka la hrim hail to the Chakra Consisting of Bliss (diffusion)
Aim Hrim Shrim ka e i la hrim ha sa ka ha la hrim sa ka la hrim hail to Shri Lalita (centre of heart)
These Parapara Hahasya Yuginis, with their Mudras, Weapons, Siddhis, Shaktis, Vehicles and Attendants, should be placed in the Chakra Consisting of Bliss.

Aim Hrim Shrim ka e i la hrim ha sa ka ha la hrim sa ka la hrim hail to Shri Lalita, Lady of the Chakra Consisting of Bliss.

Then, in the heart, the Yoni Mudra should be displayed, and having recited the Root Mantra once more, one should do hand and limb nyasa.



Shri Nathanavaratnamalika

Even Shiva bereft of Kundalini Shakti becomes a corpse (Shava) Devi Bhagavata

This tiny Sanskrit work, the rosary or garland of the nine gems of the Nathas, is found in the 1953 Ganesh & Co version of Sir John Woodroffe's translation and text of the work on Shri Vidya *Kamakalavilasa*. Ascribed to Maheshanatha, the text includes a commentary by the renowned Shri Vidya upasaka Bhaskararaya (Bhasuranandanath).

The briefness of the text, reproduced in iTrans format below but without Bhaskaraya's commentary, belies its importance, as it deals with the number symbolism of nine and how this relates to the 21,600 breaths a human is supposed to take in a day, as well as the identity of these with the matrikas, or letters of the Sanskrit alphabet, the Shri Yantra, and time itself.

As the first shloka says, Hamsah is the gayatri mantra produced by the breathing, and this is one with the unconscious recitation of the mantra so.aha.m, pervading all human beings.

Sir John Woodroffe says in a commentary to his translation of the *Anandalahari* (Wave of Bliss), published in 1916: "Shiva can do nothing without Shakti which is of threefold aspect of Icha (will), Jnana (knowledge) and Kriya (action). The author here speaks of the Mantra Hamsah. Ham is the Bija of Shiva and Sah that of Shakti. Ham+Sah = Hamsah = Sah+Ham = So Ham = So'Ham = Sa+Aham, So Ham being Sah+Ham = Shakti+Shiva; if S and H be eliminated therefrom there remains Ong or Om the Pranava..."

The Navanaths of the title of this work are, in the *Tantrarajatantra*, linked to the nine orifices of the human body, and to the nine mandalas of the Shri Yantra.

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

But this, according to these schools, cannot be achieved without a yogic understanding of the other effects of the wheel of time, one, as the *Yoginihridaya* states, with the mandalas of the Shri Chakra, the letters of the alphabet (sound/mantra), and the Shaktis or attendants of the goddess.

Some of these Shaktis, as the introduction to the [Malinivijayottarantra](#) have the function of preventing such a realisation, while others foster this. Further, according to various texts and commentaries of Kashmir Shaivism, ignorance and other defects also prevent the realisation of one's essential unity with Shiva-Shakti. The normal course of creation is pravritti, an expansion or flowing outward. The sadhaka is to cultivate nivritti, *ulta sadhana* - a reverse movement, or *kaya sadhana* - cultivation of the body.

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

The different *nyasas* of the Shri Vidya tradition are intended to bring to a sadhaka the realisation of his or her essential unity with the matrikas, with the constellations (*rashi*) planets (*graha*) which includes the Sun and the Moon) and the 27 asterisms (*nakshatra*), and breath itself.

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

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

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

shrIgaNeshAya namaH
shrImaheshanAthakR^itA
shrInAthanavaratnamAlikA
shrIbhAsurAnandanAthavirachitayA
ha.msah so.aha.m mantramayaiH shvAsanikAyairya^gAyatrI janteShu sarveShu pinaddhA .
tadrUpaH sannAvirabhUddhAsanayA yasta.m sanmArga.m mattmayUra.m gurumIDe .. 1..
udyadbhAsvanmaNDalakAlAddinanityAvidya^vUpaH prApa ShaDathInarabhAvam.h .
yastIrthAtmA maNDalapUrNAXaravarShm^a.m sanmArga.m mattamayUra.m gurumIDe .. 2..
tatpashvAtyaprANasamUhairnavanAthA^vH ShaDtri.mshattattvamayaH ShoDasha nityAH .
eva.m rItya vAsitasa.mdhyAtrayamUrtista.m sanmArga.m mattamayUra.m gurumIDe .. 3..
svAsaiH ShaShTyA ShaShTighaTIda^vatarUpo ###(##60##)## meShapraShTadvAdashashashi ###(## 12 ##)##
pratimAnaH .
arkAdyAtmA yo navasa.mkhya^grahamUrtista.m sanmArga.m mattamayUra.m gurumIDe .. 4..
pa~nchAtmA bhUtanikAyo gatamAyo yaH pa~nchAshadvarNa ###(## 50 ##)## vapushchakrgatAbhiH .
shaktyAlIbhiH sa~NgatimAnekanavatyA ta.m sanmArga.m mattamayUra.m gurumIDe .. 5..
yaddhA pa~nchAshallipiIDaikaradAnAmAvR^ittyAsIdyaH phalavAn.h deshikavaryaH .
GYAnottu~Ngo ###(## 3600 ##)## DaralakasahaShaTkavR^itaista.m sanmArga.m mattamayUra.m gurumIDe .. 6..
netrodgADho ###(## 4320 ##)## deshikarADbhUta ###(## 5 ##)## samUhaireno vArI yo navanAthagrahachakraiH .
naxatrasyAvR^ittibhirAnandasharIrasta.m sanmArga.m mattamayUra.m gurumIDe .. 7..
nityAvR^ittAvIshalayaH sannachalo.abhUnnADYAvR^ittau rAshiShu nAnAjaparUpaH .
abhyaSyadbhistattvagaNairunnatamUrtista.m sanmArga.m mattamayUra.m gurumIDe .. 8..
dhr^ityurvIshASHTendradigAshAhiyugatriproktAbhiH pu.mhetibhirambAbhirabhinnaH .
AvR^ittyayiva.m ShaNNavateryaH shikharAtmA ta.m sanmArga.m mattamayUra.m gurumIDe .. 9..
ityagrathnAdbhAskarakAyo navaratnairbhAlAmagryA.m nAtharahsya.m gamayantItam.h .
yeShAmeShA kaNThagatA te jagadamba vidyAbhyAsAdatra januShyeva maheShaH .. 10..
iti shrImaheshanAthakR^itA nAthanavaratnamAlA samAptA .

Shri Vidya Ratna Sutras

Thou who has stolen the left half of the body of Shambhu art yet methinks dissatisfied therewith. It would seem that the other half has been stolen also, so that Thou art now red and three-eyed, weighted with two breasts, and with the whole of the crescent moon Thou art crowned –Dr.Rupnathji

The Vidyaratna Sutra is an interesting work on Tripura Agama attributed to Gaudapada. Though the identity of this author is not yet established, it seems probable that he was the same as the Parama Guru of the great Shankaracharya. That Shankaracharya was also a Tantric teacher of the Tripura Line is now beyond doubt; and it is well known that Gaudapada was the author of a stotra called Subhagodaya, which sings the glories of the Supreme Goddess in the form of Tripura.

Bhaskara Raya in his Saubhagyabhaskara refers to and quotes from Shri Vidyaratna sutra as a work of Gaudapada.

The author of the Commentary on the sutras, also published with the text (as far as available), was one Shankararanya who calls himself a pupil of Vidyaranya muni. He must be distinguished from Shankarananda, another pupil of Vidyaranya, whose style of composition as evident from his numerous commentaries on the Upanisads is widely different from that of the present author.

Though Shankararanya associates himself with the name of the great Vidyaranya, his fame will not thereby be ensured. The whole commentary bears traces of grammatical aberrations, faulty Sanskrit and lack of mastery of the subject.

Assuming that the author did not wilfully beguile his relations, he may be assigned to the 14th or 15th Century AD.

The sutras of Gaudapada are 101 in number, of which the first 21 only have been commented upon. The commentary did not extend further, the author observing that as the remaining sutras are plain in meaning they do not call for notes.

The subject matter of the sutras may be touched upon in a few words:

Brahma is described by the author as the Principle of Light, which is its Essence and Power. It is self-luminous in character, and the relation between Brahma and Shakti is one of non-difference. This Power is called anAmA, better known as Shrividya, which though one becomes manifold by means of the three tattvas.

The Tattva is the same as Brahma or Shakti.

It is threefold, viz. Atma, Vidya and Shiva. In the guru too we have a triple Ogha (viz. Divya, Siddha and Manava), Krama otherwise known as Adhishana, Sadhana, Tattva, charana, or as Shakti, Kamaraja and Vagbhava Kutas, or as Para, Pashyanti and Madhyama.

The Shakti as thus triplicated, becomes Vidya, Shyama and Shambhavi, which are associated respectively with Brahma, Vishnu and Shambhu.

The lords (Purushas) of these three powers, are Parama Shiva (of Para Vidya), Sadashiva (of Shyamala) and Rudra (of Shambhavi).

The Vidya is by reason of perfection of Saundarya called Tripurasundari.

She is also called Kameshvari after the name of her Purusha Parama Shiva who is called Kameshvara.

She is referred to as Rajarajeshvari, Shodashi, &c. also.

From the above sketch it will appear that Shyama and Shambhavi are respectively the Purva and Uttara Vidyas of Shrividyā, from which many Vidyas appeared and came to be regarded as belonging to the family of Maha Vidya.

Thus the Vidyas issuing from Shyama of the Purvamnaya preside over the Rgveda at the Eastern Gate. The Shambhavi Vidyas are of the Uttaramnaya and preside over the Samaveda at the Northern Gate.

The Supreme Vidya Tripurasundari, as Anuttara, is mistress of the Baindava Chakra within the Chintamani grha.

The above will suffice, I believe, to give an idea of the general contents of the book now published.

The present edition of the sutras and their commentary is based upon the following data:

(1) Ms, marked as ka obtained from my friend Pandita Gopinatha Shastri Dravida BA Rajaguru of Jaipur State (for which I thank him very much) and now deposited in the Govt. Sanskrit Library, Sarasvati Bhavana, Benares. Fols 1-18. Size, 9-2" x 4-5". Lines, 13 in a page, and letters, 40 in a line. Script, Nagari. Material, country made paper. Date, Samvat 1838 (= 1781 AD).

(2) Ms. marked as kha. It is a transcript prepared from a Ms of the Govt. Oriental Mss Library Madras and collated with another Ms of the same Library. Fols 1-11 (sutras); 1-59 (commentary). Size, 8.2" x 6.3". Lines, 11 in a page, and letters, 14 (Text) - 24 (commentary) in a line.

Script, Nagari. Material, English paper. The Ms is useless except for purposes of collation.

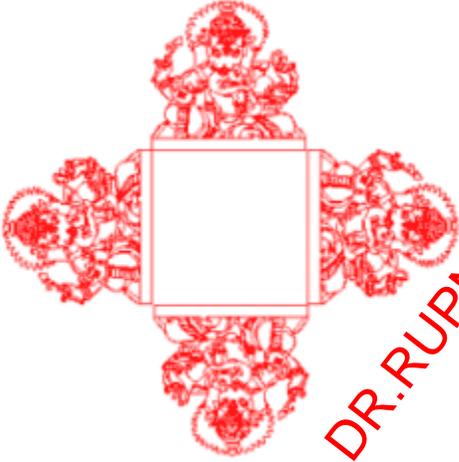
Govt. Sanskrit Library,
Sarasvati Bhavana,
Benares,
March 31, 1924

Translation

Now the investigation into the Shakti mantra agama.
This indivisible creatrix is the self.
Chit-Shakti is the very essence of consciousness (chaitanya).
She, known as Anama, is called Shri Vidya.
Through the three tattvas, she becomes many.
The multitude of triangles and petals is her chakra.
She is the sum total of Shambhavi Vidya and Shyama, who are the three tattvas and the three types.
She is the sum total of the various vidyas from east [clockwise] to north.
These vidyas are, therefore, her retinue.
Shyama is in the east.
Saubhagya, herself a composite-aggregate, is in the south.
Another composite-aggregate is in the west.
Shambhavi, with her retinue, is in the north.
There is another composite-aggregate above.
Mahavidya Tripurasundari, the Anuttara, is in the palace made from the wish-fulfilling gem (Chintamani).
She, in order to kill (the anti-god) Bhandasura, became many.
From her arose the many mantras, yantras and tantras.
With their various kinds of devotion and their various principles of worship (upasana).
From these arise various results (fruits).
The dwelling place of Shri is said to consist of bindu, triangle, eight triangles, two series of 10 triangles, 14 triangles, eight petals, 16 petals, three lines, and a rectangle.
This consists of nine enveloping gems.

Out of herself the mother created Saubhagya's yantra.
Having produced this, she created the western place.
These three have various attendants.
The yantra of Shuddhi Vidya, her dwelling place, has two, three, six and sixteen petals.
The abode of Kumari has two, eight and 16 petals.
Each of these has a yantra with one, three, six, eight, five, eight, eight, 12 and six petals.
The yantra and dwelling place of Shyama has bindu, four, five and eight triangles, and 16 and eight petals.
This is the supreme abode of all the collectivity (?).
The yantra of Hari is bindu, eight, eight, six, 14 petals, and two sets of eight triangles.
The yantra of Shri Guru consists of bindu, eight, three, eight petals, three circles and a bhupura.
Or the abode of Shri Guru consists of the letters A-Ka-Tha within a triangle.
All of the vidyas of the Anuttara consist of Shuddha Vidya.
Vartali has five avaranas or subsidiary circles.
Vatuka has six.
Tirodhana has the same number.
Bhuvaneshi has seven.
Sannihita has six.
Kameshi has three kalas.
Turiya has five.
Maharddha has six.
Shambhavi has five.
Mrigeshi has six.
The abode of the female excellence Bodhaka has four avaranas.
The female excellence Saubhagya has 15 letters.
Similar to her is the western Vidya.
Shyama has 100 letters.
The female excellence (vidya) Pushpini has 22 syllables.
The female excellence Shuka Vidya has 42 letters.
The female excellence Hasanti Devata has 35 syllables.
The excellence known as Shuddhavidya has three letters.
This is the yantra of Pushpini.
Shri has, therefore, all these different kinds of flowery circles.
Sharika is the parrot-coloured one.
She has hosts of attendants.
Of all these, She (Shyama) is the world gladdener.
Her own yantra is bindu, three, six, and eight triangles, eight petals and an eight fold Earth square.
This number is (the number of) her hosts of attendants.
The yantra of Samaya Vidyeshvar originates from Shuddhi Vidya.
Saubhagya's yantra has three, six and six triangles and two sets of eight petals with an earthsquare.
She has give attendants.
Vartali's yantra has bindu, three petals, three triangles, 16 petals and an earthsquare.
Vatuka's yantra has a bindu, three and eight triangles, eight petals and 16 petals.
Tirodhana's yantra has 16 and eight petals and an earthsquare.
Bhuvaneshi's yantra consists of bindu, three and six angles, eight triangles, eight petals, and an earthsquare.
Annapurna's abode is bindu, six and eight triangles, 16 petals, eight petals and an earthsquare.
Bhuvaneshi has a secret yantra of bindu, triangle, four angles, a beautiful circle of 16 petals and an earthsquare.
Maharddha has a bindu, eight angles, two petals, 16 petals, eight petals and an earthsquare.
Svanayaki has a yantra of six angles.
Mishra Vidya's yantra is 16-fold.
Vagvadini's consists of eight lines.
Shambhavi's yantra is four fold.
Kumari is the female excellence (vidya) of three letters.
Dvadasharddha has 10 letters.

Saubhagya Sannihita has 36 letters.
The mantra of Maha Heramba is of 28 letters.
The mantra of Vatuka is of 28 letters.
The Boar-Faced One (Varahi) has both a mantra of 108 syllables and nine syllables.
The female excellence (vidya) Yavantika has 56 letters.
The female excellence Bhuvaneshi is of one syllable.
Or else the female excellence of 27 letters.
The Kadi is the 15-lettered (vidya) starting with the letter Ka as first of the 15 letters.
Kamakala, the union of two things, the female excellence (vidya) of the fourth letter.
Mukhya's vidya is one syllable.
The vidya Turya is of 13 letters.
Maharddha is the female excellence (vidya) of 109 letters.
Ashvarudha is the 12 syllabled female excellence.
The Mishra Vidya is the vidya of one syllable.
The Vagvadini is the vidya of 13 letters.
Para is the female excellence (vidya) of one syllable.
The Paraprasada form has two letters.
Parashambhu has both a six-fold and an 11-fold vidya of long and short vowels.
Para Shambhavi has a vidya which is fivefold and of both long and short vowels.
The chief vidya, the Annutara aggregate, has a vidya of 17 letters.
There is an infinite number of her divisions and sub-divisions.
These sutras were declared by Gaudapada.



Shri Puja

One should take one's rosary, which may be made of pearl, beautiful emeralds, lotus seeds, rudrakshas, crystal, coral, ruby, red sandalwood and so forth. Having made oneself like Tripura, smearing oneself with kumkum, aguru, camphor and musk, one should recite the mantra 100,000 times. This liberates one from great sins -

Vamakeshvarimatam V, 8-10

This daily puja of Shri Mahatripurasundari is drawn from a variety of sources including **Subhagodaya**, the *Vamakeshvara Tantra*, the [Gandharva Tantra](#) and the [Dakshinamurti Samhita](#).

Om, I bow to the elephant headed god

1. Rise early, sit in the lotus position, perform pranayama and worship Guru through his Shakti:

Aim Klim Shrim Ha Sa Kha Phrem Ha Sa Ksha Ma La Va Ra Yum Ha Sa Kha Phrem Ha Sa Ksha Ma La Va Ra Yim Hsauh Shauh [Guru's name] Anandanatha Padukam Pujayami

Meditation - Seated in the white 1000 petal lotus, dressed in white, with two eyes, two hands, granting boons and dispelling fear. His Shakti sits on his left thigh, She has two hands, one holds a white lotus, the other holds Her partner in tight embrace.

Then offer the objects of the senses through the Shakti - smell as perfume, sound as flower, touch as incense, sight as light, taste as food. Then bathe with the Gayatri of the Devi:

Tripurasundari Vidmahe Kameshvari Dhimahi Tannah Klinne Prachodayat (1)

Use this Gayatri 108 times whilst meditating on Her in the heart. Then make an offering to Martanda Bhairava (2), offering a handful of water mixed with red flowers and sandal, whilst kneeling and uttering:

Hrim Hamsah Martanda Bhairavaya Prakasha Shakti Sahitaya Idam Arghyam Namoh Namah (3)

2. Bow to the lords of the Directions (4), to the Yoginis (5), to the Lord of Soil (6), to Ganesha (7), to the boy Vatuka (8), and then make an offering to the Elements:

Om Hrim Sarvavighnakrit Sarvabhutebhyo Hum Svaha (9)

Then remove all obstacles with:

Aim Klim Sauh Astraya Phat (10)

Place the water pot yantra on the left, and place the pot with water on it. The base represents Fire, the pot Sun, and the nectar Moon (11). Say:

Aim Klim Sauh Mahatripurasundarya Arghyapatrasanam Sadhayami (12)

Invoke the presence of amrita into the pot from the Sun. Then cover with the hands. Meditate on the letters of the alphabet forming a triangle in the centre of the pot (13). Worship Ananda Bhairava and Suradevi in the pot:

Ha Sa Ksha Ma La Va Ra Yum Ananda Bhairavaya Vaushat. Sa Ha Ksha Ma La Va Ra Yim Suradevyai Vaushat (14)

Then mutter:

Aim Klim Sauh Amrite Amritodbhave Amriteshvari Amritavarshini Amritam Sravaya Sravaya Svaha! (15)

Then purify with the mantra:

Aim Vada Vada Vagadini Aim Klim Klenne Kledini Kledaya Mama Kshobham Kuru Kuru Klim Sauh Moksham Kuru Kuru Svaha (16)

3. Visualise earth dissolving into water, water into fire, fire into air, air into aether, aether into 'I am', that into Buddhi, Buddhi into Prakriti, Prakriti into the Absolute. Visualise the angry black man in the left side of the abdomen. Think of the purple bija Yam on the left nostril and inhale 16 times to dry up, then red Ram in abdomen with 64 retentions (to burn), then white Vam in forehead with 32 exhalations (to wash), then yellow Lam in the adhara. Deeply concentrate on the regions of Fire, Sun and Moon, and on the Devi as the Fourth in the Bindu.

Then protect with the mantra:

Om Hrim Hamsah So Aham Svaha. Aim Klim Sauh Tripurasundari Mam Raksha Raksha (17)

4. Wash the hands with the mantra:

Am Am Sauh

Hrim Klim Sauh Shri Mahatripurandari Devyatmanaya Namah (18)

Haim Hklim Hsauh Shri Mahatripurandari Chakrasanaya Namah (19)

Hsaum Hsklim Hssauh Shri Mahatripurandari Sarvamantrasanaya Namah (20)

Hrim Klim Blem Shri Maha Tripura Sundari Sadhyasiddhasanaya Namah (21)

Then perform the nyasa using thumb and middle fingers:

Aim Klim Sauh Shri Mahatripurandari Hridayaya Namah (22)

Aim Hrim Shrim Shri Mahatripurandari Shirase Svaha (23)

Aim Hrim Shrim Shri Mahatripurandari Shikayai Vashat (24)

Aim Hrim Shrim Shri Mahatripurandari Kavachaya Hum (25)

Aim Hrim Shrim Shri Mahatripurandari Netratrayaya Vaushat (26)

Aim Hrim Shrim Shri Mahatripurandari Astraya Phat (27)

At this stage other nyasas may be performed.

5. Then meditate in the heart, saying: I meditate on Shri Shri Mahatripurandari as having four arms, three eyes, and holding noose, good, flowers and bow.

Then take Devi via the left nostril onto a flower with the bija Yam, and place the flower on the yantra, image, or disciple. Say:

Hsaim Hsklim Hssrauh

Make the gesture of bringing the Devi into the yantra. Offer three handfuls of flowers saying:

Aim Klim Sauh Maha Tripura Sundari Shri Padukam Pujayami (28)

Offer three libations of consecrated liquid with:

Aim Klim Sauh Maha Tripurasundari Shri Padukam Tarpayami (29)

Then say the following:

O Devi, may You be kind to me, and accept this worship, as I, though poor physically as well as in material resources, offer it in a devotional spirit.

Then present the nine mudras, afterwards offering flowers, incense, light, food, wine, and praise. Then perform circumambulation, either triangular, hexagonal, half moon, circular, staff like, eight limbed, or terrific. (30)

6. Then worship the Yoginis in the different chakras of Shri Yantra starting with the outermost line of the Bhupura:

Aim Hrim Shrim Anima Siddhi Shri Padukam Pujayami Tarpayami Namah.

Do the same with Laghima. (31)

Then worship the Shaktis in the middle line with:

Aim Hrim Shrim Brahmi Matri Devi Shri Padukam Pujayami Tarpayami Namah.

Do the same with Maheshvari &c. (32)

Then worship the Mudra Shaktis of the inner line with:

Aim Hrim Shrim Sarva Sankshobhini Mudra Shakti Shri Padukam Pujayami Tarpayami Namah

. Do the same with Sarvavidravini &c. (33)

Having worshipped these Prakata Yoginis in the Trailokya Mohana Chakra, with their Mudras, Siddhis, Weapons, Shaktis on Vehicles, with their attendants, with all their worships and libations, take a flower in the Anjali Mudra, and say:

Aim Hrim Shrim Am Am Sauh Tripura Chakreshvari Shri Padukam Pujayami Tarpayami Namah.

Then the Sarvasankshobhini Mudra should be displayed with the mantra Dram. Then say:

O Devi, bestow on me the desired siddhi, I seek refuge in the compassionate one. Through devotion, I bestow on You the first avarana worship.

7. Worship the 16 Kala Shaktis (34) then, going anti-clockwise with:

Aim Hrim Shrim Kamakarshini Nitya Kala Shri Padukam Pujayami Tarpayami Namah.

Do the same for Buddhyakarshini etc.

Thus having worshipped the Gupta Yoginis in the 16 petal Chakra with their mudras &c, one should say:

Aim Klim Sauh Tripureshi Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then the Sarvavidravini Mudra should be displayed, with its mantra Drim. Say:

O Devi bestow on me the desired siddhi &c. Through devotion I bestow on You the second avarana worship.

8. Then worship the Shaktis of the eight petal lotus (35) with:

Aim Hrim Shrim Ananga Kusuma Devi Shri Padukam Pujayami Tarpayami Namah.

Do the same for Anangamekhala &c.

Thus having worshipped the Guptatara Yoginis in the eight petal lotus with their mudras &c. one should say:

Aim Hrim Shrim Hrim Klim Sauh Tripurasindari Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then one should display the Sarvakarsini Mudra with its mantra Klim. Say:

O Devi bestow &c.

9. Then worship the Shaktis of the 14 angle Chakra (36) with:

Aim Hrim Shrim Sarvasankshobhini Shri Padukam Pujayami Tarpayami Namah.

Do the same for Sarvavidravini &c. Thus having worshipped the Sampradaya Yoginis in the 14 angle (chakra with their mudras &c. one should say:

Aim Hrim Shrim Haim Hklim Hsauh Tripura Vasini Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then display the Sarva Vashankari Mudra with its bija Blum. Say:

O Devi bestow &c.

10. Then worship the Shaktis of the outer 10 angles (37) with:

Aim Hrim Shrim Sarva Siddhi Prada Shri Padukam Pujayami Tarpayami Namah

Do the same for Sarva Sampatprada &c. Thus, having worshipped the Kulakula Yoginis in the outer 10 angle chakra with their mudras &c., one should say:

Aim Hrim Shrim Hsaim Hsklim Hssauh Tripura Shri Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then one should display the Unmadini Mudra with its bija Sah. Say:

O Devi &c.

11. Then worship the Shaktis of the inner 10 angles (38) with:

Aim Hrim Shrim Sarvajna Shri Padukam Pujayami Tarpayami Namah

Do the same for Sarvashakti &c. Then, having worshipped these Nigarbha Yoginis in the inner 10 angle chakra, one should say:

Aim Hrim Shrim Hrim Klim Blem Tripura Malini Chakreshvari Shri Padukam Pujayami Tarpayami Namah

One should display the Great Ankusha Mudra with its bija. Say:

O Devi &c.

12. Then worship the eight Vak Devatas of the eight angled chakra (39) with:

Aim Hrim Shrim Hrim Shrim Am Am Im Im Um Um Rm Rm Lm Lm Em Aim Om Aum Am Ah Blum Vashini Vagdevata Shri Padukam Pujayami Tarpayami Namah; Kam Kham Gam Gham Nam Klhrim Kameshvari; Cam Ccham Jam Jham Nam Nvlim Modini; Tam Tham Dam Dham Nam Ylum Vimala; Tam Tham Dam Dham Nam Jmrin Aruna; Pam Pham Bam Bham Mam Hslvyum Jayini; Yam Ram Lam Vam Jhmryum Sarveshvari; Sham Sham Sam Ham Lam Ksham Kshmrin Kaulini Vagdevata Shri Padukam Pujayami Tarpayami Namah

Thus having worshipped the Rahasya Yoginis in the eight angle chakra with their mudras &c. one should say:

Aim Hrim Shrim Hrim Shrim Sauh Tripura Siddha Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Then show the Khechari Mudra with the bija Hssvphrem. Say:

O Devi &c.

13. Then, in the space between the eight angles and the trikona, one should worship the weapons of Shri Shri Devi with:

Aim Hrim Shrim Dram Drim Klim Blum San Sarvajambhanebhyo Banebhyo Nama Bana Shakti Shri Padukam Pujayami Tarpayami Namah (40)

Aim Hrim Shrim Dham Sarvasammohanaya Dhanushe Namah Dhanush Shakti Shri Padukam Pujayami Tarpayami Namah (41)

Aim Hrim Shrim Hrim Sarvavashikaranaya Pashaya Namah Pasha Shakti Shri Padukam Pujayami Tarpayami Namah (42)

Aim Hrim Shrim Krom Sarvastambhanaya Ankushaya Namah Ankusha Shakti Shri Padukam Pujayami Tarpayami Namah(43)

Thus the worship of the weapons. Then worship the three guna Shaktis in the trikona with:

Aim Hrim Shrim Vagbbavamuccharya Agnichakre Kamagiri Pithe Mitrisha Nathatmaja Kameshvari Devi Rudratma Shakti Shri Padukam Pujayami Tarpayami Namah (44)
Aim Hrim Shrim Kamarajamuccharya Suryachakre Jalandhara Pithe Shashtisha Nathatmake Vajreshvari Devi Vishnvatma Shakti Shri Padukam Pujayami Tarpayami Namah. (45)
Aim Hrim Shrim Shaktibijamuccharya Somachakre Purnagiri Pithe Oddyana Nathatmake Bhagamalini Devi Brahmaatma Shakti Shri Padukam Pujayami Tarpayami Namah (46)

Thus having worshipped the Atirahasya Yoginis in the central trikona, one should say:

Aim Hrim Shrim Hsraim Hsrklm Hrsauh Tripuramba Chakreshvari Shri Padukam Pujayami Tarpayami Namah

One should then say

Aim Hrim Shrim Hsauh
and show the Bija Mudra. Say:

O Devi &c

14. Then Shri Shri Devi should be worshipped in the Bindu with:

Aim Hrim Shrim Shri Mulamuccharya Brahmachakre Oddyana Pithe Charya Nathatmake Shri Maha Tripurasundari Devi Parabrahmatma Shakti Shri Padukam Pujayami Tarpayami Namah (47)

Having worshipped Shri Shri Lalita Devi in this manner, one should do so again saying:

Aim Hrim Shrim Ka E I La Hrim Ha Sa Ka Ha La Hrim Sa Ka La Hrim (bija) Shri Lalita Maha Chakreshvari Shri Padukam Pujayami Tarpayami Namah

Having worshipped thus, the Yonimudra should be displayed with its bija Aim.
Say:

O Devi bestow on me the desired siddhi &c. Through devotion I bestow on You the ninth avarana worship.

15. Then perform japa of Panchadashi a minimum of 108 times. Sprinkle the rosary with consecrated nectar saying:

Aim Mam Male Mahamale Sarvashakti Svarupini Chaturvargastvayi Nyastastasmad Me Siddhida Bhava (48)

Hold it in the right hand with:

Glaum Avighnam Kuru Male Tvam (49)

Rotate it in japa without using the index finger.

16. Then the Yoginis should be worshipped in the South East with:

Yam Yoginibhyah Sarvavarna Yoginibhyo Hum Phat Svaha (50)
The mudra is left thumb, mid finger, and ring finger all touching.

Then Kshetrapala should be worshipped in the South West with:

Ksham Kshim Kshaim Kshaum Kshah Kshetrapala Dhupadipadisahitam Balim Grihna Grihna Svaha (51)

The mudra is left hand fist and index finger outstretched.

Then Ganesha should be worshipped in the North West with:

Gam Gim Gum Ganapatye Varavarad Sarvajanam Me Vashamanaya Balim Grihna Grihna Svaha

The mudra is left hand fist, mid finger raised.

Then Vatuka should be worshipped in the North East with:

Blom Vatukaya Nama Ehi Ehi Deviputra Vatuka Natha Kapilajatabharabhasvara Trinetra Jyalamukha Sarvavighnan Nashaya Nashaya Sarvopacharasahitam Balim Grihna Grihna Svaha

The mudra is left thumb joined with the ring finger.

17. Then make offerings to gods, men, ancestors, Yakshas (54), yakshas (55), pishachas (56) and the elements, finally offering the self with:

Itah purvam prana buddhi deha dharma adhikara jagrat svapna sushuptishu manasa vacha karmana hastabhyam padbhya mudarena shishna cha yatsmritam yakuktam yatkritam mam madisam sakalam tvayi brahmanyarpitamastu Svaha (57)

Then merge the Devi 's attendants in the Devi, then the Devi into the flower, and with the Aether bija take Her through the right nostril back into the heart.

18. Then worship Shoshika with:

Aim Hrim Shrim Namoh Bhagavati Matangeshvari Sarvajayavashankari Svaha (58)

Offer curds, white mustard, and rice into Her rectangular Homa fireplace. Offer the remainder to Shoshika, drink some of the water, rub one's head with what remains after that. Then offer to Martanda Bhairava with:

Hrim Hamsah Martanda Bhairavaya Prakasha Shakti Sahitaya Idam Arghyam Namoh Namah

The knees are to touch the ground (59)

19. Wash the altar with water, then throw remainder near the root of a plant. Offer food to Guru and Gurushakti, or to the Kumaris (60) present, the remainder being eaten by the sadhaka.

Notes

1. Let us meditate upon Tripurasundari. Let us contemplate Kameshvari. May that Wetness direct.
2. The Sun. Meditation: Red as coral, four faces with three eyes in each, holding cleaver, lotus, chakra, dart, noose, goad, rosary and skull. The left half of his body is that of his Shakti. On his head is a jewelled crown, and he wears a bright garland.
3. Hrim Hamsah to Martanda Bhairava with his Shakti Illumination, I give this offering, hail.
4. The Lokapalas, 10 in number.
- 5-8. The Yoginis, representing the seven dhatus, are in the SE, Kshetrapala who rules the place is in the NW, Ganesha is in the NW, the boy Vatuka is in the NE.
9. Om Hrim to all the Elements who make all obstacles Hum Svaha.
10. Aim Klim Sauh to the Astra Missile Phat!

11. These are the three centres in the body, the Fourth pervades them all.
12. Aim Klim Sauh I make the place of Maha Tripura Sundari's vessel of offering.
13. Vowels on the top line, Ka to Ta on left line, Tha to Sa on right line, Ha to Ksha in centre.
14. Ha Sa Ksha Ma La Va Ra Yum to the Bliss Bhairava Vaushat. Sa Ha Ksha Ma La Va Ra Yim to the Wine Devi Vaushat.
15. Aim Klim Sauh in Nectar, born from Nectar, the Nectar Devi, the Showerer of Nectar, Flood! Flood! with Nectar Svaha.
16. Aim Speak! Speak! Utterer of Speech! Aim Klim Sauh with Moisture, Moisture Devi Moisten! Make, make great agitation! Klim Sauh. Make, make Liberation! Sauh.
17. Om Hrim Hamsah That I Am Svaha. Aim Klim Sauh, O Tripurasundari, Protect! Protect me!
18. Hrim Klim Sauh to the seat of Devi Maha Tripura Sundari's Being Namah.
19. Haim Hklim Hsauh to the Chakra Seat of Shri Mahatripurasundari Namah.
20. Hsaum Hsklim Hssauh to the Seat full of All Mantra of Shri Mahatripurasundari Namah.
21. Hrim Klim Blem to the seat of the Sadhyas and Siddhas of Shri Mahatripurasundari Namah.
22. Aim Klim Sauh to Shri Mahatripurasundari in the heart hail.
23. Aim Hrim Shrim to Shri Mahatripurasundari in the head Svaha.
24. Aim Hrim Shrim to Shri Mahatripurasundari in the hair knot Vashat.
25. Aim Hrim Shrim to Shri Mahatripurasundari in the Armour Hum.
26. Aim Hrim Shrim to Shri Mahatripurasundari in the three Eyes Vaushat.
27. Aim Hrim Shrim to Shri Mahatripurasundari in the Astra Missile Phat.
28. Aim Klim Sauh I worship the padukas of Mahatripurasundari.
29. Aim Klim Sauh I offer libation to the padukas of Mahatripurasundari.
30. Half Moon: West to NE, turn round, return to West. Circular: Right hand extended, head bent. Staff: Rise, go back sane steps, fully prostrate. Eight Limbed: Touch ground with chin, mouth, nose, jaw, eye, ear cavity. Terrific: Touch ground with skull cavity.
31. These Yoginis are of a bright red colour, very beautiful, making the gestures dispelling anxiety and granting boons, with two other hands holding noose and good.
32. See elsewhere for meditation details.
33. They are red, restless with sexual desire.
34. The Kala Shaktis wear red, are red in colour, and carry noose and good.
35. They are of lovely symmetrical form with long hair.
36. Very beautiful, wearing red, full of desire, with dishevelled hair, carrying bow and five arrows.
37. They are white, dressed and adorned in white.
38. White and clear like the autumnal moon.
39. They are ruby, with four arms, holding book/rosary, curds, dispelling fear and granting boons.
40. Aim Hrim Shrim Dram Drim Klim Blum Sah to the All Devouring Arrows, to the Arrows Namah. I worship and libate the padukas of the Arrow Shakti, hail.
41. Aim Hrim Shrim Dham to the All Deluding Bow hail. I worship and libate the padukas of the Noose Shakti. Hail.
42. Aim Hrim Shrim Hrim to the All Subduing Noose hail. I worship and libate the padukas of the Noose Shakti. Hail.
43. Aim Hrim Shrim Krom to the All Paralysing Goad hail. I worship and libate the padukas of the Goad Shakti. Hail.
44. Aim Hrim Shrim the Vagbhava Section in the Fire Chakra at the Kamagiri Pitha, the Self of Mitrisha Nath, the Kameshvari Devi, the Self of Rudra, I worship and libate Her padukas, hail.
45. Aim Hrim Shrim the Kamaraja Section in the Sun Chakra at the Jalandhara Pitha, the Self of Shashtisha Nath, the Vajreshvari Devi, the Self of Vishnu, I worship and libate that Shakti 'S padukas, hail.
46. Aim Hrim Shrim the Shakti Section in the Moon Chakra at the Purnagiri Pitha, the Self of Oddyana Nath, the Bhagamalini Devi, the Self of Brahma, I worship and libate that Shakti's padukas, hail.
47. Aim Hrim Shrim The Shri Root Section in the Brahma Circle at Oddyana Pitha, the Self of Charya Nath, the Shri Mahatripurasundari Devi, the Shakti with the Self of the Supreme Absolute, I worship and libate Her padukas, hail.
48. Aim, in my rosary, in my great rosary, the form of all Shakti in which dwell the four aims (of mankind), bestow siddhi on me.
49. Glaum may You make no obstacles in the rosary!
50. Yam to the Yoginis, all letters of the Yoginis Hum Phat Svaha.
51. Ksham &e. Lord of the Soil, take! Take the incense and light offering Svaha.

52. Gam &c. to Ganapati, Boon Giver, Subdue All Living Things! Take, take the offering Svaha.
53. Blom hail to Vatuka. Come here! Son of Devi, Vatuka Natha, wearing a garland of skulls, three eyed, fiery-faced, destroy! Destroy all enemies! Take! Take all the ritual accessory offerings together! Svaha.
54. Spirits in the service of Kubera.
55. Species of malignant demon.
56. Flesh eating demon.



Shri Shoshika Devi

Thus she is the ultimate, unified Shakti; the Parameshvari, triple Tripura, the very self of Brahma, Vishnu and Isha; the being who is Jnana Shakti, Kriya Shakti and Iccha Shakti - Vamakeshvarimatam IV, 10-11

Shoshika is the goddess of the leftovers. At the end of *puja*, or ritual worship, the remains of the offerings are cast into a fire and dedicated to this aspect of [Tripurasundari](#). The aspect of Lalita called Shoshika consumes everything that is left. She is worshipped in the north-east in a circular pit, enclosed within a square. Other guardians of the intermediate directions consume specific elements (upacharas) in the *puja*.

Chapter 20 of the [Gandharva Tantra](#) deals with her worship in detail. "Devi said: How is Parameshani Shoshika worshipped Shiva? What is the nature of this Mahadevi? Speak fully, Lord.

"Ishvara said: I now speak of the very secret Devi Shoshika Sundari, the foremost Uchchishta Devi, Matangi, the bestower of all success. Devi, the Vidya gives all prosperity and removes all defects. Weakness and misfortune disappear in one who comes to this knowledge. By depending on this Vidya, O Devi, one may destroy the fixed, the mobile, the artificial and the bodily [afflictions]. This Vidya is a Mahavidya, the destructress of all sin, giving heaven, liberation, dominion and good fortune. If poor, one gains wealth, if a fool one becomes knowledgeable. Listen! I declare the mantra of Mahadevi accordingly. Pronounce Uchchishta then Chandali then Sumukhi and Mahapishachini, afterwards saying Hrim then Thah Thah (Svaha). Mahadevi, this mantra is the giver of all success.

"Now I speak of her other mantra, very hard to get. Aim Hrim Shrim namo bhagavati Matangeshvari Sarvajanavashankari Svaha. This is the mantra giving all siddhi.

"Deveshi, in the case of this Devi there are no defects, obstructions or restraints. There is neither limb nyasa or hand nyasa nor attendants with this devata. He who is rooted in this mantra becomes the celestial tree. I speak to you of her dhyana accordingly. Sitting on a corpse, wearing red garments, adorned with red jewels, resplendent with red gunja berries. In the first flush of youth, with high, swelling breasts, carrying a skull bowl and scissors, the form of supreme light.

"Now I speak to you of her alluring manner of worship. Listen, Devi! Offer water for sipping and food immediately after. After giving bali using the root mantra, a sadhaka should then recite it many times. With the leavings he should do japa of she, the desired giver of success. Listen to what follows which gives results. Having done homa and oblation in the circle within a square with a bindu and a bhupura, the sadhaka should worship the mandala of the Devi using the root mantra.

"There he should invoke the Devi who is the permanent form of fire. He should worship and do homa using milk, with mustard seed and rice. By reciting it 1,000 times, he can subjugate a king. He should do homa using goat's flesh with honey and ghee. After 1,000 recitations, they become the givers of success." (*Gandharva Tantra*, XX. 1-25)



Subhagodya

I have produced the five amnyas (traditions) from my five faces, those of the east, the west, the south, the north and the upper. These are the five amnyas and all five are renowned as paths to liberation -Kularnava III, 7

Subhagodaya by Shivanandamuni, here translated in English for the first time, is a treatise which details briefly the daily worship (puja) of the Goddess or Devi called Lalita (She Who Plays), also known as Devi Mahatripurasundari (The Great Beautiful Lady of the Three Cities).

This work deals mainly with the worship of the diagram (yantra) of that Goddess, which is an epitome of Humankind and the Universe. Shiva is pure Consciousness, that is to say the source of light, and Shakti is the mirror in which Shiva knows himself. The Devis or Shaktis within the Shri Yantra (see illustration above) are the Shaktis or Energies of Supreme Shiva, who is without attribute, and is Consciousness pure and simple.

In the Bhavana Upanishad the relationship between the various sections of the Lalita Chakra and the functions and faculties of a human being according to this school are enumerated.

There are said to be three great Lights within a human being. These are Sun, Moon and Fire, Sun is situated in the heart, Moon in the brain, and Fire in the genitals. These three are the Three Beautiful Cities, which collectively form the triple being of Lalita, When these three Lights fully shine, then Pure Shiva, who is the Fourth, is fully manifested. By a daily act of Will, the Universe's Creation, Maintenance and Dissolution takes place.

Fundamental to this ancient tradition is the assumption that all that is the universe is also contained within the human body. Stars, planets, rivers, seas, Suns, Moons, even the smallest mote of dust, all these things which appear 'outside' are also found 'inside'. The real act of oblation is the offering of the entire cosmos both active and subjective into the Fire of Pure Consciousness, This is the Bhairava-Mudra, in which there is Self Remembering simultaneously with looking outwards.

Realisation is said to consist of the firm knowledge that there is no difference between worshipper and worshipped, between Guru, Mantra, Yantra and Shakti.

The Number 21600

This number is said to represent the breaths of a human being in a day of 24 hours. There are said to be 10800 by day and the same number by night. These breaths constitute an unpronounced mantra called Ajapamantra, Sa being the Sun and Ha being the Moon. These Sun and Moon breaths represent the inhalation and exhalation of the Creator of the Cosmos, and from these two proceed all Cosmic variations.

Lalita has 15 Nityas or Eternities -- the mantras are declared in this work. Each of these 15 subsidiary or attendant Devis rules over a lunar day. The 16th or Full Moon day is Lalita Herself. Each of the Nityas is said to possess 1440 breaths ($1440 \times 15 = 21600$). This number 21600 and its multiples and integers is of great importance in Shri Vidya. For example, the calculation of the places of the planets in Hindu sidereal astrology is obtained by referring to how much each planet has moved in the current Kali Yuga of 432000 years, it being assumed by the astrologers that all the planets started off at the beginning of the Yuga at 0 degrees Aries. So too there are 108 beads in a Tantrika rosary, 108 dance positions, 108 worlds, 108 lesser divisions in the Zodiac (navamsa), 108 lingas, all mantras are to be recited 108 times, etc., etc.

In the Zodiac there are 360 minutes, with 60 seconds in each, making 21600 seconds. Like the human body the Zodiac is based on the division into Sun and Moon. All numbers based on 21600 such as 108, 54, 27, 36, 9 lead to an understanding of the yantra of Lalita.



Letters of the Sanskrit Alphabet

Lalita is also known as Matrika Devi, the Goddess of the Letters of the Alphabet. In Sanskrit there are 36 consonants and 15 vowels. In some arrangements of Her yantra these letters are to be found inscribed in the various triangles and petals of Shri Yantra. The combination of the 15 Vowels (the 15 Nityas) and the consonants (the [36 Tattvas](#)) produces all sound, all mantra, all vibration, all word, and all music.

There are 8 letter groups in the Sanskrit alphabet. These 8 groups are personified as the 8 Little Mothers, worshipped all over India. The 9th group is Lalita Herself. She is beyond language and description. It is little realised 'that gods and goddesses do not have names, but instead are described. "She who Plays" (Lalita) is not the name of the red goddess, but merely one of Her characteristics. She is beyond Name and Form.

In the first 12 verses (shlokas) of the *Vamakeshvara Tantra* is given a hymn to the Goddess as the Mother of the Letters:

1. I bow to the Goddess made of mantra, who consists of the (51) Ganeshas, the (9) Planets, the (27) Lunar Constellations, the (6) Yoginis, the (12) Signs of the Zodiac, and the (51) Matrika-Seats.
2. I bow to the great Matrika Devi, the Supreme Lady, who in Time is both a fraction of a second and the end of the Universe, the Destroyer and the Creatrix of Time.
3. Who is the whole perfect measure of the letters of the alphabet, worshipped by the Sun, Garuda, the Moon, the God of Love, by Lord Shankar, the God of Fire, and by Vishnu.
4. I worship the Devi of all Devis, the great Shri Siddha Matrika, whose letters of the alphabet, like moonlight, adorn the three worlds.
5. Who is the great thread of the letters of the alphabet, from which is woven the three worlds, who extends from the top of the head to the base of the spine. I worship you, O Siddha Matrika.

6. Who is made up of the 11 adharas (in the body), the universe-seed, the source of the primordial triangle. From the top of the head to the base of the spine you are the Origin of the World.

7. Who is the aggregate of the 8 letter-groups A-Ka-Ca-Ta-Ta-Pa-Ya-Sa, the primordial Source and Many Rayed Dweller in the centre of the heart.

8. Unfolder of the letter I, essence of essences, Most Ultimate One, I bow to you Great Devi, form of the Utmost Bliss.

9. The primordial One, of whom other gods and goddesses have no inkling. Who knows what and from where She creates? O Producer of Form and Formlessness!

10. I worship You, the imperishable letter-form from A to Ksha, O Devi, Supremely Auspicious Being. You are the Expansion Mirror, the Maya of the 36 Tattvas.

11. The aggregate of the eight groups of letters, in whom the eight Little Mothers reside, I worship You, Great Lady of the eight siddhis which originate from the eight letter groups.

12. Dwelling at the Auspicious Sacred Seats (Pithas) of Kamarupa, Purnagiri and Jalandhara, I bow to You Great Shree Tripura, the fourfold abode of the Elements.

The Nine Nathas

Natha means 'Lord', and is an epithet of Shiva. It is also the name given to a very old tradition of Yogis, the [Natha Sampradaya](#). The founder of the line of Nathas is said to be Bhagavan Dattatreya, a legendary fantastic figure who combines in himself the beings of the Hindu trinity Brahma, Vishnu and Mahesha.

Dattatreya is also very closely linked with the tradition of Shri Vidya. Perhaps the clearest link here is a work called *Tripura-Rahasya*, said to have been heard from Lord Datta by his disciple Parashuram. The latter is also said to have been the author of the *Kalpasutras*, a condensed account of the rituals and wisdom of Shri.

In *Tantrarajatantra*, reference is made to the Nine Nathas, legendary Gurus of the Kadi line of Shri Vidya. The Nath Sampradaya is also said to consist of nine sub-sects, presided over by nine Gurus -- the Navanaths.

Girl-Mother-Crone

Lalita has three forms as a young girl (Bala-Sundari), as a Mother (Sundari the Beautiful), and as a crone (Tripura-Bhairavi). This grouping relates to the Moon's phases and to the flow and cessation of blood. [Bala](#) creates, [Sundari](#) maintains, and Bhairavi destroys. Thus Lalita resumes in Her Triple Form the three gunas or threads from which is woven the rich tapestry of the Cosmos.

15 Syllable Vidya

Vidya is feminine of mantra. Lalita has various forms of mantra, the most popular seeming to be the vidya of 15 syllables which runs Ka E I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim. This is a mantra with three sections which correspond to Moon, Sun and Fire. There is said to be a secret 16th syllable which is the Goddess Herself. This vidya is called Kadi (Ka etc.) because of its initial letter. The Kadi doctrine deals with involution of the yantra, the Hadi vidya with evolution. These 15 syllables correspond to the 15 Kalas of the Moon.

If you refer to the pages on [Shri Puja](#) and the [Bhavana Upanishad](#) as well as the Shri Yantra figure above and the page on the [Nine Mandalas](#) of the Shri Yantra, this text becomes much easier to follow.

Subhagodaya

In whom creation, maintenance and dissolution have their essence, the fivefold one, ever recurring, ever shining and fortune.

At morning, remember the guru with two arms and two eyes, peaceful, bestowing boons and removing fear, seated on the top of your head on a white lotus.

Meditate on the root vidya from the Muladhara to the Brahmrandhra. Taking up your position, assume a steady posture during the period that the sun takes to rise above the horizon.

Meditating long on yourself as peaceful, free of evil, meditate that the effulgent circle of the sun diffuses around your body.

A mantrin, while bathing, should take water with both hands and pour it over his head. Using the triple vidya, he should purify the water and sip three handfuls.

Offering three kinds of oblation and again sprinkling water on his body, the devotee should make three offerings to the sun and cast the water in its direction.

After meditating on the king of chakras, with the Devi at its centre, in his heart, a devotee should repeat the vidya 108 times.

Then the pure saint, with the vidya in his heart, concentrating inwardly, should enter the place of worship. There, facing eastwards, wearing the best sort of valuable clothes and gems, he should draw the king of the chakras on the ground using vermilion.

Alternatively, he may draw the chakra on a gold, silver or copper plate. Beforehand, he should set it on a pedestal and use red sandalwood to make it.

The chakra unfolds five shaktis and four fires. When it is correctly made, a devotee should collect his thoughts.

The earthsquare, the sixteen petalled lotus, the eight petalled lotus, the fourteen triangles, the two sets of ten triangles, the eight triangles and the middle (are) the bewilderer of the three worlds chakra, the fulfiller of all hopes chakra, the all agitating chakra, the giver of all prosperity chakra, the accomplisher of all aims chakra, the all protecting chakra, the all disease destroying chakra, the chakra giving all power, the chakra of all bliss with the last being at the centre, the foremost of the nine chakras. The chakra attribution is of nine kinds accompanied with ritual worship.

A devotee should place perfume, flower and grain at the right side and place a light between himself and the chakra.

He should worship the king of chakras, and then, using the full vidya, should worship the formation of the three cities together with three bija mantras.

After doing drying up, burning and bathing with the letters of air, fire and water, he should perform three pranayamas and then remember the vidya in the heart again.

He should wash his hands thrice with the mantra Am Am Sauh. Using these three seed mantras he should wash the backs of the hands first and the palms last, doing the hand purification according to rule.

Thus by this circle of 3 seed mantras he should wash the back of the hand first and the palm last. He should do this purification of the hands according to injunction.

Hrim Klim Sauh to Shri Mahatripurandari's Atma Seat Obeisance.

Haim Hklim Hsauh to Shri Mahatripurandari's Chakra Seat Obeisance.

Hsaim Hsklim Hssauh to Shri Mahatripurandari's All Mantra Seat Obeisance.

Hrim Klim Blem to Shri Mahatripurandari's Sadhya Siddha Seat Obeisance.

Using these four mantras he should create the Seat of the Goddess of the Chakra, of the mantras, and of the devatas, using flowers.

Aim Klim Sauh to Shri Mahatripurandari in the heart Namah.

Aim Klim Sauh to Shri Mahatripurandari in the head Svaha.

Aim Klim Sauh to Shri Mahatripurandari in the forelock Vashat.

Aim Klim Sauh to Shri Mahatripurandari in the armour Hum.

Aim Klim Sauh to Shri Mahatripurandari in the three eyes Vaushat.

Aim Klim Sauh to Shri Mahatripurandari in the missile Phat.

He should put these six mantras on the six limbs using the third and thumb finger according to injunction.

Hrim Shrim am am im im um um rm rm lm lm em aim am num am ah Blum to Vashini, devata of speech, obeisance.

Hrim Shrim kam kham gam gham nam Klhrim to Yameshvari, devata of speech, obeisance.

Hrim Shrim cam cham jam jham nam Nvlm to Modini, devata of speech, obeisance.

Hrim Shrim tam tham dam dham nam Vlum to Vimala, devata of speech, obeisance.

Hrim Shrim tam tham dam dham nam Jmrim to Aruna, devata of speech, obeisance.

Hrim Shrim pam pham bam bham mam Hsvlyum to Jayini, devata of speech, obeisance.

Hrim Shrim yam ram lam vam Jhmryum to Sarveshvari, devata of speech, obeisance.

Hrim Shrim sham sham sam ham lam ksham Kshmrin to Kaulini, devata of speech, obeisance.

He should place these in the head, forehead, brow, throat, heart, navel, genitals and the adhara.

He should make on his left side a four square circle. Using pure water, scent, etc., he should worship there using the Root Vidya.

He should put down a Conch Shell full of water mixed with various things, and with perfume and flowers. He should do the 6-fold worship again.

Having made the four square circle in the east, he should place inside it. a triangle, a circle and a hexagon. By separating the bijas and placing them in the three triangles, he should worship using perfume and flowers, the bijas, the circle and the 6 lines.

There is Fire, Moon, Sun, Atma, Buddhi, the Sacred 3. The devotee should do homage again offering with the remainder.

Inside this the wise man should draw three lines with the seed mantras on the womb-like triangle, A-Ka-Tha being on the first of the three lines, Sa-Ha-Ksa being contained within.

Outside the circle he should do homage by the mantra Hamsa in the 6 lines. He should worship the eastern part first by means of the 6 root mantras and the 6 limbs.

Having sprinkled the offering again, he should recite the root Vidya 7 times He should worship first with perfume and flowers, and then should show incense and light. He should sprinkle the King of Chakras with the water within, and should do other acts of worship, after which all becomes filled with the Vidya.

Then within the heart lotus the supreme Kala vibrates, the supreme Shiva free from the action of the three.

Having meditated long on the auspicious Self which is the Life, by the Trishanda Mudra he should draw the breath upwards.

The Vidya goes out on that effulgent Light, and should be placed in the middle of the chakra inside the central triangle, inside the Auspicious Seat of Yoga.

Hsraim Hsklrin Hssauh to the Auspicious Mahatripurasundari Obeisance.

Resembling the effulgence of the morning sun with four arms, and three eyes, holding the greatly auspicious noose, goad, bow and arrows.

Thus having meditated he should worship the Goddess with ritual accessories, with incense, light and food, and lastly he should display mudra.

Again he should give oblation 3 times to the root Vidya, then he should also worship in 3 ways the Eternities which are the days of the lunar fortnight.

Beginning with the 1st day to the Full Moon he should worship the devis in their order. He should worship each of them singly, then he certainly gains supreme good fortune. He should meditate on the three great lines which are the places of the vowels. He should worship those letters which are the 15 lunar days, then the 16th.

Am Aim Klim Saum Am Im Um Yam Ram Lam Vam Sam, Lady of Lust, Giver of the Fruit of Desire and Sexual Passion, Most Pure Subduer of All, Creatrix of World Agitation Hum Hum Hum Aim Dram Drim Klim Blum Sah Hsauh Klim Aim, I worship the lotus feet of the Eternity called Lady of Lust. (Kameshvari).

Am Aim Yoni Enjoyer, Yoni Lady, Hollow Yoni with Garlanded Yoni, be in the Yoni, in the Secret Yoni, in the Yoni Womb, Dweller in the Yoni, the Yoni Subduer in the form of Yoni, O wet Eternity with Yoni as your true form, all Yonis to me come! Conferring boons with effusion of Semen, with beautiful Discharge. With your Wet Yoni with Wet Juice Moistened! Make Wet! With no shame, with Yoni parting, tremble! Throw into Confusion! All Pure Yoni Goddess Aim Blum Jem Blum Bhem Blum Mom Blum Hem Blum Hem. Subdue all wet Yonis for me! Strim Hrblem Hrim. I worship the auspicious lotus feet of the Eternity called Bhagamalini.

Im Om Krom Bhrom Krom Crom Krom Chrom Jhrom Svaha, I worship the auspicious lotus feet of the Eternity called Fearful.

Um Om Hrim to the Dweller in Fire Obeisance. I worship the auspicious lotus feet of the Eternity called Dweller in Fire.

Um Hrim Phrem, O Wet Eternity with Intoxicating Juice Svaha, I worship the auspicious lotus feet of the Eternity called the Great Lady of Supreme Knowledge.

Rm Om Hrim to the one who makes Shiva Her Messenger, obeisance. I worship the auspicious lotus feet of the Eternity called She who makes Shiva Her Messenger.

Rm Hrim Hum Khe Ca Che Ksah Strim Hum Ksam Prim Phat. I worship the auspicious lotus feet of the Eternity called The Quick One. (Tvarita)

Lm Aim Klim Sauh I worship the auspicious lotus feet of the Eternity called Beautiful In Group Woman. (Kulasundari)

Lm Dram Drim Klim Blum Sah I worship the auspicious lotus feet of the Eternity called The Eternal One. (Nitya Nitya)

Em Hrim Phrem Srum Bhrum Klim Am Hrim Krom, O Eternity with Maddening Juice Hum Phrem Hrim, I worship the auspicious lotus feet of the Eternity called Sapphire Banner. (Nilapataka)

Aim Jhmryaum I worship the auspicious lotus feet of the Eternity called The Victorious One. (Vijaya)

Om Svaum I worship the auspicious lotus feet of the Eternity called All Auspicious. (Sarvamangala)

Om obeisance to the All Powerful Goddess of the Gods who withdraws all Creation into Herself, Origin of the Veda, Kindling One, Kindle! Kindle! Cause to Catch Fire! Cause to Catch Fire! Hrim Hrim Hum Ram Ram Ram Ram Ram Ram Hum Phat Svaha. I worship the auspicious lotus feet of the Eternity called Garlanded in Flame.

Am C Kraum I worship the auspicious lotus feet of the Variegated Eternity. (Chitra)

Ah (root mantra) I worship the auspicious lotus feet of the Eternity called Mahatripurasundari.

The mantrin should then worship the feet of the Guru on the inside of the lines in 3 ways. He should worship the supreme Ones, the Most Supreme Ones, and the Ultimately Supreme Ones numbering 7,4 and 8. He should also worship unknown gurus, these all being the Very Self of the Sacred Trinity. Hrim Shrim should precede the mantras.

He should collectively worship according to the precepts and injunctions of the Vidya. On the outside of the chakras the highest worshippers should meditate and worship the collective (groups of) Yoginis.

(These are) the Patent Ones, the Hidden Ones, the More Hidden Ones, the Ones Concealed by Tradition, the In Group Ones, the Ones without Origin, the Secret Ones, the Ones who are Very Secret, and the Holy Secret Ones. He should meditate on these 9 kinds of Yoginis with their names and attributions.

(The forms of Tripura ruling these are) Tripura, Lady Tripura, The Beautiful One, the Indweller, the Auspicious One, the Garlanded One, The Perfected One, and The Mother, followed by Mahatripurasundari. This 9 fold Vidya attribution which gives Enjoyment and Liberation is to be hidden and kept very secret.

He should worship the respective Lady of the Chakra worshipping from the outside to the inside, and should reveal the mudras in their order.

Hrim Shrim I worship the auspicious lotus feet of the Siddhi Making One as Small as an Atom; Hrim Shrim I worship the auspicious lotus feet of the Siddhi enabling Levitation; Hrim Shrim I worship the auspicious Lotus feet of the Siddhi of Infinite Expansion; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving Power to Create; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving Dominion over the Entire Creation; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving Freedom of Will; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving the Power of Enjoyment; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving the Power of Desire; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving the Power to Reach Everywhere; Hrim Shrim I worship the auspicious lotus feet of the Siddhi giving all Sexual Desire.

Hrim Shrim I worship the auspicious lotus feet of Brahmini; Hrim Shrim I worship the auspicious lotus feet of Maheshvari; Hrim Shrim I worship the auspicious lotus feet of Kaumari; Hrim Shrim I worship the auspicious lotus feet of Vaishnavi; Hrim Shrim I worship the auspicious lotus feet of Varahi; Hrim Shrim I worship the auspicious lotus feet of Indrani; Hrim Shrim I worship the auspicious lotus feet of Chamunda; Hrim Shrim I worship the auspicious lotus feet of Mahalakshmi.

The devotee should worship 4 in the western and the other doors in their order. Then 4 should be worshipped from the north-west corner in order and then above and below. He should worship Brahma and the others in a clockwise direction (and the remaining) four in the intermediate points.

Am I worship the auspicious lotus feet of the Eternity-Kala called the Attractor of Sexual Desire; Am I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Intellect; Im I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Ego Nature; Im I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Sound; Um I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Touch; Um I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Sight; Rm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Taste; Lm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Smell; Lm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Screen of Mind; Lm I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Steadiness; Em, I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Memory; Aim I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Name; Om I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Semen; Aum I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Self; Am I worship the auspicious lotus feet of the Eternity Kala called the Attractor of Amrita; Ah I worship the auspicious lotus feet of the Eternity Kala called the Attractor of the Body.

He should worship these Eternity Kalas starting from the western petal first in reverse order.

Kam Kham Gam Gham Nam I worship the auspicious lotus feet of the Goddess called Love's Flower; Cam Cham Jam Jham Nam I worship the auspicious lotus feet of the Goddess called Love's Girdle; Tam Tham Dam Dham Nam I worship the auspicious lotus feet of the Goddess called Sexual Love; Tam Tham Dam Dham Nam I worship the auspicious lotus feet of the Goddess called Smitten with Sexual Love; Pam Pham Bam Bham Mam I worship the auspicious lotus feet of the Goddess called Love's Line; Yam Ram Lam Vam I worship the auspicious lotus feet of the Goddess called Love's Excitement; Sham Sham Sam I worship the auspicious lotus feet of the Goddess called Love's Goad; Lam Ksam I worship the auspicious lotus feet of the Goddess called Love's Garland.

The first set of four he should worship in the East etc. in order. The second set should be worshipped in this eight petalled lotus from the South East direction in (clockwise) order.

Hrim Shrim, I worship the auspicious lotus feet of the Energy called the Agitator of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Melter of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Attractor of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Gladdener of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Deluder of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Paralyser of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Devourer of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Subduer of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called Charmer of All; Hrim Shrim I worship the auspicious lotus feet of the Energy called One Who Makes All Wanton; Hrim Shrim I worship the auspicious lotus

feet of the Energy called One who Gives All Desired Things; Hrim Shrim I worship the auspicious lotus feet of the Energy called She Who Gives All Prosperity; Hrim Shrim I worship the auspicious lotus feet of the Energy called One Consisting of All Mantra; Hrim Shrim I worship the auspicious lotus feet of the Energy called One Destroying Duality.

These 14 Energies (Shaktis) are placed in the 14 triangles and give all success. The devotee should worship them from the East first in an anticlockwise direction.

Hrim Shrim I worship the auspicious lotus feet of the Goddess called the All Success Giver; I worship the auspicious lotus feet of the Goddess called the Giver of Wealth; I worship the auspicious lotus feet of the Goddess called the Beloved of All; I worship the auspicious lotus feet of the Goddess called Creator of all Auspiciousness; I worship the auspicious lotus feet of the Goddess called the Giver of All Sexual Desire; I worship the auspicious lotus feet of the Goddess called Liberator from All Unhappiness; I worship the auspicious lotus feet of the Goddess called Destroyer of All Duality; I worship the auspicious lotus feet of the Goddess called Alleviator of All; I worship the auspicious lotus feet of the Goddess called Beautiful in All Limbs; I worship the auspicious lotus feet of the Goddess called the All Great Good Fortune Bestower.

In these triangles are placed these Goddesses who give all things. The devotee should worship them from the west direction first in anticlockwise order.

Hrim Shrim I worship the auspicious lotus feet of the Goddess Knowing All; Hrim Shrim I worship the auspicious lotus feet of the Goddess Consisting of All Energy; Hrim Shrim I worship the auspicious lotus feet of the Goddess Giving All Dominion; Hrim Shrim I worship the auspicious lotus feet of the Goddess Consisting of, All Knowledge; Hrim Shrim I worship the auspicious lotus feet of the Goddess Destroying All Ailments; Hrim Shrim I worship the auspicious lotus feet of the Goddess Who is the Basis of All; Hrim Shrim I worship the auspicious lotus feet of the Goddess the Destroyer of All Evil; Hrim Shrim I worship the auspicious lotus feet of the Goddess Consisting of All Bliss; Hrim Shrim I worship the auspicious lotus feet of the Goddess Who is the true Form of All Protection; Hrim Shrim I worship the auspicious lotus feet of the Goddess Who is the Giver of the Fruit of Every Desire.

One should worship these great fruit-giving Devis in the inner wheel of ten triangles from the western triangle first in an anticlockwise direction.

In the centre of this (last) wheel the devotee should worship, in anticlockwise order, Vasini and the other eight (saying) I worship the lotus feet (according to the method prescribed for their nyasa).

Dram Drim Klim Blum Sah Yam Ram Lam Vam Sam obeisance to the All Piercing Arrows; Dham Tham obeisance to the All Deluding Bow; Am Hrim obeisance to the All Subduing Noose; Krom obeisance to the All Paralysing Goad.

One should worship the bow and the other weapons in the west and the other directions.

I worship the auspicious lotus feet of the Kameshvari, the Goddess who is Rudra's Shakti, who is the Vagbhava Syllable in the Fire Chakra, who is centred at the Sacred Seat (Pitha) of the Mountain Kamagiri, who is the very Self of Mitrisha Natha.

I worship the auspicious lotus feet of the Vajreshvari, the Goddess who is of Vishnu's Shakti, who is the Kamaraja Syllable in the Sun Chakra, who is centred at the Sacred Seat called Jalandhari, who is the true self of Shashtisha Natha.

I worship the auspicious lotus feet of the Goddess Bhagamalini, who is the Shakti of Brahma's, who is the Shakti syllable in the Moon Chakra, who is centred at the Sacred Seat of the Mountain Purnagiri, who is the True Self of Oddiyana Natha.

I worship the auspicious lotus feet of Shri Mahatripurasundari Devi, who is the Shakti of the Supreme Brahman, who is centred at the Sacred Seat of Oddiyana, who is the True Self of Charya Natha.

The devotee should worship Kameshvari etc in the corners of the central triangle with their bija mantras, preceded by giving incense, light, mudra and wine oblation, and also offering food, ghee, white cake, and so on.

In a devoted mood, reciting the root mantra, (the devotee) should pay homage and should meditate on Kamakala, which is the heart of great good fortune.

Making a square with a circle inside on his left side, the man should place the flower there.

Aim to the diffusion circle Aim.

The devotee should place there the offering, the food and the water, and should worship there. Reciting the syllables thrice, he should then give meat offering (bali).

Om Hrim to those Creating Obstacles, to all the elements Hrum Svaha.

Having bound these using the Khechari Mudra, he should proceed according to injunction and should give offerings to the Guru he is devoted to. Then meditate that all the various Shaktis are dissolved in the root Shakti, to which they owe their origin.

He should worship the root (shakti) as consisting of his Self in the form of Consciousness. Then he should smell the flower and abandon it on pure ground or in water.

Through the request of pupils for this ancient powerful Vidya, I Shivananda Mahayogi, uttered this *Subhagodaya*.



Shri Varahi Devi

One text of the Prapanchasara Tantra says that the Parabindu divides into two parts, of which the right is Bindu, the male, Purusha or Ham, and the left Visarga the female, Prakriti or Sah, making the combined Hamsah. Hamsah is the union of Prakriti and Purusha and the universe is Hamsah –Dr.Rupnathji

Varahi is a *bali* (animal sacrifice) devata, one of Lalita's receivers of offerings. Her four alchemical elements (dhatus) are known as the four fires. Kurukulla's alchemical elements are known as the five Shaktis. The combination of these five Shaktis (downward pointing triangles) and four fires (upward pointing triangles), forms the complex figure in the centre of the Shri Cakra. Varahi's four are the twelve (three x four) sun kalas, twelve sidereal constellations. Kurukulla's five triangles are the fifteen (five x three) Kalas of the moon, fifteen lunar days. The complete individual grows within nine months to be born as a Shri Yantra or plant. The flowering of this plant is shown by the 24 petals of the yantra.

Both Varahi and Kurukulla are connected with, but separate from the [sixteen Nityas](#) (fifteen days of the bright fortnight plus Lalita herself).

The following chapter of the *Tantrarajatantra*, translated into English for the first time, is devoted to the practice of the Varahi mantra and contains a number of prayogas. As with all other prayogas, a *adhaka* is only qualified (*adhikari*) to perform these rites if (a) she or he is initiated, and (b) does the daily puja of Tripurasundari. Further, the commentary (not translated here) shows that there is a number of elements which have to be taken account of when performing prayogas. These include visualisation skills and also a knowledge of astrology (Hindu, sidereal version), before the rites will be successful.

The *Tantrarajatantra* says that Varahi is the "father form", while Kurukulla is the "mother form" of the devata.

Tantrarajatantra Chapter XXIII

Now in the Sixteen Nitya (Tantra) the rules, the worship and the limbs relating to the Angabhuta known as Panchami are spoken of. I speak of puja of the siddha mantra, worship through ritual and meditation, and sacrifice and yantras, giving all the siddhi that is desired.

After doing limb nyasa using seven, two sets of six, ten, seven and seven parts of the mantras, a person should worship according to rule in a chakra consisting of triangle, circle, hexagon, invoking her with Hrim.

One should worship using the 110 letters of the Varahi vidya in the centre (of the yantra), and should then worship the attendants in the left, right and centre triangles who are Krodhini, Stambhini and Chanda-Uchchanda, placing Hrim in front of their respective names and Namah behind.

In the six angles starting from the east and going anticlockwise one should worship Brahmi and so forth. Then in the circles one should worship Mahalakshmi Panchami. After giving animal sacrifice using the sixteenth syllable, and after one has worshipped all with ritual accessories, one should recite the vidya 1000 or 100 times. Daily, one should do sacrifice using pure and good sesamum, rice or ghee, then the vidya becomes successful.

A sage of controlled senses, able to perform sacrifice, should do puja at the twilights. He should recite the vidya 100,000 times -- giving oblation of one tenth part of that. After doing the worship and invocation, the mantra becomes successful -- if one is compassionate, devoted to Guru, contented, patient and of peaceful mind.

If one should perform a rite for a specific application devotedly, it gives whatever is desired immediately, giving the favour and grace of Devi to the tireless practitioner.

One should meditate on Devi as having the body of a girl from the throat down, resembling the colour of molten gold, her large, fiery and tawny haired head being that of a sow.

She has three eyes and seven arms which hold a discus, a conch, a hook, a lotus, a noose, and a club. She shows the (mudras) dispelling fear and granting boons. One should think of her as being comfortably seated on the shoulders of Garuda. In daily worship one should meditate on her and her Shaktis in this way.

In particular applications, one should recall Devi and her Shaktis as being seated on lions, tigers, elephants, horses or Garudas. According to that which one wishes to achieve in specific meditations, one should think of her as having a dark green, red, yellow, black or purple body.

In rituals for subjugation, one should think of Panchami, and recite (her mantra) as red, surrounded by hosts of beautiful red Shaktis. In worship for paralysing, one should meditate on her as yellow, wearing yellow garments, garlanded with yellow flowers, wearing yellow jewels, and smeared with yellow unguent, surrounded by yellow Shaktis.

In a difficult pass one should think of her as being seated on a great bodied lion which is of a dark green colour, surrounded by Shaktis similar to herself, offering recitation of the Vidya to the central Shakti. If the mantrin should meditate on these as his own self, he attains an exalted and wealthy status.

If one should remember Devi, with her Shaktis, on lions, Garudas, elephants, Sharabhas, horned creatures, dogs, boars, buffaloes and serpents with terrific teeth and cruel and crooked claws, whether assailed by thieves, unexpected attacks, by anxieties about being injured, by pisachas, by bhutas, by pretas, away from one's family, or in a defile in the wilderness, or on lonely roads, or in a forest, or on a mountain peak, then in this way one becomes free from anxiety and happy.

Whether in wars, in fearful situations, in falls (from status), or attacked by chariots and swords, or in difficult passes, having remembered her one becomes supremely victorious.

If one should meditate, in states of terrible war, on Devi as blue, with a terrible appearance, seated on an elephant, holding a nail, a knife, a sword, an arrow, a club, a sickle, and a discus in her right hands: and with her left making the threatening gesture, and holding shield, skin, bow, damaru, plough, noose and conch: surrounded by Shaktis like her; the Shaktis seated on elephants, assaulting all the missiles of the enemy, and attacking them with maces, all moving about, like red banners, then (the enemy) flees, pursued by swarms of blue Shaktis howling terribly, berserk.

One should meditate on Devi in the form previously described during great wars, as being in the centre of the sun's orb, her body marked with red tridents. If one should then recite the vidya with concentrated mind, after invoking her into water via breath during rituals for a period of seven days, one's enemy will die from fever.

If one should think of Devi, surrounded by her attendants, and recite her vidya, for three days, in water, as breaking in pieces the body of one's enemy, which is then consumed by fierce jackals and corpse eaters and flesh eating dogs, then, after remembering her, one gains deliverance.

If one should think of Devi as of an effulgent purple colour, and do recitation (visualising her) cleaving the target's tongue, heart and feet, one slays enemies.

If, after remembering Devi as of a yellow colour, one should worship according to the rule, the enemy experiences harm, anxiety in speech, becomes disputatious, and is conquered in battle.

After thinking of this Devi as seated on Garuda, and surrounded by numbers of Shaktis seated on Garudas, and the skies being thick with an array of hosts of unseated Garudas, then one becomes victorious over an army of enemies at a distance, instantly putting them to flight. With her eight arms holding axes, and being surrounded by a circle of Shaktis, one may destroy the army of enemies in a battle immediately.

If a person should meditate on Varahi as having dishevelled hair, as being seated on a throne in a jewelled pavilion, each of her hairs swarms of Shaktis holding clusters of red arrows, and each of which sits on hyenas, lions, tigers

and monkeys and bears and Garudas and horses, each holding tridents as previously declared, the hostile host is destroyed by one's own ruler.

Parameshvari, if a sadhaka should worship the yellow effulgent one, the paralysing, with yellow flowers, using the previously declared tongue method, for a number of days, the array of the enemies in battle and whatever else one desires are paralysed instantly.

If one should worship the red Devi at midnight, using red flowers, one may enslave or kill all enemies, this is certain.

If one should do puja for the number of days previously spoken of, using black flowers according to rule, at the time of one's enemy's death, in a visha nadi, a tortured yoga, or in a death or destruction yoga, then Yama lords it over the enemies.

If one should worship using dark green flowers, and various sorts of scents, it is said one becomes very wealthy, free of disease, true minded, a lord. One lives happily on earth for 100 years, it is said.

One should do sacrifice at night in a rectangular fire pit, using turmeric mixed with food, sesame, beans, rice, yellow flowers, yellow fruit, palmyra leaves, together with the letters of the target's name, using ghee. Then one may paralyse, as previously stated.

At midnight, the enemy may be felled if one sacrifices in fire in a yoni shaped pit, offering meat in a devoted way, and sacrificing for the number of days previously stated. One may kill the enemy by disease, sword, dart, serpent, water, flame, elephant, madness, enemies, whirlwind, the fall of a tree or wall, consumed by enemies. The enemies are unable to withstand this prayoga.

Meditating on her as being purple, and seated on a bird, having the nail and the rest of the weapons, during (the rising of) Virgo or Scorpio, offering goat flesh and much ghee, the rays of light from the sacrifice slay the person, who is consumed by hot raging fever.

If one should meditate on her as being effulgent as the dawn sun, offering (in sacrifice) various red substances, ghee, blossoms of the Kimshuka, Bandhuka, Japa, Pata, Karavira, Kahlara, lotus, Patala, Ashoka and various other red blossoms, then one becomes equal to a king, very wealthy, having great power, wafted by fly whisks and shielded by parasols, of this there is no doubt.

If, at night, one should meditate on her, as red, with her nail and other weapons, and sacrifice in the various cardinal points starting with the east for the number of days previously stated, then one may subjugate man, woman or the whole world. One becomes famous, and lives on earth for a long period like Lakshmi.

One should draw a bhupura, inside of this placing the name of the target. On the outside one should write the earth letters. Making an eight petal lotus, one should write the six syllables of the mantra outside of the two circles.

Outside the hexagon one should write the earth letters, placing mantras inside the angles. As previously stated, one should write (letters) on the rim of the two circles, placing outside of the bhupura, in an anticlockwise direction, the letters of the matrika.

After doing this, one should then write in reverse the letters of the root vidya. If one should worship in this, one may paralyse the enemy and the world.

One should write the letters of the mantra six by six in a nine angled design surrounded by two circles, outside of this there being an octangle design surrounded by two circles, all surrounded by a bhupura. Within the octangles, and outside of the circles, and in the bhupura, one should write the matrikas both clockwise and anticlockwise. One

should write the name (of the target) in all the directions, and should worship the eight armed form, Auspicious One. Parameshvari, employing the method previously stated, the target becomes paralysed.

One should draw three circles, outside them putting a hexagon surrounded by two circles. This is to be enclosed in an octangular design, surrounded by a circle. In order one should place the letters of Earth, one in each of the (six) angles, outside this writing them in three groups of three. In the centre one should also write the name (of the target). After reciting, the sadhaka should give animal sacrifice to obtain whatever is desired.

One should draw a triangle enclosed in a circle, outside of this drawing a hexagon, another hexagon, an octangular figure, and another hexagon. From the edges to the middle one should write the nakshatra, tithi and day (of the target's birth), also writing all the matrika letters. In the centre of each of the seven mandalas, one should write the matrikas in clockwise order. One should place Hrim in the centre. If one should worship this one obtains all siddhi. One may command bhutas, pretas, pishachas and so forth, causing disease, attacks by elephants and other wild beasts, or pacifying them.

One should draw an octangular design, placing in each of the corners, sides and centre a trident shape. Outside this, write the letters of the mantra together with the matrikas, placing in the middle compartment the named one wishes to paralyse. One should draw it on birch bark, on cloth, on copper or on stone. One should always worship it using flowers, beautiful perfumes, then doing recitation of the mantra. Doing the ritual at the twilights, one may always obtain whatever is desired.

Draw a square, inside of this making sixteen lines, extending from the cardinal and intermediate points, which together makes a figure of 225 compartments. One should make a symmetrical figure of 28 compartments by rubbing out other of the angles made. In the central three compartments one should write the target and the name of the act the sadhaka wishes to accomplish. Starting from the east, one should write the letters of the mantra.

This great yantra is called the vajra, giving the totality of whatever is wished for by sadhakas. Wherever this is placed, whether written on copper, stone and so forth, there can never dwell thieves, bhutas, diseases, ailments, serpents, bad planets, pretas, pisacas and so forth. In whichever house this yantra is placed on the junction points of the homestead design (vastu), there can never exist black magic, ailments or disease.

From the north west, south east, south west and north east, draw 12 lines, making a vajra figure of 21 compartments. In the centre of these one should draw the name of whatever is to be accomplished, outside of this, in a clockwise direction, writing the letters of the alphabet. After worshipping this and drawing it, whether it be on copper, stone or whatever, disease, bhutas, planets, madras, pisacas and the kleshas of the mind can never enter or afflict one.

If one should draw the previously described vajra in a golden colour within the centre of a pot, filling it with milk, and if one should invoke Devi in this liquid, and worship her therein, oblation and offering flowers and reciting the vidya 3000 times, subsequently bathing oneself with the liquid, and drinking some of it, then one becomes free of bodily kleshas, and lives happily on earth.

After making a circle measuring four finger breadths, one should put outside of it, two measures by two measures, eleven compartments. From each of these two by two measures one should draw lines. After putting tridents in the compartments, one should surround the whole with the letters of the alphabet, and placing the named in the centre. After indrawing the Devi via breath into this yantra, and worshipping from the east clockwise, then reciting the vidya, one may achieve whatever is desired.

Notes

Varahi, also known as Panchami, or the Fivefold One, bears the relation of "father" to Lalita, although pictured as a Devi. The mother form is Kurukulla Tara. Varahi gives four fires and Kurukulla five Shaktis -- this forming the complex shape in the centre of Shri Yantra.

Varahi is fivefold as water, fire, earth, air and aether. These elements are related to lion, tiger, elephant, horse and Garuda -- the bird-human vehicle of Vishnu. Their colours are dark green, red, yellow, black and purple.

Her mantra vidya of 110 letters is: Aim glaum aim namo bhagavati vartali vartali varahi varahi varahamukhi varahamukhi andhe andhini nama rundhe rundhini namah jambhe jambhini namah mohe mohini nama stambhe stambhini namah sarvadushta pradadushtanam earvesham sarvabak chitta chakshurmukhagatijihvastambham kuru kuru shighram rashyam kuru kuru aim glaum thah thah thah thah hum phat svaha.

Her yantra is a triangle enclosed within a circle, a hexagram surrounding this, and the hexagram itself being surrounded by two circles.



Yakshinis and Chetakas

At heart a Shakta, outwardly a Shaiva, in gatherings a Vaishnava, in thus many a guise the Kaulas wander on earth - Kaula Upanishad

The Indian tradition has a multitude of spirits occupying the three worlds. Many are the servants of [Lord Shiva](#), and some have been pressed into the tantrik cause, as spirits which can, for example, solve all your financial problems or find that perfect lover.

Below are some examples. The chetakas appear in *Tantrarajatantra*, an encyclopaedic work of Shri Vidya. There is an English abstract in print, prepared by Sir John Woodroffe. However, Sir John plays down the multitude of magical operations contained in this work and in the commentary in print.

The yakshas (male) and yakshinis (female) look after treasure hidden in the earth, and come under the dominion of the god Kubera.

The 64 Chetakas

These are servitors of Shiva, akin to elementals. Once drawn into service, they require nourishment. You have to keep this work force happy if you take them on.

They are (1) Amorous One (2) Vehicle (3) Heroic One (4) Separator (5) Angry One (6) Poet (7) Roaring like a Lion (8) Very Noisy (9) Beautiful Necked One (10) Ape (11) Deceitful One (12) Cat Eyed One (13) Dancing Cat (14) Boy (15) Bird (16) Originator (17) Peacock (18) Auspicious (19) Terrific (20) Tiger Faced (21) 6 Faced (22) Elephantine (23) Mover in the Night (24) Seizer of Poison (25) Lupine (26) Buffalo (27) Elephant Faced (28) Beast Face (29) Elephant Mouthed (30) Tremulous (31) Lucky Gemstone (32) Plaything (33) Lion Faced (34) Eagle (35) Heron Faced (36) Crow (37) Horse Faced (38) Great Bellied One (39) Big Bodied (40) Deformed (41) Beautiful (42) Restless (43) Cockerel (44) Sorcerer (45) Love's Lassitude (46) Deluder (47) Long Shanked (48) Gross Toothed (49) 10 Faced One (50) Beauteous (51) Damager (52) Cruel One (53) Bear (54) One with Bristles (55) Fraud (56)

Crooked One (57) God of Death (58) Servant (59) Cheat (60) Rogue (61) Devourer (62) Fear Inspirer (63) Accomplished One (64) One who goes Anywhere.

The 36 Yakshinis

A Yakshini is a species of supernatural entity, in some ways similar to a fairy. A Yaksha is male, a Yakshini female. In the *Uddamareshvara Tantra* 36 of these beings are described, together with their mantras and ritual prescriptions. By soliciting their aid various powers are said to accrue to the devotee.

Uddamareshvara is a name of [Lord Shiva](#) and means "Lord of the Extraordinary". His retinue consists of a host of disreputable beings, fiends, ghouls, &c. which he has forced into his service.

Yakshas and Yakshinis are attendants or servitors of Lord Kubera, who has all the earth's treasure within his domain. A similar list is given in the *Tantraraja Tantra*. There it is said that they are givers of whatever is desired, each having 2 arms, fair bodies, wearing fine clothing of different hue, young and wanton, adorned with garlands of flowers, smeared with orpiment. Alternative mantras from this tantra are formed as follows: Hrim Shrim Nityadrave Mada (name of Yakshini) Shrim Hrim.

(1) Vichitra (The Lovely One): The mantra is to be inscribed on the bark of a fig tree, and should be recited 20,000 times. A sacrifice into a fire should be made of white flowers with wine and clarified butter. The mantra reads Om Vichitre Chitrarupini Me Siddhim Kuru Kuru Svaha. She bestows all desires.

(2) Vibhrama (Amorous One): The mantra should be written with dust from the cremation ground at night time. One should be naked. She should be worshipped with ghee, camphor and the mantra should be recited 20,000 times. Om Hrim Vibhrame Vibhramangarupe Vibhramam Kuru Rahim Kanim Bhagavati Svaha.

(3) Hamsi (Swan): The rite should be performed at the outskirts of a city. Lotus leaves and ghee should be used, and the mantra is to be recited 10,000 times. Om Drim Namo Hamsi Hamsavahini Klim Klim Svaha. She reveals the whereabouts of buried treasure, and grants an unguent with which one may see through solid objects.

(4) Bhishani (Terrifying): The ritual is to be performed at the junction of 3 paths. The mantra is to be recited 10,000 times. Camphor and ghee are to be used as the offering. Om Aim Drim Mahamode Bhishani Dram Dram Svaha.

(5) Janaranjika (Delighting Men): The mantra is to be recited at night 20,000 times under a Kadamba tree. Camphor, sandalwood and ghee are employed. Om Hrim Klim Janaranjike Svaha. She gives great good fortune and happiness.

(6) Vishala (Large Eyed): Inscribe the mantra on tamarind bark. Recite it 10,000 times. Offer 100 leaves, flowers and ghee. Om Aim Hrim Vishale Stram Strim Ehyehi Svaha. She gives the alchemical elixir.

(7) Madana (Lustful): Recite the mantra 10,000 times next to the gateway of a pure king. Offer with the sap from jasmine flowers. Om Hrim Madane Madanavidambini Alaye Sangamam Dehi Dehi Shrim Svaha. She gives a cure-all pill.

(8) Ghanta (Bell): Recite 20,000 times before a beautiful bell. Om Aim Drim Purim Kshobhaya Prajah Kshobhaya Bhagavati Gambhirasvapne Svapne Svaha. She gives the ability to enchant the world.

(9) Kalakarni (Ears Adorned with Kalas): Recite the mantra 10,000 times, offer 100 blades of grass together with wine. Om Hum Kalakarni Thah Thah Svaha. Success in recitation brings a shakti.

(10) Mahabhaya (Greatly Fearful): Seated on a pile of bones, do the ritual in a shmashana. Recite the mantra 10,000 times. Success brings protection from disease. Om Drim Mahabhaye Prem Svaha. She gives freedom from fear and the secret of alchemy, also freeing one from grey hair and signs of old age.

(11) Mahendri (Greatly Powerful): Success in the mantra means the person is able to fly and go anywhere. Perform it near a Tulsi plant when a rainbow is present. Om Hrim Mahendri Mantrasiddhim Kuru Kuru Kulu Kulu Hamsah Soham Svaha. One obtains Patala Siddhi.

(12) Shankhini (Conch Girl): Perform at sunrise, using Karavira flowers and ghee. Success brings fulfilment of any desire. Om Hrim Shankhadharini Shankhadharane Dram Drim Klim Shrim Svaha.

(13) Chandri (Moon Girl): Her sadhana is as (12) above.

(14) Shmashana (Cremation Ground Girl): A pure person should recite her mantra 40,000 times in the shmashan. He or she should be completely naked, smeared with ash of the cremation ground. She gives treasure, destroys obstacles, and one is able to paralyse folk with a mere glance. Om Dram Drim Shmashana Vasini Svaha.

(15) Vatayakshini: The rite should be done at night, at the junction of 3 paths, next to a fig tree. She gives the secrets of alchemy, celestial gems and clothes. The mantra is to be recited 30,000 times. She also gives a divine and magical unguent. Om Shrim Drim Vatavasini Yakshakulaprasute Vatayakshini Ehyehi Svaha.

(16) Mekhala (Love Girdle): If the practitioner goes to the root of Madhuka tree in blossom on the 14th day of the lunar cycle, and pronounces her mantra, a magical unguent is obtained which accomplishes all. Om Drim Hum Madanamekhalayai Madanavidambanayai Namah Svaha.

(17) Vikala: Recite the mantra for 3 months. Be in a hidden place. She yields the desired fruit. Om Vikale Aim Hrim Shrim Klim Svaha.

(18) Lakshmi (Wealth): Make a fire in one's own home, using red scented blossoms and reciting the mantra 10,000 times. She gives Lakshmi Siddhi, the secrets of alchemy, and heavenly treasure. Om Aim Hrim Shrim Lakshmi Kamaladharini Hamsah Soham Svaha.

(19) Malini (Flower Girl): Recite the mantra at a crossroads 10,000 times. She gives Khadga Siddhi, which means being able to stop any weapon. Om Drim Om Namo Malini Stri Ehyehi Sundari Hams Hamsi Samiham Me Sangabhaya Svaha.

(20) Shatapatrika (100 Flowers): The mantra should be recited in a wood. A fire is to be made, and 100 blossoms cast therein. Om Drim Shatapatrike Dram Drim Shrim Svaha.

(21) Sulochana (Lovely Eyed): Recite 30,000 times on a riverbank. A fire is to be built, and ghee and other pleasant substances offered. This gives Paduka Siddhi, enabling one to travel at great speed through the aethers. Om Dram Klim Sulochane Siddhim me Dehi Dehi Svaha.

(22) Shobha: Wear red clothes. Repeat the mantra on the 14th day. The Devi gives the power of full enjoyment and the appearance of great beauty. Om Drim Ashoka Pallava Karatale Shobhane Shrim Kshah Svaha.

(23) Kapalini (Skull Girl): She gives Kapala Siddhi. Recite her mantra 20,000 times, offering boiled rice and various other pleasant foods. She gives the power to go anywhere in the aethers in one's sleep, and also to go to any great distance away. Om Kapalini Dram Drim Klam Klim Klum Klaim Klaum Klah Hamsah Soham Sa Ka La Hrim Phat Svaha.

(24) Varayakshini: At a riverbank recite her mantra 50,000 times. A fire is to be lit and ghee and other fragrant things cast into it. Om Varayakshini Varayaksha vishalini Agaccha Agaccha Priyam me Bhavatu Haime Bhava Svaha.

(25) Nati (Actress): Having gone to the root of a fine Ashoka tree, make a circle using sandal oil. One is to be naked, pronouncing the mantra 1000 times, and offering the rasa to the yakshini. The worship is done at night. The Nati

gives hidden treasure, an alchemical unguent, and the power of mantra yoga. Her mantra is Om Drim Nati Mahanati Rupavati Drim Svaha.

(26) Kameshvari: For a month the mantra is to be recited 3000 times at each twilight. Make a fire, cast into it flowers, incense, food &c. At midnight the Devi comes and has intercourse, and gives gems, clothes, secrets of alchemy and the alchemical substance itself. Om Hrim Agaccha Agaccha Kameshvari Svaha.

(27) (28) The text states these have already been described. (?)

(29) Manohara (Fascinating): On a beautiful pleasant river bank the mantrin is to make a circle using sandal oil. The mantra is to be pronounced 10,000 times. Om Hrim Sarvakamada Manohare Svaha.

(30) Pramoda (Fragrant): For one month rise at midnight, pronounce the mantra 1000 times. Om Hrim Pramodayai Svaha.

(31) Anuragini (Very Passionate): Using kumkum draw an image of a beautiful Devi on birch bark. Invoke the Devi therein, worshipping her with flame, incense, flowers &c. Then recite the mantra 1000 times. Do this for one month at the 3 twilights. At midnight She comes, showering the sadhaka daily with one thousand golden coins. Om Anuragini Maithunapriye Yakshakulaprasute Svaha.

(32) Nakhakeshi: Go naked and with dishevelled hair to the side of the house, and for 21 days do the worship at night. At midnight she comes, yielding her fruit. Om Hrim Nakhakeshike Svaha.

(33) Bhamini: Recite her mantra for 3 days whenever there is an eclipse from the period of contact to departure of the eclipse. She yields a very wonderful unguent. If smeared with this, then women are allured and one finds treasure. Om Hrim Yakshini Bhamini Ratipriye Svaha.

(34) Padmini is said to be included in (35) below.

(35) Svarnavati: Make a circle using sandal oil at the root of a fig tree. Offer food and so forth to the Yakshini. Recite the mantra every day for a lunar month. Recite the mantra 1000 times daily. Then she comes, giving Anjana Siddhi. Om Hrim Agaccha Agaccha Svarnavati Svaha.

(36) Ratipriya (Fond of Love): Make an image of a golden Devi on cloth, writing one's own name inside. The image should be very alluring, covered in beautiful jewels. Offer red flowers, recite her mantra 1000 times for 7 days. The 25th day after the worship starts she comes at night. Om Hrim Ratipriye Svaha.



The Yogini Hridaya

She (Shakti) by whose transformation this creation in the form of objects, words, plexuses, and bodies exists, should of necessity be known by us - Varivasyarahasya, I, 5 (Adyar Edition)

The *Yogini Hridaya* (Heart of the Yogini), also known as *Nitya Hridaya* and *Sundari Hridaya*, is said to be one part of the entire work known as the *Nityashodashikarnava* (Ocean of the 16 Nityas), the other part being often separately treated as the *Vamakeshvara Tantra*.

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

The *Yogini Hridaya* belongs to what is known as the Kadi line of Shri Vidya. Kadi means "the letter Ka etc", and refers to the fifteen lettered mantra which starts ka e I la hrim, which is referred to elsewhere on this Web site.

The well known Shri Yantra is considered to be one with the mantra and with the devata (goddess in this case) known as Shri Shri Mahatripurasundari.

The edition followed here was published as volume seven in the Sarasvati Bhavana Granthamala, with an English introduction by Gopinath Kaviraj, and which also includes two important commentaries known as the Dipika by Amritananda and the Setubhanda of Bhaskararaya. The *Yogini Hridaya*, in a Sanskrit version, using the iTrans format, may be found [here](#). You can find a Devanagari version of this work [here](#), but will need to install the Sanskrit 98 font first to view it.

It will be helpful to look at this page on [Tripurasundari](#) to understand the following abstract, as well as consulting the other documents on Shrikula, referred to from the home page of this site.

First Patala

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

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

Shakti is fivefold and refers to creation, while Shiva is fourfold and related to dissolution. The union of the five shaktis and the four fires creates the chakra, that is the Shri Yantra. Shiva and Shakti are Fire and Moon bindus and the contact of both causes the Hardhakala to flow, which becomes the third bindu, Sun, and which gives rise to the Baindava or first chakra. It is this first chakra, the bindu at the centre of the yantra, which gives rise to the nine triangles or navayoni, and these, in turn, cause the nine mandalas of the yantra to blossom. This Baindava or central bindu, is Shiva and Shakti, also referred to in the texts as the light and its mirror.

The ultimate Shakti, by her own will (svecchaya) assumed the form of the universe, first as a pulsating essence, consisting of the vowels of the alphabet. The bindu of the yantra corresponds to dharma, adharma and atma, which also corresponds to matri, meya and prama. The bindu is situated on a dense, flowering mass of lotus, and is self-aware consciousness, the Chitkala. The quivering union of Shiva and Shakti gradually creates the different mandalas of the Shri Yantra, which correspond to different letters of the Sanskrit alphabet.

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

She is every kind of Shakti, including Iccha (will), Jnana (knowledge) and Kriya (action), and exists as four pithas or sacred centres, represented by the letters Ka(marupa), Pu(rnagiri), Ja(jandhara) and Od(ddiya). These seats exist in the microcosm between anus and genitals, at the heart, in the head, and in the bindu above the head, and have the forms of square, hexagon in a circle with a bindu, a crescent moon and a triangle, and are of the colours yellow, purple, white and red.

These also correspond to three lingams, which are known as Svayambhu, Bana, Itara and Para, which are situated in the pithas and are coloured gold, bhanduka red, and like the autumn moon.

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

These different elements of speech, which are the kulakaula, are also the sections of the mantra. Further, these sections correspond to the waking state, to dream, to deep sleep and to the turiya or fourth. Beyond this is the absolute supreme which by its own will emanates the cosmos and is also one with the cosmos, the union of measure, measurer and the measured, the triple peaks, and the very self of Iccha, Jnana and Kriya shaktis. The universe has the appearance of emanating from the unmanifest Kameshvara and Kameshvari.

The noose which Tripurasundari holds is Iccha, the goad is Jnana, and the bow and arrows are Kriya shakti, says Bhairava. By the blending of the refuge (Shiva-Kameshvara) and Shri (Shakti-Kameshvari), the eight other mandalas of the Shri Yantra come into creation. The remaining shlokas (verses) of this chapter deal with the creation of the other mandalas of the yantra.

Second Patala

Bhairava tells the Devi he will describe the mantra. Knowing this, a vira (hero) becomes like Tripura herself. There are 85 verses in this chapter.

According to the text, each of the nine mandalas of the Shri Yantra have a particular form of Tripurasundari presiding over them, and a particular vidya appropriate to each. According to the text, these forms are Tripuradevi, Tripureshvari, Tripurasundari, Tripuravasini, Tripurashri, Tripuramalini, Tripurasiddhi, Tripurambika, and the ninth

is Mahatripurasundari. Verse 12 says that they should be worshipped in this order in the nine chakras (that is mandalas).

The mantra may be understood in six different ways: bhavartha, sampradaya, nigama, kaulika, sarvarahasya, and mahatattva.

The text then proceeds to outline the significance of these different ways to understand the meanings (artha). The eighteenth century sadhaka, Bhaskararaya, delineates the meaning of these in his work *Varivasyarahasya*, which is available with the Sanskrit text and an English translation in the Adyar Library series (see [Bibliography](#)). This work also includes a detailed chart which shows the threefold divisions of Tripurasundari as well as the nine subtle forms of speech beyond the letters of the alphabet.

Bhavartha is related to the fifteen lettered Kadi vidya mantra. Removing the three Hrims from the mantra shows the essential nature of Shiva and Shakti. The goddess embodies the 36 tattvas and is identical with this mantra. This meaning shows the essential sameness of devi, mantra and the cosmos.

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

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

The Kaulika meaning is that she, the supreme goddess, rays out her attendant shaktis one with her. So, she is Iccha, Jnana and Kriya; the fire, the sun and the moon; and the nine planets and other celestial phenomena, as well as the objects of the senses, the senses, and other constituent parts which are also present in the microcosm. In this form she is Ganeshi, and a nyasa representing her in this way can be found elsewhere on this site. Again, her shaktis and her are inseparable and this is represented by her inseparability from the Shri Yantra.

The secret (Rahasya) meaning of the mantra is the union of the Devi with the 50 letters which represent 16 Moon kalas, 12 Sun kalas, and 10 Fire kalas, corresponding to the Kulakundalini, which extends from the base chakra, shoots through the brow chakra and then beyond, causing a flow of amrita or nectar to drench the body. She sleeps, she wakes, and she sleeps again, and once more, is identical with mantra, yantra, guru and the shining own self. The supreme absolute is one with Shiva and Shakti. The tattva meaning is that she is one with the 36 tattvas, also with the letters of the alphabet and the forms they take. Breath, as well as time, is the form of the Devi Tripurasundari. The practical application of these concepts is to be learned at the feet of the guru, himself or herself one with the goddess.

Third Chapter

This is called the Puja Sanketa, or section relating to worship in three senses described as para, parapara and apara. This, much longer chapter, has 206 verses.

The first consists of identity with the supreme absolute, the second of meditation (bhavana), while the third is related to ritual worship. (See *Subhagodaya*, elsewhere on this site).

This chapter mostly deals with nyasa, and starts with the sixfold nyasa related to [ganeshas](#), [grahas \(planets\)](#), the 27 nakshatras, the six yoginis of the bodily dhatus, the rashis or 12 sidereal constellations and the pithas, a translation of which may be found [elsewhere on this site](#). There is also a description of this six fold nyasa in the [Gandharva Tantra](#).

It follows with the [Shri Chakra nyasa](#), from the *Nityotsava*, which, once more, is translated.

Other nyasas, including hand nyasa are outlined, along with the daily puja of Tripurasundari and descriptions of the attendants (avarana devatas) to be found in the nine mandalas of the yantra.

The chapter closes with an admonition that the details of this tantra should be concealed and not revealed to anyone who is not initiated into the practice.

स्त्रीं

Tararahasya of Brahmanandagiri

She is the Great Void, the Star from which all was gradually evolved and which leads all towards liberation from the endless [cycle of life] - Mahasundari Tantra, translated by Dr. Rup Nathji

Tararahasya - the Secret of Tara - by Brahmanandagiri, is a compilation of various texts related to Tara, the second Mahavidya. For this abstract, we have used the CSS version of the text (see [Bibliography](#)). To view some of the characters on this page, you will need to have installed the Sanskrit 98 font - see [this page](#) for instructions. Mantras, where quoted in Roman characters, use the iTrans format.

The *Tararahasya* is mostly a guide to puja and sadhana of Tara and includes information on her different aspects such as Nilasarasvati, Ugra, Ekajata and the other cluster of Shaktis concerned with this Devi, who often is figured in the list of [Mahavidyas](#), or great goddesses, as second only to [Kali](#). There is some interesting material on inner worship of the different devis.

In connection with Tara, it will be helpful to look at the digest of the [Rudrayamala](#) on this site, which details the story, also related in the [Brihadnilatantra](#) about Mahachinachara. A comparatively brief work, the tantra consists of four patalas or chapters.

Chapter One

The author, little of whom is known, first compiles a little hymn to Tara and then refers to the following works as his sources: *Tarasara* (*Essence of Tara*), *Taranigama*, *Mahanila*, *Mahachina*, [Nilatantra](#), *Tarakalpa*, *Shaktikalpa*, *Shaktisara*, [Rudrayamala](#), *Nilasarasvata*, *Lingatantra*, [Yonitantra](#), *Shodatantra*, *Mahamata*, *Kulasarva*, and the *Urdhvamnaya* (which may here be a general term for tantras emanating from the upper of the five faces of [Shiva](#)). Brahmanandagiri also says he has referred to various other shastras to produce this *Tararahasya*. Few of the works he refers to seem to be in existence, in printed form at least.

The work describes the morning acts, which begin with the worship of the guru (verse 28).

tTpd< dizRt< yen tSmE iIgurve nm>. 28.

`A}anitimraNxSy }anaÃnzlakya,

c]uéMIlt< yen tSmE zIgurve nm>. 29.

%Tway piíme vame -avyedæ äürNÔ%oht>,

rzKya smayu< zu³êp< mheñrm!. 30.

The follower of the path of Tara is to visualise his guru, together with his Shakti, at the Brahmarandhra at the top of his skull, the guru taking the shukra or semen form, while the guru's shakti is red.

The *Taranigama* is quoted to the effect that at morning time one should visualise one's peaceful guru, on the head, as seated on a white lotus, having two eyes, and two arms, the hands making the gestures (mudra) of bestowing boons and dispelling fears. This guru, says the quoted work, is the form of the supreme Brahman, adorned with various jewels, and seated in the svastika asana, giving all knowledge, and the very essence of the bliss of knowledge himself.

According to the *Tarasara* in the Rudradhyaya, quoted in the text (verse 43) one should meditate on the yoni covered with svayambhu flowers and the linga, doing one 100 koti recitation of the mantra.

There can be no siddhi in this vidya, that is Tara, unless there is recitation of the mantra in the morning.

The author then begins to speak of the tantrik gayatri(s) of Tara, and of the daily and other rites and meditations which should be performed. These follow the general tantrik pattern. See, for example, the [Mahanirvanatantra](#).

Tara's gayatri is revealed as the following:

`yI- taryE ivÒhe mhaemayE xImih tÚae dev àcaedyat!

(OM hrii.m taarayai vidmahe mahomaayai dhiimahi tanno devi prachodayaat.h).

The rules for sandhya or twilight worship are then outlined. The text gives meditation images (dhyana) for the three twilights. The gayatri for Ugratara is then spelt out:

`%çtare ivÒhe Zmzanvaisin ixmih tÚStare àcaedyat!

(OM ugrataare vidmahe shmashaanavaasini dhimahi tannastaare prachodayaat.h).

There then follows a section on the sandhya worship of Nilasarasvatim who is situated on a blue lotus, in the middle of the cremation ground, as dark as a thundercloud, and adorned with masses of jewels. The text gives her gayatri as:

`nllsrSvit xImih sardayE ivÒhe tÚ> izve àcaedyat!

(OM niilasarasvati dhiimahi saaradaayai vidmahe tannaH shive prachodayaat.h).

A section, the fifth in this chapter and called the Bijakosha then follows, which gives the code words used in various tantras quoted by Brahmanandagiri which allow sadhakas to unravel the bija and other mantras quoted.

The sixth section describes mantras of Tara and attendant devis, including the pancharashmi or five-rayed mantra om hrii.m strii.m huu.m phaT. The Ekajata Shakti Siddhi mantra is revealed, as well as the Kamakhya gayatri.

Kamakhya, the text says, is worshipped in all the shastras and bestows both pleasure and liberation. The gayatri is:

`kamaOyayE ivÒhe k...lkaEilNyE ximih tÚ> Zyame àcaedyat!

(OM kaamaakhyayai vidmahe kulakaulinyai dhiimahi tannaH shyame prachodayaat.h)

There then follows a description of Ugratara's gayatri, as well as a gayatri of Mahakalapriya Devi (beloved of Mahakala). Nilasarasvati gayatri is also revealed.

A section follows on Kulluka (Padmavati) mantra which reads OM padma mahaapadme padmaavati hrii.m hrii.m svaahaa. Then follow a series of instructions on the purashcharana, or preparatory rites, which need to be followed after initiation (diksha) in order to make the mantra perfect. For all Tara goddesses, blue lotuses and bilva leaves must be used. The mantras have to be recited lakhs of times for success.

Chapter Two

The first section in this chapter is devoted to details of initiation into the Tara mantras. If, by great good fortune, a sadhaka obtains the Tara vidya, it bestows Iccha siddhi, liberation and the eight renowned siddhis. The mantra should not be revealed. It is to be obtained from a true guru with all the good qualities. Those addicted to gain or lust should not be given the mantra.

Places of initiation include the root of a Bilva tree, a cremation ground, a forest, a riverbank, a guru's house, a great Pitha, a Siddhipitha, and a place where there is a single lingam. Obtaining diksha on the edge of the Ganges gives a koti koti qualities. Initiation proceeds over a period of days.

Then follows a section describing ritual worship of the Shiva lingam, which is succeeded by a section on inner worship. There is no fruit from puja unless inner worship is also performed.

The first of these relates to Ekajata, and describes the inner bath. The text says the sadhaka should meditate in the heart on a jewelled island in the centre of a nectar ocean, which is covered in Parijata trees, and in the centre of which is a begemmed temple. One should meditate there on a cremation ground and think of the wish-fulfilling kalpadruma tree, in the centre of which is a ruby pitha, studded with other jewels, and in the four directions are corpses and skulls. Then one should meditate in the brahmarandhra on Mahadeva Shiva, the world guru, who has, on his left, Devi Tara, the form of the syllable Om. From this bindu shower waters which descend on the heart via the sushumna nadi. This is the inner act of bathing.

Then in one's own heart one should meditate on Shiva, adorned with jewels, naked, with a great body, in a desirous mood, with erect penis, with Shakti, the true form of amrita-bliss. She resembles molten gold, is adorned with various jewels, and bedecked with parijata flowers. One should perform this meditation at the three sandhyas (twilights). The mother, Kameshvari is the Devi, the father, Kameshvara, is Shiva, the text says. Meditating on both one becomes lord of the eight siddhis. This is the inner sandhya.

Then follows a meditation of Shiva-Shakti together, who are as bright as millions of fires, suns and moons. A sadhaka should meditate on this image to achieve success. This is the inner act of dhyana.

One should worship Tarini with 10 masses of flowers called daza, kshama, indriyanigraha, jnana, punya, ahimsha, achara, svayambhu, uttama and ananda. These represent kindness, patience or calmness, sense-restraint, knowledge, goodness, non-harmfulness, keeping to the path, independence, adhering to the best (uttama) and bliss (ananda). One should give the five makaras to Tara. Then one obtains siddhi, and not from recitation of the mantra but from Kula worship. This is the inner puja.

The next section says that one should recite the rosary of letters (varnamala) in the different chakras within the human body, ending with visualising letters in the sahasrara chakra. Then one should internally pronounce the matrikas starting from the letter A and going to the letter Ha, each with the nada and bindu, reciting them both in a straight and in a reverse direction 108 times. One should then repeat the letters of the eight letter groups a, ka, cha, Ta, ta, pa, ya, sha together with the nada and bindu.

The next, brief, section in this chapter deals with the inner worship of Ugratara. One is to meditate on her in one's own heart on a lotus of sixteen petals, and recite her mantra for each of these, mentally offering her liquid. The text appears to say that one should first worship her in the yoni chakra, then leading her by the path of sushumna through the navel chakra to the heart chakra again. Once more one should recite the rosary of letters 108 times.

Then follows the inner worship of Nilasarasvati. The text gives her dhyana, upon which one should meditate in one's own heart as being as lustrous as the autumnal moon, seated in the pratyahidha asana, wearing tiger skins, with a laughing mouth, very terrifying, and in the viparita sexual posture with Shiva. She is the bestower of the power of giving one poesy. In one's heart lotus one should meditate that she and Shiva are intoxicated with liquor, kissing one another again and again. They are eating flesh and consume the amrita produced from the bhaga and the lingam. Then one should worship Nilasarasvati with the leftovers (uchChiShTa) and recite the garland of letters internally over and over.

Then follows the unfolding of Ekajata's yantra. The mantra, is described as hrii.m strii.m phaH Ta.m and is in a yantra which is a triangle, a hexagon, two circles, eight petals, and an enclosure or bhupura. The mantra Hu.m, the so-called kurcha bija, is in the centre of the yantra. In the east is hrii.m, in the south strii.m, in the west Ta.m and in the north phaH. This yantra is for worship. A description of Ugratara's yantra follows, and then of Nilasarasvati.

The yantras may be inscribed on copper, bone, wood from the cremation ground, gold, silver or iron. Yantras need certain purification before they may be used, and also need to be installed with life. Details of a rite similar to that elsewhere on this site are given. In these rites there are no distinctions between brahmins, kshatriyas, vaishyas, shudras, or women -- all are competent to perform these pujas.

Details are then given of the different rosaries which may be used in the worship of Tara and the other devis, as well as the purifications that need to be performed. A section devoted to homa closes this chapter.

Chapter Three

This chapter opens with a description of the left-hand rules of Tara which, as mentioned elsewhere on this site, seem to abandon many of the elaborate rules required for other deities.

According to the work, which quotes from the *Taranigama*, considerations about days of the week, or the chakras used to establish gain or loss are not required in the worship of Tara.

Further, Tara, Mahanila and the other deities in this cluster require the Mahachina or Vamachara way of worship to be satisfied. A person who worships Tara without these rites goes to hell. If a brahmin does the worship without the five tattvas, he becomes a shudra, while if a shudra does worship of Tara with the five tattvas, he becomes a brahmin. This is Kaula worship, requiring Kaula initiation.

The next section in this chapter describes purification of the five tattvas. This includes mantras to remove the curses placed on wine by Shukra, Brahma and Krishna, and obviously flies in the face of Hindu orthodoxy. Then follows a meditation on Amritananda Devi, followed by a meditation on Bhairava as the lord of bliss and of wine.

She resembles a koti (10,000,000) of brilliant suns and a koti of cooling moons, wears red clothes, is adorned with all ornaments and red jewels.

He, the Sudhadeva, a form of Bhairava, is situated in the centre of the ocean of amrita (nectar), is beloved by Bhairavi, and has five faces, with three eyes in each. He is seated on a bull, and has a blue throat (Nilkantha), and adorned with every type of jewel. He has eighteen arms which hold weapons and attributes including a club, a plough, a mace, a sword, a trident, a noose, and a staff, as well as having hands displaying various mudras. Then follows a tantrik gayatri which goes:

ॐ आनन्दैश्वर्याय विद्महे सुधादेव्यै धीमहि तन्नो अर्धनाश्वर्यो वाचस्पतिः ॥

(OM aanandeshvaraaya vidmahe sudhaadevyai dhiimahi tanno.ardhanaariishvaraH prachodayat.h)

This gayatri refers to the union of Shiva and Shakti in the form Ardhanareeshvara, where one half of the body is male, and the other is female, and is followed by a rite where the wine vessel is purified, and the goddess of wine invoked.

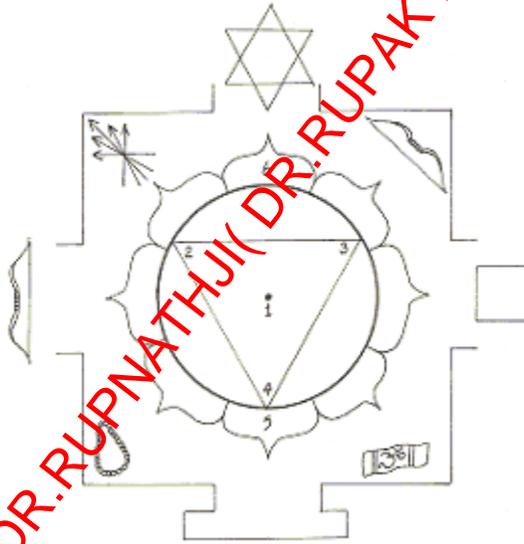
The third section of this chapter deals with [Shakti sadhana](#), which is preceded by the purification of the meat used in the rite, then the fish (mina). See also [Vira Sadhana](#) for a translation of chapter 13 of the *Brihadnilatantra*, which specifically refers to this rite.

Then follows a mantra devoted to the Shakti in her guise as Kamakhya, which also equates the shakti with Kalika, Tara and Tripurasundari.

Following a lengthy description of rites, the author comes on to the subject of [Nyasa](#), which involves placing bija mantras and other visualisations on different parts of the body. These include here matrika nyasa, yoni nyasa, rishi nyasa, pithashakti nyasa, tattva nyasa, bija nyasa, karanga nyasa, and shadanga nyasa. These are precursors to the Mahachinachara puja, which is itself lengthy, ending with Tara puja, and the necessary rites to clear the place of working.

Chapter Four

This last, rather brief section, deals with the performance of rites included in the term trishoda. The first of these, called the secret one, involves placing the vowels of the letters of the Sanskrit alphabet before and after the letters of the Tara mantra. These rites also include details about the relationship of the Shakti as Kulakundalini with Tara.



Rudrayamala Uttarakhanda

*Beguiled by false knowledge, certain persons, deprived of the guru-shishya tradition, imagine the nature of Kuladharm according to their own lights. If merely by drinking wine, men were to attain fulfilment, all drunks would attain siddhi. If mere partaking of flesh were to lead to the high state, all carnivores in the world would become eligible for immense merit. If liberation were to be ensured by mere cohabitation with women, all creatures would become liberated by female companionship. Mahadevi, it is not the Kula path that is to be denounced. On the other hand, those deprived of the (Kula) paths should be condemned - **Kularnavatanttra II, 126-120***

The *Rudrayamala* is used as a source by many other agamas but the original appears to be lost. Strictly speaking, a Yamala is a different class of text, and supposed to pre-date the tantras. However, manuscripts of the Yamala seem to be lost, except as quotations in later works.

This analysis of the contents is of a tantra given the same name, but almost certainly, from internal evidence, not the original text. Although its provenance is unknown, it nevertheless contains a great deal of interesting information and focuses in great detail on the identity of the goddess with Kundalini. Published in a Sanskrit edition by the Vacasampati Press, Calcutta, this work is divided into 66 chapters (patala) of different lengths and written in a simple manner. Here is a digest of its contents (under construction).

Chapter One

The text takes the form of Shiva asking questions and Shakti answering, making this nigama rather than agama form. Another example of this style is found in the undoubtedly old Kulachudamani Tantra. In his form as Bhairava, Shiva opens by saying he has heard many tantras including the Shriyamala, the Vishnuyamala, the Shaktiyamala and the Brahmayamala. Now he wants to hear of the Uttara Khanda (last section) of the Shri Rudrayamala.

Bhairavi replies that she will tell him and proceeds to enumerate the topics. These include Kumari- Lalita sadhana; Khechari, Yakshini and Kanya sadhanas; the vidyas of Unmatta Bhairavi and Kali as well as their sadhanas and a host of other topics of interest to a Shakta such as the Garland of Skulls sadhana, Guhyakali, Kubjika sadhana, Bhadra Kali, Shmashana Kali, &c. &c. She starts with a description of the well-known three types of sadhaka, divya (divine), vira (heroic) and pashu (beastlike).

Chapter 2

Opens with a description of the characteristics of Kulachara. She describes puja to be done when rising, including internal puja related to the chakras. A sadhaka must meditate on the guru on his Shakti at the centre above the head. Other meditations follow related to the other familiar six chakras in the body. The guru should be regarded in the same light as one's father, one's mother. He (or she because a guru may be either in the tantrik tradition) is the devata and is the refuge. After this section, Bhairava asks about the rules relating to initiation (diksha). He wants to know about various chakras employed at initiation time including Kulakula, A-Ka-Da-Ma, the Rashi (12 constellations) chakras, the Kurma (tortoise) chakra and others including Deva, Rinidani and Tara chakra. Initiation is so important that this and the following three chapters are devoted to the subject.

Chapter 3

Bhairavi answers these questions in this chapter and gives a host of rules about initiation into the cult of Shakti, including their shapes and the mantras associated with them. She dilates particularly on the Shiva and Vishnu yantras.

Chapter 4

The subject is continued. Bhairavi now speaks of the Brahma chakra at length. In the remainder of this chapter she speaks of the Rinidani (loss-gain) chakra and then begins to talk about defects some mantras may have.

Chapter 5

Bhairavi discusses how these defects can be removed. After a candidate is initiated, she says the types of dreams will determine whether initiation is successful.

Chapter 6

Bhairava asks about more information concerning the bhavas. Devi describes the pashu bhava, opening by hailing Shiva as Pashunath, Viranath and Divyanath. She describes the Sushumna Sadhana, performed in the morning. After meditating on the guru, the sadhaka is to meditate on Mahakundalini, who is the self of both inhalation and exhalation, i.e. breath. This Kula Mohini is as bright as millions of suns and moons and gives Mahabuddhi when brought to the 1,000 petalled lotus. She is the form of time and everything else, existing as the Yogini Khechari in the form of the vital breath (vayu). The sadhaka should worship her as showering the body with nectar. Then Devi gives a hymn to Kundalini bestowing siddhi, and called the Kundalikomala Stava. At the close of this chapter, Anandabhairavi talks of the bhavas again and begins to describe the characteristics of the Kumaris (virgins) and how worship varies depending on which class the sadhaka holds.

Chapter 7

This starts with a description of Kumari Puja. If performed, it is said to remove poverty and illness. The place of puja is either a Mahapitha or a Devi temple. The text lists the different maidens including Nati (actress), Kapaliki, Rajaki, Napita, Gopala, Brahmani, Vaishya, Shudra and Chandala. The girls should be given sweets and other pleasant things and treated as forms of the goddess incarnate. The mantras of the Kumaris are given.

Chapter 8

Continues the topic and deals with recitation of mantra (japa) and sacrifice (homa) to the Kumaris. The hymn to the Kumaris is also given along with details of oblations.

Chapter 9

Gives the Kumari Kavacha ([armour](#)) which follows the usual form of these charms, for example: Maharaudri and Aparajita, protect my throat! The recitation of the armour is said to bring siddhi quickly. It may be written on bhurja (birch) bark and borne on the body, when it will give the practitioner the desired results. The text gives times for doing this including on a Saturday or a Tuesday on the ninth, eighth, fourteenth days of a waning moon or on a full moon day.

Chapter 10

Concludes the subject of the Kumaris. Anandabhairava asks the goddess to tell him about the 1008 names of the Kumaris, which Anandabhairavi proceeds to do. The seer of the names is Vatukabhairava, anushtubh is the metre, Kumara is the devata and the application is success in all mantras. The names follow the order of the 36 consonants of the Sanskrit alphabet. Various results are described depending on the number of days the names are recited.

Chapter 11

Bhairavi opens this chapter by talking, once more, about the three bhavas. She describes the different characteristics of divyas, viras and pashus. The best type of sadhaka is a divya, who obtains the highest siddhi. Both divyas and viras practise using the five tattvas. At the close of this chapter, the Devi lists a series of chakras she will discuss.

Chapters 12,13, 14

She describes the Kamachakra, the Rashichakra, results of the Ajnachakra and the Nakshatra chakra. These include the placing of the letters according to positions of the 12 constellations (the tantriks use a sidereal zodiac) and the 27

nakshatras or lunar mansions. Different letters of the alphabet are placed in the different compartments and the chapters describe the different results obtained by worshipping in these yantras.

Chapter 15

Anandabhairava asks the goddess to tell him about the nature of the Brahmastotra, the Brahmavidya and the macrocosm. (Brahmasharira). This chapter is related to the description of the Ajnachakra. She says that this is like the vital air in the body of Shakti. One should meditate on the Brahmananda in the heart to become a true knower. Shakti is Kundalini Devi, the true form of the mother of the world. The vital breath (of Shakti) pervade the macrocosm, including constellations, nakshatras, and lunar days. Practising according to the rules she describes gives the state of Khechara in one month, a diamond body in two, &c. Eventually a sadhaka becomes one with Supreme Shiva by a knowledge of the vital airs. Shiva asks who is a Vaishnava (follower of Vishnu), who is a Dharmika (a doer of that which is right) and who is a Yogi. The goddess says a Vaishnava is stationed in the Ajna chakra. One who does a sacrifice (a yajnika) is stationed in Brahma consciousness. A Dharmika has realised his oneness with Brahman and is a rejector (tyagi) of both good (dharma) and bad (adharma). One who knows the Brahman is an avadhuta and a yogi, can do as she or he wills and is not restricted by times or any other conditions. He or she is unaffected by results or lack of results. The avadhuta knows the paramapada (supreme). Because the avadhuta has realised the supreme nectar of Kundalini in the Ajna Chakra, she or he is praised by Rudra and all the gods. These tantrik precepts show an aversion to the orthodox expression of the Hindu terms as usually applied.

Chapter 16

Continues the discussion of Ajna Chakra. This is a brief section of only 44 verses (shlokas), continuing the praise of a person who has reached this stage.

Chapter 17

An interesting chapter because it describes the characteristics of the *Atharva Veda*, to which some tantrik schools ascribe their vedik credentials, and, later on, apparently recommends the adoption of Buddhistic practises (Mahachinachara) to achieve enlightenment.

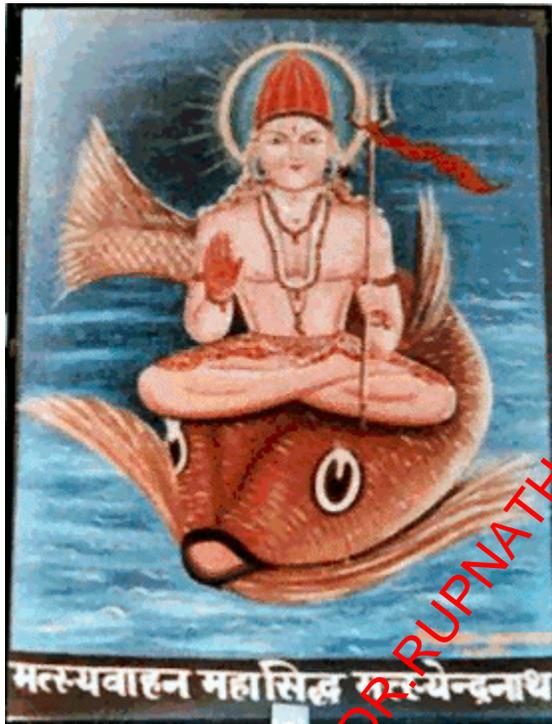
The goddess first says the *Atharva Veda* is the essence of all and focuses on the path of Shakti. She describes the Sama Veda as being of the nature of the tamas guna, while the others partake of sattvas and rajas guna. Brahma, Vishnu and Hara are of the nature of rajas, sattvas and tamas while Kundali, associated with the Atharva, is the supreme devata. The text proceeds with a eulogy of the goddess, describing her as the form of knowledge, the supreme aether, and she who gives grace and success on earth. She is Kamarupa in the Muladhara chakra and is always united with Shiva-Kameshvari in the 1,000 petal lotus. Bhairava then wants to know about the different vital breaths in the body. Anandabhairavi speaks about this topic at great length. She describes the pitha Kamarupa as being in the Muladhara, Jalandhara in the heart chakra, Purnagiri is in the throat, Varanasi is in the forehead and Jvalanti is in the (three) eyes. Other locations of the great pithas are given.

The goddess says that the chakras have four, six, 10, 12, 16 and two petals respectively. The Brahmarandhra, at the top of the head, is known as (Mount) Kailasa and is known as the 1,000 petalled lotus and the Great Lotus (mahapadma). Millions of nadis pervade the body. The subtle breaths pervade these. When they are merged together (laya) it brings steadiness of mind using kumbhaka and other methods, again described in some detail.

In verse 108, the tantra begins a remarkable story. It speaks of Vashishta, describing him as being engaged for a long period of time in pursuing sadhana, restraining himself and practising austerities (tapasa). Despite 1,000 years of this, he had not achieved his goal. He had a vision of Sarasvati in which he was told to go to the land of Buddha (buddhadesha), to Mahachina, a non-vedik place, where he would achieve what he wanted.

Going to the region of the Brahmaputra, he discovered hosts of men and women apparently engaged in non-Vedic practises, swilling wine, eating flesh and engaging in sexual intercourse. All were naked, their eyes reddened with liquor. Yet all were enlightened. Going to Buddha, Vashishta asked how this could be. Buddha is made to reply: "Vashishta, listen! I will speak of the highest path of Kula by knowing which a man takes the form of Rudra immediately!" He then speaks of the practice of Mahachinachara. By this method, all the Hindu gods became enlightened. More details of the Mahachinachara come in the [Brihadnira Tantra](#) (chapter seven):-

"Bathing and so forth is done mentally, purifying celestial gaze is done mentally, so too is clothing and recitation of mantra. Resolution (sankalpa) and so forth and puja are also done mentally. All times are good, there is no time that is not good at all. There is no difference between day and night, nor of twilights and great nights. One should do everything mentally, including clothes, seat, place, temple, body, wine. One should never do purifying here and act mentally, free of distinctions. There is no need here for purashcharana (prior actions), nor for considering faults of mantras and so forth. The mantrin who meditates thus obtains the fruit of all that is desired. [VII, 103-107] The Mahachinakrama, it emerges, is sexual intercourse with an initiated Shakti.



Devirahasya Tantra

As water merges in water, as fire merges in fire, as (the void within) a broken pot dissolves in aether, and as air merges with air, so too the brahmana and brahmani dissolve in the supreme essence by drinking wine. Mountain Born One, there is no doubt about it! - Matrikabhedha Tantra, III,34-35

There are many compilations or tantrik digests, discussing a variety of topics a sadhaka or sadhvini needs to know. Below is a summary of the contents of the *Devirahasya*, which will give an idea of the scope of this type of work. There is little philosophy here; practically the entire contents of the work deals with mantra, yantra, puja and sadhana of the different gods and goddesses discussed.

Rahasya means secret and the work does cover most of the topics a practitioner would need to know. These include purashcharana, which is the preparatory work before puja proper can start. This is very arduous, involving the

recitation of mantra and a ritual which spans many hours. The *Devirahasya*, however, introduces some short-cuts for the Kaula initiate.

The panchangas (five limbs) in this work give essential puja information for a sadhaka or sadhvini and give intriguing insights into various aspects of devata worshipped by the Hindu tantrikas. (An example, translated on this site, is the [Bala Panchanga](#).)

Chapter 1

This deals with the characteristics of [guru](#) and pupil, with the planetary positions and times of initiation, and with the attendant disqualifications on both pupils and gurus. It also deals with the sequence of initiation, the purification of the disciple, and the initiation of shaktis.

Chapter 2

The different mantras of the Devis are given. Go [here](#) for the translation of this chapter. The Devis mentioned are [Bala](#) (an aspect of Tripurasundari as a young girl), Panchadashi and Sodasi (Tripurasundari), [Tripura](#), Vidyarajni (Queen of Vidya), Bhadrakali, Matangi, Bhuvaneshvari, Ugratara, [Chinnamasta](#), Sumukhi (Pretty Face), Sarasvati, Annapurna (Full of Food), Mahalaksmi, Sarika (Small Bodied), Sarada (Autumnal), Indrakshi (Indra's eyes), [Bagalamukhi](#), Mahaturi (The Transcendent Fourth), Maharajni (Great Queen), [Jvalamukhi](#) (Fire-Mouth), Bhida, Kalaratri (Night of Time), Bhavani, Vajrayogini, Dhumravarahi (Smoky Varahi Devi), Siddhalakshmi, Kulavagisvari, Padmavati, Kubjika (Crooked One), Gauri (Fair One), Khecari, [Nilasarasvati](#), Parasakti.

Chapter 3

Gives the different Saiva mantras such as: [Mrtyunjaya](#) (Siva as Conqueror of Death), Amrtesvara, [Vatukabhairava](#) (Siva in His aspect as a terrifying boy), Mahesvara, [Shiva](#), Sadasiva, Rudra, Mahadeva, Karala (Formidable One), Vikarala, Nilakantha, Sarva, Pasupati (Lord of Beasts), Mrda, Pinaki, Girisa, Bhima, Mahaganapati, Kumara, Krodhanesa, Isa, Kapalisa, Krurabhairava (Cruel Bhairava), Samharabhairava (Dissolution Bhairava), Isvara, Bharga, Rurubhairava, Kalagnibhairava, Sadyojata (instantly arising -- a name of Siva as penis), Aghora, Mahakala and Kamesvara.

Chapter 4

The different mantras of Visnu are here given. These are the Laksmi-Narayana mantra, and the mantras of Radhakrsna, Visnu, Laksmi-Nrsimha, Laksmi-Varaha, Bhargava, Sita-Rama, Janardana, Visvaksena and Laksmi-Vasudeva;

Chapter 5

The different Utkelana (laying open) of the mantras given above are given. These are mantras which themselves open the mantras up to use.

Chapter 6

Gives the vitalising mantras of the Devatas described in chapters 2,3 and 4.

Chapter 7

In this chapter the mantras used for reminding any curses that may have become attached to the mantras in chapters 2, 3 and 4 are given.

Chapter 8

The method of reciting mantras is here described. The guru puja mantra is given.

Chapter 9

Deals with the method of putting together the mantras already described in chapters 2,3 and 4.

Chapter 10

Purascarana, or the performance of acts by which a given mantra may be made efficacious, is described in this chapter. This is performed by reciting it 400,000, 200,000 or 100,000 times. It should be performed under a fig tree, in the wilderness, in the cremation ground, in a desert, at crossroads, and should be started at midnight or midday. Purascarana should be done under auspicious astrological configurations after having worshipped one's own guru. A yantra is described which should be used in its application. The sadhaka has to fill four pots at the cardinal points. At the end of the chapter alternative methods of doing this necessary act are described. These are through sexual intercourse with an initiated sakti, by reciting the mantra during the birth of a child of the in-group, on a dead body in a cremation ground, during the time the Sun takes to rise and set, in a solar or in a lunar eclipse.

Chapter 11

Continues the topic of the previous chapter, and describes the homa which should be done.

Chapter 12

Describes in code form the unfolding of the different yantras of the Devatas described in chapters 2,3 and 4.

Chapter 13

This chapter describes how an amulet (kavacha) may be made of the yantra of one's own Istadevata, bound into a ball, and carried upon the person. This amulet is said to give miraculous results. The yantra should be drawn upon birch-bark using 8 different kinds of scent. These are described as svayambhu, kundagola, Rocana, Aguru, camphor, musk, honey, and that arising from Malaya (i.e. sandal). The first two are well-known in the tantras as arising from various Kula women at the menstruation time. The others have similar significance in the left handed and Kaula tantras. Various methods of purification are given in the text, and it is declared that the 1,000 names of the particular Devata should be written around the yantra.

Chapter 14

Gives details of the Rishis or seers of the various mantras.

Chapter 15

The sadhana of the cremation ground. begins to be described. This chapter contains only 13 verses but there is an extensive commentary provided.

Chapter 16

Continues the topic. The different Bhairavas of the elements have to be worshipped. Mahakala-bhairava is the Seer of the mantra, Ushnik is the metre, Sri Smasana is the Devata, Hrim is the bija, Hum is the sakti and Krim is the kilaka. The application of the mantra is in the attainment of the four aims of mankind.

Chapter 17

Purification of the rosary formed from human skulls is discussed here.

Chapter 18

In this chapter rosary and yantra purification is dealt with. The nature of the five products of the cow and the Yantresvari mantra are also discussed.

Chapter 19

The origin of wine is the subject of this chapter. Nine vessels which form the receptacles in which wine is kept are discussed. The presiding Devatas of these are Sadasiva, Isvara, Rudra, Vishnu, Paramesti, Indra, Guru, (Jupiter), Sukra (Venus) and the Sun and the Moon taken together.

Chapter 20

Gives further details concerning wine.

Chapter 21

The Santi Stotra commences this brief chapter. This hymn removes the curse attached to wine.

Chapter 22

This continues the topic of wine, and discusses how the same may be purified. It gives details concerning Anandabhairava and his Sakti Suradevi. The gayatri of the former is given as: Anandesvaraya vidmahe Sri Suradevyai Dhimahi tanna Ardhanarisvara pracodayat. (Let us think of the Lord of Bliss, let us contemplate the Auspicious Suradevi. May that half-Siva and half-Sakti form direct us.) The dhyana of Tiraskarani Devi is given towards the end of the chapter together with Her prayogas (rituals) etc. She confers invisibility on a sadhaka.

Chapter 23

This chapter deals with the purification of nine Saktis, who are Nati (actress), Kapaliki (bearing skulls), Vesya (whore), Rajaki (washer-woman), Napitangana (barber's wife), Brahmini, Sudrakanya (Sudra's daughter), Gopalakanyaka (Cowherd's daughter) and Malakarakanya (Daughter of a Garland-Maker). The Devata of this rite to follow is called Parambika-. The best time for the rite is at midnight. The puja sequence is given, and it is stated that the girl should be placed on the left of the sadhaka in a Sri Cakra. She has to have dishevelled hair, be free from shame, and adorned with jewels. The various mantras of each of these nine Kumaris are given. Details are given of the left handed cakra of eight or eleven couples and the mantras to be used.

Chapter 24

This gives various materials of which a rosary may be made, as also the way knots and so on are to be tied. The rosary made of human skulls is described, as well as rosaries made from various trees, tulasi rosaries, crystal, rudraksha, jewels, gold, and rosaries made from lotus seeds and human teeth. The last, and the first, are to receive specific kinds of purification.

Chapter 25

The purification of yantras and the various materials from which they are made are discussed in detail. Yantras are spoken of as eightfold as being made from gold, silver, copper, crystal, birch, bone, hide and Visnu-stone. The mantras for purifying these eight materials are given, and rites performed at night are discussed at the end of the chapter.

Chapters 26-30

These chapters comprise the Ganapati Pancangam (5 limbs). These limbs are (i) Mantra, Yantra, Dhyana and the six karmas or magical acts (ii) The worship of Mahaganapati (iii) The Kavaca or Armour of Mahaganapati (iv) The 1000 Names of Mahaganapati and (v) the Mahaganapati Stotra or Hymn.

Chapters 31-35

The Surya Pancangam or the Five Limbs of the Sun.

Chapters 36-40

The 5 limbs of Laksmi-Narayana.

Chapters 41-45

The 5 limbs of Mrtyunjaya.

Chapters 46-50

The 5 limbs of Durga Devi

Chapter 51

Deals with the rahasya or secret of Durga Devi.

Chapter 52

This brief chapter describes the mantra sadhana of the [Durgarahasya](#), deals with enlivening of the mantra, and with its putting together.

Chapter 53

Discusses Nilakantha, or the blue-throated manifestation of Shiva, when he drunk the poison produced by the churning of the Milk Ocean. It gives his mantra, dhyana, and the seer.

Chapter 54

Discusses initiation, and its time, and deals with Guru initiation..

Chapter 55

This chapter discusses purashcharana and deals with the same done for the disciple by the Guru. It describes, in addition, the best places for doing the same.

Chapter 56

Pancaratnesvari, or the Devi of the five jewels, together with the mantra unfolding of Durga, Sarada, Sarika, Sumukhi and [Bagala](#) are dealt with here.

Chapter 57

Homa done at night in the cremation ground forms the substance of this section.

Chapter 58

Deals with the characteristics of cakra worship, the nature of those sadhakas entitled to it, the placing of the pot (kumbha) and the giving of bali or animal sacrifice. At the end Kanyapuja, or worship of virgins, is described.

Chapter 59

This chapter discusses the different paths, such as Dakshinacara, Vamacara, and Kulacara.

Chapter 60

Deals with the guru.

Thus ends the Devirahasya proper

Appendices

(i) The 5 Limbs of Jvalamukhi-Devi (ii) The 5 Limbs of Sarika-Devi (iii) The 5 Limbs of Maharajni-Devi (iv) The [5 Limbs of Bala-Tripurasundari](#) (v) Uddharakosa, a compilation which deals with the mantras and dhyanas of a host of Tantrik deities, and also contains a compendium of the letters of the Sanskrit alphabet and their tantrika meaning.

There are 48 tantras mentioned in the text. They are Agamalaharitantra, Agamasiromani, Agamasindhu, Agamamrtatantra, Agamamrtmanjari, Agamarnavapiyusantra, Agamalankaratantra, Agamadotatantra, Uddamaratantra, Kaminikalpa, Kamesvaratantra, Kalaratrikalpatantra, Kalikasarvasvatantra, Kalipatalatantra, Kalirahasyatantra, Kalisarvasvatantra, Kubjikasiromani, Kulacudamani, Kulasiddhasantana, Kulikarnava, Chinnarahasya, Chinnasiromani, Jvalasiromani, Tantramuktavali, Tripurasundarisarvasvam, Tripuratika, Tripuratilakatantra, Tripurasiromani, Tripurarasasarvasvam, Bhairavatantra, Bhairavasarvasvam, Mantrasagara, Mundamalatantra, Rudrayamala, Vamakesvaratantra, Visvanathasaroddhara, Visvayamala, Saradatilaka, Saradapatala, Saradatika, Syamatantra, Syamarahasya, Siddhasarasvatatantra, Sundarisiromani, Sundarisarvasvam, Svatantrantra. Many, if not most of these, are not available.

फरे कों

Shri Guhyakali Devi

Ha-Sa is the pathway breath takes in living creatures. This mantra exists in the form of exhalation and inhalation, dearest one. Just as clouds cannot exist without wind, and just as the sky is without limit, so the world cannot exist except by (this) Shri Paraprasada mantra. The world of immovable and moving things comes from the Shri Paraprasada mantra - Kularnavatantra III

The Devi Kali has many forms. Kashmir Shaivism speaks of twelve Kalis, while in other parts of India she is and was worshipped as Mahakali, Dakshina Kalika, Shmashanakali, Bhadrakali, Kamakali, and Guhyakali, amongst many others.

The Guhyakalika section (khanda) of *Mahakalasamhita* is a voluminous work, comprising many thousands of shlokas (verses) and with Guhyakalika (Secret Kalika) as its focus. But the work also covers a number of other tantrik topics in equally great detail, and along the way also includes subjects rarely referred to in other published tantras.

The work follows the usual tantrik formula, with Mahakala answering questions posed to him by his spouse, Kali.

Mahakala opens the Guhyakali section of the *Mahakalasamhita* by saying he will reveal the mantra, yantras, meditation forms (*dhyana*) and rules of worship relating to Guhyakali, which, he says, have been previously hidden. There are eighteen Guhyakali mantras, he says.

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

Mahakala starts to talk about Guhyakali when she is on her lion seat (simhasana), and gives meditations for the guardians of the directions (*dikpala*), and the five great corpses, forms of Shiva, upon which she sits. There is a sixth pitha, Bhairava. He is described as black in colour, with four arms, terrifying and the cause of fear. He has five faces, each with three eyes. In his left hands he holds a skull staff *khatvanga* and scissors, and in his right a skull and the hourglass shaped damaru. He is adorned with a garland of skulls, and is fanged. Lying, on an eight petalled lotus above Bhairava is a two-armed form of Shiva, clothed in tiger skin and holding a skull-staff and a trident. The four petals of the major directions represent dharma (duty), jnana (knowledge), vairagya (dispassion) and aishvarya (dominion).

The 10-faced form of Guhyakali is then described. She has 27 eyes, with some faces having two, and other three, eyes. Each of her faces represents a different female animal aspect of Guhyakali and is of a different hue. For example, her upper face is called Dvipika (a leopard or possibly a panther), then comes Keshari (a lion) which is white, Pheru (jackal) which is black, then Vanara (a monkey) which is red, Riksha (a bear) which is purple, Nara (a

woman) which is of a cochineal colour, Garuda which tawny, Makara (a crocodile) which is turmeric colour (yellow), Gaja (elephant) which is of a golden colour, and Haya (horse) which is of a dark or dusky (shyama) colour.

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

Guhyakali's human face has great, fierce sharp fangs, she laughs very loudly, while streams of blood pour from her mouth. She has a rolling tongue and is adorned with garlands of skulls, with earrings also of skulls. The mother of the universe (*jagadambika*) has 54 arms each of which holds a weapon. Her right hands hold a jewelled rosary, a skull, a shield, a noose, a shakti missile, a skull-staff, a bhushundi weapon, a bow, a discus, a bell, a young corpse, a mongoose (?), a rock, a man's skeleton, a bamboo stave, a serpent, a plough, a fire hearth, a damaru, an iron mace, a small spear (*bhindipala* -- it could mean a sling), a hammer, a spear, a barbed hook, a club studded with metal nails (*shataghni*). Her right hands hold a jewelled rosary, scissors, make the gestures (*mudra*) of threatening, a goad, a danda, a jewelled pot, a trident, five arrows and so forth.

In the same work there is a [nyasa](#) specifically for the 10 faces of this form of the goddess. Here, the faces are related to the 1,000 petalled lotus, the mouth, the right eye, the left eye, the right nostril, the left nostril, the right cheek, the left cheek, the right ear and the left ear.

Guhyakali has three major forms, corresponding to creation, maintenance and destruction, a little like a very much darker form of Tripurasundari.

Chapter five of the *Guhyakalikhanda* describes 18 yantras of the Devi, corresponding to the 18 separate mantras mentioned earlier.

The first consists of a bindu, a triangle, a hexagon, a pentagon, a circle, 16 petals, eight petals and four doors, adorned with tridents and skulls. This relates to Guhyakali's one letter mantra, which is Phrem (see above left).

Guhyakali dwells within the centre of eight cremation grounds (*shmathans*), whose names are Mahaghora, Kaladanda, Jvalakula, Chandapasha, Kapalika, Dhumakula, Bhimangara, and Bhutanatha. Her worship honours the Vetalas (vampires), eight tridents, vajras, jackals and corpses, Bhairavas, dakinis, Chamundas, Kshetrapalas, Ganapatis and other denizens of the cremation ground.

Hamsah Shodha Upanishad

That self of the nature of food is pervaded by the self of the nature of vital energy; similarly the self of vital energy is by nature pervaded by the self of the nature of mind - - Katharudropanishad, 24

As we've pointed out elsewhere in these pages, there is a multitude of small texts describing themselves as Upanishads which nevertheless deal with entirely tantrik themes.

Whether this is because different schools of tantras were seeking scriptural and ancient authorities for their views is difficult to say, but, very often these so-called "Upanishads" do give a useful short precis of the views of particular schools.

That's the case with this particular text below, which describes a nyasa by which a devotee is said to assume the body or nature of Kali.

The rishi or seer of this piece is Virupaksha Mahakala, perhaps connected with the famous Virupaksha temple in Vijayanagar - a temple that, for some reason, or other survived the ravages of the 3,000 other temples and is still active today. The mantras and matrikas described below use the iTrans method of transliteration.

Hamsah Shodha Upanishad

Now the Hamsa six fold nyasa by which (devotees) become Shiva, become the lord of all siddhi. Even Sadashiva is not entitled to the fruit of this.

Of this six fold nyasa Virupaksha Mahakala is the seer. Anushtub is the metre. Kali is the devata. The object of its application is the body of Kali. By the six limb Hamsa (nyasa) he becomes of the nature of Nirvana.

Ha.msaH ka.m kha.m ga.m ~na.m - bearer of the great rosary of skulls, beloved of Mahakala, protect, protect me!

Dwelling in the six chakras, the lady of speech, dwell on the tip of my tongue!

Ha.m namaH on the head. He becomes Shiva.

Ha.msaH cha.m Cha.m ja.m jha.m Na.m Mahatripurabhairavi, bearer of the book and the rosary of aksha seeds, paralysed of the face of the enemy, do it! Do it! SvAhA. This in the great lotus.

Ha.msaH Tam Tha.m Da.m Dha.m Na.m DA.m DL.m Da.m Dakini, protect, protect me! SvAhA. This (the devotee) should place in the Anahata. He becomes the third form.

Ha.msaH Ta.m Tha.m Da.m Nam, great goddess of death, destroying death, HU.m HU.m, destroy! Destroy poverty! SvAhA. He should place Gu.m/ He becomes Brahma Kali. He attains the Fourth.

Ha.msaH Pa.m Pha.m Ba.m Bha.m Ma.m, cat devi, heroic one, destroy! Destroy my idleness!

Ha.msaH Ya.m Ra.m La.m Va.m sha.m Sha.m Sa.m Ha - big bellied Devi, mother greatly fond of the auspicious, dissipate! Dissipate my dullness. Cause it to disappear! Cause it to disappear!

Bhagavati, protect, protect me! Maintainer of the worlds, maintain, maintain me! SvAhA the two foot nyasa. He becomes Shiva.

Now he should place the sixth. Ha.msaH La.m Ksha.m Mahalakshmi Rararajeshvari, Beloved of Mahakala, the devi who is all the parts of time, the Devi of kalas, break in pieces! Break in pieces! Kha.m KhI.m KhU.m Khai.m Kho.m Khau.m KhaH, the spade in earth, SvAhA. In all libs he should place that. He should do the 50 fold diffusion. Thus the Sixth.

He becomes Shiva. He is worshipped by the Moon. He becomes detached. He becomes initiated in all. He becomes Amrita. He becomes all time. He does every nyasa. He gets knowledge even of the unknown. The duty he should do becomes done. He becomes lord of all siddhi. He becomes like Kali. So-aha.m Ha.msa, thus Bhagavan Sadashiva stitched this veda.

क्री

The Hundred Names of Kali

O Devi, you are the measure and you measure. You are beyond measure and measurer. You are one in many forms. You are the form of the universe. I bow to you - Kaulavali Tantra.

Here is the text and a translation of chapter 23 of the influential [Brihadnila Tantra](#). If there are defects in my translation, I beg the indulgence of readers.

त्रयोविंशः पटलः

श्रीदेव्युवाच ।

पुरा प्रतिश्रुतं देव क्रीडासक्तो यदा भवान् ।

नाम्नां शतं महाकल्याः कथयस्व मयि प्रभो ॥ १ ॥

श्रीभिरु उवाच ।

साधु पुष्टं महादेवि अकथ्यं कथयामि ते ।

न प्रकास्यं वारोहे स्वयोनिरिव मुन्दरि ॥ २ ॥

Patala 23. Shri Devi said: Before, O Deva, when engaged in amorous play, you mentioned the 100 names of Kali. Lord, speak of this to me. Shri Bhairava said: Well asked, Mahadevi, I will tell you of that previously untold. Varohe Sundari, you should conceal it like your own yoni. [1-2]

प्राणाधिकप्रियतरा भवती मम मोहिनी ।

क्षणमात्रं न जीवामि त्वां विना परमेश्वरि ॥ ३ ॥

यथादर्शेऽमले बिम्बं घृतं दध्यादिसंयुतम् ।

नथाहं जगतामाद्ये त्वयि सर्वत्र योचरः ॥ ४ ॥

शृणु देवि प्रवक्ष्यामि जपात् सार्वज्ञदायकम् ।

सदाशिव ऋषिः प्रोक्तोऽनुष्टुप् छन्दश्च इरितः ॥ ५ ॥

देवता भैरवो देवि पुरुषार्थचतुष्टयम् ।

Mohini, you who are as dear to me as life itself, I could not live for an instant without you, Parameshvari. [3] Like sight is inherent in the sun and as ghee is inherent in milk, so I, the Natha am everywhere present in you. [4] Listen Devi, I will speak to you of the japa giving all knowledge. Sadashiva is the rishi, it is said; Cchanda is the metre, [5] the devata is Bhairavi Devi, bestowing the four aims of mankind.

विनियोगः प्रयोक्तव्यः सर्वज्ञदायकम् ॥ ६ ॥
 महाकाली जगद्धात्री जगन्माता जगन्मयी ।
 जगदम्बा जगत्सारा जगदानन्दकारिणी १० ॥ ७ ॥
 जगद्विध्वंसिनी गौरी दुःखदारिद्र्यनाशिनी ।
 भैरवभाविनी भावानन्ता सारस्वतप्रदा ॥ ८ ॥
 चतुर्वर्गप्रदा साध्वी सर्वमङ्गलमङ्गला ।
 भद्रकाली २० विलाक्षी कामदात्री कलात्मिका ॥ ९ ॥

The application is that it gives all knowledge. [6] Mahakali Jagadhatri (creator of the world) Jaganmata (mother of the world) Jaganmayi (consisting of the world) Jagadamba (world mother) Jagatsara (essence of the world) Jagadanandakarini (cause of bliss in the world) [7] Jagadvighnasini (destroyer of world obstacles) Gauri (golden one) Dukhadaridyanashini (destroyer of unhappiness and poverty) Bhairavabhavini Bhavananta Sarasvataprada (bestower of eloquence). [8] Chaturvargaprada (giver of the four aims) Sadhvi (holy) Sarvamangalamangala (greatest fortune of all) Bhadrakali Vilakshi Kamadatri (giving desires) Kalatmika (self of kalas) [9]

नीलवाणी महागौरसर्वाङ्गा सुन्दरीपरा ।
 सर्वसंपत्प्रदा भीमनादिनी वरवर्णिनी ॥ १० ॥
 वारारोहा ३० शिवरुहा महिषासुरधातिनी ।
 शिवपूज्या शिवप्रीता दानवेन्द्रप्रपूजिता ॥ ११ ॥
 सर्ववद्यामयी सर्वसर्वभीष्टफलप्रदा ।
 कोमलाङ्गी विधात्री विधातुवरदायिनी ४० ॥ १२ ॥
 पूर्णेन्दुवदना नीलमेघवर्णा कपालिनी

Nilavani (blue Sarasvati) Mahagaurasarvanga (greatly golden in all limbs) Sundaripara (supremely beautiful) Sarvasampatprada (giver of all prosperity) Bhimanadini (sounding terrifying) Varavarini [10] Vararoha Shivaruha (riding Shiva) Mahishasuradhatri Shivapuja (worshipped by Shiva) Shivaprita (loved by Shiva) Danavendraprapujita (worshipped by Danavas)[11] Sarvavidyamayi (consisting of all vidya) Sarvasarvabhishthaphalaprada (giver of the fruit of every possible desire) Komalangi (soft of limbs) Vidhatri (creatix) Vidhatrivaradayini (giver of boons in creation) [12] Purnenduvadana (with a face like the full moon) Nilameghavarna (the colour of a blue rain-cloud) Kapalini

कुरुकुला प्रिचिता कान्तचित्ता मदोन्मदा ॥ १३ ॥
 मत्ताङ्गी मदनप्रीता मदाघूर्णितलोचना ५० ।
 मदोत्तीर्णा खर्परामिनरमुण्डविलासिणी ॥ १४ ॥
 नरमुण्डस्रजा देवी खड्गहस्ता भयानका ।
 अट्टहासयुता पद्मा पद्मरागोपशोभिता ॥ १५ ॥
 वराभयप्रदा ६० काली कालरात्रिस्वरूपिणी ।
 स्वधा स्वाहा वषट्कारा शरदिन्दुसमप्रभा ॥ १६ ॥

Kurukulla Viprachitta Kantachitta Madonmada (drunk with desire) [13] Matangi (elephant lady) Madanaprita
 Madaghurnitalochana (eyes full of desire) Madottirna Kharparasinaramundavilasini [14] Naramundasraja (with a
 necklace of men's heads) Devi Khadgahasta (holding a cleaver) Bhayanaka (giving fear) Attahasayuta (laughing
 loudly) Padma (lotus) Padmaragopashobhita [15] Karabhayaprada (hand removing fear) Kali Kalaratrisvarupini
 (true form of the night of time) Svadha Svaha Vashatkara Saradindusamaprabha (as bright as the autumn moon)[16]

शरत्ज्योत्सना संह्लादा विपरीतरतातुरा ।
 मुक्तकेशी ७० छिन्नजटा जटाजूटविलासिनी ॥ १७ ॥
 सर्पराजयुताभीमा सर्पराजोपरिस्थता ।
 श्मशानस्था महानन्दिस्तुता संदीप्तलोचना ॥ १८ ॥
 शवासनरता नन्दा सिद्धचारणसेविता ५० ।
 बलिदानप्रिया गर्भा भूर्भुवःस्वःस्वरूपिणी ॥ १९ ॥
 गायत्री सावित्री महानीलसरस्वती ।

Sharatjyotsna (light of the autumn moon) Samhlada Viparitaratatura (addicted to taking the superior sexual role)
 Muktakeshi (dishevelled of hair) Cchinajata Jatajutavilasini [17] Sarvarajayutabhima Sarvarajoparisthata
 Shmashanstha (dwelling in the cremation ground) Mahanandistuta (praised by Mahanandi) Samdiptalochana [18]
 Shavasanasarata (addicted to the corpse asana)Nanda Siddhacharanasevita (served by Siddhacharas) Balidanapriya
 (fond of animal sacrifice)Garbha (the womb) Bhurbhuvasvahsvarupini (true form of Bhurbhuvahsvar)[19] Gayatri
 Savitri Mahanilasarasvati

लक्ष्मीर्लक्षणसंयुक्ता सर्वलक्षणलक्षिता ॥ २० ॥
 व्याघ्रचर्मवृता ९० मध्या त्रिवलीवलयाञ्चिता ।
 गन्धर्वैः संस्तुता सा हि तथा चेन्दा महापरा ॥ २१ ॥
 पवित्रा परमा माया महामाया महोदया १०० ।
 इति ते कथितं दिव्यं शतं नाम्नां महेश्वरि ॥ २२ ॥
 यः पठत् प्रानरुधाय स तु दानिधिर्भवत् ।
 इह लोके सुखं भुक्त्वा देवीसायुज्यमाप्नुयात् ॥ २३ ॥

Lakshmirakshanasamyukta (showing all the signs of Lakshmi) Sarvalakshanalakshita (having every single characteristic)[20] Vyaghracharmavrita (wearing tiger skin) Madhya Trivalivalayanchita Gandharvaihsamstutasa (praised by the Gandharvas) hi Inda Mahapara (greatly supreme one) [21] Pavitra Parama (supreme) Maya Mahamaya Mahodaya. Maheshvari, so to you are declared the 100 celestial names [22] Whosoever reads these at morning time for certain gains a treasure. Here in this world, he is happy and afterwards attains union with Devi. [23]

तस्य वश्या भवन्त्येते सिद्धौघाः सचराचराः ।
 खेचरा भूचराश्चैव तथा स्वर्गचराश्च ये ॥ २४ ॥
 ते सर्वे वशनातान्ति साधकस्य हि नान्यथा ।
 नाम्नां वरं महेशानि परित्याज्य सहस्रकम् ॥ २५ ॥
 पठितव्यं शतं देवि चतुर्वर्गफलप्रदम् ।
 अज्ञात्वा परमेशानि नाम्नां शतं महेश्वरि ॥ २६ ॥
 भजते यो महाकालीं सिद्धिर्नास्ति कलौ युगे ।

He cannot be subjugated by siddhas, aughas, all which moves and does not move, whether they move on earth, in space or in heaven. [24] The names are called 'Boon', Maheshani and one may give up the 1000 (names). [25] One should recite the 100 (names) Devi, the giver of the fruit of the four aims (of mankind). O Parameshani, without knowing these 100 names [26], there is no siddhi from Mahakali in this Kali Yuga.

प्रपठेत् प्रयतो भक्त्या तस्य पुण्यफलं शृणु ॥ २७ ॥
 लक्षवर्षसहस्रस्य कालीपूजाफलं भवेत् ।
 बहुना किमिहोक्तेन चास्त्रिनार्थी भविष्यति ॥ २८ ॥

One who recites with devotion gains good results, listen! [27] He gains the results of hundreds of millions of Kalipujas. What use of more words? He will become the desired. [28]

The Heart of Kali

Final liberation is attained by the knowledge that the atma is the witness, is the truth, is omnipresent, is one, free from all deluding distractions of self and not-self, the supreme, and though abiding in the body is not in the body. - Mahanirvana Tantra XIV, 116.

[The following stotra (hymn), published in the *Kali Rahasya*, a Kali puja compendium, is intended to stave off bad fortune and give success. However, it also touches on many of the hidden left-hand (vamachara) practices of Kali. It is translated here into English for the first time.]

Shri Mahakala said: Listen, dearest, to Dakshina's supreme secret, very hidden and difficult to obtain, her very marvellous hymn known as the Hridaya. Unvocalised before, I reveal it now because of your love. It should be concealed from others! This is true, true, O Mountain Born One.

Shri Devi said: Shambhu Maheshvara, ocean of compassion, in which yuga did my hymn arise, and how was it created? Tell me all of this.

Shri Mahakala said: A long time ago I decapitated Prajapati, and due to this evil act of slaying a brahmana came to be Bhairava (1). I created this hymn to destroy the sin of brahminicide, dearest. This hymn destroys the consequence of killing brahmins (2).

Application: Om. Shri Mahakala is the rishi of this heart mantra of Shri Dakshina Kalika. Ushnik is the metre. Shri Dakshina Kalika is the devata. Krim is the bija. Hrim is the shakti. Namah is the peg. Its application follows from its continual recitation.

Heart nyasa etc.

Om. Kram to the heart namah.
Om. Krim to the head svaha.
Om. Krum to the peak vasat.
Om. Kraim to the armour hum.
Om. Kraum to the three eyes vausat.
Om. Krah to the missile Phat.

Meditate on Kali Mahamaya with three eyes, of different forms, with four arms, a rolling tongue, bright as a full moon, the colour of a blue night lotus, dispeller of the assembly of enemies, holding a man's skull, a sword, a lotus, and giving boons.

Her mouth is bloody and fanged, she has a fear inspiring form, she is addicted to very loud laughter and completely naked.

The Devi sits on a corpse and is adorned with a garland of skulls. After meditating on Mahadevi like this, then read the Hridaya.

Om Kalika, primordial and terrifying form, bestower of the fruit of all desires, hymned by all gods, destroy my enemies.

Hrim, you who are the essence of Hrim, the most excellent thing in the three worlds, hard to obtain, out of love for me, deny anything whatsoever to he whom I name!

Now I speak of the meditation, O supreme self, the essence of night. Whoever knows this becomes liberated while still living.

Meditate on her having dishevelled and matted hair, decorated with strings of serpents, a half moon as her diadem, in union with Mahakala.

Boon giver, visualising her like this causes all people to become liberated in every way. This is true, true.

Now listen to the yantra of the supreme goddess, the giver of success in whatsoever is desired. Hide this greatly quintessential secret of secrets with every effort.

The Kali yantra, the giver of true siddhi, is made from five triangles, an eight petal lotus, surrounded by a bhupura, and encompassed by skulls and funeral pyres (3). The mantra, previously spoken of, should always be worn on the body dearest!

Now Devi Dakshina Kali's garland of names is revealed: Kali, Dakshina Kali, black of body, the supreme self, wearing a garland of skulls, large eyed, cause of creation and dissolution, self of maintenance, Mahamaya, the power of yoga, the essence of good fortune, the female serpent, intoxicated with wine, the sacrificial offering, with

the vagina as her banner, primordial one, always ninefold, terrifying, the greatly effulgent one, formidable, with a corpse as her vehicle, Siddhi Lakshmi, Niruddha, Sarasvati.

Whoever recites this garland of names daily causes me to become their slave. Maheshvari, this is true, true.

Kali, destroyer of time, goddess of skeletal form, taking the form of a raven, blacker than black, I worship you O Dakshina Kalika!

I bow to you Kalika, Maharaudri, fond of the night, Devi liking kunda, gola and svayambhu flowers (4).

I bow to you Duti (5), the Duti causing yoga to arise from sexual intercourse, you who are the great Duti, fond of Dutis, the supreme Duti, the Lady of Yoga.

Those who recite the mantra Krim seven times over water and then sprinkle themselves with it destroy all disease. There is no question about this.

Those who seek any object who charge sandal paste with the great mantra Krim Svaha and then make a forehead mark of it become the most intelligent of people, and always able to subjugate.

Dearest, those who offer unhusked rice while reciting the mantra Krim Hrim Hrim seven times, destroy great worries and obstacles, there is no doubt of it.

Those who pronounce the mantra Krim Hrim Hrim Svaha over the cremation pyre, then encircle the house of their enemies with the ashes kill their enemies.

Those who offer seven flowers and pronounce the mantra Krim Hrim Hrim uproot their foes, no doubt of it.

If, after reciting Krim Krim Krim, while offering unhusked rice, it causes the object of attraction to swiftly come from a distance of even 1,000 yojanas (6).

Those who recite the mantra Krim Krim Krim Hrim Hrim Hrim seven times, purifying water and making a forehead mark of it, delude the whole world.

Parameshani, this Hridaya is the destroyer of all evil, a million million times greater than Ashvamedha and other sacrifices. The fruit it gives is one million million times better than the offerings given to virgins (7). Its results, it is said, are greater by one million million than those obtained from offering to Dutis.

It is a million times greater than the results obtained from bathing in the Ganges and other sacred waters. Reciting it only once bestows these results. This is true, true, I swear it.

The initiated person who, after worshipping a kumari of beautiful form, and then recites this hymn, becomes liberated whilst living, O Maheshani.

If, after having seen the vagina full of menses, one should recite it with one-pointed mind, Varanane! he gains the supreme place in Deviloka, the heaven of the goddess.

In great sorrow, suffering great disease, in great conflicts, in great anxieties, in fearful terrifying places, if one should recite this ultimate stotra. (one is freed from them) in a day.

This is true, true and again true. It should be hidden like a mother's yoni.

Notes

(1) This story is related in the *Skanda Purana*. Brahma liked his daughter and wanted to couple with her. But that didn't meet with the approval of Shiva, who cut off his fifth head. Brahma and Shiva had a great fight, which the latter won. Shiva, however, had committed the sin of killing a Brahmin, an act requiring expiation. Forever afterwards, Shiva in his form of Bhairava, the terrible one, bears the fifth head of Brahma.

(2) So followers of Shiva have a licence to kill brahmins! This probably stems from a time when the Aryan race was entering India and faced opposition from the indigenous tribes already occupying the subcontinent.

(3) Kali has eight different cremation grounds. They are enumerated in the voluminous work called the *Mahakalasanghita*, Guhyakali Khanda.

(4) The three primary types of menstrual blood in the tantrik tradition.

(5) Duti means messenger. Yet the meaning is She who makes Shiva Her messenger.

(6) A Hindu measure of distance.

(7) Kumari Puja - to this day performed in Nepal, where a young girl is treated as an incarnation of the goddess.

The Kali Nityas

O All-Knowing One, if I am known, what need is there for revealed scriptures and sadhana? If I am unknown, what use for puja and revealed texts? I am the essence of creation, manifested as woman, intoxicated with sexual desire, in order to know you as guru, you with whom I am one. Even given this, Mahadeva, my true nature still remains secret - Kulachudamanitantra V

Like [Lalita](#), Kali has fifteen Nityas or eternities, but these are associated with the waning rather than the waxing Moon. These yantra images above are drawn from [The Magic of Kali](#) and based on descriptions from the *Shaktisamgana Tantra*.

Some of the descriptions of the Nitya yantras in this work are missing, and that explains their absence from the text below. The images and mantras should be contrasted with the Lalita Nityas. While the Kali Nityas are dark and forbidding, and the mantras have inimical natures, the Lalita Nityas are bright, and the mantras positive.

Kali : The first Nitya of the waning moon

Although she has the same

Meditation: Dark hued, garland of skulls, full making the threatening

Mantra: Om Hrim Kali



Kali Nitya

name, she is separate, as an avarana or attendant, of Kalika.

very terrifying, horribly screaming, formidable, with a swelling breasts, holding a cleaver in her right hand and gesture in her left, in a cremation ground.

Kali Mahakali Kaumari Mahyam Dehi Svaha.

Kapalini: The

second Nitya



Kapalini Nitya

Her name means Skull-girl. **Meditation:** Black, naked, beautiful face, dishevelled hair, seated on four severed heads, showing a cleaver, trident, bestowing boons and dispelling fear.

Mantra: Om Hrim Krim Kapalini Maha-kapala-priye-manase kapala-siddhim me dehi Hum Phat Svaha.

Attendants: In inner triangle desire, action and knowledge. In middle triangle Rati, Priti, Kanti. In outer triangle Mahakali, Mahalakshmi, Mahasarasvati. In the eight petals the eight bhairavas, with the eight Matrika Devīs. In the bhupura the guardians of the directions.

Kulla: The third Nitya

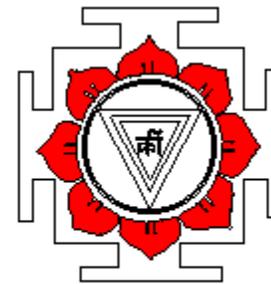


Kulla Nitya

Meditation: Four-armed, with three eyes, seated on ten severed heads on a corpse, showing the gesture giving boons and dispelling fear in her two left hands, in her right hands she holds a book and a rosary.

Mantra: Om Krim Kullaya Namah.

Attendants: In the first triangle Dhriti, Pushti, Medha. In second Tushti, Prajna, Jaya. In the eight petals the eight Matrikas and Bhairavas, in the four doors the Lokapalas (Guardians of the directions cardinal and intermediate).



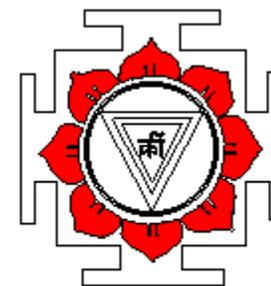
Kurukulla Nitya

Kurukulla: The fourth Nitya

Meditation: Large rising breasts, beautiful buttocks, black in colour, seated on a corpse, with dishevelled hair, wearing a garland of skulls, carrying a skull, scissors, a cleaver and a shield.

Mantra: Krim Om Kurukulle Krim Hrim Mama Sarva-Jana-Vasamanya Krim Kurukulle Hrim Svaha.

Attendants: In inner triangle Kali, Tara, Chinnamasta. In middle Balamba, Ragala, Ranta. In outer Ugra-Garbha, Ugra-Bija, Ugra-Virya. The eight Bhairavas and the eight Matrikas are in the eight petals, and the Lokapalas are in the directions.



Virodhini Nitya

Virodhini: The fifth Nitya

Meditation: Full rising breasts, wearing a garland of snakes and bones, terrific, with three eyes and four arms, holding a trident, a serpent noose, a bell and a damaru. Seated on a corpse, yellow body, purple clothes.

Mantra: Om Krim Hrim Klim Hum Virodhini satrun-ucchataya virodhaya virodhaya satru-ksayakari Hum Phat.

Attendants: In inner triangle Dhumrarchirushma, Javalini, Visphulingini, in middle Sushri, Surupa, Kapila. In outer the three Shaktis called Havyavaha, Virodhini-mastake, Dashami. In the eight petals the eight Bhairavas and Matrikas, in the bhupura the Lokapalas.

Vipracitta: The sixth Nitya



Viprachitta Nitya

Meditation: Full rising breasts, four arms, three eyes, naked, the colour of a blue lotus, dishevelled hair, rolling tongue, inspiring fear, holding a cleaver, a severed head, a skull cap and a trident. She shows her teeth, from the corner of her mouth flows blood.

Mantra: Om Shrim Klim Camunde Vipracitte Dushta-Ghatini Shatrun-Nashaya Etad-Dina-Vadhi Priye Siddhim Me Dehi Hum Phat Svaha.

Attendants: Bindu with bija, three gunas in the triangle, six limbs in the hexagram, the Matrikas and the Bhairavas in the eight petals, the guardians of the directions in the bhupura.

Ugra: the seventh Nitya



Ugra Nitya

Meditation: Naked, formidable, with terrific fangs, legs in pratyahidha posture, wearing a garland of skulls, with dishevelled hair, black, four arms, holding a sword, a night lotus, a skull and a knife, dwelling in the cremation ground.

Mantra: Om Strim Hum Hrim Phat.

Attendants: In centre Hum bija, in triangle Tara, Nila and Ekajata. In the eight petals Ugra- Ghopra and the rest of the Bhairavas, on the outside Vairochana and the rest of the eight matrikas, in the bhupura the lokapalas.

Ugraprabha: The eighth Nitya



Ugraprabha Nitya

Meditation: Four arms, three eyes, colour of a blue lotus, seated on a corpse, naked, with dishevelled hair, rising swelling breasts, pleasant face, eating carrion, wearing a girdle of severed hands of corpses, holding a cleaver and a head, a skull bowl and a knife.

Mantra: Om Hum Ugra-Prabhe Devi Kali Mahadevi Svarupam Darshaya Hum Phat Svaha.

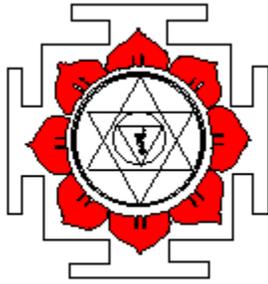
Attendants: in first triangle Kali, Tara and Rochani. In outer triangle Tarini-Gana, Taramekajata and Nila. In the eight petals the Matrikas, on the tips of the petals the eight Bhairavas. In the bhupura the Lokapalas.

Dipa Nitya: The ninth Nitya

Meditation: Four arms, three eyes, like a large sapphire, with a garland of skulls, naked, dishevelled hair, fearful fangs, armlets of human bone, bracelets of skulls, carries a cleaver and a head in her left hands and shows the gestures of dispelling fear and gesture of giving in her right hands.

Mantra: Om Krim Hum Diptayai Sarva-Mantra-Phaladayai Hum Phat Svaha.

Nilā: The tenth Nitya



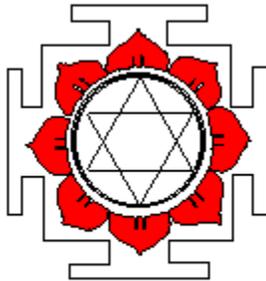
Nilā Nitya

Meditation: Four arms, three eyes, like blue orpiment, wearing a necklace of skulls, seated on a corpse, eyes red and rolling, protruding tongue, ornaments of human flesh and bones, beautiful face, eyes like a gazelle.

Mantra: Hum Hum Krim Krim Hrim Hrim Hasabalamari Nilapatake Hum Phat.

Attendants: In triangle Kalaratri, Maharatri, Moharatri. In hexagon, the six limbs. In the eight petals, the eight Bhairavas. In the eight filaments of the lotus, the eight Matrikas. In the bhupura Vatuka Natha etc.

Ghana, the eleventh Nitya



Ghana Nitya

Meditation: Four arms, three eyes, delighting in nakedness, formidable, terrifying teeth, swelling rising breasts, black, blood streams from the corners of her mouth, she wears a girdle of dead men's hands, and holds a sword, a shield, a trident and a club.

Mantra: Om Klim Om Ghanalaye Ghanalaye Hrim Hum Phat.

Attendants: The six limbs are in the six angles, the Bhairavas and the Matrikas are in the eight petals, and the guardians of the directions are in the bhupura.

Balaka, the twelfth Nitya

Meditation: Four arms, three eyes, intoxicated with wine, wearing a garland of skulls, naked, formidable, with rising swelling breasts, holding a sword and a head in her left hands and a skull bowl and the threatening finger in her right hands. Seated in a fortress of skulls, she is like ten million fires of dissolution or suns.

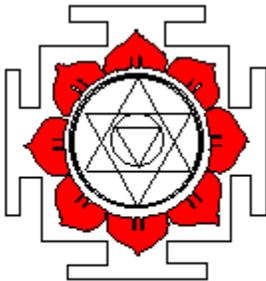
Mantra: Om Krim Hum Hrim Balaka Kali ati adbhute parakrame abhista siddhim me dehi Hum Phat Svaha.

Matra, the thirteenth Nitya

Meditation: Blue-black, smeared with blue paste, with four arms and three eyes, wearing a garland of skulls, seated on a corpse, fierce, holding a skull bowl, scissors, a sword and a severed head. This great Raudri roars terrifyingly.

Mantra: Om Krim Him Hum Aim 10 Mahamatre siddhim me dehi satvaram Hum Phat Svaha.

Mudra, the fourteenth Nitya



Mudra Nitya

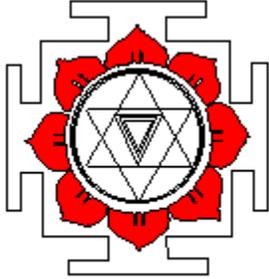
Meditation: Naked, the colour of a blue lotus, fierce, with three tawny eyes, four arms, roaring loudly, with a garland of heads, a girdle of hands, blood on her lips, holding a skull bowl and a knife, a sword and a shield.

Mantra: Om Krim Him Hum Prim Phrem Mudramba Mudrasiddhim me dehini bho jaganmudrasvarupini Hum Phat Svaha.

Attendants: In the triangle are Iccha, Jnana and Kriya Shaktis. Rajyada, Bhogada, Moksada, Jayada, Abhayada, Siddhida are in the hexagon. The eight Matrikas are in the eight petals, with the eight Bhairavas at their filaments. In the bhupura are Ganapa, the

Yoginis, Ksetrapala and Vatuka Natha.

Mita, the fifteenth Nitya



Meditation: Red clothes, dishevelled hair, rising swelling breasts, beautiful buttocks, delighting in nakedness, terrifying, dark blue in colour, sitting on a corpse, wearing a garland of skulls, with four arms, three eyes, holding a sword and a severed head in her left hands and dispelling fear and granting boons with her right hands. She is like ten million fires of dissolution at the end of time, dwelling in the cremation ground.

Mantra: Om Krim Hum Hrim Aim Mite Paramite parakramaya Om Krim Hum Him Em So-aham Hum Phat Svaha.

Mita Nitya

Attendants: In the first triangle Kali, Karalini, Ghora. In the second, Vama, Jyestha, Raudrika. In the third, Iccha, Jnana, Kriya. In the first part Vartali, then Laghuvarahi, Svapnavarahi, in the fourth Tiraskarini. The six limbs in the hexagon, and the Matrikas in the eight petals, with the Lokapalas being in the bhupura.



The Kali Yantra

Sadashiva is without energy (lifeless) when Mahakali is manifest. He also is like a corpse when in union with Shakti. Clearly, without Shakti, the primordial god is lifeless and cannot act - Todala Tantra, I

The *Dakshinakali* yantra, pictured left, conforms to the general pattern of all Shakti yantras but has its own particular form. In the centre is a group of five triangles. Each point represents one of the fifteen *Kali Nityas* or eternities, one for each day of the waning Moon. In the eight petals are eight *Bhairavas* and eight *Bhairavis*, coupling together. Yantras which are not inscribed with bija mantras and the matrikas are unsuitable for worship, as are those which are created by an uninitiated person, those which do not have life installed (see below). Mantras, meanwhile, are useless even if one is initiated, unless parashcarana, a preparatory rite, is performed.

Bhairava means terrifying, and these couples are particularised aspects of Dakshina Kalika, conforming to the eight tantrik directions. This is also the Kaula circle where males and females congregate on one of the dark days of the Moon to perform their uncanny rites. Each subsidiary Kali Nitya has her own yantra and mantra conforming to the nature of each of the days of the dark fortnight of the Moon.

Every tantrik deity has her or his daily puja which a devotee performs and the pattern for these sadhanas are all very similar. After first clearing and purifying a space, a yantra is drawn, and the sadhaka then performs nyasa, afterwards meditating on the Devi in her or his own heart and taking her, through the vital breath, to dwell in the centre of the yantra. Before using a yantra for this purpose, life and breath have to be installed. This rite (pranapratishta - installation of prana) uses the matrikas and gives the yantra the 36 tantrik tattvas. Yantras, too, have a definite life span, depending on the material. Gold, for example, lasts for life, silver for seven years, &c.

The image of Dakshina Kalika is awesome. She has a fanged mouth, looks terrifying, has dishevelled hair, has four arms and is adorned with a necklace of human skulls. She holds a newly severed head and a sword, her other hands show the mudras which dispell fear and grant boons. She is the colour of a thundercloud, dusky, and is completely naked (digambara, clothed in space). Blood trickles from the sides of her mouth, and her earrings are two corpses of young boys. She has rising, large swelling breasts, and is seated in intercourse on the body of a corpse. She laughs loudly. The corpse is Mahadeva Shiva in his form of Mahakala and the whole scene is within the cremation ground.

Once installed in her form - and this can be a yantra, a statue, a flower, a book and various other sacred items - Devi is treated as being actually present, and the adept offers her various good things, food, perfume, drink, incense, and a whole host of other ritual accessories. There are five, or sixteen or sixty four upachara (ritual accessories - see the abstract of the *Gandharva Tantra* for details). These upacharas can be either external or internal. The true flowers, according to the tradition, are flowers such as compassion, forgiveness, kindness and the like. The attendants of the Devi are then worshipped, and offerings given to them too.

At this stage, the initiate can then perform various other rites, finally winding up by again taking the Devi into her or his heart, wiping out the yantra, and closing the rite. Things do not have to take such a formal shape, however. Devi describes a continual method of worship in the *Kulachudamani Tantra*.

"Dear son, my secret originates in simple practice. Those lacking this do not obtain success even in one hundred koti of births. Folk following the path of Kula and the Kulashastras are broad minded, from following the path of Vishnu, patient of insult, and always doing good to others.

"One should go to the temple of a deva, or to a deserted place, free of people, an empty place, to a crossroads or to an island. There, one should recite the mantra and, having bowed, become one with divinity and free from sorrow.

"Bow to Mahakali if you see a vulture, a she-jackal, a raven, an osprey, a hawk, a crow or a black cat, saying: "O Origin of all, greatly terrifying one, with dishevelled hair, fond of flesh offering, charming one of Kulachara, I bow to you, Shankara's beloved!

"If you should see a cremation ground or a corpse, circumambulate. Bowing to them, and reciting a mantra, a mantrin becomes happy: 'O you with terrible fangs, cruel eyed one, roaring like a raging sow! Destroyer of life! O mother of sweet and terrifying sound, I bow to you, dweller in the cremation ground.'

"If you should see a red flower or red clothes - the essence of Tripura - prostrate yourself like a stick on the ground and recite the following mantra: 'Tripura, destroyer of fear, coloured red as a bandhuka blossom! Supremely beautiful one, hail to you, giver of boons.'

"If you should see a dark blue flower, a king, a prince, elephant, horse, chariot, swords, blossoms, a vira, a buffalo, a Kuladeva, or an image of Mahishamardini - bow to Jayadurga to become free of obstacles. Say: 'Jaya Devi! Support of the universe! Mother Tripura! Triple divinity!'

"If you should see a wine jar, fish, meat or a beautiful woman, bow to Bhairavi Devi, saying this mantra: 'O destructress of terrifying obstacles! Grace giver of the path of Kula! I bow to you, boon giver adorned with a garland of skulls! O red clothed one! One praised by all! All obstacle destroying Devi! I bow to you, the beloved of Hara.'

"Dear son, if a person sees these things without bowing, the Shakti mantra does not give success.

"I am the essence of this, beloved of the Kula folk. All the Dakinis are my parts. Listen Bhairava! One who has gained success in my simple yoga cannot be harmed by a Dakini. My devotees abound in wealth and cannot be conquered by Vatukas or Bhairavas.

"Whichever Kaula is seen by a young girl or woman, whether he be in village, city, festival, or at the crossroads, causes her to be filled with longing, her heart aching, her eyes darting glances, like a line of bees mad for honey falls on a lotus flower, greedy for nectar, like a female partridge for a cloud, like a cow for her recently born calf, like a female gazelle eager for young shoots of grass, like jackals for flesh, like a person tortured by thirst who sees water, like a dvamsi (?) at the sight of a lotus fibre, or like an ant greedy for honey.

"The sight of such a Kaula, enveloped by the Kulas, causes her lower garment to slip, she becomes mad with lust, and of unsteady appearance. Seeing her on a couch, her breasts and vagina exposed, one should fall to her feet, and, rising, fall again.

"One should impart the oral lore to an alluring female companion - in her feet resides the secret of the act of love. One attracts such female companions, with beautiful hips and beautiful breasts, like a moon to the Kaula, free from greed or modesty, devoted, patient of heart, sensuous, very inner of spirit.

"In such a happy Duti, curiosity may suddenly arise, she asking 'Dear son, what is to be done or not to be done? Speak!' One should perform sacrifice to the indwelling Maya and offer the remainder to the Shakti. After this, one should excite her and then perform the act of love.

"On a Tuesday, in the cremation ground, smeared with Kula vermillion, using Kula wood, one should draw a yantra. In the petals write the Camunda Mantra, 'Sphrem Sphrem Kiti Kiti' twice, and then the ninefold mantra of Mahishamardini. Outside this, write the mantras of Jayadurga and Shmashana Bhairavi. After writing them, worship Bhadrakali at night, meditating on Kamakhya, the essence of Kamakala.

"The Kulakaulika, naked, with dishevelled hair, should meditate on the formidable Kali, with her terrifying fangs and appearance, Digambari, with her garlands of human arms, seated on a corpse in Virasana, in sexual union with Mahakala, her ears adorned with bone ornaments, blood trickling from her mouth, roaring terrifyingly, wearing a garland of skulls, her large and swelling breasts smeared with blood, intoxicated with wine, trembling, holding in her left hand a sword, and in her right hand a human skull, dispelling fear and granting boons, her face terrifying, her tongue rolling wildly, her left ear adorned with a raven's feather, her jackal servants roaring loudly like the end of time, she herself laughing terribly and pitilessly, surrounded by hordes of fearsome Bhairavas, treading on human skeletons, wholly occupied with the sound of victorious battle, the supreme one, served by numberless hosts of powerful demons.

"After meditating on Kalika, the lord of Kula should then worship her. Unless one enters the other city, Kulasiddhi cannot be achieved. Because this Devi gives all success as soon as she is remembered, she is hymned in the three worlds as Dakshina.

"O Bhairava, by reciting her mantra 108 times, one can achieve whatever object is wished for. After establishing oneself at the crossroads and meditating on the Devi in your heart, one should enter the city adorned with the most beautiful sorts of jewels. After meditating on Devi in the four directions, bow to the Kulaguru and, holding the name of the object of siddhi in your left hand, pronounce the mantra.

"Smearing the eyes with anjana, one may shatter iron locks barring doors, becoming able to enter either stable, warrior's house, Kalika temple, treasury or sacred place, and may have sexual union according to will even 100 times. After meditating on Svapnavati Devi, one should enter the pavilion of Kama."

The *Kali Tantra* gives more details of the puja of Kalika:-

"Now I speak of the ritual injunction which is the all-nectar-giver of the Devi. Doing this, a person becomes like Bhairava.

"Firstly, I speak of yantra, the knowing of which conquers death. At first draw a triangle. Outside, draw another. Then draw three more triangles. "Draw a circle and then a beautiful lotus. Then draw another circle and then a bhupura with four lines and four doors. This is how the cakra should be drawn.

"Worship the guru line, the six limbs, and the dikpalas (The eight, or according to some, ten guardians of the directions, ed.). Then the mantrin should place his head at the feet of the guru.

"O dearest one, after worshipping the pedestal, set down the offering. Place the mantra in the six limbs. Then, within the heart lotus, the ultimate Kala blossoms.

"Place her in the centre of the yantra by invoking her (via the breath). After meditating on the great goddess, dedicate the ritual offerings. Bow to Mahadevi and then worship the surrounding deities.

"Worship Kali, Kapalini, Kulla, Kurukulla, Virodhini, Vipracitta in the six angles. Then Ugra, Ugraprabha, Dipta in the middle. Then Nila, Ghana and Balaka in the inner angle. Then Matra, Mudra and Mita within this triangle, and then the very dusky one holding the sword, adorned with human skulls, with her left hand showing the threatening mudra and having a pure smile.

"Worship the eight mothers Brahmi, Narayani, Maheshvari, Chamunda, Kaumari, Aparajita, Varahi and Narasimhi.

"In equal shares, give these devis animal sacrifice and worship them, smearing them with scent and offering incense and flame. After doing the puja, worship using the root mantra.

"Give food and so forth to the Devi again and again. The sadhaka should offer flame ten times. So also he should offer flower with mantra according to the rules of ritual.

"After meditating on Devi, recite the mantra 1,008 times. The fruit of reciting, which is light, place in the hands of the Devi.

"Then, placing the flower on the head, do prostration. With supreme devotion, then rub out (the yantra)."



The Shyama Upanishad

Just as a blind man cannot see the Sun, which shines on all, so those deluded by your Maya do not see the Kula - Kularnavatantra II, 53

There is a whole class of tantrik literature going under the name upanishad, which are not, however, nearly as ancient as works such as the *Chandogya Upanishad* and others. These upanishads, amongst which may be numbered the example below, often contain tantrik features which are absent from the older class of Hindu literature.

They may have been composed for several reasons; to give scriptural (Vedik) authority for the revealed tantras, or, quite the reverse, to undermine Vedik orthodoxy.

Be that as it may, there is no doubt that Hinduism, for many hundred years, has followed the tantrik model with temple worship, pujas, sadhus and the rest. Orthodox Brahminism has been left to orthodox brahmins.

The following name of the short work refers to Shyama (dusky), a form of the goddess, but the content is based on the puja of Kalika.

Om Krim. In the thousand petalled lotus one may achieve the true form of the absolute, most beautiful, using three Krim, two Hums, two Hrims, Dakshine Kalike, then the previous seven syllables, ending with svaha. This is the best of all mantras.

One who recites this is lord of gods, the lord of the universe, the lord of women, every guru, all name, learned in all the vedas, immersed in all the sacred waters, Sadashiva himself.

Triangle, triangle, triangle, triangle, triangle, together with eight filamented petals, with a bhupura. Place Devi here, and in the heart and other limbs meditate on Her.

Meditate on Kalika as an adolescent, the colour of a thunder cloud, with crooked teeth, her hands bestowing boons, removing fear, and holding a sword and a head.

Kali, Kapalini, Kulla, Kurukulla, Virodhini and Viharacitta are in the six angles. Ugra, Ugraprabha, Dipta, Nila, Ghana, Balaka, Matra, Mudra and Mita are in the nine angles. Brahmi, Narayani, Maheshvari, Chamunda, Varahi, Narasimhi, Kaumari and Aparajita are in the eight petals. Madhava, Rudra, Vinayaka and Saurah are in the four angles. The dikpalas are in the directions.

Worship Devi in all the limbs, making the oblation with nectar and doing puja with the pancatattva. This is how devotees become saints.

The first result is that enemies become friends. Reciting the mantra protects against theft. The devotee becomes wealthy. This is the result of devotion to Tara, Durga or Sundari. All Bhutas sleep, while the black limbed one awakes. He without a son who studies this Upanishad of the black limbed one, gets a son. It is the equivalent of bathing in water like the Ganges, going to the holy places, sacrifice and homa.



Chakras and the 64 Yoginis

As the first of the siddhas, the Tibetan sources mention Luhi-pa (Luyi-pada) who is most probably identical with Matsyendranatha, the teacher of the famous Gorakshanatha...The natha-siddhas...deserve to be singled out for separate treatment by virtue of their enormous influence on the development of Yoga –Dr.Rupnathji

There are more systems of chakras in the tantrik tradition than most people realise. One of the most ancient appears in chapter nine of the *Kaulajnana Nirnaya*, attributed to Siddha Matsyendranath. Said to be the progenitor of the Kaula school of tantra, this chakra system is eightfold. Each of the lotuses has eight petals and these represent the 64 yoginis, famed in Kamarupa.

"The letter ksa is in the Brahmastrandhra, la in the forehead, ha between the eyes, sa in the mouth, sa in the throat, sha in the heart, va in the navel, and ha in the genitals. Dear One, listen to the collective meditation in these chakra places.

"The first of the eight is a celestial eight petal lotus of pure crystal effulgence, a heavenly fire or flame, completely without stain, free from all duality, from the fires of cruelty, devoid even of nothingness. One should avoid perturbation and practise equipoise (Sama) consciousness. One may see even beyond the future, one with the endless circle of time, having knowledge of what is spoken at a distance, able to both grant boons and to paralyse, with the ability to seize and subjugate pashus, or to destroy or to kill them, mortal, always truthful, and in equipoise, becoming eloquent, a Siddha, and able to do anything.

"One should meditate on the second as having eight petals, as bright as a beautiful pure flame. One conquers death and becomes the cause of great excitement. Meditating one-pointedly on this multi-fold form one becomes an emperor amongst kings, doing whatsoever one wills, and may destroy all in the three worlds, whether animate or inanimate - like Krudha, the cause of both creation and dissolution, always engaged in love.

"The third great chakra is the deliverer from the nine tattvas. After meditating on the Guru in that chakra for six months, one may achieve whatever is wished for, destroy old age, be able to see at a distance, able to obstruct, even if one hundred yojanas distant. In a lonely place one should meditate on that multi-fold form.

"The fourth chakra is the cause of peace, increasing happiness and pleasure. By always meditating on it, afterwards one becomes immortal, eloquent, victorious over death and disease. Practising it daily, one causes death to flee. By continual practice for a period of sixteen seasons on this great chakra, one becomes able to destroy in a day and a night.

"O Surasundari, the fifth great lotus has eight petals. One should always meditate on it as being of a smoky colour, then one may shake the three worlds. It causes eloquence and avoidance of untimely death, and allows one to both enslave and paralyse.

"If one should meditate devotedly on the sixth royal chakra, fiery, with a pericarp of eight petals, as bright as liquid gold, the cause of Icha Siddhi, it enables one to see into the future, giving Anima and the other seven siddhis - of this there is no doubt.

"Dear Mahadevi, the seventh is as bright as the full moon, auspicious, within the body, bestowing both enjoyment and liberation, destroying fever and death, enabling one to enter into another's body. What may not be done? One becomes the best within a circle of people. "Pretty-Eyed One, the eighth great chakra, adorned with eight petals, gives Dharma, Artha, Kama and Moksha."



Chakras according to Goraksanath

Whatsoever difference there has been, or may be, as to forms and methods, whether in Upasana or Yoga, yet all Indian worshippers of the ancient type seek a common end in unity with Light of Consciousness, which is beyond the regions of Sun, Moon and Fire –Dr.Rupnathji

The system of mystic culture introduced by Goraksa Natha does not seem to have spread widely through the educated classes, so that although about a millennium has passed since this great man appeared his teachings have remained till to day almost a sealed book to many. The Goraksa Sataka and Goraksa Paddhati are two of the few Sanskrit works published which profess to give an exposition of this teacher's instructions. The Hathayogapradipika also belongs to this school, but it deserves to be supplemented.

We propose to deal in a separate paper, on the basis of Ms. and printed books (in Hindi and Sanskrit), with the entire system of mystic culture associated with Goraksa Natha, both historically and philosophically. Here we must confine ourselves to the system of Chakras or intra-organic centres of spiritual energy recognised by Goraksanatha. Our description will be based on a Ms of Vairata Purana and on an old coloured chart (obtained accidentally from a local gentleman interested in this panth) representing the human body containing the spinal column with the various centres painted and duly located. It will be found that this arrangement differs widely from the current notions both of the Hathayoga school and of the Tantras.

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First of all in the perineum we have the Adhara chakra (coloured red) presided over by Ganesa natha with his two Powers, viz. Siddhi and Buddhi. This is identical with the well known Muladhara of the Tantras. But the next centre, called Mahapadma chakra, controlled by Nila natha is unknown else where, The third, the Svadhithana chakra (coloured yellow), is in the genital region and has Brahma for its Deity and Savitri for the Power.

Between this and the Manipura there are three distinct centres, viz. Saddala (called also Susumna chakra), Garbha (in the Garbha sthana) and Kundalini (in the region adjoining the waist and presided over by Fire). Besides bare names and vague localisation we do not find statement for any further detail about these psychic vehicles. The Manipura is situated in the navel and has Visnu for its Devata. Above this is supposed to exist the so-called Linga chakra, of which, again, no particulars are given. Higher still, in the pericarp of the Anahata is the seat of mind - *Manas*.

The Anahata itself is in the heart and looks like a lotus with 12 petals, emitting a white radiance around. The presiding god of the chakra is named Mahadeva (Rudra natha, in the Ms) and the Power is Uma. The *rsi* is called Hiranyagarbha. This corresponds to the causal body, dream-less sleep, Pasyanti Vak and Sama Veda.

The next higher Chakra is of course Visuddha, in the throat. It is a sixteen-petalled lotus, with smoky colour, presided over by Jiva and Adya Sakti, The *Rsi* is Virat. It corresponds to the causal body, dreamless sleep, Paravak, Atharvana Veda, Jalandhara Bandha and Sayujya Mukti.

The Prana chakra which is a thirty-two-petalled lotus of bright hue (udUdyotavarNaprabhA) and is controlled by Pranana and Parama Sakti, is seated near the region of the throat (galasthAna)¹. It forms the 10th aperture of the human body. Of the four chakras above Visuddha and below Ajna, the second one is Avala chakra, furnished with 32 lobes shining 'like the rising sun (aruNodyotaprabhA), presided by Fire. The exact site of this Chakra is not mentioned. From what is said it appears that it is seated where the three *granthis* viz. Brahma, Visnu and Rudra, unite (trigranthisthAnagzg), and is very intimately connected with Kalachakra and Yoginichakra. The Chivuka chakra is somewhere in the facial region, apparently near the chin, and is formed like a sun-like lotus of 34 lobes, presided by Prana and Sarasvati. All the devas have their seats within the lotus. Its *Rsi* is named Krodha. All languages, indeed human speech itself, are supposed to have their origin here. The Balavan chakra is just below the Ajna, in the nasal region, and looks like a three-petalled lotus of red, white and dark colour. This place is described

as Tribeni, being the confluence of the three streams of Ganga, Yamuna and Sarasvati represented in the body by the three nadis, viz. Ida, Pingala and Susumna. The presiding God of this Chakra is Pranava and the Power Susumna. The statement that this place is associated with the three *matras* of Pranava (viz. A, U & M) becomes thus intelligible. The name of its *Rsi* is given as Mahahankara.²

The famous Ajna chakra (called also Ani chakra in the Ms.), which is in the centre of the space between the two brows, is a diamond like (mANikyavarNaprabhA) lotus of two petals, presided by Hamsa Devata, and Susumna Sakti. It corresponds to the Vijnana state and Anupama Vak, and to the half matra of the Pranava.

The Karnamula chakra, within the auricular region, is a 36-lobed lotus of mixed colour (dark and yellow.) The presiding God and Power are Nada and Sruti respectively.

It is the seat of the 36 matrkas.

The Tribeni chakra, above the brows, is a 26-lobed circle with Akasa as its *rsi*. This is the real Tribeni, but how this place is connected with the Balavan chakra lower down is no-where stated.

The Chandra chakra is in the forehead and consists of 32 lobes³ with a colour between white and red⁴. It is presided by the Moon and Amrta⁵ Sakti. The *Rsi* is Manas (mind) with its sixteen kalas. It is said that the sun goes to this lunar mansion to drink nectar.

This centre is very closely related to another chakra - the Amrta chakra, almost in the same region, probably a little upwards. Its Devata and Sakti are identical with those of the preceding chakra, but the *Rsi* is Atma rather than Manas.

It is from here that nectar is constantly flowing. This place is described as the abode of the Gayatri named Kamadhenu (lit. 'wish-giving cow'), figured like a milch cow with four teats viz. Ambika, Lambika, Ghantika and Talika. It has a human face with intoxicant looks (madanetra), a peacock's tail, a horse's neck (grIvA), an elephant's tusk (tuNDa), a tiger's arms (hastashArdUla), a cow's horns, and wings consisting of Lila Brahma and Hamsa. It is a stranger figure. It is from the udder of this 'cow' that nectar is perpetually streaming down. The Khechhari, Viparitakarani and other mudras are some of the devices intended to check the downward flow of this blissful current. The Yogin who has obtained access to the chakra and abides here becomes immortal and free from the effects of Time.

Next is the Brahmadvara Chakra, located above the forehead and shining with its 100 petals like the many coloured rainbow; and beyond this is the seat of the Akula Kundalini -- a lotus of 600 petals bright like the newly risen sun.

On crossing this one comes up to the Brahmarandhra in the cranium (mUrdhasthAna), with its multi-coloured 1,000 petals. This is the so called Sahasrara of the mystic literature - the Aim and End of all spiritual progress. It is here that the Guru and the Chaitanya Sakti reside.

One would naturally expect that the series of chakras would come to an end here. But the picture on which the above account is based, mentions 6 chakras more beyond the Sahasrara, viz. (a) Urdharandhra, (b) Bhramaraguha, (c) Akunthapitha Punyagara, (d) Kolhata, (e) Vajradanda and (f) Niradhara Paramajyotischakra. The Urdharandhra, called Talu chakra in the Ms, is seated in the Talima and is a 64-lobed chakra, presided by Goraksanatha and Siddhanta sakti. This statement is interesting as it gives us an idea of what the followers of the path thought in connection with the founder of their school. The Bhramaraguha, also called Alekha, i. e. Alaksya chakra (called Brahma Chakra⁶ in the Ms), is the place, where *samadhi-yoga* ensues, and *prana* and *manas* cease to work. The lotus is described as furnished with ten millions of lobes and wonderfully brilliant. The presiding God of this centre is Alaksyanatha, the Sakti called Maya (= Mahamaya?; Akula in the Ms.) and the *Rsi* Mahavisnu.

The higher Chakra with an equal number of lobes has Akalanatha as Devata, Akalesvari as Sakti and as Akala as *Rsi*.

The Kolhata Chakra is in the Sikhamandala and corresponds to the Vaikuntha of the Vaisnavas and Kailasa of the Saivas. Both the Devata and the Sakti are named Ananta⁷. The Ms. calls this region a road to the Highest Void (paramashUnyamAra).

The description of Vajradanda is not very clear. It is said to be, as I understand it to be, in the form of a column, vast (mahAvishAla), lustrous (tejaHpu~njaprabhA) and long (dIrgha).

The final Chakra is in the Niralambasthana, with an infinite number of lobes, colours, matrkas, devas and worlds. This is the Highest Seat of the Gurudeva.

Beyond this is a series of 20 voids of which nothing is said. The Ms. observes that Final Liberation takes place in the Great Void (paramashUnyasthAna) above 21 Brahmanas. Transcending the great Void the Yogin becomes eternally free from 'coming and going', i. e. the wheel of birth and death: sa cha yogI tiShThati yuge yuge jyotiH sametya

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We have tried to reproduce above with as much fidelity to the understood meaning of the chart as possible the account of the Gorakshpanthis concerning the arrangement and function of the various chakras. But as the chart was on an old canvas with the figures rendered indistinct by time and the notes appended generally vague, illegible and sometimes totally unintelligible it is quite likely that mistakes and in some places even confusion have been left unnoticed. It is sure nevertheless that the general presentation of the scheme is unimpeachable.

Taking it as we find it there is no doubt that the ideas of this school differed in many points from those of the Tantras on the same subject. The question of the total number of chakras may be left aside for the present.⁸ For we are aware that there are several hidden (gupta) chakras which are not ordinarily counted; and very often a certain number of chakras, considered minor from one's own point of view, is supposed to form a connected whole. There are other reasons also which would explain the difference of the number in different systems. The actual description of a particular chakra is more important to a student for purposes of comparative studies. But even here there are certain fatal limitations. For instance the same chakra may not look exactly alike to different sadhakas. The personal sankalpa of the aspirant, either conscious or sub-conscious, and that of his Guru go a great way towards determining the feature of the Vision. The reality observed is, *in a certain sense*, only *ideal*.

Entering into detail we may observe that the Sahasrara is not supposed to form the Highest Limit:- there are stages beyond. With this we may compare the accounts of the Radhaswami sect who also hold more or less the same views.

The Manasachakra as described here embodies 32 lobes, while elsewhere it is said to be 6-petalled (Dr. Rupnathji, *The Advanced Sciences of the Ancient Hindus*, p, 221; Yoga, *The Kundalini Power.*, p. 146).

Regarding akulakuNDalinI it may be said that the Tantrists locate it within the Moon of Consciousness which forms the pericarp of the downward facing Sahasrara and is situated in the transcendent heaven (para vyoma) - a technical term for a part of the cerebral region⁹. The contact of kula with this akula is the immediate cause of the flow of nectar (sudhAsrAva). While Goraksanatha holds that the nectar flows from the Amrta chakra above the Moon, Bhaskara considers that it flows from the Akula which is within the Moon.

The name of Bhramara Guha is to be found mentioned in the literature connected with the names of Kabir, Radhaswami, etc., but nowhere is its function clearly stated. The Sutasamhita and Bodhasara use the term vaguely in the sense of Brahmarandhra. This so-called cave is in reality a hole or rather a hollow which appears to view when one gazes into the centre of the 'Kutastha.' The entrance to this hollow is brilliantly dark, but it is surrounded by a luminous ring of rays. The powers of obscuration (AvaraNa) and dissipation (vixepa) are said to guard this entrance, so that they try to screen up and throw off the gazer. It is only when the power of introvision is produced after the generation of pure magnetism within the body through strict continence, pure food, &c. and through the cultivation of the moral virtues of selflessness, forbearance, &c. and through the action of prana that one can expect to gaze at this hollow without fear of AvaraNa and vixepa. At this state mere gazing makes the mouth of the cave wide open, and every tattva is illuminated.

In the Chart the Prana chakra is described as the *tenth* avenue of the human body. This aperture is usually closed in men, so that the body is as a rule likened to a "city with *nine* gates". (Cf. navadvAre pure dehI- Gita) only. But a steady process of psychic discipline helps to open this avenue, through which the Jiva of the Kramamukta-upasaka passes away along the ray of the sun into the Solar Region, called also Brahmaloaka, and thence with the dawn of Knowledge is absorbed in Brahman. The medulla oblongata (bhastaka granthi) above the Visuddha Chakra, is one of the sites where the three nadis are united. From here the Susumna enters into the skull, and the other two nadis, viz. Ida and Pingala, pass along the right and left sides of the forehead and meet together and are joined with the Susumna between the two eyebrows. From there the Ida goes to the left nostril and the Pingala to the right. From the medulla the Susumna is bifurcated: (1) one line passes below the brain and in a rather oblique course comes to the eyebrow whence with a slightly upward bend pierces the pericarp of the Ajna and unites with Ida and Pingala. Then it comes out, and running straight up crosses a very subtle hole within the interior of the central region of the forehead and hanging down to some distance takes a curve and goes right up, penetrating the Sahasrara and entering the Brahmarandhra.¹⁰ (2) Another line goes up direct from the medulla, and through the interior of the skull extends to the *Sikhara*. With a slight curve it enters the Brahmarandhra. The mouth of this line of the Susumna which is in the Brahma randhra remains usually closed, while that of the first line is open. Consequently the hollows of the two lines are not in union.

While passing away from the body the yogin gets the closed mouth of the Susumna opened, on which the two holes mentioned above become unified. This is what is usually known by the name of the "10th avenue". In the Amaraugha Sasana, however, the 10th aperture is identified with the mouth of the Sankhini, which is a hollow behind the front tooth (rAjadanta) and the Kankalamalini Tantra locates Brahmarandhra just below the Sankhini.¹¹



The Gorakhbodh

This is a very obscure text of the Nathas, conducted in the form of questions from Gorakh (Gorakmath) to Macchendra (Matsyendranath). The English translation, from a Hindi text, was published at the beginning of the century and is out of copyright.

Gorakh -- O Lord (Svami), you are the Master Teacher (Satguru Gosain), and I am but a disciple: may I put a question, which you would kindly reply to and resent not? To start with, what ideal (lacch) should the disciple put before him? Do tell me for you are the true Teacher.

Macchendra -- Let the unattached (awadhu, avadhuta) live at the monastery (hat) or be on the road, resting in the shadow of the trees; he should renounce desire, cruelty, greed, delusion, and the illusion of Samsar (Kama, Krodha, Lobha, Moha and Samsar ki Maya); he should hold converse (gosht) with himself and contemplate the Endless (Ananta); he should sleep little and eat little. In the beginning the disciple should live thus. Thus speaks Macchendra. [2]

G What should he see, what contemplate, and what treat as the essence (sar); with what should he shave his head and with the knowledge of what should he try to cross (the ocean of Samsar)?

M He should see himself, contemplate the Endless (Ananta), and fix upon Reality as the essence; he should shave his head with (or after receiving) the word of the teacher (Guru ka Shabda), and should cross over with the aid of Divine knowledge (Brahma Gyanak). [4]

G What is the teaching (upadesh) of the Guru's order or doctrine (Ades)? Where does the void (Sunya) reside? Who is the Guru of the word (Shabda)?

M The most wonderful (anupam) is the teaching of the Guru (Ades); the void (Sunya) resides within us and Realisation (parcha or parichaya) is the Guru of the word (shabda). [6]

G What is the form (rupa) of the mind (mana)? What is the appearance (akar) of the vital breath (pavana)? What is the direction (disa) of the ten and through which door can the control be effected?

M The void (sunya) is the fore of the mind; the appearance of vital breath (pavan) is invisibility (nirakar); the direction of the ten is unsayable (alekh) and control lies through the tenth door. [8]

G Which is the root (mula) and which the branch (bela)? Who is the Guru and who the disciple; with what essence (tatt) can one go about alone?

M Mind is the root and vital breath is the branch; the word (shabda) is the Guru and attention (surat or surta) is the disciple. With the essence called deliverance (nirbana tat) Gorakhnath wanders about, himself in himself. [10]

G What is the seed (biraja) and what the field (khetra)? What is direct hearing (satvan)? What is true vision? What is Joga and what is the method (Jugti)? What is liberation (mocch)? And what is salvation (mukti)?

M The word (Mantra) is the seed; perception (mati) is the womb or land; and attention (surti) is direct hearing, and discrimination (nirti) is true vision; the ocean (Uram) is Joga and the earth (Dhuram) is the method; light (joti) is liberation and the refulgence (Juala) is salvation. [12]

G Which is the tree without a trunk, and which is the parrot without wings? Which is the dam (palu) without a shore (tir), and who died without death (kal)?

M Vital breath (pavana) is the tree without a trunk; mind is the parrot (sua) without wings; constancy (dhiraj) is the dam without a shore; sleep is dying without death. [14]

G In what house (ghar) is moon (chanda) and in what is the sun (sur)? In what house does Time play music (Tur, a musical instrument)? Where do the five elements (tat) have equipoise (sam rahai)?

M The moon in the mind; the sun in the vital breath; in the void (sunya) Time plays on the musical instrument (tura) and in the house of knowledge the five elements reside in equipoise (sam). [16]

G What is the New Moon (amavas) and what manifests (pariba)? Which or where is the great elixir (maha rasa) and whereto with it do we mount? At what place does the mind reside in the state of self-transcendence (unmani)?

M The sun (ravi) should be treated as the darkest night; the moon should be made manifest; the great elixir of the lower (ardh) should be taken to the upper (urdh); in the heaven within us (gagan) the mind resides in self-transcendence. [18]

G What destroys the bad word (kusabda) and where does the good word (susabda) reside? On what side (mukha) does the vital breath of twelve fingerbreadths reside?

M The good word swallows or catches the bad word and itself resides within (nirantar); the vital breath of twelve fingerbreadths is controlled (rahai) through the word of the Guru. [20]

G Who is the Adiguru? Who is the husband of the earth (dhartri)? What is the home of knowledge (gyana)? Which is the door (duvar) of the void (sunya)?

M The eternal beginningless (anadi) is the Adiguru; heaven (anbar) is the husband of earth; Awake-awareness (Chetan) is the home of knowledge, and realisation (parcha) is the door of the void. [22]

G Through the realisation (parchai) of what is the attachment with the Illusion (maya moha) broken; how can the residence of the moon (Sisihar) be pierced; how is the dam (bandha) applied and how can the body (kandha) be made immortal (ajar var)?

M When realisation (parchai) comes to the mind, attachment to the world ceases; with the control of the working of vital breath the moon (sisihar) is destroyed; the acquisition of real knowledge (gyana) applies the dam and the realisation of the teacher (Guru parchai) gives us immortality. [24]

G Where do mind, vital breath, the word (shabda) and the moon reside?

M The mind resides in the heart (hirdai); vital breath resides in the navel; the word (shabda) resides in the will (ruci); the moon resides in the heaven (gagan). [25]

G If there had been no heart (hirda) where would the mind have rested, composed? Had there been no navel where, would have vital breath rested unmoved? Had there been no form (rupa) where would have the word (Shabda) resided? Without a heaven where would have the moon been?

Without the navel, the air would have resided in the formless (Nirakar); without will, the word (shabda) would have resided (rahata) in the unmanifest (Akula); without the heaven, the moon would have resided in desire (abhika).

G Had there been no night, where would the day have come from? Without the day, where would the night merge? When the lamp is extinguished, where does light dwell?

M Without night, the day would have merged into Sahaj; had there been no day, the night would have passed into (Sahaj); on the extinguishing of the lamp, the light passes into the omnipresent (nirantar); had there been no vital breath, then the body of vital breath (pran purus) would have resided in the void. [30]

G Who is the creator of the body (kaya); wherefrom has light (tej) been created? What is the mouth (?muha or muda?) of Divine knowledge (Brahma Gyana)? How can the Unseeable be seen?

M The Absolute (Brahma) is the creator of the body (kaya); out of truth (sat) has effulgence (tej) been created; the void is the mouth (muda or muha) of Divine knowledge (Brahma Gyana); and through the Sadguru and the disciple realisation my the unseeable be made visible. [32]

G How many lakhs (hundreds of thousands) of moons are there in the body? How does fragrance reside in the flower? Where does the ghee hide in the milk? How does the soul (jiva) conceal itself in the body?

M There are two lakhs of moons in the body; fragrance is the conscious(ness) (chetan) in the flower; the ghee is immanent in the milk; the soul (jiva) is the all- pervasiveness in the body. [34]

G Had there been no body where would the sun and the moon have resided? Had there been no flower, where would the fragrance have been? Had there been no milk where would the ghee have been? Had there been no body, where would the spirit have been?

M Without the body, the sun and the moon would have been omnipresent; without the flower, fragrance would have dwelt in the (Anhad); without the milk, the ghee (ghiv or ghee) would have resided in the void; without the body, the spirit would have been in the Supreme Void (Param Sunn). [36]

G Where do the moon and the sun dwell, where the essence, the root of the word (nad) and the vital power (bind)? Where does the Hamsa (swan) mount up for drinking water? To what place (ghar) do you bring the reversed power (ulti shakti) to rest?

M The moon resides in the upper (urdha) and the sun in the lower (ardha); the essence, the nad(a) and bind(u) dwells in the heart; to the heaven goes the swan (hans) for drinking water, and the reversed power (Shakti) reverts to the Self, its real, original home. [38]

G Where does nad(a) rise; where does it acquire equipoise (sam); how is it made to stand still, and where is it finally merged?

M Nad(a) rises from the Unconditioned (Avigata); gains equipoise in the void; you can stop it through the vital breath and it vanishes, unites with the Formless (Niranjana). [40]

G If the nad(a) sounds not, if the power acts not, if the heaven is not there to draw our hope, were there neither nad(a) nor bind(u), then where would the man of vital breath (Prana Purusha) reside?

M Nad(a) sounds, bind(u) moves; the heaven (gagan) attracts desire; but were there neither nad(a) nor bind(u) then breath would reside in the omnipresent (nirantar). [42]

G When form dissolves and the Formless remains, when water becomes air, when there is neither sun nor moon, where does the Hamsa dwell?

M The Sahaja hans(a) resides after the play in the Person of the void (Sunn hans); when the form becomes Formless then the spirit (hans) resides in the Supreme light (Param Joti). [44]

G What is the root (mula) of the rootless (Amul)? Where does the root reside? Who is the Guru of the goal (pada)?

M The void is the root of the rootless; the root resides in the omnipresent (Nirankar); the Guru of the goal is liberation (Nirban). [46]

G Where does the vital breath (prana) rise? Wherefrom does the mind come? How is the speech (vacha) born and where does it dissolve (viliyate)?

M The birth of the mind is from the Formless (Avagat), the vital breath from the mind, and speech from the breath; speech is dissolved in the mind. [48]

G Which is the lake and which the lotus? How can we ward off Kal (time or death)? How can we reach the Unseeable, Unreachable (Agochar) world?

M Mind is the lake and air is the lotus; by becoming upwards-faced (Urdh-mukhi) you can ward off Kal; through knowing the lower and the upper one may become one with the Unknowable (Agochar liv lahai). [50]

G Which is the difficult, and which the easy; what is union (sandh), and through what nerve centre (chakra) can the moon be made stable? How can the conscious mind attain to self-transcendence?

M The Pure (Anila) and the Stainless (Vindal) are the difficult and easy forms of union (sandh); the dam is to be applied above the chaki nerve-centre (chakra); the always-awake can attain to self-transcendence (unmani). [52]

G How came about birth? How did the first consciousness begin (ad ki surat)? How was I born?

M As oil is in the sesame seed, as fire is in the wood, as fragrance in the flower, so too resides the spirit (devata) in the body (deh). [54]

G What drives ahead the conch-like (sankhini)? Where does the elixir in the arched vein (banka nala) go? As the breather goes to sleep, where does the vital breath (prana) in the body (pinda) side?

M True spontaneity (sahaj subhai) can drive the conch-like (sankhini); the arched vein (banka nala) resides in the navel; as the breather goes to sleep; the vital breath in the body resides in its own shadow or resides undivided (api chhaya or aparchhinna). [56]

G At what nerve centre (chakra) is the moon stabilised? At what nerve centre (chakra) is the union or penetration (sandh) applied? What nerve centre (chakra) controls (niredha) the vital air? What centre (chakra) imparts knowledge (pramodh) to the mind? At what centre (chakra) should attention (dhyana) be centred (dhariye)? At what centre (chakra) should one rest?

M The higher (Urdh chakra), the lower (Ardh chakra), the Pashchima (west) centre, the heart centre, the throat (kantha) centre the Gyana (Agya) chakra.

G Which is the garden, the town and the mandal? In which city is the Guru? If I forget it, how am I to cross over?

M Whoso gives up speech has achieved the void of the manifoldness (maya sunn): in contemplating that, one rises above good and evil; by an understanding of Shiva and Shakti, one may attain to self-transcendence (unmani). [60]

G By what stalk of the lotus (nala) can the liquid (Siva) be drawn up? How does the soul (jiva) drink it? How can one residing in the womb of the mother, drink the elixir?

M It is collected through the Shankhini Nadi; the soul (jiva) resides in the Sushumna nadi; while residing in the womb of the mother he drinks it through the banka nala. [62]

G What is the house (graha) and what the habitation; in what womb does he remain for ten months? Through what mouth does he drink water and through what mouth, milk? In what direction was the body born?

M The Pure, the Formless (Anil) is the house (graha) and the Unconditioned (avagat), the habitation (has); in the womb of the Beyond (Atit) he remains for ten months; through mind he has water and through vital air (pavan) he drinks elixir or milk (amrit); in the direction of Omkar the body takes birth.

G In what void (sunn) is he born? In what void (sunn) is he absorbed?

M He is born in the Sahaja Void and the Satguru gave him instruction at the void of nearness (Samip Sunn); he then got absorbed in the void of unattachment (Atit Sunn). He then explains to you the essence of the supreme void (Param Sunna). [88]

G How can one attain to Samadhi? How can one get rid of the disturbing factors (upadhi)? How can one enter the fourth (Turiya) state? How can one make one's body (bandh) changeless and deathless?

M The young person (bala) enters Samadhi through the mind; he gets rid of the disturbances through the vital breath (pavan); he acquires the fourth state (Turiya) through attention (surat) or realisation (Gyana) and through obeying, turning to, the Guru (Guru mukh) he attains to immortality. [68]

G Who sleeps, who wakes, who goes to the ten directions? Wherefrom does the vital breath arise? How does it bring sound from the lips, throat and the palate (talika or taluka)?

M The mind, or the absorbed (liv) sleeps; the vital breath or the conscious (chetan) awakes; imagination (kalpana) goes out to the ten directions. From the navel the air arises, it rises and produces sounds from the lips, throat and the palate (taluka). [70]

G What is the conscious? What is the essence (sar)? What is sleep and what is death? By realising what (parchai) does one sustain the elements (tat)?

M The light (Joti) is conscious; fearlessness is the awakened essence. Waking is birth and sleeping is death; the five elements dwell in light. [72]

G Who speaks, who sleeps; in what form does he seek himself? In what form does he remain the same through the ages?

M Word (shabda) speaks; attention (surat) sleeps; he seeks himself in an Unseeable (adekh) form and in the Form without Form he remains the same through ages. [74]

G How does the mind acquire virtues? How does the vital air come and go? How does the fountain (nihjar) rise from the moon and how does Time or Death (kal) go to sleep?

M In the heart (hirdai) the mind acquires the many virtues; in the navel the vital air starts its coming and going (Avagavan); contemplating itself (apmukhi) he makes the fountain play; contemplating itself Time or Death goes to sleep. [76]

G At which void (sunn) does light reverse; from which void does speech arise; which void is the essence of the three worlds; through which void can one cross over?

M The void of eagerness, the void of fearlessness, the void of self-mastery, and the void of detachment. (Urga, Anbhai, Prabhu, Atit). [78]

G Where does hunger arise and where food? Where is sleep born and where death?

M From desire (mansa) arose hunger and from hunger, food; from food sleep and from sleep, death. [80]

G At which lotus does the Hamsa (hans) inhale and exhale (sas, usas); at which lotus does Hamsa rest; at what lotus does he perform worship (puja) and at what lotus does he see the Unseeable (Alakh)?

M The navel lotus, the heart lotus, the centre (madh) lotus, the lotus Beyond (Achint). [82]

G What is truth? Do tell me, please, O Guru Pandit. What is the condition or direction of the mind and the breath? How can one swim across (the ocean of Samsar) with their help?

M Progression from mere seeing, to divine or spiritual perception (dibya drisht); from knowledge (gyana) towards realisation (vigyma); the teacher and the pupil have the same body; if realisation (parcha) comes, then there will be no straying or return. [84]

G Wherefrom do inhalation and exhalation arise? Where does the Param Hans reside? At what place does the mind reside constantly stable?

M They rise from the lower (Ardh); at the higher (Urdh) the Supreme Swan (Param hans) resides; in the Sahaja Void the mind is ever in equipoise. In the realisation of the word (Shabda parchai) the mind remains in equipoise. [86]

G How should one come, how go; how to collect oneself and remain absorbed; how can one stabilise one's mind and one's body?

M He should come and go in the void and in the void (sunn) he should collect himself and remain absorbed; in the Sahaja Void the body and the mind remain unchanged. [88]

G Where does Shiva reside and where Shakti? Where resides vital breath (prana) and where the embodied being (Jiva) ? At what place can one have the realisation of them?

M At the lower (Ardh) resides Shakti and at the higher (Urdh) Shiva; inside resides vital breath (prana) and further inside the embodied being (Jiva); by going still further in, one may attain to a realisation of them. [90]

G How should one sit and how walk, how speak and how meet; how should one deal with one ' s body?

M He should sit, walk, speak and meet awake and aware (surat mukh); with his attention and discrimination (surat or nirat) thus handled, he should live fearlessly. [92]

G What is the word (shabda); what is attention (supat); what is discrimination (nirat)? What is the dam? How can one remain stable amidst duality?

M The Beginningless, the Soundless (Anahad) is the word; right awareness is attention (surat); independence (niralamb) is discrimination (nirat); let him apply the check; he will then live as Unity amidst Duality. [94]

G Who can tread a path without feet? Who can see without eyes? Who can hear without ears? Who can speak without words?

M Contemplation (vichar) can tread without feet; discrimination (nirat) can see without eyes; attention (supat) can hear without ears; the Soundless (Anhad) can speak without words. [96]

G Which posture (asan)? What knowledge (gyana)? How should the young disciple (bala) meditate (dhyana)? By what means can he enjoy the bliss of the Unconditioned Being (Avagata)?

M Contentment (santokh) is the posture (asana); contemplation is the knowledge (gyana); he should try to rise above his physical being in (or for) his meditation; through carrying out the behest of the Guru he can have the joy of the Unconditioned Being (Avagata). [98]

G How to have contentment and contemplation and meditation that goes beyond the physical? How can I bend my mind to them?

M Contentment comes from fearlessness (nirbhay); thinking from avoidance of attachment or realisation (anbhay); he should meditate within his body to rise above the body; by turning to the Teacher (Guru) one can bend one's mind to them. [100]

G What is the cleansing (Dhoti)? What is conduct (Achar)? Through what recitation (Japa) does the mind come to rid itself of restless thoughts (Vikaras)? How can one become unattached and fearless?

M Meditation is purification; right thinking, discrimination leads to right action; through the Ajapa Japa (= Ha Sa) the mind rids itself of restless thoughts; by becoming unattached one can become fearless. [102]

G Who is the Omkar and who is the Self (at); who is the mother and who is the father? How can the river (darya) enter the mind?

M The word (Shabda) is the One (Omkar); light (Joti) is the Self; the void (Sunn, Surat) is the mother and consciousness (Chit or Chaitan) is the father; steadiness (nishchai -- without anxiety) causes the river to flow in the mind. [104]

G How can one carry out true living (rahini) and how can one carry on meditation? Where is the immortal elixir? How can one drink it? How can one keep the body for ever?

M By turning to the higher (Urdha) or the mind, you can attain right living; by turning to Shakti you can achieve right meditation; by turning to the heaven within (gagan) you can have the elixir of immortality (Amirasa) and by turning to conscious activity (chit) you can drink it. By relinquishing desire, one can gain the immortal body (bidehi rahai). [106]

G How should one come and go; how can one defeat death? How can one reside in light?

M One should turn to Sahaja; one should go by turning to Shakti; by becoming wingless one can eat away death; one can always reside in light by being without breath (niswasa). [108]

G What is body, what is breath; what Person (purukh) should I meditate upon? At what place does mind transcend Time?

M Air is the body and the mind is the breath (force); we should meditate on the Supreme Person (Param Purukh). In Samadhi the mind goes beyond the reach of Time. [110]

G Which is the key and which is the lock; who is old and who is young (bala)? Where does mind remain awakened (chetan)?

M The wordless (nih-shabda) is the key and the word (shabda) is the lock; the unconscious one (achet) is old; the conscious one is young; mind in self-transcendence (unman) is ever aware (chetan). [112]

G Who is the practitioner (sadhak) and who the perfected (Siddh)? What is illusion and what is magic? How can one drive away deception from one's mind?

M Attention is the practitioner and the word is the adept; "I am" is the illusion (Maya) and "he is" is the magic (riddh). To destroy deception or duality one should reside within. [114]

G Which is the mould, and which is the calx of tin? Which is the ornament and how may it be beautified? How should self-transcendence (unmani) reside changeless with that?

M Knowledge (gyana) is the mould; vital breath is the calx (beng); light is the ornament which makes it beautiful; self-transcendence (unmani) should reside with That steadfastly, unchangingly. [116]

G Which is the temple and who is the god (deva); how to worship it? How should one reside there with the five unholy ones?

M The void is the temple; mind is the god; one should serve Him by being within (nirantar); with the five one should reside in self-transcendence (Unman). [118]

G Which is the temple, which the door; which is the image and who is the Unfathomable (Apar)? By what method of worship can the mind transcend itself (Unman rahai)?

M The void is the temple; Shabda is the door; Light is the image; the Flame (Jvala) is the Unfathomable (Apar); through turning to the form of the Formless (Arupa) or to the Guru one can reside self-transcendent, or fathom the secrets. [120]

G Which is the lamp and which is the light? What is the wick wherein the oil resides? How can the lamp be made inextinguishable?

M Knowledge (Gyana) is the lamp; the word (shabda) is the light (prakash); contentment (santokh -- santosha) is the wick in which the oil resides; one should destroy duality and be without partiality (akhandit). [122]

G What goes slow and what goes fast? Who revolves and what is the find? In what place can one be fearless?

M Steadiness of mind (dhiraj) goes slow; restless thought (vikara) goes fast; surat (attention) revolves (phurti) and truth (sar) is the find. [124]

G Who is a Yogi? How should he live in equipoise? Who is an enjoyer (Bhogi) and how should he acquire? How does pain rise out of pleasure and how can one patiently suffer pain?

M Mind is the Jogi; let him live in self-transcendence; the great elixir will come to him and he will enjoy all pleasures; in that elixir is the indivisible (akhandit) pain; the word (shabda) of the Guru secures the patience to suffer it. [126]

G Which is the self (Atma), what comes and goes? Which is the self, what is absorbed in the void? What is the self, what stays changeless in the three worlds? By knowing whom can one become one of the fifty-two heroes (bavan bir)?

M The self of vital breath (pavan atma) comes and goes; the mind-self is absorbed in the void; the knowledge-self resides unchanged in the three worlds; by knowing (parchai) the Guru one becomes one of the fifty-two heroes. [128]

G What is the life (Jiva) of the mind? What is the support (besas) of that life (jiva)? What is the basis of that support? What is the form of the Brahma?

M The life (jiva) of the mind is the vital air and the support of the embodied being (jiva) is the void; the basis (adhar) of that support (besas) is the form of Brahma (= Absolute); and the form of the Brahma is unthinkable (Achintya). [130]

G Through which centre can one make one's body immortal? Through which centre can one attain to the Unknowable dam (Agochar bandh)? Through which centre can the Hansa be liberated (Hans nirodh)? Through which centre can the mind be instructed? Which centre gives pleasure? Which centre brings on the Samadhi?

M The anus (Mula) centre; the penis (Guda) centre; the navel (Nabhi) centre; the heart centre; the throat centre and the head (Nilata) centre. He who knows the meaning of these six chakras, he is the Cause, he the Deva. [132]

He is a Yogi who controls (sadhita) the mind and the vital air (pavana); he is not stained by evil. He is not seized of merit. [133]

Kaulajnananirnaya Tantra

*As soon as one has seen a jar with intoxicating liquor, women with a red colour, a lion, a corpse, a red lotus, a fight between a tiger and an elephant, one's guru, or the king, one should bow to Mahamaya - **Kalika Purana***

This chapter of an ancient text attributed to [Siddha Matsyendranath](#), said to be the founder of the Natha lineage, deals with the characteristics of the Jyng and discusses the flowers, centres or chakras within the body in the light of the Yogini Kaula tradition.

A translation of the entire text is in print. It is an important text because it seems to unite the earlier Siddha tradition with the Natha tradition, and Matsyendranath expounds the Yogini Kaula line.



The girls attempt to distract Matsyendranath from his meditation. Photo of wall picture at Mannath ashram in Rajasthan, photographed by MM with mahant's permission

The topic deals with, amongst many other familiar Kaula topics, the 64 yoginis and the different sacred sites (pitha) held important in both this and later tantras.

Chapter Three

Devi said - Great Lord, I have questions concerning the characteristics of Kula, the Self, and consciousness chiefly. Be gracious, O Shankara Nath ! (1)

Bhairava said - Listen with concentrated mind to the characteristics of Kula. Where there is mind, there too are the senses, the sense objects and the body - these are permeated by one's own Shakti, one's embodied being, and the (five) elements. (2-3)

It is said that the place and inner part of meditation is a clear understanding of puja. All proceeds from the letters (of the alphabet), and in this is voidness.

Dearest, (in the pinda exist) the (castras) of five lines, 16 lines, sixty four petals, the truly beautiful 100 petal (lotus) and the beautiful thousand petal lotus and above this is a very brilliant 10,000,000 petal lotus. Above the 10,000,000 petal lotus is a 30,000,000 petal lotus, each pericarp of which is similar to a flame. Above this is the all encompassing, eternal, undivided, independent, steady lotus- pervading all, stainless. By its will (sveccha) it causes creation and dissolution. Both the animate and inanimate are dissolved in this linga. (5-10)

It is the all-pervading sphere, still, without Kalas. It should be understood that being lettered (implies) ignorance of this, whilst one who has come to know this is liberated from the fetters. It is destitute of both mind and non-mind, free of meditation and dharana. Clearly it bestows all, is eternal, like an atasi flower, the divine essence having both colour and colourless, attained only by knowledge, through being in the line of succession (parampara). (11-13)

Devi, the characteristics of the Kula Laksha have been declared - that linga which is not made of wood, stone, clay, jewel, brass, gold, iron, copper, crystal, clay, tin, lead or copper - which gives rise to the various blossomings of the red flowers, worshipped by all the worlds. (14-15)

Devi, one should not concern oneself with the eighteen lokasastras such as adhyatmika and so forth. Mahadevi, this (sort of preoccupation) is the cause of a person being a pashu, devoid of knowledge. All people on the path of

spiritual knowledge (divyas) should not associate with the ignorant, those on useless paths, devoid of Kula knowledge. (15-18)

Brahma and so forth, all the gods and asuras, the saintly, yakshas, gandharvas, siddhas, plants, trees, insects, planets, sidereal constellations, stars and all the rest, all which is in the cosmos - either moving or fixed, elements and so forth, all manifest from the centre of the bindu. (19-20)

This linga, the cause of both creation and dissolution, worshipped by siddhas, shining by its own light, pure, eternal, completely immeasurable, is like the flame which is the fire (at the end of time), like lightning in the sky. One becomes liberated after knowing and perceiving this boon giving linga. (21-22)

This linga is eternally erect, a vajra linga, and may not be destroyed by raging fire, landslide, or torrent. (23)

Devi, a Kaulika should worship this to achieve the wished for siddhi, employing mental flowers, sweetly scented incense and so forth. (24)

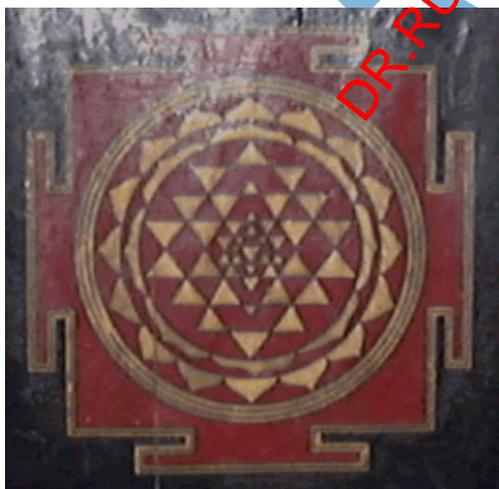
The first flower is non-harmfulness, the second sense restraint, the third generosity, the fourth right disposition, the fifth compassion, and the sixth freedom from cruelty. The seventh flower is meditation, and the eighth flower is knowledge. Knowing these rules relating to flowers, one should worship this mental linga. (25-26)

Worshipping this body linga, one may obtain both liberation and enjoyment. Devi, it is the linga giving siddhi, stationed in the body, steady and strong. Whosoever should always meditate on this mental linga, for such a one is achieved the pre-eminent and highest self knowledge. (26-28)

Thus, O Devi, have been declared the characteristics of the Kaulika body lingam. Any other (external linga) one should abandon, such as those made of stone, wood or clay. The ordinary path is devoid of success and liberation. (28-30)

The inner meaning of this, placed in the body, belongs to the Kula Agama. Whosoever takes the meaning as placing (a linga) outside himself enters the arena of pashus. (31)

Devi, the inner meaning of this knowledge has been declared to you. One should never give it to the undevoted, but only to devoted persons. (32)



The 36 Tattvas

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

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

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

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

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

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

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



Yogis

Having freed myself of all attachments, I roam about the world fully established in the knowledge and freedom of my own Self. It is therefore impossible to build a comprehensive and stable knowledge from only one teacher - Dattatreya quoted in Srimad Bhagavata, IX

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Shastrishree Rupnathji(Dr.Rupak Nath) is a Tantra Siddha Maha Yogi since his birth. He is the master of ashta siddhis, radiant light of Yoga knowledge, salvator for mortal beings on earth and capable of giving them the divine experiences, master of masters, immortal. His birth was predicted thousands of years ago in Nadi Grantha. Siddha Yogi Rupnathji has Vak Siddhi meaning whatever he says has the power of turning into reality. Tantra Siddha Maha Yogi Shastrishree Rupnathji(Dr.Rupak Nath)'s life is surrounded with numerous stories about miraculous deeds he has performed. There no any doubt that Tantra Siddha Maha Yogi Shastrishree Rupnathji(Dr.Rupak Nath) is highly realized yogi who has acquired many Siddhis and have the miraculous powers on his disposal, which he used discriminately only for the propagation of Dharma.