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FRONTISPICE
SAUNDARYA-LAHARĪ

(THE OCEAN OF BEAUTY)

OF

S'RĪ S'AṆKARA-BHAGAVAT-PĀDA

WITH

Transliteration, English Translation, Commentary, Diagrams and an Appendix on Pravoga

BY

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AND

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INTRODUCTION

The Saundarya-laharī, “the Flood of Beauty”, eminently shares the characteristics of (i) a Poem displaying the finest touches of poetical fancy, (ii) a Stotra, Hymn in praise of the Goddess Tri-pura-sundarī, (iii) a series of Mantra-s, mystic formulæ, to be used by the Upāsaka along with the corresponding Yantra-s, Diagrams, wherein the Devī is to be conceived as abiding, and (iv) an exposition of the Āgama-s and Tantra-s, bearing on the worship of the Supreme Being in Its aspect of the S’akti, Creative Energy, known as the S'rī-vidyā, embodying the underlying principles of Vaidika-dharma and as such having the sanction of the Veda-s. In its first forty-one stanzas it encompasses the Ānanda-laharī, “the Flood of the Blissfully Sublime”. As the very names and the design of the two parts indicate, it points, on the one hand, to the way of approach to the Paramātman, attainable
only through true spiritual devotion and knowledge of the real nature of the Paramātman, supplemented by the successful accomplishment of the highest Yoga of Nir-vikalpa-samādhi; on the other hand, it leads in effect to the merging of the Jīvātman of the Upāsaka into the non-differentiated Brahman, so exquisitely expounded in the Upaniṣad-s and other authoritative works dealing with the Monistic Ideal of the Vedānta, through the worship of the qualified Brahman, so well portrayed in Stotra-s, Āgama-s, Tantra-s, Purāṇa-s and the Karma-kāṇḍa, thus typifying Nir-guṇopāsanā through Sa-guṇopāsanā in essence.

A unique feature of the Sanātana-dharma of the ancient Rṣi-s of this Puṇya-bhūmi of ours, which has enabled this time-hallowed system of theirs to endure through the ages, consists in the fact that it is elastic and comprehends systems adapted to the capacity, idiosyncrasy and stage of development attained by the various classes of persons owing allegiance to it, from individuals on the highest to the lowest rungs of the ladder of spiritual Evolution. The highest forms of worship
envisioned by the Vedic Seers of yore stand far above the ken of the vast majority, for whose delectation suitable forms of worship of Viṣṇu, Śiva, the S'akti and other Vedic deities have been elaborated by the large number of Āgama-s, Tantra-s, Purāṇa-s, Itiḥāsa-s, etc., all within the ambit of the Vedic ideal, and these have captured the imagination of these classes and continue to hold sway over their minds even to the present day.

One of such forms of worship is the S'rī-vidyā, the worship of the Supreme Being in Its feminine aspect of the S'akti, Creative Energy, which embraces two forms: (i) the Internal, meant for the more advanced, assuming the character of worship of the Supreme Being in the aspect of Śiva conjoint with the S'akti, at the various centres of energy of the human body, passing through various stages on to the highest, eschewing all rituals and ceremonies; and (ii) the External, intended for the less evolved, assuming the form of worshipping Yantra-s inscribed on the Bhūrja leaf, gold and other metallic plates, coloured linen or slabs, to the accompaniment of the repetition of particular Mantra-s made up of the
Mātrikā-s, with appropriate gestures, postures, facing of particular cardinal points, offerings of Dhūpa, Dīpa, Naivedya, etc., all with a view to acquiring special psychic powers, gratification of specific desires, etc., of the Upāsaka. The former, known as the Samaya-mārga, is based on the Saṃhitā-s of the S'ubhāgama-pañcaka, the works of five great Seers, and does not, in any way, run counter to Vedic principles. The latter, known as the Kaula-mārga and dealt with in the sixty-four Tantra-s, although primarily intended for the worship of the Devī, has, in course of time, afforded scope for the inclusion of vulgar practices (Vāmācāra) smacking of Kāpālika and Kṣapaṇaka usages, appealing to the venal side of human nature and exercising a demoralizing influence on the votaries to an extent not countenanced by the Veda-s. These unwholesome features of the Śākta cult began to weigh on the minds of high-souled reformers of the type of S'āmkara-bhagavat-pāda, who soon opened a crusade against such practices by expounding the sublime truths of the Samaya-mārga in their writings and preachings, with a view to uphold
the beautiful methods of the Samaya doctrine and supplant the ugly features of the Kaula-mārga. Hence this work is appropriately called the Saundarya-laharī, the Flood of Beauty, washing out in its torrent the filth accumulated in the Kaula-mārga and restoring the purity of the S'rī-vidyā in relation to its external forms and ceremonies. In this laudable attempt he seems to have been ably served, in a later generation, by Lakṣmī-dhara and Bhāskara-rāya, two celebrated scholars and stalwart mystics acquainted with the inner working of the worship of the S'rī-vidyā, in their commentaries on several works relating to it. Lakṣmī-dhara's zeal for the preservation of the Samaya-mārga in all its purity and for the reform of the Kaula-mārga is so great that he even steps beyond the province of a mere commentator and differs from the author of the original work in matters of detail, where he thinks his own personal experience of the recondite practices warrants him to do so.

S'rī S'āmkara-bhagavat-pāda is accredited as the author of the Saundarya-laharī¹ by

¹ Vallabha-deva, who is assigned to the fifteenth century A.D., in his Su-bhāṣitāvali, quotes the twenty-seventh stanza of this work, ascribing its authorship to S'rī S'āmkara-bhagavat-pāda.
Lakṣmī-dhara, Bhāskara-rāya, Kaivalyāśrāma, Kamesvara-sūri, Acyutananda and a host of other commentators of the work. The author of the gloss, Sudhā-vidyotinī, on this work, however, ascribes it to his own father, Pravara-sena, the son of Dramiḍa, a king of the Dramiḍa country, and says that on the strength of the information directly obtained from his father he wrote the said gloss. There are others who say that Śiva himself is the author of the Stotra, and yet others who maintain that it had its origin in the teeth of Lalitā, the Prime Śakti.¹ Those who ascribe it to Śaṃkara-bhagavat-pāda also aver that the Draviḍa-s'is'u, referred to in stanza 75 of the

¹ There is yet another tradition about the prime source of this work. The story goes that Śaṃkara-bhagavat-pāda, who is considered to be Īśvara incarnate, paid a visit to Kailāsa, clad in the robes of a mendicant, and took the Mantra-s'āstra placed by the Devi on the throne of Īśvara. While he was about to leave Kailāsa along with the spoil, Nandikesvara, who was on duty hard by, snatched the book from his hands. After grappling with him for a while, the Ācārya succeeded in retaining a portion of the book, which contained the first forty-one stanzas of the Saundarya-lahari, to which were added fifty-nine more stanzas composed later on by him to complete the work. All these traditions apart, any unsophisticated student of the Śrī-vidyā, after a thorough and close study of the literature bearing on it, is bound to arrive at the conclusion that this work of Śaṃkara gives a faithful rendering of the views of his Parama-guru, Śrī Gauḍapāḍa-cārya as expounded by him in the Subhagodaya, in the first forty-one stanzas of this work for the delectation of the more advanced student, rounded off with a highly poetic adoration of the Devi, in the latter portion.
work, is Saṅkara himself, one of them, Kaival-
yāś'rama, even going to the extent of making
a remark, in his gloss on one of the stanzas,
that it is not found in the manuscripts of the
Malaiyālam country, seeking thereby to fix
the Malaiyālam country as the place of origin
of the work and indirectly hinting that
Saṅkara-bhagavat-pāda was a native of
Malabar. The fact that there are as many as
thirty-five glosses of this work known to be
extant in various parts of India, of which only
one attributes the authorship to a person other
than Saṅkara-bhagavat-pāda, at least affords
us greater proof of the genuineness of Saṅ-
kara-bhagavat-pāda's authorship of this Stotra,
than of several other Stotra-s ascribed to him.
Even if the reference to the Draviḍa-sis'u in
the work be taken to point to some other
person, whether it be Pravara-sena, as is
claimed by one of the commentaries, of Śrī
Jñāna-sambandha, as is claimed by some
chronologists, one noteworthy fact results out
of this reference, vis., that the Draviḍa-sis'u
must either have been a contemporary of the
author of this work or one belonging to a
prior period. Till the identity and other
antecedents of Pravara-sena, king of the Dravida country, are fairly well established and his chronology fixed with a fair amount of accuracy, we are not warranted in drawing any inference therefrom relating to the genuineness of the claim put forward in his favour. As for S’rī Jñāna-saṃbandha, who is said to have flourished about 1,200 years ago, if the Dravida-s’is’u under reference is to be taken to point to him, we have to infer that S’aṃkara-bhagavat-pāda, to whom almost universally this work is attributed, must have flourished in the eighth century A. D., an inference which is supported by the view of European scholars that S’rī S’aṃkara-cārya, the author of the S’ārīraka-mīmāṃsā-bhāṣya, flourished between A. D. 788 and 820. If the opinion held by Indian scholars that Ādi S’aṃkara flourished in the sixth century B. C. should be adhered to and this work attributed to him, then the internal evidence afforded by the Dravida-s’is’u will be perfectly useless, unless some other Dravida-s’is’u answering to the description is dragged out of oblivion and presented to us as the one referred to by S’aṃkara-bhagavat-pāda. We are loath to
acquiesce in the view that Śaṃkara-bhagavat-pāda sought to refer to himself as the Draviḍa-sīśu indicated in such vainglorious terms in the poem. We are therefore of opinion that the Draviḍa-sīśu referred to is Śrī Jñāna-sāṃbandha and that this Stotra is the genuine work of Śrī Śaṃkara-bhagavat-pāda, who lived in the eighth century A.D.

In editing the text of the work, we have mainly followed the work published by the Government of Mysore as No. 11 of the Bibliotheca Sanskrita of the Government Oriental Library Series, after adopting suitable readings wherever we thought it necessary. The various readings gleaned from the commentaries of Lakṣmī-dhara, Kaivalyāśrama, Kāmesvara-sūri and Arthur Avalon’s edition of the Ānanda-lahārī have been given as foot-notes under the several stanzas, and we hope that they will afford an opportunity to the reader to appreciate the various shades of meaning sought to be read into the text. In the English rendering and the commentary of the stanzas we have largely drawn from the mine of information available in the commentaries mentioned above, the
Malaiyālam commentary of Brahma-srī Kaṇṭiyūr Mahādeva Sāstrin and the editions of the Ānanda-lahārī with English rendering, notes and comments by Arthur Avalon and R. Ananta-kṛṣṇa Sāstrin. We may add in this connection that the MS. copy of the commentary, Aruṇāmodinī of Kāmesvara-sūri, which has not so far been published and which contains a fund of rare material for the elucidation of the work, was made available to us by the courtesy of our friend Mr. T. Vis'va-nātha Rao.

We have added in the form of an appendix the Prayoga relating to each stanza, gleaned from several sources for the benefit of Upāsaka-readers and a preliminary note at the end of the first stanza as to the detailed procedure to be adopted for worship, common to all the stanzas. The Yantra-s relating to each stanza will also be found inserted in their proper places.

In this connection we would strongly recommend a close study of the ‘Varивasyā-rahasya’ by Śrī Bhāskara-rāya ‘The Serpent-power’ by Arthur Avalon, and ‘The Cakra-s’ by the Rt. Rev. C. W. Leadbeater to advanced
students of the S'ṛi-vidyā, who will find therein plenty of interesting additional material relating to the Cakra-s and how far the practitioner could rely on them in the course of his practice, as also the pitfalls to be avoided by him. We have however to sound a note of caution here. The very essence of the S'ṛi-vidyā consists in its being availed of by its votaries to serve lofty and altruistic purposes. Hence care should be always taken to see that it is not dethroned from its high pedestal, to serve ignoble and selfish ends.

We have, in conclusion, to acknowledge our deep indebtedness to M. R. Ry. R. Kṛṣṇa-svāmi Sāstrin, B. A., the celebrated scholar, for the various suggestions and explanations of recondite portions so kindly offered by him in the course of our work.

_Tanjore_  
15-10-1937  
S. Subrahmaṇya Sāstrī  
T. R. S'rinivāsa Ayyaṅgār
NOTE

The modern system of transliteration has been followed in this work:

अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ऋ ṋ, ऌ ṭ, छ l, छ l, ए e, ऐ ai, ऑ o, ओ au. – ṁ or ṁ, : ḷ,

क k, ख kh, ग g, घ gh, ङ n,

च c, छ ch, ज j, झ jh, ञ n,

ट t, ठ th, ड d, ढ dh, ण n,

त t, थ th, द d, ध dh, न n,

प p, फ ph, ब b, भ bh, म m,

य y, र r, ल l, व v,

श s, ष s, श s,

ह h, ठ l.
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<td>हमरं योनिमू</td>
<td>१३३</td>
</tr>
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<td>सरस्वत्या वक्ष्मया</td>
<td>२५९</td>
<td>स्मितउयोल्लाजालमु</td>
<td>१९५</td>
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<td>सविनीभिर्विचासू</td>
<td>८४</td>
<td>स्ववद्धोजुताभि:</td>
<td>१९१</td>
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<td>सुधाधाराः विश्वासारे:</td>
<td>६०</td>
<td>हरकोष्ठवालावो</td>
<td>२९७</td>
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<td>सुधामध्यात्तवाया</td>
<td>१०६</td>
<td>हरिस्त्तामाराज्य:</td>
<td>३६</td>
</tr>
<tr>
<td>सुधातितिधोमध्यशे:</td>
<td>४४</td>
<td>हिमानी हर्तव्यमु</td>
<td>२३१</td>
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<tr>
<td>स्थिरो गजावति:</td>
<td>२२०</td>
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The votaries of the S'akti, the Kuṇḍalinī, may be roughly divided into two classes: the Samayin-s or those who believe in the sameness of the S'akti and S'īva, and the Kaula-s or those who worship the Kaulini, the sleeping Kuṇḍalinī, i.e., the S'akti, which resides in the Mulādhāra, which is known as the Kula-plexus. The former believe in the rousing of the above Kuṇḍalinī, the grossest form of Cīt, and its being worked up in successive stages, by Upāsanā, Tapas and Mantra-japa, through the six Čakra-s, which are the centres of Energy, on to the thousand-petalled lotus, wherein abide the Sat and the Cīt, and where the unification of the Jivātman with the Paramātman is to be effected. This form of worship is therefore exclusively internal. The Kaula-s, on the other hand, worship the Kuṇḍalinī, even without rousing her from sleep and are satisfied with the attainment and enjoyment of purely temporal objects, believing, at the same time, that, with the rousing of the Kuṇḍalinī, they attain Liberation. This form of worship is therefore mainly external. Mention may also be made, here, of
some worshippers of the S'akti, who, in addition to attaching due importance to the external forms of worship of the Kaula-s, try to rise higher, by making Upäsanä with Yantra-s, made of gold and other metals, awake the Kuñḍalinî and even work her up as far as the An-āhata in the heart. Their worship may be characterized as partaking of both the external and internal forms. S'āṅkara-bhagavat-pāda, the foremost exponent of the Samayācāra, extols Samayā, the Sādākhyā, the sixteenth digit of the Moon, in all her aspects, in the following hundred and three stanzas.

As, without a thorough grasp of the details of the formation of the S'ri-cakra, the full significance of the first forty-one stanzas, which baffle even advanced students of Mantra-lore, cannot be adequately understood, a short description of the S'ri-cakra would be a fitting prelude to the elucidation attempted in the following pages.

The following construction is given by Kaivalyās'rāma, a commentator of this work, for the building of the S'ri-cakra: Describe a circle, with an imaginary vertical line of a suitable length as its diameter. Divide the diameter into forty-eight equal parts and mark off the sixth, twelfth, seventeenth, twentieth, twenty-third, twenty-seventh, thirtieth, thirty-sixth and forty-second divisions from the top. Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly. Rub off 1/16th part of No. 1, 5/48ths of No. 2, 1/3rd of No. 4, 3/8ths of No. 5, 1/3rd of No. 6, 1/12th of No. 8, and 1/16th of No. 9, at both
ends of each.¹ Draw triangles with lines, Nos. 1, 2, 4, 5, 6, 8 and 9 as bases and the middle points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes. Draw also the two triangles with Nos. 3 and 7 as their bases and the lower and the upper extremities of the diameter as apexes respectively. Thus we get forty-three triangles pointing outwards, composed of one in the middle, eight triangles around it, two sets of ten triangles around the eight triangles, one set about the other, and fourteen triangles around them. Then, by marking off eight points in the circumference equidistant from one another, commencing from the upper extremity of the diameter and constructing one petal over each of them, is formed the eight-petalled lotus. Then, circumscribe a circle touching the outer extremity of the petals. Divide the circumference of the circle so described into sixteen equal divisions and draw symmetrically sixteen petals over them, as

¹ In the construction of the Śrī-cakra adopted by some worshippers, in actual practice, 1/12th of the chord No. 2 is rubbed off on either side, instead of 5/48ths, as given by Kaivalyā-s'rama. Further, adopting 1/48th of the vertical diameter of the inmost circle as the unit, the positions of the several terms of the Śrī-cakra are also fixed as under: The height of the entire Śrī-cakra is ninety-six units, of which forty-eight are taken up by the inmost circle, leaving twenty-four units at the top and twenty-four at the bottom. The eight-petalled and sixteen-petalled lotuses will touch the circles cutting the vertical diameter produced both ways, at the eleventh and twentieth unit-distances from the upper and lower extremities of the diameter. Of the four remaining units, the three concentric circles lying beyond the sixteen-petalled lotus will take up one unit. The three units yet remaining will mark the extremities of the three quadrangles forming the outermost boundary of the Śrī-cakra. By marking off forty-three units from either extremity of the outermost quadrangle, the intervening space of ten units should be rubbed off on the four sides of the three quadrangles forming the Bhū-grha. This will give the four gateways of the Cakra.
before. Then, circumscribe a circle round the sixteen-petalled lotus, as before, and enclose the second circle so described in two concentric circles at equal distances from each other. Construct three squares about the outermost circle, with sides equidistant from each other, the innermost square not to touch the outermost circle. Marking off four doorways on the four sides, each equidistant from either extremities, rub off the interspaces. The figure thus formed is the Sṛi-cakra. The centre of the circle is known as the Bindu. The five triangles with their apexes pointing downwards are indicative of the S'akti and the four with their apexes pointing upwards are of S'iva, according to the Vāmakes'vara-tantra, the recognized authority on Sṛi-Vidyā. (Vide Frontispiece.)

Lakṣmī-dhara, a reputed commentator of this work, holds that, in the Sṛi-cakra, the five triangles pointing upwards are of the S'akti and the four pointing downwards are of S'iva and speaks of the construction of the Cakra, as consisting of two different processes, the Saṃhāra-krama, from without inwards, and the Sṛṣṭi-krama from within outwards. The Sṛi-cakra of the Saṃhāra-krama of Lakṣmī-dhara can be obtained by turning the Sṛi-cakra recognized by the Vāmakes'vara-tantra upside down. This is given as the diagram relating to the twenty-second stanza. The Sṛi-cakra of the Sṛṣṭi-krama is given as the diagram relating to the thirty-first stanza.

The mode of constructing the Sṛi-cakra, in the Srṣṭi-krama, of the Samayin-s, according to him, is as follows: Draw an isosceles triangle with its apex pointing upwards and its base parallel to the bottom line of the sheet.
Place the *Bindu*, a dot, a little above the base, in an imaginary vertical line bisecting the base. A little above the *Bindu*, draw a straight line parallel to the base, intersecting the sides of the original triangle. Draw an isosceles triangle with apex pointing upwards over this line. Draw a straight line through the apex of the first triangle, parallel to its base and construct an isosceles triangle on it, with apex pointing downwards, so that its sides may pass through the points of intersection of the base of the second triangle with the sides of the first triangle. These two points, where three straight lines intersect each other, are technically styled Marman-s, to distinguish them from the points of intersection of two straight lines, which are known as Saṃdhi-s. Thus, then, are formed the eight corner-triangles pointing outwards, which together are known as the *Aṣṭa-koṇa-cakra*. By producing the topmost and the bottom-most of the three horizontal lines both-ways and constructing two isosceles triangles, one of them with apex down and the other with apex up, so that the sides of the former may pass through the extremities of the bases of the two triangles pointing upwards and the sides of the latter triangle may pass through the extremities of the base of the original triangle pointing downwards. By producing the sides downwards, of the inner triangle with apex up and drawing a straight line parallel to the base, through the apex of the triangle pointing downwards, a new triangle is formed. Similarly, by producing the sides upwards, of the triangle with apex down and drawing a straight line
parallel to the base, through the apex of the first outer triangle with apex up, another triangle is formed. At this stage are obtained ten corner-triangles pointing outwards, which together form what is known as the Antar-dasāra, the inner ten-spoked Cakra. Similarly, by producing the horizontal bases, drawing the arms of triangles at corner-points, so as to form Marman-s and drawing straight lines parallel to the bases, through the apexes of triangles pointing up and down, the ten corner-triangles pointing outwards and known as the Bahir-dasāra or the outer ten-spoked Cakra, is formed. Again, by producing both-ways the bases at the top and the bottom of the Antar-dasāra and constructing isosceles triangles with apex down and apex up; and again by producing the sides of triangles whereby Marman-s could be formed and drawing straight lines parallel to the bases, passing through the apexes of the freshly constructed triangles, the fourteen corner-triangles pointing outwards known as the Catur-dasāra, the fourteen-spoked Cakra, will be obtained. Thus, we get, in all, forty-three corner-triangles, including the inmost one, twenty-four Samādi-s and eighteen Marman-s. It may, however, be noted here, that Lakṣmī-dhara commits an error in giving the number of Marman-s as twenty-four and, quoting the Candra-jñāna-vidyā in this connection, seeks to reconcile the figure twenty-eight given therein, as of the Marman-s, by pointing out that the eight-petalled lotus, the sixteen-petalled lotus, the three outermost circles and the three quadrangles may be treated as four Marman-s, which, together with his
twenty-four, would go to make up the twenty-eight Marman-s of the Candra-jñāna-vidyā. This is apparently a laboured explanation, which, in trying to hide one fault, only results in making it two. A more ingenious attempt at reconciliation would have been, for him, to treat the six points of contact of the Catur-dasāra with the inmost circle also as Marman-s. According to the Samayin-s, the four Cakra-s constituted by the Bindu (of the form of the Sṛi-cakra, viz., circular), the eight-petalled lotus, the sixteen-petalled lotus and the quadrangular Bhū-gṛha, are of Śiva, which are interrelated with the Tri-kona, the Aṣṭa-kona, the dyad of Daśa-kona's and the Catur-daśa-kona, of the Sakti respectively, the Bindu of the quadrilateral standing apart from these. On the other hand, another, set of Samayin-s hold that the eight-petalled lotus, the sixteen petalled lotus, the Mekhalā-traya (the triad of concentric circles), and the Bhū-gṛha (the three quadrilaterals) are the Śiva-cakra-s, and the Tri-kona, the Aṣṭa-kona, the dyad of Daśa-kona-s, and the Catur-daśa-kona are the five Śakti-cakra-s, and aver that the Bindu representing the Śiva-cakra-s, when placed in the middle of the Śakti-cakra-s, would indicate the pervasive character of the Śiva-cakra-s in the Śakti-cakra-s. It has, however, to be noted that the Vāmakesvara-tantra, while recognizing the Bindu as a Cakra, does not do so in relation to the Mekhalā-traya, as will be seen from the enumeration of the Cakra-s according to it, which is as follows: "The Bindu in the middle, the triangle thereafter, the eight-spoked one thence, the two ten-spoked ones thereafter,
the fourteen-spoked one about them, the eight-petalled lotus outside it, the sixteen-petalled lotus thereafter and last of all, the Bhū-ṭura, are named respectively the Sarvānanda-maya first, the Sarva-siddhi-prada next, the Sarva-roga-hara thereafter, the Sarva-rakṣā-kara similarly, the Sarvārtha-sādhaka-cakra, the Sarva-saubhāgya-dāyaka, the Sarva-saṃkṣobhana the next one, the Sarvāśā-paripūraka, and lastly the Trailokyamohana—thus the nine with the nine names."

शिवः शक्त्या युक्तो यदि भवति शकः प्रभवितः
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि।
अतस्तमाराध्यां हरिहरविरिण्यादिभिरिपि।
प्रणत्तं स्तोत्तम वा कथमकल्पतुपुणः प्रभवितः॥ १ ॥

1. Sīvaḥ s'aktyā yukto yadi bhavati s'aktaḥ prabhavitum
   na ced evaṃ devo na khalu kuś'alāḥ spanditum api;
   Atas tvām ārādhyāṃ hari-hara-virṇcādibhir api
   prañantuṃ stotum vā katham a-kṛta-puṇyah prabhavati.

Only if conjoint with the Sakti (Thyself),
would Sīva earn the privilege to become over-
lord; otherwise the God is not able even to stir.
While so, how dares one, who has acquired
no merit, either to salute or to praise Thee, (O

---

1 विरिण्यादिभिरिपि.
Goddess! who art worthy of being adored even by Hari, Hara, Viriṇca and others?

In keeping with the time-hallowed tradition among great writers of Darsṇāna literature, to forestall, in essence, the content of the entire work at the very beginning, the first stanza of this work may be said to contain the quintessence of the Śrī-vidyā, the worship of the Devi. Though Liberation is the goal aimed at by all votaries of the Śrī-vidyā, still, in view of the various ways of approach, due to differences in temperament, idiosyncrasy, as well as their intellectual and spiritual advancement, there is room for the said goal being looked upon from various angles of vision. Kāmesvara-sūri, the talented commentator of this work, has, in his elaborate commentary of the first stanza, dealt with fourteen different aspects of Śiva and the Sakti, interpreting the stanza from the following points of view: (1) Vedānta, (2) Sāmkhya, (3) The Chief Deity of Śrī-vidyā, (4) Significant Words, (5) Their Significance, (6) Genesis of Sounds, (7) The Yantra, (8) The Praṇava, (9) The Mātrkā, the Sāṃskṛt Alphabet, (10) Kādi-vidyā, (11) Hādi-vidyā, (12) The Pañcākṣari, (13) The Guru, the Initiator, and (14) Candra-kalā. In addition to the plain English rendering of the first stanza given above, the fourteen different aspects of Kāmesvara-sūri are also set forth in the form of fourteen different renderings hereunder:

1. Only when in conjunction with the Sakti, (the Māyā with the two-fold functions of Ávaraṇa—veiling the real,
and Vikṣepa—showing the unreal, not independently however of the Brahman, which is Śiva (the auspicious, undefiled Bliss, i.e., the Brahman, which is the Supreme Existence, Consciousness and Bliss, and becomes Īśvara when amalgamated with the Māyā) acquire the power to create, (sustain and destroy the elements, Ether, etc., and the variants evolved out of them, as also to become one with them); otherwise the Deva (who indulges in the pastimes of creation, etc.,) becomes incapable even of stirring, (not to speak of engaging in the direction of such pastimes). While so, how dares one, who has not (purified his mind, by the accumulation of) virtuous deeds (through many a previous incarnation, has not studied intensively the Upaniṣadic lore and attained Self-realization, through the grace of his Guru and thereby been enabled to comprehend Thy real nature, by the removal of the cobwebs of illusion, which ensnare even the great), either to salute (by way of bidding adieu to Thee) or to extol (with a view to being spared Thy attentions) Thee, (that hast endowed even Īśvara with such powers and that art proficient in rendering what is impossible, possible), (O Māyā !) that art worthy of being served even by Hari (Viṣṇu, the sustainer), Hara (Rudra, the destroyer), Virūṇa (Brahman, the creator) and others (of that type, subject to Avidyā)?

2. Only when in conjunction with the S'akti (Prakṛti, the blind creative Energy, endowed with the three properties: Sattva, Rajas and Tamas—Rhythm, Mobility and Inertia) would Śiva (the lame Puruṣa, called Īśvara, characterized by indifference and not capable of acting
independently (acquire the reputation of being the creator and enjoyer of the world. Should it be otherwise, the Deva (Īśvara) becomes totally incapable even of stirring, (much more so, of any action he is reputed to be the author of, as it is from the Prakṛti, in the presence of the Puruṣa, that the Mahat, Aham-kāra, Tan-mātra-s, etc., in their order, have had their origin). While it is so, how dares one who has not acquired Thy Sattva-guṇa (and hence, the proper knowledge derived from a study of Kapila's system, with the help of a Guru) to salute or to sing the praise (in some such manner as, "What shall I say of Thee, O crest-jewel of chaste women! that hast established Thy greatness, without in any way affecting Thy husband's, Thyself blind and He indifferent"), of Thee (O Goddess !) that art worthy of being served, even by Hari, Hara and Virūḍha, (each one of them, by partaking of the Sattva, Tamas and Rajas respectively of Thy Guṇa-s, in their work of sustenance, destruction and creation) and such others?

3. Only when frolicking with the Śakti (His consort, Haimavati, seated on His lap) would Śīva (possessed of infinite auspicious qualities, from whom Bhava—the creator, Mṛḍa—the sustainer, and Hara—the destroyer, take their origin, who has His seat on Mount Kailāsa and in the inmost core of the Śrī-cakra) be capable of procreating (as His progeny, the entire universe, nourishing it and becoming its overlord); otherwise, the Deva (though self-effulgent) becomes powerless even of stirring; (much less would there be scope for Him to be credited with achievements, such as the burning of the three
Pura-s, swallowing the virulent Ḥālā-hala and the like). While so, how dares one, (who cannot lay any claim to having worshipped at Thy lotus-feet during previous lives,) either to make obeisance (by body, word of mouth and mind) before, or to glorify Thee (O Goddess !) that art served by Hari, Hara, Virīṇica (and Īśvara, as the four legs of Thy couch, by Sadā-sīva as Thy mattress, Mahendra as Thy spittoon and so on)?

4. Only when in conjunction with (what is implied by the word) 'Sakti', viz., the letter 'E', the Gunāted combination of 'A' and 'I' in the inverse order, i.e., 'I' and 'A'), does the word 'Sīva' acquire a form denoting a deity for the welfare of all the world; if not so, this word forfeits its luminosity and is turned into a mere sibilant and dento-labial stump, unpronounceable and meaningless. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, (i.e., the vital letter 'E') that art muttered in prayer with the word 'Sīva', by Hari, Hara, Virīṇica and others?

5. Only by the conjunction of the Sakti (the appropriate group of words in their proper sequence) would Sīva (the aggregate of their significances) acquire the quality of appealing to the hearts of wise men; otherwise the Deva (the mere thought, without the expression) will not serve his purpose in everyday life. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, (that art inseparably yoked with thought-forms), O Goddess! that art worthy of being adored even by Hari, Hara, Virīṇica and others (for that very reason)?
6. Only in conjunction with the S'akti, (the Parā-s'akti, the essential basic principle of the S'abda-brahman, who, though one, is spoken of with different names by persons of different persuasions, e.g., as the S'akti by S'akta-s, as the Cīt by S'āiva-s, as the Kuṇḍalini by Yogīn-s, as the Prakṛti by Sāṃkhyā-s, as the Brahman by Vedāntin-s, as the Buddha by Baudhā-s, as the Mahā-sattā by Jāti-vādin-s and as the absolute Dravya by Dravya-vādin-s, and who has assumed diverse forms due to the conditions brought about by the Māyā-s'akti dependent on her) would S'īva, (the S'abda-prapañca) acquire the power to manifest itself (in the Pas'vantī, Madhyamā and Vaikharī stages; and while in the Madhyamā stage, to attain the form of S'abda and Artha and the interrelation between the two). Otherwise, (without the Parā-s'akti) the Deva, the S'abda-brahman, could not be pronounced with the help of the palate and other vocal organs and thus not attain the Vaikharī stage. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (that art the prime cause of the manifestation of the qualified Brahman and the unfolding of the phenomenal world), O Goddess! that art worthy of being adored even by Hari, Hara, Viriṅca and other gods, (who have, at their command, the four stages of Parā, Pas'vantī, Madhyamā and Vaikharī)?

7. Only if S'īva (the set of four triangles of the nine triangles of the S'rī-cakra-yantra) comes to be placed with the S'akti (the set of five remaining triangles of the same Cakra) or if S'īva (viz., the Bindu, the point) gets inseparably connected with the S'akti (viz., the Tri-kōṇa, the
triangle) \textit{(i.e., on the bodies of the two thus coming together)} would there be scope for the formation of the eight, the two sets of ten and the fourteen koṇas, triangles pointing outwards, along with the eight-petalled and the sixteen-petalled lotuses and the two triads of circles and quadrangles, as also for the creation, sustenance and destruction of the world. If neither of these is the case, the Deva (the aforesaid Śiva) would be incapable of affording scope for the formation of the different parts of the Cakra detailed above, or for its division into the creative, sustaining and destructive aspects, or for the three Prastāra-s into Ku, Śa and La, signifying the \textit{Earth}, the \textit{golden} Meru and Mount Kailāsa. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, with an adequate knowledge of the Tantra-s, O venerable One! that art served by Hari—the Sun, Hara—the Fire, Vīriñca—the Moon, (Vasīṇi, etc., Vāmā, etc., and other Sakti-s, as well as the fifty-one letters of eight groups of the Alphabet, seated in their respective seats as prescribed, in the Cakra) ?

8. Only when brought into union with the Sakti, ('A' with '��'), would Śiva (the dyad of 'U' and 'M') acquire the power of assuming the form of Praṇava, the embodied form of Nāda, etc., assuming the stages of Parā, Paśyantī, etc., wherefrom originate the Svara-s, Varṇa-s, Pada-s and Vākya-s galore. If not, the Deva (the dyad of 'U' and 'M') becomes utterly incapable of producing the Praṇava, becoming dumbfounded. While so, how dares one, who has acquired no merit, either to salute or to praise Thee (of the form of the Praṇava),
O Goddess! that art worthy of being adored by Hari, Hara and Virifića—as the deities of the components of the Praṇava; Agni, Vāyu and Sūrya—their Rṣi-s; Gāyat-trī, Triśṭubh and Jagati—their metres; Rakta, S'ukla and Kṛṣṇa—their colours; Jāgrat, Svapna and Suṣupti—their states; Bhūmi, Antarikṣa and Svarga—their seats; Udāta, An-udāta and Svarita—their Svara-s; Ṛk, Yajus and Sāman—their Veda-s; Gārha-patya, Āhavanīya and Dakṣīṇa—their Agni-s; Prāhṇa, Madhyāhna and Aparāhṇa—their Kāla-s; Sattva, Rajas and Tamas—their Guṇa-s; Srṣṭi, Sthitī and Saṃhāra—their functions: all these standing in the order appropriate to them?

9. Only in combination with the S'akti, (the group of sixteen vowels, representing the six Nītyā-s'akti-s and the sixteen different modes of intonation), would S'īva, (the group of thirty-five consonants, taken individually and all of them taken collectively, representing the thirty-six Tattva-s in all), acquire the power of generating the several Veda-s, Purāṇa-s and other lore. Otherwise the Deva would become unpronounceable and meaningless. While so, how dares one, who has acquired no merit, either to salute or to praise Thee, O Goddess! that art adored by Hari, Hara, Virifića and others, as the Alphabet made up of the vital vowels and consonants and all that they go to make up?

10. S'īva, (the syllable ‘Ka’), only when placed in juxtaposition with the S'akti, (the syllable ‘E’), pronounced separately thereafter, would take the form of the sacred fifteen-syllabled or the sixteen-syllabled Mantra. If the initial syllable ‘Ka’ is not so placed along with the
syllable 'E', the Deva, (the syllable 'Ī', even though followed by) Ku-s'a-la, (the Prthvī-bija, 'La'), is impotent by itself to form a Mantra. Then, by (the dyad of 'Ha-s' and the dyad of 'Sa-s', respectively represented by the Sun and the Moon, indicated by the word) Hari; by Hara, (the syllable 'Ka'); by Vrīṇica, (the syllable 'Ka'); (by the dyad of 'La-s', represented by) Ādi, (the foremost of the gods); (thus producing the two sets of five and three syllables, viz., 'Ha Sa Ka Ha La' and 'Sa Ka La', which, along with the foregoing set of four syllables, viz., 'Ka E Ī La', constitute the three sets of twelve syllables in the aggregate); (and the three Hṝl-lekhā-s obtained from Hari-hara-vi-rim, in the following manner: the first 'Hrim' from Hari-rim, the second from Hara-vi-rim, and the third from Hara-vi-rim, by suppressing the italicized and suitably combining them; thus getting the full-fledged Mantra, called the Paṅca-das'ākṣari (the fifteen-syllabled Mantra), with each of the three 'Hrim-s' placed immediately after the three sets of syllables already obtained; by the suppression of the italicized in 'Śivalh' (with which the stanza begins) and the addition of 'rim', the last syllable so far dealt with, 'Śrim', the Bija of Cādi, (Lakṣmī who took birth before the Moon, indicated by 'Ca'), which, together with and pervading through the foregoing fifteen syllables, forms the Śodas'ākṣari (the sixteen-syllabled Mantra). While so, how dares one, who has acquired no proficiency in Mantra-lore, either to salute or to praise Thee, O Goddess! that art of the form of Kādi-vidyā and that
art meditated upon by Hari, Hara, Virīṇca and others, as assuming fifteen or sixteen diverse forms of the fifteen or sixteen syllables pervading the entire universe?

11. Sīva, (the syllable ‘Ha’), only when placed in juxtaposition with the S’akti, (the syllable ‘Sa’, thereafter), would take the form of the sacred fifteen-syllabled Mantra. If the initial syllable ‘Ha’ is not so placed along with the syllable ‘Sa’, the Deva, (the syllable ‘Ka’), though followed by Ku-s’a-la, (the Prthvi-bīja, ‘La’), turns out to be powerless by itself to form a Mantra. Thus the first set of four syllables ‘Ha Sa Ka La’ is obtained. Again ‘Ha’ (standing for Sīva), ‘Sa’ (for the S’akti) and ‘Ka’ (for the Deva), as before, and Kha-lu (the Ākās’a-bīja, ‘Ha’) and Ku-s’a-la (the Prthvi-bija, ‘La’) being placed thereafter, will yield the second set of five syllables, ‘Ha Sa Ka Ha La’. Then, by Hari, (the syllable ‘Sa’, the Vāyu-bīja), Hara, (the syllable ‘Ka’) and Virīṇca, (the syllable ‘La’, which precedes, in the order of the Alphabet, the letter ‘Va’), is yielded the third set of the three syllables ‘Sa Ka La’; by adding the syllable ‘Hrīm’ to each of the three sets, after deriving the three ‘Hrīm-s’ from Hari-Hara-vi-riṃ : the first ‘Hrīm’ from Hari-riṃ, the second from Hara-vi-riṃ, and the third from Hara-vi-riṃ by suppressing the italicized and suitably combining them, the full Mantra called the Paṅca-dāśākṣaṁ of the Hādi-vidyā, devoutly worshipped by Lopā-mudrā, is formed. While so, how dares one, who is unfit to worship Thee, not knowing Thy greatness, as described in
the Dakṣīṇā-mūrti-samhitā, either to salute or to praise Thee?
12. (The crude form,) ‘Sīva,’ when under the influence of the S'akti, (‘E’ of the ‘Ne’ of Pāṇini’s technique, i.e., the dative singular termination, by superadding the indeclinable, ‘Namaḥ’, indicated by the same S'akti), would be capable of being formed into the Paṅcākṣari-mantra, viz., ‘Sīvāya namaḥ’. If not, the Deva (the crude form ‘S'iva’ is incapable of being pronounced as a Mantra, proclaiming the oneness of S'iva and S'ivā. Therefore, how dares one, who has no merit either to salute or to praise Thee, O Goddess! that art of the form of the Paṅcākṣari-mantra and so worshipped by Hari, Hara, Vīrīṇca and others?
13. Only when S'iva, (the Guru), is endowed with the S'akti (the accomplishments resulting from muttering the Sṛi-vidya-mantra, devotion to the Goddess of Sṛi-vidyā, etc.), would the Siṣya be able to give a good account of himself, with the grace of the Guru, who is the embodiment of Parames'vara. If his grace is not so accomplished, even the Siṣya, though shining otherwise, becomes incapable of acquiring even the smallest capacity. Hence, how dares one, who has acquired no merit, either to salute or to praise Thee, O Goddess! the embodiment of the Guru-mūrti, that art worshipped as such by Hari, Hara, Vīrīṇca and others, as, otherwise, it would not be possible for them to understand the esoteric significance of the Mantra?
14. Ś'īva, (the first digit of the waxing Moon, known as Darsṭā, which has the character of Ś'īva-tattva), only when conjoined with the S'akti, (the second digit of the same, known as Drśṭā and of the character of S'akti-tattva) would be able to acquire the quality of being seen and to be hailed, in the heavens. If not, the Deva, (the first digit), is incapable of shining and gladdening the hearts of the world, so as to conduce to its welfare, as also to add to the grace of the remaining lunar digits, Dars'atā and others. Hence, how dares one, who has not accumulated religious merit in his previous incarnations, either to salute or to praise Thee, O Goddess! of the form of the eternal Candra-kalā, (the sixteenth digit), that art worthy of being worshipped by Hari, Hara, Vīrīca and others?

According to the Bhairava-yāmala, the Bīṇḍu of the Tri-kona and the three Cakra-s lying outside the Catur-dasāra, viz., the Aṣṭa-dala, the Sodasa-dala and the Bhu-gṛha, these four are representative of Śiva; while the Tri-kona, the Aṣṭa-kona, the Antar-dasāra, the Bahir-dasāra and the Catur-dasāra are representative of the S'akti. Without their conjunction, the Śri-cakra, which may be taken to signify the origin of the world, cannot be formed. In other words, the universe will cease to be, when there will be the Mahā-pralaya, the final dissolution. The Vāmakes'vara-tantra says that Ś'īva ceases to have either name or manifestation, without the S'akti. The Devi-bhāgavata avers that Ś'īva, deprived of the Kuṇḍalini-s'akti, is but Ś'ava, a corpse. Acyutānanda, a commentator, remarks that the creative
Energy of the Śakti, in her three-fold aspects of Ḫıcẖā—Will, Jñāna—Wisdom, and Kṛyā—Activity, is essential for Śiva, to accomplish anything; and Hari, Hara and Virūḍha stand for ‘A’, ‘U’ and ‘M’ respectively, the constituents of the Praṇava-mantra and the other Devatā-s referred to by the word, ‘Ādi’, are other Mantra-s. The Praṇava is the foremost Mantra of the Veda-s. Hence it follows that the Śakti is fit to be worshipped with the Praṇava and the other Veda-mantra-s. ‘Haṃ’, the Bija of Śiva, when combined with ‘Saḥ’, the Bija of the Śakti, yields the Haṃsa-mantra, which helps one to realize the import of the Mahā-vākya, ‘Tat tvam asi’, by reminding him of it, with its form ‘So ’ham’. Again, Haṃsa, the cosmic breath, which is made up of ‘Haṃ’ (Śiva), the out-going breath, and ‘Saḥ’ (the Śakti), the ingoing breath, symbolizes creation in the form of Evolution and disso-lution in the form of Involution. Śiva and the Śakti (consonants and vowels, contributing to make up Aksāra-s (imperishables) remain as the Niṣ-kala-brahman, during the Pralaya, as Para-śiva and Sāntā, (transcend-ing the thirty-six Eternal Verities), in a state of quie-scence. Or Sāntā’s awakening and operating on Śiva as the Śakti, there is brought about the creation of the world.

From the combination of Śiva and the Śakti, Kaival-yās’-rama derives the Parā-prāsāda-mantra—‘Hsauḥ’ and the An-uttara-mantra—‘Aḥ’, wherein ‘H’ and ‘A’ stand for Śiva, and ‘Sauḥ’ and the Visarga for the Śakti respectively. He also derives the Pāsādi-try-aksarī-mantra, made up of the triad of monosyllables, ‘Āṃ
Hrím Krom’ from ‘Tvā “mā” rādhyāṁ hari-hara-virīṅcādibhir api’ of this stanza, construing it as —Thee (the Bhuvanes‘vari, Hrím) served (on one side) by ‘Āṁ’ (the Pāṣa‘a) and (on the other side) by Hari (‘ōṁ’), Hara (‘R’), and Virīṅca (‘K’), in the reverse order, i.e., ‘Krom’ (the Aṅkus’a).

The word ‘Ādi’ in ‘Hari-hara-virīṅcādibhiḥ’ is wide enough to comprehend any number of Upāsaka-s with their characteristic ways of approaching the Goddess. So far as could be ascertained from Tantric literature, fifteen such Upāsaka-s with their characteristic Mantras are enumerated hereunder: (1) HARI—Ha Sa Ka La Hrīṁ, Ha Sa Ka Ha La Hrīṁ, Sa Ka La Hrīṁ, Sa Ha Ka La Hrīṁ, Sa Ha Ka Ha La Hrīṁ, Sa Ha Sa Ka La Hrīṁ.¹ (2) HARA—Ha Sa Ka La Hrīṁ, Ha Sa Ka Ha La Hrīṁ, Sa Ka La Hrīṁ, Ha Sa Ka La Ha Sa Ka Ha La Sa Ka La Hrīṁ. (3) VIRĪṅCA—Ka E Ī La Hrīṁ, Ha Ka Ha La Hrīṁ, Ha Sa Ka La Hrīṁ. (4) MANU—Ka Ha E Ī La Hrīṁ, Ha Ka E Ī La Hrīṁ, Sa Ka E Ī La Hrīṁ. (5) CANDRA—Sa Ha Ka E Ī La Hrīṁ, Ha Sa Ka Ha E Ī La Hrīṁ, Ha Sa Ka E Ī Ī La Hrīṁ, (6) KUBERA—Ha Sa Ka E Ī La Hrīṁ, Ha Sa Ka Ha E Ī Ī La Hrīṁ, Sa Ha Ka E Ī Ī La Hrīṁ. (7) LOPA-MUDRA—Ha Sa Ka La Hrīṁ, Ha Sa Ka Ha La Hrīṁ, Sa Ka La Hrīṁ. (8) AGASTYA—Ka E

¹ The fourth and sixth Khaṇḍa-s of this Vidyā are, according to the Jñānārṇava-tantra, Sa E Ī La Hrīṁ and Sa Ka E Ī La Hrīṁ respectively, as construed by Kāvalyāś‘rama.
In the Sahākṣara-bhagavat-pāda, although he has ostensibly framed the entire work on the basis of the Pañca-dasākṣara, is said to have not been entirely oblivious of the importance of the Śoḍasākṣarī, as may be inferred from the fact that in composing the first half of the first stanza, he has significantly made use of sixteen distinct words. The same question is further dwelt upon at length under stanza the thirty-second.

The Saundarya-laharī, in addition to dealing with all aspects of the Devī as the consort of Śiva, is also looked upon as a collection of Mantra-s possessed of considerable sanctity and merit. Each stanza has a Yantra with

1 'La Hrim', the last two syllables of this Mantra are apparently taken to be 'Lahari' by Bhāskara-rāya, as will be seen from "Haḥ sūryah, saś candrah, ko 'gnaḥ, tān eantu bhinnattiti ha-sa-ka-hā: sā ca sa lahari ceti tathā, durvāso-vidyāyām hakāra-rephayor vibhajyāpi pāthāt," in his Setu-bandha.
Bijākṣara, prescribed courses of worship, Japa and a distinctive aim to be achieved by the practice of the Mantra.

The following general remarks may be offered regarding the worship of the Devī, with the Yantra and the Bijākṣara of the respective stanzas and the prayer of the Devī, with the muttering of the respective stanzas sitting before the Yantra, attended with the Pañcopacāra and other observances as detailed below. As the Yantra-s are themselves considered to be possessed of Caitanya, they are generally inscribed on gold plates. The worship in the case of each Yantra, is to the last for a prescribed number of days, and the formalities prescribed for each Yantra should be scrupulously adhered to, on each of the days of worship. Such worship is credited with the bestowal of specific fruits. In the case of one who is a successful adept in the practice of any other Mantra, the fruit of worship of the Mahā-tripura-sundari with the muttering of these stanzas is easily accomplished. In the case of others, success depends on the faith and devotion brought to bear on the worship. It is considered reprehensible to put the efficacy of any Mantra to test. Should there be any delay or difficulty experienced by the worshipper, more devotion is the only sovereign remedy.

RULES OF OBSERVANCE—I. Ṛṣyādi: For this Stotra of Śrī Saundaryaloha, Govinda is the Ṛṣi (seer);

1 अनुश्रवनप्रकार:—१. कृपादि:—अस्य श्रीसौन्दर्यलहरीस्तोत्रस्य
मोक्षिन्द्र ऋषि: ; अनुश्रवन्द: ; श्रीमहात्रिपुरसुन्दरी देवता ; 'शिवः शक्तिः'
Anuṣṭubh is the Chandas (metrical form); Śrī Mahātripura-sundarī is the Deity; ‘Sīvaḥ s'aktyā yuktah’ (Sīva conjoint with the S'akti) is the Bīja: ‘Sudhāsindhor madhye’ (In the middle of the ocean of nectar) is the S'akti; ‘Japo jalpaḥ ś'lpam’ (All prattle is the muttering of thy prayer) is the Kīlaka. II. Kara-ṇyāsa: Ḥrāṁ, to the thumbs Namaḥ; Ḥrīṁ, to the forefingers Svaḥā; Ḥrūṁ, to the middle fingers Vaṣaṭ; Ḥraīṁ, to the ring-fingers Hum; Ḥraum, to the little fingers Vauṣaṭ; Ḥraḥ, to the palms and the backs of the hands Phaṭ. III. Aṅga-ṇyāsa: Ḥrāṁ, to the heart Namaḥ; Ḥrīṁ, to the head Svaḥā; Ḥrūṁ, to the tuft of hair Vaṣaṭ; Ḥraīṁ, to the armour Hum; Ḥraum, to the three eyes Vauṣaṭ; Ḥraḥ, to the missile Phaṭ. IV. Dhyāna: My salutations to the deity that has conquered the colour of the Japā flower with

युक्तः' इति वीजम्; 'सुधासिंह्वोभेध्ये' इति शक्ति; 'जयो जल्यः शिल्पम्' इति कीलकम्। २. कर्त्यासः—हं अच्छुभाब्याः नमः; हं तर्जनीय्याः स्वाहा; हं मध्याभ्याः वषट्; हं अनामिकाभ्याः हुं; हं कनिकिकाभ्याः वौषध्; हं करत्तकरप्रक्षाम्याः फट्। ३. अन्त्यासः—हं हद्याय नमः; हं शिरसे स्वाहा; हं शिवाय वषट्; हं क्वचाय हुं; हं नेत्रत्रयाय वौषध्; हं अन्याय फट्। ४. ध्यानम्—‘लोहित्सिनिचित्रायुक्तमारुंगा पावशाःकुसौ धुर्यक्षुदिनिच धाराहरिशो’ धाराहरिशो धाराहरिशो धाराहरिशो धाराहरिशो। ताम्रक्षणा-महामाल्यविशेषभूषणं ताम्रब्लूङ्गीतमुखी निगुर्ण नमामि।’ ५. पश्चोप-चारः—तं प्रतिव्यासने गत्वं कल्याणम्; हं आकाशात्मने पृष्ठं कल्याणम्; यं वाय्यात्मने धूपं कल्याणम्; रं वह्यात्मने दीपं कल्याणम्; वं जलात्मने नेत्रेचं कल्याणम्।
her ruddy complexion, that carries in her hands the Pāśa (noose), the Arikusā (goad), the bow and the arrows, that has copper-coloured eyes, and that wears the red garland as her special ornament, with her mouth filled with Tāmbūla, the Tri-pura-sundari. V. Pañcopacāra, which should be performed as follows: Laṃ, to thee of the form of Pṛthivī (Earth), I offer Gandha (sandal paste); Ḥaṃ, to thee of the form of Ākāśa (Ether), I offer flowers; Yaṃ, to thee of the form of Vāyu (Air), I offer Dhūpa (incense); Raṃ, to thee of the form of Vahni (Fire), I offer Dīpa (light offering); Vaṃ, to thee of the form of Jala (Water), I offer Naivedya (food offering). VI. Japa: the muttering of the respective stanzas for the requisite number of times. VII. The prescribed Naivedya (food offering).

The Yantra with Bijāksara-s relating to each stanza is appended under each. Other particulars regarding (1) the inscription of the Yantra, (2) the number of days of worship, (3) the number of times for muttering the stanza, (4) particulars regarding Naivedya, (5) any other particulars and (6) the fruit of the Japa, are shown in a tabular statement as an Appendix at the end.
Virīṇci, having gathered the tiniest speck of dust of Thy lotus-like feet, creates the worlds, leaving nothing to be desired; Sauri carries the same with much effort on his thousand heads; while Hara, pulverizing the same, smears (his body) with it, as though with ashes.

Virīṇci— the same as Virīṇcā of the first stanza; both the words denote Brahman, the creator. Speck of dust— used in a collective sense, as otherwise the worlds could

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1 लोकानविकलान्.
2 संख्रुष्यैन्.
3 दूननविषिक्.
not ostensibly be created out of a single speck, nor would it require the thousand heads of S’auri to carry it with effort, nor would it be enough to smear the prodigious body of Hara with. *Thy lotus-like feet*—Thy: of Thee, the prime cause of all the worlds; hence the dust on her feet acquires all her virtues. According to Kāṇāda, the founder of the Vaiśeṣika school and Akṣa-pāda, the founder of the Nyāya school, the world is made up of the primary atoms of Earth, Water, Fire and Air, which, at the desire of Īśvara, arrange themselves, in the first instance, into Dvy-aṅuka-s consisting of two atoms each, which, in their turn, arrange themselves into Try-aṅuka-s, consisting of three Dvy-aṅuka-s each. It is on groups of these Try-aṅuka-s, that the cosmogony of these two schools is based. Such a conception of the order of creation should not be considered as a mere surmise of the poet, as it is the fact that the Paramāṇu (of the Devī’s feet) is the prime-cause of the creation of the world, that forms the basis of their theory. *The worlds*—both animate and inanimate. The seven upper worlds: Bhūr, Bhuvar, Suvar, Mahar, Jana, Tapas and Satya, as also the seven nether worlds: A-tala, Vi-tala, Su-tala, Rasā-tala, Talā-tala, Mahā-tala and Pātāla may also be meant. S’auri—Viṣṇu, the sustainer, who is said to be lifting the fourteen worlds, the nether seven in the form of Sīṃs’umāra, a porpoise, and the upper seven as S’eṣa. Lakṣmi-dhara construes the word as Bala-bhadra, (the descendant of Sūra, the Yādava-chief) lifting the worlds in the form of S’eṣa. It may however be noted that, according to Amara-sīṃha,
S'auri is one of the recognized names of Viṣṇu and not of Bala-bhadra. *Hara*—Samhāra-rudra, the destroyer.

The greatness of the Devī is borne testimony to by the abject dependence of the creator, the sustainer and the destroyer of the worlds on the dust of her feet, for carrying out their respective avocations. It is further enhanced by the fact, that the single speck of her feet provides material for the creator to create all the worlds, with their various contents. The same speck calls forth great effort from Viṣṇu, the thousand-headed, to lift its weight with his myriads of heads, and the mighty Samhāra-rudra, with his prodigious form, has to reduce this tiny speck to ashes, by way of destroying the worlds, for his Bhasma-snāna. Again, as observed by Kaival-yaśrama, the ashes are but the residuum left by all the elements and their various transformations, after the application of his Samhāra-Sakti by Rudra, with a view to smear his body with ashes, in conformity with the Mantra prescribed therefor. Further, the same commentator, fortified by Dattātreya's view, explains the esoteric significance of the speck of dust as follows: The Devī has four feet, named S'ukla, Rakta, Miśra and Nirvāṇa, the first two resting on the two-petalled lotus of the Ajñā-cakra, the third on the twelve-petalled lotus of the heart, and the fourth on the thousand-petalled lotus of the Dvā-dasānta, with Viṣṇu, Brahman, Rudra and Sadā-siva as their respective deities, who, assuming their characteristic Guṇa-s—Sattva, Rajas, Tamas and Guṇātitatva, through the speck of dust resting on the four feet, occupy themselves in their respective avocations of
creation, sustenance, destruction and bathing in the nectar of the region of the Moon in the thousand-petalled lotus. Kames'vara-sūri, however, rebuts this view and points out that it runs counter to what S'aṃkara-bhagavat-pāda would uphold, as, everywhere in the entire work, he refers to only one pair of feet of the Devī, and that as such it is far-fetched, and adds that if it was meant merely to derive the three Guṇa-s of Hari, Viśnū and Hara, that could as well be attained by explaining that the speck of dust, being of variegated colours, partakes of the three Guṇa-s. Kaivalyāśrama's view may, however, be reconciled by pointing out that his exposition is only esoteric and should not be taken to hold good to the very letter.

Excluding the thousand-petalled Cakra, reference has been made above to the two Cakra-s, viz., Ājñā and An-āhata. These, along with four others, are centres of psychic energy in the human body. They are: (1) Mūlādhāra of four petals, in the region lying two Anūla-s above the anus; (2) Svādhiṣṭhāna of six petals, in the region of the genitals; (3) Maṇi-pūra of ten petals, in the region of the navel; (4) An-āhata of twelve petals, in the region of the heart; (5) Visuddhi of sixteen petals, in the region of the throat; and
(6) Ājñā of two petals, in the region between the eyebrows. When meditating upon these Cakra-s, the four letters from 'Va' to 'Sa' should be thought of as resting on the four petals of the Mūladhāra, the six letters from 'Ba' to 'La' on the six petals of the Svādhiṣṭhāna, the ten letters from 'Da' to 'Pha' on the ten petals, of the Maṇi-pūra, the twelve letters from 'Ka' to 'ṭha' on the twelve petals of the Anāhata, sixteen letters from 'A' to 'Visarga' on the sixteen petals of the Visuddhi, and the two letters 'Ha' and 'Kṣa' on the two petals of the Ājñā-cakra.

अविद्यानामन्तस्तिमिरमिहिरदीपनगरी

जडानां चैतन्यस्तबकमकरन्द्वुतिश्री ॥

दरिद्राणं चिन्तामणिगुणनिका जन्मजलघो

निमोगानं दंश्या मुरिपुवराहस्य भवतः ॥ २ ॥

3. Avidyānāṁ antas-timira-mihira-dvīpa-nagarī

jaḍānāṁ caitanya-stabaka-makaranda-sruti-jharī;

Daridrāṇaṁ cintā-mani-guṇanikā janma-jaladhaṁ

nimagnānāṁ daṁśīrā mura-ripu-vaṛahasya

bhavati.

Thou art the island-city of the Suns, illumining the internal darkness of the ignorant;

1 मिहिरोद्वीपनगरी.

2 खुतिश्री.

3 भवति.
(Thou art) the stream, ever flowing with the honey of the cluster-of-flowers of consciousness, for the dull-witted; (Thou art) the Cintā-maṇi-duplicate (in bestowing their heart's desire) on the destitute; and the tusk of the Wild Boar (Avatāra) of Mura-ripu, in the case of those submerged in the ocean of births (and deaths).

Thou—the rendering of the original word 'Bhavatī' stands for the Devī. With the reading 'Bhavatī', meaning 'becomes', 'Pāṃsu', 'the speck of dust' of the previous stanza, will have to be understood as the subject. The island-city of the Suns—this may be taken to mean some imaginary island in the middle of the ocean, wherefrom the disc of the Sun apparently rises above the horizon. The implication is that the Sun of knowledge dispels the darkness of ignorance from the mind of the wordly-minded. As the internal darkness, accumulated during numberless previous births, is so intense as to occupy every nook and corner of the mind of the person harbouring it, one commentator is of the view that the Mihirā, the Sun, refers to the twelve Āditya-s,¹ rising simultaneously with all their effulgence from their island-abode, so as to drive away even the smallest vestige of such darkness. The reading 'Timira-mihiroddipana-kāri,' (in the Fem.

gender) meaning 'causing the Sun of knowledge to manifest itself in all its glory,' if adopted, will not permit of 'Pāṃsu' (Mas. gender) being taken as the subject, while it will make complete sense with the reading 'Bhavatī'. The ignorant—not possessed of Vidyā, which may be construed as either Devatā-jñāna or Ātma-jñāna, i.e., mere Karmaṭha-s, who indulge in the observance of Jyotiṣṭoma and other rituals according to the rules prescribed in the Karma-kāṇḍa, or those that are under the delusion that the world entirely depends on Brahman, Viśṇu and Rudra, while in reality it hangs on the mercy of the Devi, whose dependants these three gods are. The cluster of flowers—i.e., all forms of consciousness. Cintā-maṇi-duplicate—Cintā-maṇi is the gem said to be in the possession of Indra and is credited with the power of bestowing whatever is thought of by its Upāsaka-s. Here the Devi is figuratively represented to be the duplicate of the gem with all its powers, as she is the embodiment of the Dāna-sakti. According to one commentator, 'Cintā-maṇi-guṇanikā' means a rosary of Cintā-maṇi beads. Mura-ripu—Viśṇu, the destroyer of Mura, a demon. The reference here is to the incarnation of Viśṇu in the form of a Wild Boar, who is said to have lifted on his tusk the submerged worlds and rescued them after vanquishing Hiranyākṣa, his foe.

Kamesvara-sūri takes the first line of the stanza to imply that the Devi dispels the darkness of ignorance pervading the minds of those that hold the view that Avidyā is the root-cause of the world, by imparting the true knowledge of Īśvara. He takes the second line to
imply the dispelling of the ignorance of the Sāmkhya-s who believe that the Jaḍa, non-sentient Mūla-prakṛti, is the cause of the worlds, by the adoption of similar means. Again he takes the third line to imply that the Devi warns the Paramāṇu-vādin-s, who hold the primary atoms to be the cause of the world, to be more circumspect, should they be disposed to arrive at the correct theory. The last line implies, according to him, the questionable ways adopted by the least evolved persons immersed in satiating their carnal instincts and appetites in their everyday-life, and suggests the remedial measure of the precepts in the Mahā-bhārata and other works bearing on right conduct, as the means of saving them.

According to Kaivalyās'rama, this stanza is indicative of the deity of the Kāma-rāja-mātrikā, who should be meditated upon, by all votaries of the Śrī-vidyā, as effulgent with the radiance of myriads of morning Suns, holding in her four hands the rosary of crystal beads, the sugar-cane-bow, Cupid’s five arrows and the Holy Writ, as having three eyes and wearing the crescent-moon as her crest-jewel. He is
also of opinion that the Vāg-bhava-bija, ‘Aim’ of the Tri-purā, which occupies the forefront of the three Bija-s, Vāg-bhava, Kāma-rāja, and Saktiv, is indicated by the stanza, for the reason that ‘Aim’ is composed of ‘A’, the initial letter of the Ṛg-veda, ‘A’, that of the Sāma-veda, and ‘I’, that of the Yajur-veda, construed as follows: The initial letters of the Sāma-veda and the Yajur-veda combined go to form ‘E’, and with the initial letter of the Ṛg-veda placed before and combined with it, would result in ‘Ai’, which, with the nasal Ardha-mātrā of the Upaniṣad-s, becomes ‘Aim’, the Trayi-mayī-vidyā, which has the virtues of dispelling Avidyā, ignorance, with the first ‘A’, of removing Jaḍatva, non-sentience, with the second ‘A’, and of bestowing one’s heart’s desires with ‘I’ and Kaivalya with the Ardha-mātrā.

त्वदन्य: पाणिभामभयचरदो दैवतगण-
स्वमेका नैवासिप्रकटितवराभीत्यभिनया।
भयात्तात्तुदार्तुं फलमपि च वाप्प्झासमधिकं
शरणे लोकानं तव हि चरणावेव निपुणो ॥ ४ ॥

4. Tvad anyaḥ pāṇībhyām abhaya-vara-do daivata-

ganaḥ

tvam ekā naivāsi prakāṭita-varābhity-abhinayaḥ;
Bhayāt trātum dātum phalam api ca vāṇchā-
samadhikam
s'aranya lokānām tava hi caraṇāv eva nipuṇau.
(O Goddess), who affordest shelter to all the (fugitive) worlds! The league of gods, save Thee, dispels fear and bestows boons with two hands. Indeed, Thou alone dost not demonstrate the boon-bestowing and fear-dispelling gestures (with Thy hands). For, Thy feet, by themselves, are proficient in affording immunity from fear and bestowing boons transcending (one's) desire.

Who affordest shelter—Śaraṇyā, the Sanskrit equivalent, means 'who affords shelter'. It may also be taken to signify, 'who has the S'ri-cakra as her worthy (Śaraṇa) abode'. All the fugitive worlds—the worlds that have their origin in the feet of the Devi, seeking shelter at the very place of their origin; what is more, the very gods, who pose with their hands the dispelling of fear and the granting of boons, themselves seek shelter at the Devi's feet. Thou alone dost not demonstrate—Evidently this refers to the fact that, whereas the gods merely employ their hands for posing, the Devi, the unique Goddess that she is, even though she has four hands, engages them otherwise, in carrying the Pāśa, the Atīkus'a, the sugar-cane-bow and arrows, and, at the same time, causes her feet to do not merely what the other gods profess to do, but even more in granting what her devotees seek at her hands. It is worthy of note that while some of the gods are capable of granting Svarga-bhoga and others Mokṣa
alone, the Devī bestows on her votaries both the enjoyment of celestial pleasures and liberation. *Gestures*—the Abhaya-da-posture assumed by the right palm uplifted, as if to denote ‘do not fear’, and the Vara-da-posture with the left palm pointing downwards, as if to indicate readiness to give. The Bālā-mantra ‘Aṁ Kliṁ Sauḥ ’ is indicated by this stanza.

इरिस्त्रामाराध्य प्रणतजनसौभाग्यजननी
पुरा नारी भूतवा पुरिरुपमि क्षोभमनयतः
स्मरोषपि ल्यां नत्र रतिनयनकेश्वन वपुषा
सुवीनामप्यन्त: प्रभवति हि मोहाय महताम || ५ ||
5. Haris tvām ārādhya praṇata-jana-saubhāgya-
   Jananiṁ purā nāri bhūtvā pura-ripum api kṣobham
   anayat;
   Smaro ’pi tvāṁ natvā rati-nayana-lehyena vapuṣā
   munināṁ apy antaḥ prabhavati hi mohāya
   mahatāṁ.

Having adored Thee, the bestower of prosperity to those that make obeisance before Thee, Hari, of yore, assumed the form of a damsel and fascinated even the destroyer of the (three) Pura-s. Smara likewise, by worshipping Thee, is powerful enough to rouse the passion of even great sages, with a (charming) frame fit to be licked by Rati’s eyes.

*Adored Thee*—meditated upon the Devī by worshipping her in the form of the *Sri-cakra* and muttering the Vidyā, *vis.*, the Pañca-dasākṣāri, which is of her shape. There is a peculiar appropriateness in Viṣṇu worshipping the Devī, as he is the seer of the first Khaṇḍa of the Pañca-dasākṣāri, as well as the first Prastāra, made up of the Lopā-mudrā- and the Nandikesvāra-vidyās, as mentioned in the Jānānṛṇava-tantra. *Prosperity*—implies beauty of form, fine accomplishments, progeny, opulence, etc. *Of yore*—Lakṣmi-dhara narrates the incident of Kanaka-svāmin, whom Viṣṇu fascinated in
the form of a beautiful damsel and eventually killed, when requested by Śiva to appear before him in that form, Viṣṇu did so, with the result depicted in the stanza. Other commentators take it back to the days of the churning of the ocean by the Deva-s and the Dānava-s for the extraction of nectar, when Viṣṇu is said to have appeared as Mohini, whose beauty so enraptured the Dānava-s that they were altogether deceived by Viṣṇu at the time of the distribution of the nectar and were thus rendered mortal. The rest of the story is as narrated by Lakṣmī-dhara. This only enhanced the powers of the Devi, as, after all, Viṣṇu, as a true worshipper given to muttering constantly the syllable, ‘Īm’, denoting her Kāma-kalā form, assumed her form, i.e., that of the loveliest woman imaginable and attracted the attention of even Śiva, the saintliest among the gods and the destroyer of Manmatha. Smara likewise—likewise, i.e., with equal potency and in the same manner as Viṣṇu, Smara, Manmatha, who, along with his consort Rati, is first worshipped at the entrance to the holy of holies at the time of worship of the Tri-pura-sundari, is the seer of the Pañca-dasākṣari of three Khaṇḍa-s, which, with the Śri-bija, ‘Śrīm’ as the fourth Khaṇḍa, becomes the Soḍaśākṣari of the Śrī-vidyā, with the sixteen Nityā-s constituting the sixteen Kalā-s, which, again, with its four ‘Īm-s’, takes its origin from the Ṛg-veda-mantra, ‘Catvāra Īm bibhrati kṣemayantaḥ’. Those who attach greater sanctity to the Kādi-vidyā of fifteen syllables (than to the Hādi-vidyā of an equal number of syllables) hold that the former, by itself
answers to the description of the Rg-veda-mantra, as it contains four ‘ī-s’. But this construction of ‘Catvāra Īṃ bibhrati’ is defective from the point of view of syntax and for the reason that the Mantra contains one ‘Ī’ and three ‘Īṃ-s’ and, with a view to conform to the requirement of the Vedic text, the three ‘Ī-s’ (of the Hrīṃ-s therein) are separated and, together with the ‘Ī’ of the Vīdvā, are made to answer to the description of the Vedic text. On the other hand, the Mūla-vidyā of sixteen syllables, made up of four Khaṇḍa-s, each of them containing an ‘Īṃ’, is on all fours with the requirements of the Vedic text. This view is also supported by the Taittiriya-brāhmaṇa III, x, 1 and 10.

Acyutānanda derives from this stanza the Sādhya-
siddhāsana-vidyā — ‘Hṛṃ, Kliṃ, Blem’, the fourth of the Catur-āsana-nyāsar in the following manner: ‘H’ and ‘R’ from ‘Harīḥ’; ‘Īṃ’ from ‘Jana-nīṃ’; Kliṃ, the Kāma-bija, as indicated by the word ‘S m a r a’; ‘V’, (which is the same as ‘B’) from ‘Vapuṣā’, ‘Le’ from ‘Lehya’, and ‘Īṃ’ from ‘Munināṃ’.
6. Dhanuḥ pauṣpaṃ maurvi madhu-kara-mayi paṇca visīkhā
vasantah sāmanto malaya-marud āyodhana-
rathaḥ;
Tathā 'py ekaḥ sarvaṃ hima-giri-sute kām api
āpāṅgat te labdhvā jagad idam anaṅgo vijayate.

O Daughter of the snow-capped Mountain!
That Anaṅga, (whose) bow is of flowers,
(whose) bow-string is of (a row of) bees,
(who has but) five arrows,
(who has as) his feudatory,
Vasanta, and the Malaya-breeze
(as his, war-chariot, (he),
even though thus equipped,
having obtained some grace from Thy
side-glance, conquers all this world single-handed.

One phase of the greatness of Anaṅga, the formless
Manmatha, due to the grace of the Devi and redounding
to his credit, i.e., his subjugating the unconquerable will
and rousing the passions of great sages, has been dealt
with in the previous stanza. Yet another phase, which
further enhances the greatness of this seer of the Prastāra
called after him, is referred to in this stanza, viz., though ill-equipped as a warrior, i.e., with flimsy weapons, poor following and no armament worth the name, he has won the unique distinction of being the conqueror of the world, all due to the marvellous effect of the Devi’s side-glance cast on him, as if to recompense him for the loss of his body, which was burnt to ashes by the fire from the third eye (the Jñāna-cakṣus) of Śiva, her Lord, when his Yoga was sought to be disturbed by Manmatha, in his attempt to rouse the passion of Śiva for his Mountain-bride, the Devi.

‘Klim’, the Kāmbija, is indicated by this stanza and could be derived therefrom in the following manner: ‘K’ from ‘Kām api’, ‘L’ from ‘Malaya’, ‘I’ from ‘Maurvi’ and the Anusvāra from ‘Pauspam’.

कण्ठकाष्ठीदामा करिकलभकुम्भस्तनना।
परिश्रीणा मध्ये परितपशचन्द्रवदना।
धनुर्वाणान्यां सुणिमी पद्धाना करतेहै:
पुरस्तादास्तां न: पुरमभिरुराहोपुरुषिका॥७॥

1 ोऽस्तनभरा.
7. Kvaṇat-kāṇci-dāmā kari-kalabha-kumbha-stana
parikṣiṇā madhye pariṇata-s'arac-candra-vadanā;
Dhanur bānān pāśaṃ sṛṇīm api dadhānā karatalaiḥ
purastād āstāṃ naḥ pura-matḥitur āho-puruṣīkā.

May the great Pride (incarnate) of the Vanquisher of the (three) Pura-s, with a jingling girdle, (slightly) bent (under the weight of) the breasts resembling the frontal globes of a young elephant, slim in the waist, with a face (bright) like the autumnal full-moon, and wielding a bow, arrows, a noose and a goad with Her hands, stand forth before us!

The great Pride (incarnate) of the Vanquisher of the (three) Pura-s—According to Ąiṇḍiṇa, a commentary, Śīva is very fond of worshipping in this form the Devī, to whom he is so devoted. Āho-puruṣīkā—the Sanskrit equivalent of ‘Pride’, may be construed in two different ways:

‘Aho’ is the interjection indicating surprise, ‘Puruṣa’ is the Pratyag-ātman, which is the same as the
'Aham', 'I'. Hence the abstract noun from the compound formed would mean 'the Pride incarnate', which, being of the redoubtable Mahā-deva, is the 'great Pride incarnate', or 'Aho' means the 'Ātman', 'I', which with 'Puruṣa' would mean, 'verily, I am the Puruṣa'; hence 'Āho-puruṣikā', means 'the state of being such Puruṣa, possessed of the self-consciousness indicative of having the Sakti as his Devī.' Pura-mathitr—is the Sīva who is the vanquisher of the three Pura-s; this may also be construed as 'the extractor of the three syllables', forming the Tri-purā-bija, 'Āṅṃ Kliṃ Sauḥ', which, according to the Rudra-yāmala, the great god extracted as the essence, after churning the Saṃskṛt Alphabet therefor, even as one churns the curds for the extraction of butter. The coupling of the words 'Pura-mathituḥ' and 'Āho-puruṣikā', in a way, indicates the necessity for the worship of the two conjointly, so beautifully elaborated in the first stanza. Jingling—so as to be heard in the heart-lotus of the meditating Yogin. Wielding a bow, etc.—The Devī carries in her lower left arm the sugar-cane-bow with a string of bees, in her lower right arm the five arrows of Kamala, Rakta-kārava, Kahāra, Indivara, and Sahakāra flowers; in her upper left arm the Pāśa, noose, shining like coral, and in her upper right arm the Aṅkuśa, goad, shining like the crescent. These weapons of the Devī are said to assume the Sthūla (gross), the Śūkṣma (Mantra-maya), and the Para (Vāsanā-maya) forms. The first of these has been indicated above. As for the subtle form assumed by them, the bow is of the form of the syllable 'Thaṃ', 

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the five arrows of the forms of 'Drām', 'Drim', 'Klim', 'Blūm' and 'Sah', the Pāśa of 'Hrim' and the Aṅkus'a of 'Kroń'. As for the Para-rūpa in the form of Vāsanā, the bow is the Manas, the five arrows are the five Tan-mātra-s, sound, touch, etc., passions constitute the Pāśa, while anger is the Aṅkus'a. Before us—i.e., in our Hṛdaya-kamala; moving from the Manī-pūra on to the An-āhata of the heart-lotus, while we are in the act of meditating on the Devi. The resplendent form of the Devi is of three aspects, gross, subtle and of the form of Vāsanā. The Sthūla form has been described above; the Sūkṣma aspect is of the form of the Pañca-dasākṣari or the Śoḍasākṣari, as the case may be; and the Para aspect is the Kuṇḍalini-sakti itself. The esoteric significance of this stanza is that Śiva, the Prakāśa, becomes conscious of himself, only when reflected in the Devi, the Vimarsāṃśa.

From this stanza is said to be derived the Vaśini-bija, 'Blūm', thus: 'B' from the word 'Bānān', 'L' from 'Kara-talaiḥ', 'Ū' from 'Pura-mathitiḥ', and the Bindu from 'Āstām'.

1 The Vaśini-bija is represented to be 'Rblūm' by the Vāmakas'vara-tantra, in which case the 'Rb' may be derived from 'Dhanur-bānān'

Blessed are the few that serve Thee, the flood of Consciousness and Bliss, having, as Thy abode, the mattress of Parama-sīva, laid on the couch of the (multi-triangular) form of Sīvā, in the mansion built of Cintā maṇi-stones, attached to the pleasure-garden of Nīpa trees, in the isle of gems, surrounded by an avenue of Kalpa trees and situated amidst the ocean of nectar.

_Blessed are the few—_the few: those rare souls who, through worship, internal as well as external, of the Devī, their affinity to the Paṇica-dasākṣari, and the pure life that they lead during their last incarnate existence in this mundane world, are really blessed, for, they have discharged the duties incumbent upon human beings, preparatory to their being merged in the transcendent Existence, Consciousness and Bliss. _Serve Thee—_worship Thee in the _Sṛi-cakra_. This stanza refers to the worship of the _Sṛi-cakra_ as the Viyac-cakra (Ethereal centre), worshipped externally as on the pedestal, with the symbol inscribed on a Bhūrja leaf, a piece of clean linen, gold or silver plate, as is the
practice of the Kaula-s, and internally in the ethereal space, Dahara, of the heart, as is the practice of the Samayin-s. The mode of worship indicated in this stanza is of the form of the Devī, as abiding in her mansion, the Sṛi-cakra, dealing as it does with the special environment in which the Devī has to be meditated upon, herself assuming the special form depicted in the previous stanza, which only amplifies what is here indicated about the Devī. The description given here closely follows the account given in the Bhairava-yāmala, which represents the Devī, as abiding for ever as the Kuṇḍalinī-sakti, piercing the solar region of the Dahara, covering the Brahma-randhra inside the thousand-petalled lotus, liquifying the lunar region, and delighting in the flood of nectar flowing therefrom. The Kuṇḍalinī, abiding in the Kula-patha, the Suśumnā path, leaves it to reach the Sahasrāra and, after filling the entire system of Nādi-s with the nectar above referred to, returns to her abode \(^1\), the Svādhiṣṭhāna, and sleeps therein. **Ocean of nectar**—stands for the Baindava-sthāna, the quadrilateral seat of the Bindu, which is the essential one and brings within its scope the forty-three triangles forming the Sṛi-cakra, the mansion of the Devī. The five triangles pointing upwards may be said to represent the five rows of Kalpa trees forming a fence around the mansion. **Of the form of Sivā**—i.e., 'E', multi-triangular, the Sṛi-cakra, her abode, being made up of

\(^1\) The abode of the Kuṇḍalinī is fixed by some in the Mūlādhāra, and by others in the Svādhiṣṭhāna. Yet others hold that, when she is asleep, she abides in the Mūlādhāra, and when awake, resorts to the Svādhiṣṭhāna, which literally means her 'own abode'.
forty-three triangles. *The couch*—The Devi is said to recline on a couch made up of Brahman, Hari, Rudra and Is'vara as the four feet, occupying the South-east, Southwest, North-west and North-east corners respectively, Sadā-s'iva as the plank, Para-s'iva, the All-witness, transcending the three Guṇa-s, turned by the Devi’s glance into the mattress, not to speak of the other gods serving other purposes, all because of their desire to serve the Goddess, they being capable of assuming any desired form, as they are Kāma-rūpa-s.

This stanza is deftly enough made by Kames'vara-sūri to bear on ‘the Ānanda-laharī’, the first part of this work, as follows: *Sura-viṭaṭi-vāṭi*, etc.—full of pilgrim resorts, such as S'ri-s'aila and other abodes of the several gods reputed to bestow the heart’s desires of pilgrims, very much like the Kalpa trees. *Maṇi-dvīpa* is to be understood as, ‘wherein are various places specially fitted for meditation’; *Cintā-maṇi-grhā*, as, ‘wherein there are temples studded with Cintā-maṇi gems’; *Sudhā-sindhoḥ*, as meaning, ‘from the Himalaya, the abode of white glaciers, to the southern ocean’; *Sīvākāre maṭhe*, as, ‘Mount Kailāsa, which is as white as crystal and thus resembles S'iva in aspect’; *Parama-s'iva-paryāṅka-nilayām*, as, ‘blessed by being placed on the lap of the divine couple, Pārvatī and Parama-s'iva’; *Cid-ānanda-laharīm*, as “the work of the name of ‘Ānanda-laharī’, expounding the purely Cit-aspect of the S'akti”. The story is that Saṅkara-bhagavat-pāda, the author of this work, after finishing it,
took it all the way to Kailāsa, there to lay it at the feet of the divine couple and receive their approba-
tion, but on reaching Kailāsa, to his wonder, saw the
couple being praised with the stanzas of the self-same Ānanda-lahārī and in consequence drenched in the Bliss
of Supreme Consciousness.

This stanza is capable of yet another interpretation,
which is this: “Blessed are the few that adore Thee, the Cid-ānanda-
lahārī, who ever abidest in the Anāhata of the heart-lotus, situated
midway between Sudhā, the Muladhāra (or the feet), on the one side,
and the Moon in the crest ever filling the system of Nādi-s with
nectar, on the other, of the human body, adorable because it embraces in its form all the gods and contains the
substitutes for the several reputed places of pilgrimage,
such as Śrī-s'aila, in the crest, etc., (or the heart-lotus, the seat of Cintā, thought, dependent on the Ātman and
therefore lustrous), well-protected by the ten vital airs, Prāṇa and others (or the deities presiding over the ten
organs of sense), studded with the Mūladhāra and other centres of Energy, radiant like so many isles of gems and
encasing within itself the Jīva, which is as expansive as a tree from top to bottom.”
The expression ‘Parama-sīva-ḥaryaṇka-nilayām’ suggests, by implication, the union of Parama-sīva, the Bindu with the Parā-s’akti, the Nāda, in the Oṃkāra; the couch made up of ‘A’, ‘U’, ‘M’ and the Ardhamātrā, representing Brahmān, Hari, Rudra and Īśvara. The name of the Devi, ‘Pañca-brahmāsanasthitā,’ as given in the Lalitā-sahasra-nāma-stotra, is further illustrated by this stanza.

The Bija of Kames’varī, ‘Klīm,’ and that of Mahā-preta, ‘Hsauḥ’, may be derived from this stanza.

मही मूलाधारे क्रमपि मणिपुरे हुतवहं
स्थितं स्वाधिष्ठाने ह्रदि मर्तमाकाशमुपरि ।
मनोडपि भ्रूमध्ये सकरकमपि भित्तिा कुलपथं
सहस्रारे पण्ते सह रहसि पत्या विहरसे¹ ॥ ९ ॥

9. Mahīṃ mūlādhāre kam api mani-pūre huta-vahāṃ
sthitam śvādhiṣṭhāne hṛdi marutam ākāśam
upari;
Mano ’pi bhrū-madhaye sakalām api bhittvā
kula-pathāṃ
sahasrāre padme saha rahasi pabya viharase.

Thou art diverting Thyself, in secrecy with
Thy Lord, in the thousand-petalled lotus,

¹ विहरसि.
having pierced through the Earth situated in the Muladhara, the Water in the Mani-pura, the Fire abiding in the Svadhisthana, the Air in the Heart (An-āhata), the Ether above (the Visuddhi), and Manas between the eyebrows (the Ajña) and thus broken through the entire Kula-path.

This stanza contains in a nutshell the quintessence of the sublimest truths of the Vedanta and the Yoga systems in harmonious combination, in relation to the worship of the Devī, as the Kuṇḍalinī-sakti of the Puṇḍara, (Microcosm) and as the Tri-pura-sundari of the Brahmāṇḍa, (Macrocosm). For a proper appreciation of the same, a short account of the Eternal Verities, according to the conception of the ancient Rṣi-s of India and their bearing on the Cosmogony of the Microcosm and the Macrocosm, will be found useful.

An Eternal Verity may be defined as that which gives scope for functioning to all orders of creation, till their final dissolution. Some Tantra-s classify the Eternal Verities into three groups, the Ātma-tattva-s, the Vidyā-tattva-s and the Sīva-tattva-s. Those comprised under the first group are characterized by Jaḍatva, non-sentience; those of the second group partake of Jaḍatva and Prakāśakatva, both non-sentience and sentience; and those of the third group are characterized by Prakāśa-katva, sentience pure and simple, with absolute Consciousness standing above them all. According to the
Kalpa-sūtra-s, twenty-four fall under the first group, seven under the second, and five under the third, and may be arranged as shown hereunder, with their characteristic properties: (1) *Prthivi*—Earth, possessed of solidity; (2) *Ap*—Water, possessed of fluidity; (3) *Tejas*—Fire, possessed of heat; (4) *Vāyu*—Air, of the character of perpetual motion; (5) *Ākāśa*—Ether, of the character of space; (6) *Gandha-tan-mātra*—Smell, in the form of subtle Earth; (7) *Rasa-tan-mātra*—Taste, in the form of subtle Water; (8) *Rūpa-tan-mātra*—Form, in the form of subtle Fire; (9) *Śparsa-tan-mātra*—Touch, in the form of subtle Air; (10) *Śabda-tan-mātra*—Sound, in the form of subtle Ether; (11) *Śrotra*—the auditory sense that perceives sound; (12) *Tvac*—the tactile sense that perceives touch; (13) *Caksus*—the optic sense that perceives form; (14) *Jīhva*—the gustatory sense that perceives taste; (15) *Ghrāṇa*—the olfactory sense that perceives smell; (16) *Vāc*—speech, the motor organ of articulate expression; (17) *Pāni*—the hand, the motor organ of grasping and leaving; (18) *Pāda*—the foot, the motor organ of locomotion; (19) *Pāyu*—the motor organ of evacuation; (20) *Upartha*—the motor organ of generation and carnal pleasure; (21) *Manas*—the Mind, the inner sense that is attained, when Rajas, the mobility of misery, preponderates over Sattva and Tamas, the rhythm of happiness and the inertia of delusion, and which is the root of all volition; (22) *Buddhi*—the Intellect, the inner sense which is attained, when rhythm preponderates over mobility and inertia, and as such is at the root of all conviction.
(23) Aham-kāra—Egoism, the inner sense which is attained, when inertia preponderates over rhythm and mobility, and which is the root of all fancy, converging towards the self; (24) Prakṛti, otherwise known as the Citta—which is attained by the equipoised state of rhythm, mobility and inertia; (25) Puruṣa—or the Jīva (of the Microcosm)—which, though full in itself, commands only to a limited extent the five powers detailed below; (26) Kalā—the Kriyā-sakti, the power to do all things, but to a limited extent, inhering in the Jīva, (27) Avidyā, also called Vidyā—the Jñāna-sakti, in a veiled form and thus limited in its operation, inherent in the Jīva; (28) Rāga—the Icchā-sakti, perpetual satisfaction, which operates only partially and is therefore limited in extent, inherent in the Jīva; (29) Cit-sakti—perpetuity inherent in the Jīva, when limited by the operation of the six changes denoted by ‘exists’, ‘takes birth’, ‘grows’, ‘ripens’, ‘wanes’, and ‘perishes’; (30) Niyati—that which causes Avidyā to veil the Ānanda-sakti, absolute independence, inherent in the Jīva; (31) Māyā—the condition operating upon the Īśvara, causing it to look upon the phenomenal world as ‘this’, i.e., an entity separate from itself; (32) Suddha-vidyā—the condition operating upon the Sadā-siva, causing it to identify itself with the phenomenal world, with the impression, ‘I am this’; (33) Mahesvara—that which is operated upon by the Māyā; (34) Sadā-siva—that which is operated upon by the Suddha-vidyā; (35) Sakti—the desire which is but the impression of the world to be created; (36) Siva—
the absolute non-differentiated existence, when conditioned by the S'akti.

Fifteen more are added to the number of Eternal Verities by some, by a process of further elaboration, thus making fifty-one in all, answering to the fifty-one letters of the Saṃskṛt Alphabet. The other fifteen are the seven Dhātu-s, humours, (1) Tvac—the external sheath of organs; (2) Asṭj—blood; (3) Māmsa—flesh; (4) Medas—fat; (5) Asthi—bone; (6) Majjā—marrow and (7) Sukla—semen; the five vital airs, (8) Prāṇa, (9) Apāna, (10) Vyāna, (11) Udāna, (12) Samāna; and the three Guṇa-s, (13) Rhythm, (14) Mobility and (15) Inertia. The five Elements, the five Tan-mātra-s, the five organs of perception, the five organs of motor action, the Mind, the Māyā, the S'uddha-vidyā, the Mahes'vara and the Sadā-s'iva are the twenty-five Eternal Verities from the Vedic standpoint, while the others are capable of being included in the twenty-five.

In this stanza, the Devī of the Macrocosm, in the form of her exact prototype, the Kuṇḍalini of the Microcosm, is represented as having broken through the entire Kula-path containing the six Cakra-s of psychic energy, indicative of the twenty-one Tattva-s, to reach her Lord in the Sahasrāra, the habitat of the four remaining sentient Tattva-s, there to divert herself in secrecy with her Lord. Even as Parama-s'iva, in the absence of his conjunction with the Tri-pura-sundari, is powerless, so also the Jīva, without the operation of the Kuṇḍalini, will be very much the same as a corpse. The vital force, which is inherent in every limb, muscle,
nerve-centre and other physiological organs and which causes the entire frame to function, is but one aspect of the Kuṇḍalini. It is the self-same vital force that is the root-cause of the functioning of the entire phenomenal world and could be comprehended only by those rare mortals who have gained mastery over it. It is upon this fundamental fact that the system of Yoga is based, as the Prāṇāyāma, or the control of this vital force, forms the bedrock of that system. If only the secret of control of this vital force and the human mind (psychic force), which is only a subtle variety of the vital force, should be mastered by any person, he may be said to have conquered the phenomenal world. No wonder the Yogin takes his stand upon the Prāṇāyāma and Mano-laya for the successful accomplishment of the state of Samādhi, his goal. It is with that end in view that the Yogin concentrates his mind, controls the vital force and projects them towards the Mūlādhāra, the first psychic centre of energy, which results in the rousing of the Kuṇḍalini, dormant with its form of three-and-a-half spirals coiled therein. Those that are proficient in the Yoga-sāstra hold that this machine of the human frame, which is controlled by the Kuṇḍalini, contains Seventy-two Thousand Nādi-s, the main ones among them, e.g., the Suṣumnā, the Īḍā, the Pūṇgalā, etc., having distinct functions connected with the respiratory system allotted to them, and the other important Nādi-s controlling the sensory and motor organs. The psychic energy requisite to control the various organs is said to abide in the six Cakra-s of the Suṣumnā-path, provided with the three
stages, known as the Rudra-, Viṣṇu-, and Brahma-granthi-s (knots), which are respectively the regions of Fire, the Sun and the Moon, each of them situated at the end of a pair of these Cakra-s, in the order given above. In the case of ordinary mortals, their vital energy is wasted through the Iḍā and Piṅgalā, but in the case of the initiated, it is regulated in such a way that the Prāṇa, coursing through the Iḍā and Piṅgalā, and also the Apāna, are made to conserve the purpose of rousing the Kuṇḍalini and sending her up to the Brahma-randhra.

All impulses, psychic and organic, may be classified as volitional, cognitional and actional, corresponding to the Icchā-, Jñāna- and Kriyā-sakti-s of the Devī. These, when pertaining to the body, are attributable to the Kuṇḍalini, while the corresponding cosmic impulses are attributable to the Tri-pura-sundari.

Thou—in the form of the Tri-pura-sundari of the Macrocosm and the Kuṇḍalini of the Microcosm. Thy Lord—the Śiva of the Macrocosm and the Jīva of the Microcosm, bereft of Māyā, illusion. The thousand-petalled lotus—which is no other than the upper Śrī-cakra, the Bindu of which represents the Śiva and the Jīva bereft of Māyā, as the case may be. This is the final resort, the Nirvāṇa of the accomplished seeker, lying beyond the Kula-path, the Suṣumṇā-mārga, which contains the six Cakra-s mentioned in the stanza, in the ascending order of subtlety, with the three Granthi-s in their appropriate places. The Sahasrāra is considered to be the inner Śrī-cakra to be meditated upon with all the fifty-one letters of the Sanskrit Alphabet. The
view is taken by some that the *Bindu* has its position in the *Bindu* of the Cakra and the other fifty letters are to be arranged consecutively over the thousand petals, twenty times. *Suddha-vidyā* in coalescence with *Sadāśiva* is known as the *Sādākhyā* or the Paramātman, which may be characterized as the twenty-sixth *Tattva*, on the attainment of which is experienced *Nirvāṇa* or *Jivanmukti*. It is this aspect that is referred to in this stanza as the diversion of the Devī in secrecy with her Lord. *Having pierced through*—i.e., having got beyond, after overcoming and absorbing in her own form. The ascent and the descent of the *Kuṇḍalini* constituting the *Kuṇḍalini*-yoga are said to form an Antar-yāga. *The Earth situated in the Mūlādhāra*—but for the *Mūlādhāra*, which partakes of the character of the Earth-element through its subtle form of Gandha-tan-mātra, the body will become unstable with its equilibrium disturbed. This Cakra is no other than the *Tri-kōṇa* of the *Śrī-cakra*. Piercing through this element would mean conquering it. The Yogan who does so is said to attain the power of penetration through massive stone walls, etc. *Water in the Maṇi-pūra*—Maṇi-pūra, the interior of which the Devī is said to fill with gems; hence the practice among the Samayin-s of the offering of jewels studded with various kinds of gems, while meditating on her in this seat. Although the *Maṇi-pūra* is the third in the order of the Cakra-s, it has been given the second place in the stanza to suit the order of the elements. This Cakra represents water in its Rasa-tan-mātra form. Conquest of this by the Yogan is said to confer on him the next higher power
of mastery, such as floating, walking, etc., over water. The inner Dasāra of the Śrī-cakra is indicated by this. The Fire in the Svādhiṣṭhāna—where the Devī is said to take her stand in the form of Kuṇḍalinī, of her own accord, making the knot of Rudra-granthi thereon. The fire, in the form of the Rūpa-tan-mātra. The conquest of this by the Yogin is credited with the bestowal of the power of fire-walking, etc. The Aṣṭa-kona of the Śrī cakra is indicated by this. The Air in the heart—the Air, in the form of Sparsʿa-tan-mātra. The heart signifies the An-āhata-cakra of the heart-lotus. The word 'An-āhata' means the Nāda, sound, produced without impact in the recess of the heart; hence the name of the Cakra. The outer Dasāra of the Śrī-cakra is indicated by this. By the conquest of Air, the Yogin is said to attain the fleetness of wind, buoyancy, etc. The Ether—in the form of Sʿabda-tan-mātra. Above—i.e., 'above the heart', by which is meant the Cakra which is clear as crystal, viz., the Visuddhi. The Catur-dasāra of the Śrī-cakra is indicated by this. By the conquest of this the Yogin attains the power of traversing the ethereal regions. It may be noted here that Pūrṇānanda-svāmin, the author of the Śaṭ-cakra-nirūpaṇa and other Tāntrika-s are of the view that the elements, Earth, Water, Fire, Air and Ether have, as their corresponding Cakra-s, the Mūlādhāra, the Svādhiṣṭhāna, the Maṇi-pūra, the An-āhata and the Visuddhi, which, as will be seen from this stanza, is at variance with the view of Saṅkara-bhagavat-pāda, the author of this work, who has, in this respect, the support of the Vāmakesʿvara-tantra.
in his favour, as explained by Bhāskara-rāya in his Setu-bandha.1 Further, the letters indicated by the Māhesvāra-sūtra-s—“Ha Ya Va Raṭ” and “Laṇ”, which enumerate the Bīja-s of the five elements in the order in which they were revealed by Mahēśvara’s Ḍamāru, when placed in juxtaposition with the names of the five Cakrā-s in their natural order, from the upper to the nether, the names of the five elements corresponding to the respective Bīja-s, as also the names of the parts of the Śrī-cakra which they indicate, in the Saṃhāra-krama, bear out, beyond doubt, the correctness of the author’s view.2 Manas between the eyebrows—Manas, which embraces within itself the five senses of perception and the five senses of motor action, i.e., in all, eleven Tattva-s. ‘Between the eyebrows’ refers to the Ājñā-cakra, so called because it is at this stage that a speck of knowledge about the Devī dawns. As she is bent on breaking through the Brahma-granthi on the way to the Sahasrāra, she remains there only for a trice manifesting herself in the form of a streak of

1 “शाके मूलाधारस्थतुद्देशे, यक्षिणया: कुण्डलिन्या:; स्थानत्वात्। वही स्वाविष्कारस्थतुद्देशे, तत्र वहीविचारान्तरत:। तदुकमाचार्येभग-वत्सथे:—मही मूलाधारे कमयां मणिपुरे हुतवह स्पष्टेत् स्वाविष्कारे हृदि मश्रत्माक्रामपुरीति।”

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<tr>
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<td>Ether</td>
<td>Vis'uddhi</td>
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<td>Ram</td>
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<td>Svādhīśṭhāna</td>
<td>Aṣṭa-koṇa</td>
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<tr>
<td>Laṇ</td>
<td>Earth</td>
<td>Mūlādhāra</td>
<td>Tri-koṇa</td>
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lightning. The *Catus-kona*, i.e., the *Bhū-gṛha* of the *Śrī-cakra*, is indicated by this. By conquering the mind, the Yogin is said to attain mystic powers, such as clairvoyance, clairaudience, telepathy, etc. The mystic-powers ascribed above, as resulting from the mastery of these Cakra-s at the various stages, are really so many pitfalls to be avoided by the practitioner, as they are likely to lead him astray from his final goal of Nirvāṇa.

These six Cakra-s are but temporary stages or planes wherein the Kuṇḍalini rests awhile, avowedly for mastering them, while the *Sahasrāra* is her permanent abode, whence the practitioner should not lose sight of his final goal, Nirvāṇa, beguiled by the temptations offered by the psychic powers attainable at the lower centres, but should lead the Kuṇḍalini on to the *Sahasrarāra*, there to effect her union with her Lord. Up to the moment of such blending the practitioner retains his individual consciousness and thereafter enters on the
blissful state of Nirvāṇa as long as the Kuṇḍalinī rests in the Sahasrāra prior to her descent therefrom. The duration of her stay there depends on the strength of practice and the previous experience of the practitioner. *Broken through the entire path of Kula*—and thus having transcended the twenty-one Tattva-s from Pṛthivī to Manas, and the six Cakra-s, which, when taken together, would form the lower Śṛi-cakra.


Having in-filled the pathway of the Nādi-s with the streaming shower of nectar flowing from Thy pair of feet, having resumed Thine own position from out of the resplendent

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¹ महसा.
² कुहरिणी.
Lunar regions, and Thyself assuming the form of a serpent of three-and-a-half coils, sleepest Thou in the hollow of the Kula-kunda.

The previous stanza read along with this is said to contain the Kuṇḍalinī-rahasya-sopāna, i.e., the secret ladder used by the Kuṇḍalinī, both for ascent and descent. The former deals with the Unneya-bhūmikā, i.e., the ascent from the Mūladhāra to the Sahasrāra, which has been fully set forth already. In this, the Anvaya and the Pratyāvṛtti-bhūmikā-s are briefly touched upon. By ‘Anvaya’ is meant the aftermath, viz., the in-filling, through the Suṣumṇā, of all the Nāḍi-s of the Samayin; by ‘Pratyāvṛtti’ is meant the descent of the Kuṇḍalinī back to her hollow in the Mūladhāra, there to resume her sleep.

*In-filled*—as a result of the sprinkling of nectar. *The pathway of the Nāḍi-s*—The original word ‘Prapañca’ is interpreted as the ‘Nāḍi-prapañca’, i.e., the system of Nāḍi-s comprising the seventy-two thousand, all of them interrelated and connected with the main Nāḍi, the Suṣumṇā, which passes through the six Cakra-s with their three Granthi-s. *From Thy pair of feet*—i.e., from the intermediate space between them. The nectar that flows therefrom is said to be the water that has washed the Devi’s feet, which, by filling the entire body of the practitioner through the Nāḍi-s, makes him realize the Supreme Bliss. Those that hold the view that the Devī has four Caraṇa-s, the Śukla, the Rakta, the Mis’ra and
the Nirvāṇa, would have the S'ukla and the Rakta as the pair of feet referred to in this stanza, for the reason that it is these two that have the Ājñā-cakra of the middle of the eyebrows as their seat. **Lunar regions**—The word 'Rasāmnāya-mahas', occurring in Tāntric literature, refers to the Moon, as it literally means 'endowed with splendour issuing out of the exuberance of nectar.' The word is also construed as "light revealing the six Āmnāya-s, eastern, southern, western, northern, upward and downward, embracing the Mind in the Ājñā, the ether in the Visuddhi, the Air in the An-āhata, Water in the Mani-pūra, Fire in the Svādhiṣṭhāna, and Earth in the Mūlādhāra." If this meaning is adopted, the reading 'Rasāmnāya-mahasā' would be appropriate, when this part of the stanza would mean 'having resumed Thine own position along with the splendour of the six Āmnāya-s, etc.' **Thine own position**—viz., the Mūlādhāra, which is the seat of the Kuṇḍalinī, whose form the Devī assumes in the Microcosm. **Three-and-a-half coils**—the word 'Adhyuṣṭa' of the original has the accepted significance of 'three-and-a-half' and does not admit of any etymological explanation. **Hollow of the Kula-kunda**—the knot-like form of the Mūlādhāra, where there is a hollow. In the case of the reading 'Kuharini' (Nom. case) the meaning would be, "Thou, (the Kuṇḍalinī) who dwellest in the hollow." Here is said to abide the Kuṇḍalinī in the form of a fine lotus-fibre. Kula-kunda is also taken to indicate the **Tri-kona**

1 The conventional word 'Rasa' in 'Rasāmnāya' indicates six, Rasas being six in number.
in the pericarp of the four-petalled lotus of the \textit{Mūlādhāra}. The \textit{Samayin-s} treat the disc of the Moon in the crest, as well as the external one, as the \textit{Srī-cakra}, as, in their view, the \textit{Srī-cakra} of the \textit{Srī-vidyā} is itself a Moon of sixteen Kalā-s.

The \textit{Kuṇḍalinī}, during her ascent through the \textit{Susumṇā-path}, breaks through the six Cakra-s, which, being absorbed by her, become invisible. As these have to be reproduced and made manifest once again, she does this, out of her own radiant form, on her return journey homeward, after sprinkling nectar over the Prapāṇīca, which signifies the Microcosm as well as the Macrocosm, as represented by the six Cakra-s. By construing the word ‘Rasāmnāya-mahās’ as implying the ‘Vidhāna’, ‘doing’, and the ‘Prakāṣ’a’, ‘manifestation’, of the Rasa-s, the lotuses, this purpose is achieved. In this view the stanza may be rendered thus: “Having sprinkled the Prapāṇīca (composed of the twenty-one Tattva-s represented by the six Cakra-s), and again having produced and made them manifest, out of Thine own resplendent form, having resumed Thine own seat, Thyself assuming Thine own form, serpent-like with the
three-and-a-half coils, Thou of the abode of the hollow of the Mūlādhāra sleepest (there).”

The angles contained in what constitutes Thy mansion (the Śrī-cakra), which is built of the nine Mūla-prakṛti-s (the basic triangles), viz., the four Śrī-kaṇṭha-s (with apex downward) and the five Śīva-yuvati-s (with apex upward), all lying apart from S’aṃbhū (the Bindu), along with a lotus of eight petals, one of sixteen petals, the three circles and

1 चतुश्चत्वारिंशत्.
2 कलाक्षणिवलय.
3 चरणकोणा; भवनकोणाः.
the three lines, turn out to be forty-three (in number).

*The angles contained in what constitutes Thy mansion*—i.e., the angles of the Śrī-cakra, which forms the Devī’s Sarana, abode. The word ‘angles’ should be understood as the angles at the apex of the triangles pointing outwards in the Śrī-cakra. Others take it in the sense of ‘triangles’, probably with a view to avoid what they consider to be the contingency of having to reckon two more angles in taking the inmost triangle into account. There is no room, in our view, for any such contingency. In calculating the number of Koṇa-s in the Śrī-cakra, we should start with the initial triangle with which we began the design of the Śrī-cakra in Srṣṭi-krama, and not the inmost triangle, which was derived later on. As the angles at the base of the initial triangle form two of the corner angles of the Aṣṭa-koṇa, the angle pointing upwards alone has to be taken into account. *The nine Mūla-prakṛti-s*—the nine root-causes of the Śrī-cakra, i.e., the nine triangles having as their bases the nine horizontal lines drawn perpendicular to the diameter. They also signify the prime cause of Prapañca, i.e., primordial matter, and are also appropriately called the nine Yoni-s, which are said to be of the form of the nine Dhātu-s which go to make up the body of the Microcosm. The five Dhātu-s, humours: Tvac, Asṛj, Māṃsa, Medas and Asthi, originate from the Sakti; and Majjā, Sukla, Prāṇa and the Jīva of the Microcosm originate from Śiva; while
the five Bhūta-s, the five Tān-mātra-s, the five Jñānendriya-s, the five Karmendriya-s and the Manas of the Macrocosm have their origin in the S'akti, and likewise Māyā, S'uddha-vidyā, Mahes'vara and Sadā-s'iva are from S'iva. Thus it will be seen that the nine basic triangles, involving the twenty-five Tattva-s, stand for the entire Microcosm and Macrocosm. ‘S'rī-kaṇṭha-s’ and ‘S'iva-yuvati-s’ are the triangles so designated. Lying apart from S'am'bhū—‘S'am'bhū’ stands for the Bindu, which lies in the quadrilateral and therefore apart from the nine triangles. The words Vasu and Kalā in Saṃskṛt are conventional for 8 and 16, and here denote the eight-petalled and the sixteen-petalled lotus respectively. The three circles and the three lines—in drawing the S'rī-cakra some describe only one circle in the place of the three Mekhalā-s, forgetting that the two already existing circles form the pericarps of the eight-petalled and the sixteen-petalled lotus. This is against the view of the majority. The three lines—the author of the Saundarya-lahārī is not apparently of the view that four doorways, one on each side, should be provided for the quadrangular Bhū-grha of three lines, as, otherwise, he would have specifically made mention of them here. Although Vāmakes'vara-tantra and some others hold the view that the Bhū-grha has four doorways, still Bhāskara-rāya, in his Setu-bandha makes mention of the fact that the Yāmala is silent about the doorways and

1 बिन्दुट्रिकोणवधुकोणदशार्थ्यमन्त्रनगदलसंवधुसंहोडशार्म।
बृहत्य ज धर्मीसदन्त्रवं च श्रीचकराजसुदितं परदेवतायाः।
Sañkara-bhagavat-pāda in his Saundarya-laharī follows suit with the same view. Strangely enough, Lakṣmi-dhara, who strongly supports the view in favour of the doorways, quotes the selfsame authority in support of his view, taking care, however, to fabricate a reading of his own, convenient for his purpose. The word ‘Dvāropānta’ occurring in stanza 96 infra, however seems to lend support to Lakṣmi-dhara’s view. Forty-three in number—comprising the vertical angle of the initial Tri-koṇa, the eight corner angles of the Aṣṭa-koṇa pointing outwards, the twenty corner angles of the internal and external Daśāra-s pointing outwards, and the fourteen corner angles of the Catur-daśāra pointing outwards are the forty-three Koṇas meant. The portions of the Sṛi-cakra lying outside these angles are considered as merged in them, the Aṣṭa-dala-padma in the Tri-koṇa, the Šoḍasa-dala in the Aṣṭa-koṇa, Mekhalā-traya in the two Daśāra-s, and the Bhū-grha in the Catur-daśāra respectively. Those who adopt the reading ‘Catus-catvārimśat’ understand the word ‘Saraṇa-koṇah’ as, “Bindu, the abode of Śiva, and the angles and give their number as forty-four.”

The Sṛi-cakra (containing the fifty-one letters of the Alphabet), which is the Devi’s abode, inside which is the abode of Lakṣmi, is construed as of the character of Soma, Sūrya and Anala. Some hold the view that it contains the three regions of the Moon, the Sun and

1 ब्रत्तिश्रेष्ठपुरुषुर्तं परिविष्कृतं परितत्त्वाःः श्रीचकमेतदुविद्विं परदेशतायाःः।
Fire in the descending order, in three distinct parts, among the six Čakra-s forming part of it. Others maintain that it partakes of the character of each of the three, offering the following explanation: The forty-three angles of the Śrī-cakra are represented by the sixteen Kalā-s of the Moon and the twenty-seven stars in its Soma aspect; by the twelve Kalā-s, twelve Mūrti-s, twelve Rṣi-s, the three Veda-s and the four Svara-s in its Sūrya aspect; and by the Trī-kona representing Agni, the Aṣṭa-kona, the eight Mūrti-s of Agni, the Antar-dasāra, the ten Kalā-s of Agni, the Bahir-dasāra, the ten Vibhūti-s of Agni, the Viśva over which the three tongues representing the three Guna-s of Agni spread, made up of the fourteen worlds representing the Catur-dasāra in its Agni aspect. It may be pointed out in this connection that this stanza is considered by some as the Bahiryāga, the external sacrifice of the Upāsaka-s of the Devi, while the previous two stanzas deal with the Antar-yāga, the internal sacrifice, as both of them culminate in the partaking, by the Upāsaka, of the Parāmrśa as Havya.

There are three ways in which the parts of the Śrī-cakra are viewed, as providing abodes for the deities, each one of them forming the basis of a distinct form of worship. They are known as the Meru-, the Kailāsa-, and the Bhū-prastāra-s.¹ The arrangement of the

¹ Umānanda-nātha, in his treatise named Nityotsava, which deals with the daily worship of the Devi, makes mention of the Bhū-prastāra and the Meru-prastāra only, leaving off the Kailāsa-prastāra, citing the Tantra-rāja as his authority. According to him
sixteen Nityā-s according to the design of the Meru-
prastāra is as follows: The sixteen Nityā-s, viz.,
Mahā-tri-pura-sundarī, Kamesvarī, Bhaga-mālinī, Nitya-
klīnā, Bherundā, Vahni-vāsinī, Mahā-vidyesvarī, Sīva-
dūti, Tvaritā, Kula-sundarī, Nityā, Nila-patākā, Vijayā,
Sarva-maṅgalā, Jvālā-māliṅkā and Cit-kalā are split
into eight pairs, in the order above named. The fifty-
one letters of the Alphabet are similarly divided into the
following eight groups, viz., A-varga, Ka-varga, Ca-varga,
Tā-varga, Ta-varga, Pa-varga, Ya-varga and Sa-varga.
The pairs of deities along with the groups of letters are
then considered as having their places over the eight
petals of the Aṣṭa-dala-padma, commencing from the
petal pointing to the east, clockwise. Each petal thus
comes to be identified with a distinct pair of deities and
a group of letters. In the same manner, commencing
from the angle pointing eastwards of the Aṣṭa-kona,
the same pairs of deities and groups of letters should be
considered as inherent in each corresponding angle of
the Aṣṭa-kona. The same Nityā-s coupled with the
sixteen vowels should be identified as having their place

the Bhū-prastāra has for its requisite a flat plate of gold four
inches square and weighing six tolas, over which is worked out
in relief the Śrī-cakra. Meru-prastāra is spoken of as of three
kinds: (a) The three Cakra-s commencing from the Bhū-pura or
Bhū-ghra constituting the Śrṣṭi-cakra-s, the next three constituting
the Sthiti-cakra-s and the last three constituting the Saṃhāra-
cakra-s are wrought in massive gold in three stages rising one
above the other in the form of a pyramid; (b) the Bhū-pura as
the first stage, the two lotuses as the second stage, and the six
other Cakra-s as the third rising one above the other in the form
of a pyramid, and (c) the nine Cakra-s rising one above the other
in nine stages
in the sixteen petals of the Śoḍaśa-dala-pādā and as inherent in the Dvi-dasāra. The first two of the Nityā-s are considered to be of the form of the Tri-koṇa and the Bindu respectively; the other fourteen Nityā-s are considered as inherent in the fourteen angles of the Catur-dasāra. This is how the Nityā-s are considered to inhere in the Śrī-cakra. The arrangement of the fifty-one Māṭkā-s according to the design of the Kailāsa-prastāra is as follows: The sixteen vowels, the very life of the Alphabet, corresponding to the sixteen Nityā-s, are compressed into 'Ah' which is made up of the 'A' preceding the 'E' and the 'Visarga' derived from 'Sa' of the Pasīca-dasākṣārī. This is assigned its place in the Baidava-sthāna and should be considered as also inquiring there. The consonants, commencing from 'Ka' and ending with 'Ma', known as the 'Sparsa', with the three syllables 'Ām', 'Hrim', 'Krōm' (the Pāsān-kusā-bīja-s), these twenty-eight should be considered as inherent in the angles of the Aṣṭa-koṇa and the two Dasāra-s, one letter in each angle, the remaining nine letters commencing from 'Ya', after duplication, should be considered as inherent in the fourteen angles of the Catur-dasā-koṇa and the four Śiva-cakra-s, one in each. This is how the Māṭkā-s are considered to inhere in the Śrī-cakra. The arrangement of the deities consisting of Vasīnī and others, according to the design of the Bhū-prastāra, is as follows: The sixteen Nityā-s split into eight pairs along with one of the eight deities, viz., Vasīnī, Kamesvarī, Modinī, Vimalā, Aruṇā, Jayīnī, Sarvēśvarī and Kaulinī added to each pair, the eight
groups of three deities each thus formed, should be considered as inherent in the eight Cakra-s lying beyond the Bindu and the Tri-koṇa, one in each. The Mahā-tripura-sundari should be considered as inherent in the middle of the Śrī-cakra; the eight Varga-s, the eight deities, Vaśinī, etc., the remaining fifteen Nityā-s and the twelve Yogini-s, viz., Vidyā-yogini, Recikā-yogini, Mocikā-yogini, Amṛtā-yogini, Dīpikā-yogini, Jñāna-yogini, Āpyāyanī-yogini, Vyāpini-yogini, Medhā-yogini, Vyoma-rūpā-yogini, Siddhi-rūpā-yogini and Lakṣmi-yoginī, constituting forty-three in all, should be considered inherent in the forty-three angles of the Śrī-cakra, one in each. In the four doorways, the four deities, viz., Gandhākarṣini, Rasākarṣini, Rūpākarṣini and Sparśākarṣini, should be considered as inherent. This is how the Vaśinī, etc., are considered to inhere in the Śrī-cakra. The worship of the Śrī-cakra as well as the successful accomplishment of the Yogic practice of rousing the Kuṇḍalīni and leading it to the Sahasrāra, hence back to the Mūlādhāra, by the Rṣi-s of yore is borne testimony to by the Taṁturiyār anyaka, when it makes reference to the Prāṇi-s (Tait. I, 27).
O Daughter of the snow-capped Mountain!
The foremost poets, such as Virāṇci and
others, are baulked in their attempt to find a
match for Thy beauty, as (even) celestial
damsels, in their eagerness to appreciate
which, mentally attain at-one-ment with
Giri-śa, which is hard to attain even by
severe penance.

In this stanza the author extols, though indirectly,
the Sāyujya, the state of at-one-ment brought about

1 यदालोक्योऽ
2 पञ्चनामः
by the merger of Śiva and the Sakti, the presiding deity of the Ānanda-laharī, after describing her abode, the Śrī-cakra, in the previous one.

The foremost poets—those that indulge in portraiture of the sublime and the beautiful, out of the flights of their fancy, with the aid of rhetorical devices. Brahman is here spoken of as one of the foremost poets, in fact the foremost among them, for the reason that he is the author of the most beautiful among created things, and any attempt made by a poet in this direction could but be a poor imitation of Brahman’s artistic skill. Further the Veda-s, which afford the sublimest examples of poesy, owe their origin to him. Baulked—because they do not command that power of mental analysis and expression which would enable them to draw a pen-picture of the Devī’s beauty, at least in terms of equally beautiful objects. Their only possible resource in this respect would be the celestial nymphs. But these in their own estimate fall so far short of the Devī that, in their eagerness to have a look at her, they always think of Śiva, who alone has the privilege of enjoying the Devī’s beauty at close quarters, and in their emulation become one with him. In the case of the reading ‘Yad
ālokya—having seen which, 'Manasa'—with the mind, the meaning would be 'having meditated upon Thy beauty'. The celestial nymphs, by the sheer strength of such Dhyāna-yoga, attain that one-ness with Śiva, which is denied even to the greatest of sages, notwithstanding their severe austerities. There is another reading 'Paśūnām' for 'Tapobhiḥ'—meaning 'by those who are Paśu-s' (animals), in that they do not follow the Tantra-s.

नरं वर्षीयांसि नयनविरसं नर्मसु जर्डं
तवाणाञ्चलोके पतितमनुवामनि शतशः ।
गलट्टेनीवन्या: कुचकलशविस्तसत्सिचया
हठालुहालकाल्च्यो विगालितदुकुला युजतयः ॥ १३ ॥

13. Naram varsīyāṃsāṃ nayana-virasaṃ narmasu jaṭaṃ
tavāpāṅgāloke patitam anudhāvanti sataśaḥ;
Galad-veṇi-bandhāḥ kuca-kalasā-visrasta-sicayā haṭḥāt trutyat-kāṇcyo vigalita-dukuḷā yuva-
tayaḥ.

Damsels in hundreds, with their locks dishevelled, their sarees flying off their figures, their girdles bursting asunder with force, their silk garments slipping down, run after a decrepit, ugly and impotent man, who falls within the range of Thy side-glances.
This stanza may be characterized as one wherein the poet’s fancy has run riot, in extolling the potency of the Devī’s side-glances. If any description, in the true classic style, of women unhinged by the influence of passion is to be attempted by the saintliest of poets, it is to be met with in this stanza.

*Run after*—madly follow in the wake of, in the belief that he is Madana incarnate. To the exquisitely beautiful side-glances of the Devī is attributed the virtue of converting even the most repulsive into the most attractive in this stanza, and the same feature is dwelt upon further in the eighteenth and nineteenth stanzas *infra*, the motif in all the three cases being to raise Kāma, the satisfaction of desire and passions, to the rank of one of the four Puruṣārtha-s, the ends and aims of human existence. This is what is known as the Madana-prayoga.

14. *Kṣitau ṣat-paṅcās’ad dvi-samadhika-paṅcās’ad*

udake

*hutāse dvā-ṣaṭṭis’ catur-adhika-paṅcās’ad anile*
Divi dvīḥ-ṣaṭ-trīṃśaṇ manasi ca catuḥ-ṣaṣṭī
ti ye
mayūkhās teśām apy upari tava pādāmbuja-
yugam.

Thy pair of lotus-like feet is far above
those rays, viz., the fifty-six (rays) of (the
Mūladhāra, of the character of) Earth, the
fifty-two of (the Mani-pūra, of the character
of) Water, the sixty-two of (the Svādhiṣṭhāna
of the character of) Fire, the fifty-four of (the
An-āhata, of the character of) Air, the seventy-
two of (the Viṣuddhi, of the character of)
Ether, and the sixty-four of (the Ājña, of the
character of) the Mind.

In this stanza the exalted nature of the Devi's
pair of feet, resting on the Sahasrāra, is described in
detail, with reference to the six Cakra-s below the
Sahasrāra. The Mayūkha-s referred to in this stanza
may be understood from four different points of view. (1)
They are rays effulging from Agni, Sūrya and Soma,
having as their position the Rudra-, Viṣṇu- and Brahma-
granthi-s, over contiguous pairs of the six Cakra-s in
the ascending order, their number being three hundred
and sixty in all. (2) They indicate the lunar year of
360 Tithi-s, each Tithi representing a digit of the
Moon, with the six seasons, Vasanta, Grīṣma, Varṣa,
S'arad, Hemanta and Sīś'īra, corresponding to the six
Cakra-s, and the Devi's feet standing above them all as Nāda and Bindu, being Kālā-go-cara (transcending all time). (3) The Mayūkha-s may be taken to indicate the several Tattva-s represented by the elements corresponding to the Cakra-s, in two sets, so that one set may be ascribed to the S'akti and the other to S'iva, the Devi's feet being Tattvātīta and therefore transcending them all. (4) The Mayūkha-s may also be construed as the Mātrkā-s or letters of the Alphabet grouped as follows: 1. The fifty letters of the Alphabet, 'Kṣa' being left out of account, and the Bīja-s 'Aīm', 'Hrīm', 'Srīm', 'Aīm', 'Klīm' and 'Sauḥ', indicative of Earth. 2. The fifty letters as above and the Bīja-s 'Saum' and 'Srīm', of Water. 3. The fifty letters, the fourteenth letter repeated four times, the Bīja-s 'Ham' and 'Sah' repeated four times, of Fire. 4. The fifty letters and 'Yam', 'Rām', 'Lam' and 'Vam', of Air. 5. The first fourteen vowels repeated five times and the Bīja-s 'Aīm' and 'Hrīm', of Ether. 6. The sixteen vowels repeated four times, of the Manas. It is said that with the three hundred and sixty syllables thus arrived at, together with 'Ham' and 'Sah', the requisite Nyāsa should be performed in the six Cakra-s. (Vide Introduction to Serpent-Power, by Arthur Avalon.)

According to the first of these views each ray is given a distinct Āvarana-devatā of its own. In this classification are involved two kinds of Tantra-s, the Pūrva and the Uttara, the first pertaining to the S'akti and hence known as S'ākta and the second pertaining to S'iva and
styled Śāmbhava. From the conjunction of the non-differentiated All-Witness, Śīva with the Śakti for the creation of the world, there effulges a radiance, known as Parā, pervading from the Brahma-randhra to the Ājñā in the middle of the eyebrows. This is known as the deity presiding over the humour Majjā—marrow. By her are generated the five deities known as Icchā, Jñāna, Kriyā, Kundalini and Mātrkā, manifesting themselves respectively in the Visuddhi of the throat, typifying Ether, in the An-āhata of the heart, typifying Air, in the Maṇi-pūra of the navel, typifying Water, in the Svādhiṣṭhāna of the genitals, typifying Fire, and in the Mūlādhāra of the region above the anus, typifying Earth, presiding over Tvac, Asṛ, Māṃsa, Medas and Asthi and making up the entire, creation, animate and inanimate. The number of rays pertaining to Agni and manifesting in the Mūlādhāra and the Maṇi-pūra enveloping the first Khaṇḍa is 108. The number of rays of the Sun manifesting in the Svādhiṣṭhāna and the An-āhata and enveloping the second Khaṇḍa is 116. The number of rays of the Moon manifesting in the

1 The Sun and Fire, it should be understood, are of identical nature. The Sun shines over the Svādhiṣṭhāna and the An-āhata which lies beyond the Maṇi-pūra. Fire blazes forth in the Mūlādhāra and the Maṇi-pūra which lies beyond the Svādhiṣṭhāna. Thus there is an interlacing of the two regions. This is explained thus: the rays of the Sun have the power of evaporating moisture, which is then condensed into clouds during the Mahā-pralaya. In the event of the Fire blazing forth to devastate the Microcosm as well as the Macrocosm, the tremendous downpour from the gathered Sāṃvarta clouds will have the effect of quenching the flame and bringing it under control.
Visuddhi and the Ājñā and enveloping the third Khaṇḍa is 136. It has to be observed that the Moon of this region with its fifteen waxing and waning Kalā-s is but a reflection of the full Moon with perpetual Kalā-s which has its place in the middle of the Sahasrāra. Kaivalyās'rama gives the names of the 360 deities presiding over the Mayūkha-s in the order of the groups given in this stanza. These names are mentioned in the footnote under stanzas 36-41.

These rays are also looked upon as representing the Eternal Verities in the following manner: The five Tan-mātra-s, the five elements, the ten organs of perception and motor action, the four Antaḥkarana-s, Kalā, Prakṛti, Puruṣa and Mahat, twenty-eight in all, duplicated so as to represent the S'akti and S'iva, yield fifty-six as pertaining to Earth. The five elements, the ten organs of perception and motor action, their ten distinctive functions and Manas, twenty-six in all, duplicated as above, yield fifty-two as of Water. The five elements, the five Tan-mātra-s, the ten organs of perception and motor action, their ten distinctive functions and Manas, thirty-one in all, duplicated as above, yield sixty-two as of Agni. The twenty-eight Tattva-s
of Earth, excluding Mahat therefrom, *i.e.*, the twenty-seven so obtained, when duplicated as above, yield fifty-four as of Vāyu. The thirty-six Tattva-s of the Kalpa-sūtra-s (*vide* note under stanza 9) duplicated as above yield seventy-two as of Ether. The same Tattva-s excluding the last four, *i.e.*, thirty-two, when duplicated, yield sixty-four as of the Manas. These rays are generated in the first instance from the Devi's feet and are thence derived by the Moon, the Sun and Fire, who worship at her feet, for the evolution of the world. The special qualities possessed by these rays are described in detail in Bhairava-yāmala. The Śrī-vidyā is otherwise known as the Candra-kalā-vidyā or the lore relating to the waxing and waning of the fifteen Kalā-s, represented by the fifteen Tithi-s of the Pūrva- and Aparapakṣa-s, which form the basis of calculating duration. The year, which is thus one aspect of the manifestation of the Kāla-śakti, is said to be Prajā-pati, the creator. Hence these rays are verily the cause of the creation, sustenance and dissolution of the universe, the Microcosm as well as the Macrocosm. As there are myriads of such Microcosms and Macrocosms affected by the Sun, the Moon and Fire, through whom are diffused these rays which originate from the Devi's feet, the Mayūkha-s referred to are not merely three hundred and sixty, but infinite. It also follows that the Bāindava-sthāna of the Candra-kalā-cakra, wherein the Devī reigns supreme and wherefrom these rays originate and manifest themselves, transcends *all worlds for all time.*
16. S'araj-jyotsnā-s'ubhrām s'asī-yu t a-j a ṭ ā-jūṭa-makutām
vara-trāsa-trāna-sphaṭika-ghuṭikā-pustakā-karām;
Sakṛṇ na tvāṁ natvā katham iva satāṁ saṁnīda-
dhate
madhu-kṣīra-drākṣā-madhirima-dhurīṇā bhanī-
tayaḥ

How will words, which are of the sweetness of honey, milk and grape-juice, not be in the command of such as have bowed even once to Thee, who art bright as the autumnal moon-beams, who hast as Thy crown the coiled plaited-hair with the (crescent) Moon on, and who holdest in Thy hands the boon-bestowing (and) the security-affording (postures), a rosary of crystal beads and a book?

1 ोघटिकाः; ोमुणिकाः.
2 त्वा.
Even as the miraculous effect of the Devi’s sidelong has been adverted to in the thirteenth stanza, the marvellous powers inherent in approaching the Devi with the right kind of meditation and prayer are expounded in this and the six accompanying stanzas.

In this stanza is described the greatness of meditation of the Sāttvika type on the Devi’s form, through the Vāg-bhava-kūṭa of the Pañca-dāsākṣarī. To Thee—the Devī in the form of the Vāg-bhava-kūṭa. Bowing even once to the Devī is credited with making the Upāsaka a great poet and attain all knowledge. The Devī is said to be in the form of Kriyā-sakti, when meditated upon as the source of poetic talents. This stanza and the next two are spoken of as referring to the Sārasvata-prayoga.

कवीनद्राणां चेतःकमङ्कवनबालातपरुचिः
भजनेते ये सन्तं: कतिचिद्वनामेव भवतीमुः।

विरिभिश्वेयस्यास्तरुणतरश्रुक्षारुढ़री—
गभीरामिर्विभिविद्धवति । सतां रञ्जनममी || १६ ||

१ समारञ्जनममी।
16. Kāvīndrānāṁ cetaḥ-kamala-vana-bālātapa-
rucim
bhajante ye santaḥ kati cid aruṇāṁ eva
bhatātīṁ;
Virīṅci-preyasyāṁ taruṇa-tara-Sṛṅgāra-lahāri-
gabhīrābhīr vāgbhīr vidadhati satāṁ raṇjanam
ami.

Such rare, high-souled men, who worship Thee as Aruṇā, radiant as the morning sunlight, (causing) the lotus-like minds of great poets (to bloom), delight (the assembly of) wise men, with their diction, profound like the fresh flood of erotic sentiments flowing from Virīṅci’s beloved spouse.

The gift of poesy, as the result of exclusive worship of the Devī as Aruṇā in the heart of the votary, is indicated in this stanza. The greatness of meditation of the Rājasic type on the Devi’s form, through the Vāg-bhava-kūṭa, is indicated in this stanza. Some are of opinion that, for the reason that there is reference in this stanza to erotic sentiment, the
Deva as Icchā-s'akti presiding over the Kāma-rāja-kūṭa is indicated in this stanza. Minds—i.e., hearts. Poets, who meditate on the Devi as Aruṇā in their heart-lotuses, become, as a result of the Devi's grace, so many Sarasvatī-s for the nonce, and with the choice diction and command of erotic sentiments, characteristic only of the Goddess of Learning, delight the assembly of wise men; in other words, the Devi has the power of converting her votaries into as many Sarasvatī-s.

17. Savitribhir vācāṁ s'as'ī-maṇi-s'īlā-bhaṅga-rucibhir
vas'īny-ādyābhis tvāṁ saha janani saṁ-cinta-
yati yah
Sa kartā kāvyānāṁ bhavati mahatāṁ bhaṅgi-
subhagair
vacobhir vāg-devi-vadana-kamalāmoda-madhur-
raḥ.

O Mother! whoever contemplates Thee along with the generators of speech, Vas'īnī and others, who are resplendent like the freshly cut moon-stones, becomes the author of great

1 भंजिष्ठचिंभि.
Kāvyas, replete with words erudite in style and sweet with the fragrance of the lotus-like mouth of the Goddess of Learning.

The Upāsanā of the Devī in the form of Arunā was credited, in the previous stanza, with the bestowal of the gift of fluency. In this stanza persistence in the same meditation, but of the Sāttvika type, is said to turn the votary into a reputed author of epic poems.

Generators of speech, Vasīnī and others—the eight deities, Vasīnī and others of the Sarvāroga-haracakra, whose names and relationship with the Śrīcakra have been dealt with under stanza 11. They are said to preside over the eight groups of the letters of the Alphabet, A-, Ka-, Ca-, Ṭa-, Ta-, Pa-, Ya-, and S'a-varga-s. They are, according to the Āgama-s, of the colour of bright crystal. Their respective seats have been already noted in explaining the Bhū-prastāra. The twelve Yogini-s and the four guardians of the doorways of the Bhū-grha are also implied by 'Vasīnī and others'. Some say that the vowels are of crystal white colour, the letters Ka to Ma of the colour of coral, the nine letters from Ya, yellow, and Kṣa, red. Others hold that the vowels are of the colour of smoke, letters from
Ka to Ṭha of vermilion, from Ḍa to Pha white, from Ba to La which includes La scarlet, from Va to Sa of the colour of gold, and Ha and Kṣa of the colour of lightning. Lakṣmi-dhara holds that the latter is the view held by the author. This verse is said to refer to the fruit of meditation on the Devi in the form of the Jñāna-s'akti presiding over the S'akti-kūṭa.

18. Tanuc-chāyābhis te taruṇa-taranī-s'ri-dharanībhir
divaṃ sarvām urvīm arūqiṃa-nimagnāṃ smarati
yāḥ;
Bhavanty asya trasyad-vana-hariṇa-sālīna-nayanāḥ
saḥorvas'ya vas'yāḥ kati kati na girvāṇa-gaṇīkāḥ.

How many among the celestial courtesans, inclusive of Urvasī, with the shy eyes of the timid wild deer, would not be caught in the clutches of him, who conceives the entire Heaven and Earth submerged in the red radiance caused by the lustrous graces of Thy

1. सरणिभि।
2. ममहणमणिनमः।
body, forming, as it were, the abodes of the splendour of the rising Sun.

This stanza deals with the power bestowed by meditation on the Devī presiding over the Kāma-rāja-
kūṭa in the form of Icchā-s'akti. *With shy eyes of the timid deer*—the deer express their shyness and timidity with their tremulous eyes. Urvāśī and other celestial damsels, whose eyes are naturally steady and unwinking, because of their celestial birth, are so much filled with passion at the sight of the votary, that
even their unwinking eyes betray restlessness, all on account of the Devi’s grace. *Graces*—graceful features. *The abodes of splendour*—wherein the splendour abides.

१९.

19. Mukhaṁ bindum kṛtvā kuca-yugam adhas tasya
tad-adho
harārdhaṁ dhyāyed yo hara-mahiṣi te man-
matha-kalāṁ ;
Sa sadyaḥ saṁkṣobhaṁ nayati vanitā īty ati-laghu
tri-lokīm apy āśu bhramayati ravin-du-stana-
yugāṁ.

O Queen of Hara! It is but a trifle that one who contemplates Thy Manmatha-kalā, taking the *Bindu* to be the face, what is there-under to be the breasts, and still underneath to be one half of Hara (*i.e.*, a triangle), at once fascinates women (in general); (what is more) he very soon causes even Tri-lokī (the

\[1\] हकारार्थ ध्याषेद्वर०.\]
three worlds together) who has the Sun and the Moon as her breasts, to swirl.

This stanza, like the previous one, also affords an example of the Mādana-prayoga and deals with the fruit of meditation on the Devī, as Icchā-śakti presiding over the Kāma-rāja-kūṭa, in virtue of which the votary acquires the power of fascinating women. *Queen of Hara*—*i.e.*, the Devī of the form of Sac-cid-ānanda, being the spouse of Hara, the Paramātman, who absorbs the entire universe unto Himself. This is also construed as the *Tri-kona*, which is the resort of the *Bindu* in the form of Hara. *Thy Manmati-kalā*—the Kāmakalā indicating Thee, *i.e.*, (1) 'Kliṃ', which, according to the Deva-nāgarī script, is made up of one *Bindu* at the top, two *Bindu*-like curves on either side of the 'K' thereunder and what is thereunder, *viz.*, the 'L'. (2) Bereft of the 'K' and 'L', this *Bija* becomes the Gupta-mahā-sārasvata-bija, *viz.*, 'Īṃ' which is made up of three *Bindu*-s, one above and two thereunder, the former indicating the Sun and the latter Fire and the Moon thereunder. (3) Which is of the form of 'E' *i.e.*, the Yoni, and (4) which is power in the form of the three Guṇa-s, *i.e.*, the Universe which is the product of the union of Sīva and the Sakti. *Taking*—*i.e.*, conceiving by the strength of meditation. *One half of Hara*—there is also another reading, 'Hakārārdham', meaning 'one half of Hākāra,' which is the same as Hara. 'Hakārārdha' is capable of being construed in the following
ways. (1) The upper half of 'Ha' being neglected, the lower half, which resembles 'E', is construed as the Yoni. (2) 'Ha' is S'iva and one half of S'iva will be S'ivā, made up of S', I, V and Ā; eliding the consonants S' and V, the other half 'I' and 'Ā', when combined, yields 'E', which is the Yoni. (3) 'Ha' stands for 'Ravi' and when half of it, viz., the consonants 'R' and 'V' are elided, the resultant 'A' and 'I', when combined, yield 'E', the Yoni. According to Sri-krāma, the three Bindu-s are: the first or Fire, indicating Rajas and presided over by Brahman, is the face, the second and third Bindu-s, which are the Sun and the Moon, indicating Sattva and Tamas, presided over by Hari and Rudra, are the breasts. Below that, a subtle Cit-kalā, which is one half of 'Ha' with the upper half neglected, and transcends all the three Guṇa-s, is the Yoni, i.e., the triangle connecting the three Bindu-s, indicating the three Guṇa-s, the characteristics of Brahman, Hari and Rudra. (4) 'Ha' is the 'Haṃsaḥ' and the one half of it, viz., the consonants 'H' and 'S' being elided, the other half, 'Aṃ' and 'Aḥ', yield three Bindu-s, which should be meditated upon as the Manmatha-kalā, viz., 'E', the Yoni. (5) Harārdham—one half of Hara, i.e., the S'akti, which means the Yoni. Besides these there is also an esoteric significance, which should be received out of the mouth of the Guru. While the first half of the stanza extols the influence of the Devi on the votary with reference to women in general, the second half deals with the extraordinary influence which, through her
grace, her votary has over the three worlds personified as the woman *par excellence*, and in virtue of which he becomes the lord of the three worlds, within the three S'akti-s in harmony with his wishes. According to the Rudra-yâmala, the Tri-loki is said to assume the form of the Kâma-râja-kalâ with the Sun and the Moon as her breasts. *To swirl*—by the extraordinary powers he commands as the true devotee of the Devî in the form of Icchâ-s'akti. Some hold the view that this verse speaks of Pañca-ma-yâga, esoterically, the union of the Kundalini with Parama-s'iva and of Maithuna on the material plane.

किरन्तीमञ्चम्: किरणानिकुरुम्बास्तरसं
हृदि त्वामाध्वे हिमकरशिलामूर्तिमिव यः ।
स सर्पणां दर्पं शमयति शकुन्तालिः इव

\[1\] ज्वरण्डुष्णान्त्यथा सुखयति सुधाससारसिरया ॥ २ ० ॥

1 ज्वरण्डुष्

2 सुधाससारसिरया.
20. Kirantim añgebhyah kirāṇa-nikurumbāṁta-rasaṁ
hṛdi tvām ādhatte hima-kara-sīlā-mūrtim iva
yah;
Sa sarpānāṁ darpaṁ s'āmayati s'akuntādhīpa iva
jvara-pluṣṭāṁ drṣṭyā sukhayati sudhā-"sāra-sirayā.

He who contemplates Thee in his heart, who
diffusest nectar in the form of beams from
(Thy) limbs, as an image carved out of a moon-
stone, quells the pride of serpents, like the king
of birds, and cures those afflicted with fever,
with a look resembling the nectar-showering
Naḍī.

_Thee—who hast assumed the form of Amṛtesvara_.

_Quells the pride of serpents—at
the very sight of the votary serpents
are said to seek safe places of re-
treat, as, in virtue of the power ac-
cquired by him from medita
tion on the Devī, he ap-
ppears to their eyes
as Garutmat, the

king of birds and the traditional vanquisher of ser-
pents. The votary is thus indirectly an antidote to
snake-bite. By ‘fever’ is meant any chronic disease, such as malaria, which afflicts mankind in general. Diseases are cured by the ordinary medical practitioner with the administration of drugs. But the votary of the Devi, through her grace, is endowed with the miraculous power of healing the afflicted by the mere casting of a look. *Resembling the nectar-showering Nādi*—the Nādi referred to is the Amṛta-nādi recognized by the Yogin-s, which, in filling the entire system of Nādi-s with nectar, fills the accomplished Yogin with the ecstasy of Bliss. This stanza refers to the special powers acquired by the Yogin, from worship of the Devi, wherewith even death could be conquered.

21. Tāḍil-lekhā-tanvīṁ tapanas-śas'ī-vaisvānara-ma-
yīṁ
nisaṇṇāṁ śaṇṇāṁ apy upari kamalaṁ tava
kalāṁ ;
Mahā-padmāṭavyāṁ mrīditamala-māyena manasaṁ
mahāntaḥ pasyanto dadhati paramāhlāda-la-
harīṁ.

Great men, who, with their minds bereft of impurity and illusion, look on Thy Kalā,

1 mrūḍatamamāgyeṇ.
slender as a streak of lightning, of the essence of the Sun, the Moon and Fire, and abiding in the great forest of lotuses, standing far above even the six lotuses, derive a flood of infinite Bliss.

Bereft of impurity and illusion—with impurities such as carnal desire, volition, assumption, etc., which are the result of illusion, completely attenuated. Thy Kalā—the Kalā known as Parā of the Devī in the form of Candra-kalā. This form is assumed by the Devī in the Baṇḍava-sthāna of the Sahasrāra, when she is conjoined with Śiva. Streak of lightning—in the Ājña-cakra and thereafter. Essence of the Sun, etc.—as without the Devī, the Sun, etc., cannot exist. It may also be noted that the Sun, the Moon and Fire derive their luminosity, etc., only through the Devī's grace. Great forest of lotuses—the thousand-petalled lotus in the Dvā-dasānta is meant by this. In the case of the reading 'Mṛdu-tamam', the meaning would be 'without effort'. The meditation on the Kāma-kalā in the form of the Tri-pura-sundari, the mother of Brahman, Viṣṇu and Rudra, referred to in stanza 19, is said to be the Bāhya, or outer meditation. Stanza 21 is said to formulate the Ābhyantara, or inner meditation on the pure Citsvarūpa of the Devī, attainable only by the great. This form is very subtle, while the forms referred to previously are intended for votaries of lower capacities.
Meditation on the Devī along with the Mantra should be confined to the following eighteen seats of the Liṅga-sārīra: the Kula-pādma, i.e., the Sahasrāra opening upwards from its place a little below the Mūlādhāra, the Viṣu, one of the two lotuses of eight and six petals respectively between the Kula-pādma and the Mūlādhāra, the Mūlādhāra, the Mani-pūra, the Svādhiṣṭāna, the An-āhata, the Visuḍḍhi, the Lambikāgra, the Ājñā, the Indu, the Ardha-candra, the Rodhini, the Nāda, the Nādānta, the Sakti, the Vyāpikā, the Sa-manā and the Un-manā. The fifteen syllables of the Paśca-dāśākṣari should be conceived as inherent in the first fifteen of these seats from below, one in each, and also every prior one of the fifteen syllables should be conceived as being dissolved in the immediately succeeding one, in order, the last of the fifteen being dissolved in the fire of the form of Yoni in the Vyāpikā, the Yoni conceived as in Īśvara of the form of the three Bindu-s, Sūrya, Agni and Soma, and dissolved, the Sūrya in the Agni, the Agni in the Soma, in the Sa-manā, and the Soma in the Sa-parārdha-kalā of the Un-manā. When all are dissolved, the Yogin, conceiving of the conjoint Sīva and the Sakti
as his own Self, attains one-ness with the S'adā-s'iva-tattva and becomes a Jivan-mukta.

भवानि त्य दासे मध्य वितर दृष्टि सकरणा-
मिति स्तोत्रं वान्धनकथयति भवानि त्य मिति यः ।
तदैव तं तस्मै दिशासि निजसायुज्यपदवी
मुकुन्दबहोन्द्रस्फुटमकुटनीराजितपदाः ॥ २ ॥

22. Bhavāni tvam dāse mayi vitara drṣṭim sa-karuṇām
iti stotum vāńchnn kathayati bhavāni tvam iti
yah;
Tadaiva tvam tasmai dis'asi nija-sā-yuyja-padavim
mukunda-brahmendra-sphuṭa-makuṭa-nirājita-
padām.

When one, desirous of earnestly beseeching
Thee with the words, "O Bhavāni! mayest
Thou cast Thy merciful glance on me, Thy
slave", pronounces the words, "Bhavāni
tvam", (may I be Thou), that very moment,
Thou bestowest on him the status identically
Thine own, rendered lustrous by the brilliant
crowns worn by Mukunda, Brahman and
Indra.

This stanza extols, by implication, the worship of the
Devi, with the conception, by the worshipper, of his
identity with her, in preference to the other forms of
worship, such as by the performance of Japa, Homa, etc., as it is held, that the mere utterance of words, conveying the idea of the Mahā-vākya-s, such as 'Tat tvam asi' etc., either intentionally or by accident, carries with it the full fruits attainable by the realization of their contents. The author of this work, after dealing with the Antar-yāga and Bahir-yāga methods of approach in the previous stanzas, deals with the potency of Bhakti

or devotion in this stanza. Bhakti is held by a school of thought as leading to liberation in the form of Sā-lokya, reaching the abode of the Supreme Being, Sāmīpya, proximity to the Supreme Being,
Sā-rūpya, becoming of the form of the Supreme Being, and Sā-yujya, At-one-ment with the Supreme Being. The liberation referred to here is Sā-yujya. Rendered lustrous—the implication is that Mukunda, Brahman and Indra hold the status referred to above in such high esteem, and so venerate it, as to perform Nīrājana (the waving of lights), as it were, before it, with their dazzling bright crowns serving the purposes of lights in the ceremony.

त्वया हत्वा वामं वपुरपरित्यें नसा ।
शरीराधै शंभोपरसपि शान्ति हर्षमभूत ।

2 यदेत्तत्त्वदूपं सकलमरणाम् त्रिनयानं
कुचात्मानसं कुटिलशशिवृह्दालमकुटस् ॥ २३ ॥

23. Tvayā hṛtvā vāmaṁ vapur a-paritṛptena manasaḥ  
śarirārdham śambhor aparām api s'aṅke hṛtam  
abhūt;  
Yad etat tvad-rūpaṁ sakalam aruṇābham tri- 
nayānam  
kucābhyaṁ ānamrāṁ kuṭila-s'aśi-cūḍāla-maku-  
ṭam.

I fancy that the other (half) as well, of Saṁbhu’s frame, has been absorbed by Thee,

1 २नुष्ठेन.
2 तथा हि तः दूपं.
with Thy mind, not satisfied with having absorbed the left one; for, this, Thy form, is entirely of a red colour, has three eyes, is slightly bent with (the weight of) the breasts, and wears over its crown the Crescent-moon.

The theme of this stanza, as of several others, is the complete union of S'iva with the S'akti. But the author accomplishes this purpose adroitly enough, by making use of the hermaphrodite form of Ardha-nâris'vâra, in
which Śiva is worshipped, wherein he occupies the right half, and Umā, his spouse, the left half. The distinct characteristics of Śiva are a pale-white colour, a crown with the crescent on and the three eyes. The Sakti is represented to have such a mastery over Śiva that, in the first instance, she gradually encroaches on his form and annexes one half of it, viz., the left, wherein her characteristics, viz., the colour of the rising Sun and her left breast replace Śiva's, while the third eye and the crown with the crescent on are shared in common. Not satisfied with this achievement of hers, she further encroaches on the right half of S'ambhu's form as well, and, having absorbed his entire form by eclipsing his colour and developing another breast, assumes the female-form, so well depicted in this stanza, thus showing beyond doubt that she has become more than one half of her Lord. This stanza may also be taken to support, by implication, the well-known doctrine of the Uttarakaula-s, for whom there is no Śiva-tattva apart from the S'akti-tattva, as the former stands absorbed in the latter.

24. Jagat sūte dhātā harir avati rudraḥ kṣapayate
tiras-kurvann etat svam api vapur īṣ'as
tirayati;

1 ०रीशः ह्यन्यति.
Sadā-pūrvaḥ sarvaṁ tad idam anugṛhnāti ca
s'ivas
tavājñām ālambya kṣaṇa-calitayor bhrū-latī-
kayoḥ.

The Dhātṛ creates the world; Hari sustains it; Rudra destroys it; making all this disappear, Īśa causes his own form to disappear as well; while Sadā-s'ivā, in pursuance of the mandate from Thy slightly-knit creeper-like eyebrows, blesses all this.

The evolution and the involution of the Macrocosm preparatory to its creation once again, are indicated in this stanza. The world is in a state of evolution, through Brahman discharging his function of creating it and Viṣṇu discharging his function of sustaining it. Then commences the involution with the destruction of the world by Rudra, whereupon Īśvara causes the destroyed universe to disappear along with Brahman, Viṣṇu and Rudra, and himself disappears. During the process of involution, the lower Tattva-s merge into the higher Tattva, Īśvara, who represents the lower Tattva-s in their collective form and ceases to have an independent existence, after the process of involution is complete. There, then, remains Sadā-s'iva alone, who is the all-witness, and absorbs all the Tattva-s including Īśvara in the Bija-form within himself, and in his passive attitude implies his approval of the actions of the lower powers, who carry out the work of involution,
in obedience to the pre-ordained laws of evolution and involution, himself standing changeless and eternal, preparatory to the creation of the universe once again,

at the instance of the Devi, who conveys her mandate through the knitting of her eyebrows, as represented in this stanza. The implication is that the Devi is All-supreme and the five powers, through whom she carries out her mandates, are but her agents.

त्रयाणां देवानां त्रिगुणजनितानां तव ¹ शिवे
भवेत्पूज्जा पूजा तव चरणयोयः विरचिता ।

¹०जनितसंनामपि.
25. Trayānāṁ devānāṁ tri-guṇa-janitānāṁ tava s'ive bhavet pūjā pūjā tava caranayor yā viracitā; Tathā hi tvat-pādodvahana-maṇi-pīṭhasya nikaṭe sthitā hy ete s'as'van mukulita-karottamsa-makutāḥ.

O Spouse of Śiva! the homage rendered to Thy feet becomes by itself the homage rendered to the three gods born of Thy three Guṇa-s. It is, therefore, meet that these (gods) ever stand by the jewelled seat on which Thy feet rest, with their folded hands adorning their crowns.

This stanza implies that those who worship the Devī stand in no need of separately worshipping Brahma, Viṣṇu and Rudra, who are but her agents, standing by her foot-stool, ever at her beck and call and in the act of adoring her.
26. Virīṇcīḥ pañcatvam vrajatih harir āpnoti viratim
vināśaṁ kīnāśaṁ bhajati dhana-do yāti nidhanam;
Vi-tandri māhendri vitatir api saṁmīlāti dṛṣṇaṁ
mahā-saṁhare 'smin viharati sati tvat-patir asau.

O Queen of chastity! Virīṇci goes back to the five elements; Hari ceases to exist; Kīnāśa meets with destruction; Kubera perishes; the array of the ever-wakeful eyes of Mahendra is also closed (for ever); in this great deluge, this Lord of Thine (alone) has His diversion.

This stanza extols the chastity of the Devī, in virtue of which her husband is not merely spared the general holocaust of gods, but strangely enough diverts

1 Viśvanta.
2 Saṁmīlitastra.
himself amidst such weird environment. Viriṇci, Hari, Kīnāśa (i.e., Yama, the god of death), Indra and other gods, who are Amara-s according to tradition, meet with their death, during the Mahā-pralaya, but the Devī’s Lord alone survives unconcerned.

जपो जल्प: शिल्पं सकलमपि मुद्राविरचना
गति: प्रादक्षिण्यक्रमणमशनाचाहातिविचि: ||
प्रणाम: सवेश: सुखमसिरसामापर्णदशा
सपर्याप्यायस्तव भवितु यन्मे विलसितम् || २७ ॥

27. Japo jalpaḥ sīlpaṁ sakalam api mudrā-viracanaṁ
gatīḥ pra-dakṣiṇya-kramaṇam as’anādy āhuti-vidhiḥ;

Praṇāmaḥ saṃvēsaḥ sukham akhilam ātmārpaṇa-
das’ā
sapravā-paryāyas tava bhavatu yan me vilasitam.

Whatever action it is of mine, may be taken (as intended) for Thy worship: (my)

1 ोविरचनं.
2 ोष्ट्रा.
prattle, as muttering (Thy) prayer; the manifold forms of my manual work, as the Mudrā-s (gestures) employed in (Thy) worship; (my) loitering, as going round (Thee) clockwise; my taking nourishment, as offering oblations (to Thee); (my) lying down, as prostrating (before Thee); and (my) attending to all other comforts, as dedicating my entire self (to Thee).

After descanting on the greatness of the Devī and the miraculous powers acquired by her votaries, as a result of meditating on her form with the appropriate Cakra-s, the author, in this stanza, deals with the manner in which a typical Jīvan-mukta would worship the Devī, as prescribed in the Bhāvanopaniṣad. The worship of the Devī is of a two-fold character, viz., exoteric (the lower form) and esoteric (the higher form). The former contains all the elements of prayer, gesture, circumambulation, oblation and prostration, as practised by the ordinary worshipper. The latter, which does not attach any importance to ceremonial forms, is referred to here.
as practised by the ever-hallowed Jīvan-mukta-s. The author so thoroughly identifies himself with this method, that he uses the words ‘of mine’ significantly enough. Prattle—being made up of the Mātrikā-s, which are divine, turns out to be prayer of some form, either mental or muttered or recited aloud. Mudrā-s—such as are used at the invocation of a deity and other connected rituals, which take the form of manual gestures. Nourishment—various kinds of solid and liquid food. This is considered as offering oblations to the Devī in the form of the Jāṭharāgni, vital energy in the belly. Lying down—includes sleep, turning one’s limbs while in bed, etc. Lākṣmi-dhara is of opinion that the worship of the Devī as the Sādākhyā-tattva in the Sahasrāra, and not the external kind, wherein the Devī is mounted on a pedestal, etc., is meant by this stanza. Though Samayin-s have nothing to do with external forms, still there is a class of Samayin-s who resort to the worship of the Devī in the middle of the solar disc, with Pāśa, Aṅkuśa, etc. in her arms, based on the authority of the Candra-jñāna-vidyā. This stanza contains the essence of the practice of Jñāna-yoga, wherein all action is dedicated to the Paramātmān here represented by the Tri-pura-sundari. In this sense every natural act and function without exception should be construed as an act of worship of the Devī.

शुद्धमप्यास्वाच्च प्रतिभयजरामृत्युहरिर्भूनः
विपचन्ते विश्वेव विशिष्टमस्वाच्छा दिविपित्नः ।

1 ऊहर्भूनः.
28. Sudhām apy āsvādya pratibhaya-jarā-mṛtyu-hari-nimām vipadyante vis'vē vidhi-s'ata-makhādyā divi-sadāh;
Karālam yat kṣvelam kabalitavataḥ kāla-kalanā na s'āṃbhos tan-mūlam tava janani tāṭaṅka-mahimā.

O Mother! all the denizens of the celestial regions, such as Vidhi, S'ata-makha and others, perish even after drinking nectar, which is reputed to confer immunity from terrible old age and death. If the period of life of S'āṃbhū, who has swallowed virulent poison, is beyond computation, it is all due to the peculiar virtue of Thy Tāṭaṅka-s' (ear-ornaments).

Having given some indication of the fruits attainable by a votary through Bhakti, devotion to the Devī, the author sets about, in this stanza, describing the marvellous powers exercised by the Devī's Tāṭaṅka-s, through which alone eternal prosperity is vouchsafed to her devotees. Immunity from terrible old age and death—the apparent incongruity involved in conceiving of Brahma, Indra and other gods as perishing, in spite of their having drunk nectar, will vanish, if we take into account the fact that even the Deva-s meet with their
dissolution at the time of the great deluge. Peculiar virtue of Thy Tāṭaṅka-s—the word ‘Tāṭaṅka’ is understood by some as the Māṅgalya-sūtra, which it is the privilege of all Sumanāgalī-s, i.e., women with their husbands alive, to wear around their necks. But the correct view is that the Tāṭaṅka-s are ear-ornaments which are the outward symbols of Sumanāgalī-s, who are enjoined not to forsake their Tāṭaṅka-s by any means, as their doing so would amount to their assuming the outward symbol of widowhood. In this view, the Devī’s Tāṭaṅka-s would lose their hold on her ears, only when Sāmbhu could be overtaken by catastrophe, a contingency which is impossible, as the Devī’s Tāṭaṅka-s, whereon the very origin, duration and end of Kāla, i.e., Time, depends. It is on this account that even the most virulent poison, which Sāmbhu drank, had apparently no effect on him. So wonderful is the influence of the Devī on the longevity of her husband’s life!

किरिटं वैरिक्षं¹ परिहर पुरः कैटक्षिदः
कठोरे कोटीरे स्वल्पसि जहि जम्भारिमुक्तस्।

¹ वैरिक्रमः.
29. Kirīṭaṁ vairīṇaṁ parihara puraḥ kaiṭabha-bhidaḥ
kaṭhore kotīre skhalasi jahi jambhāri-makuṭam ;
Prāṇamreṣv ētēṣu prasabham upayātasya bhava-
naṁ
bhāvasyābhhyutthāne tava parijanoktir vijayate.

Glory to the words (of caution) of Thy
servants: “Pray avoid the crown of Virīṇci
(lying) afore Thee!” “You will topple over
the hard crest of the slayer of Kaiṭabha!”
“Please keep off from the head-gear of the
foe of Jambha!”—while all these three lay
prostrate before Thee,—when, all of a sudden,
Thou startedst to receive Bhava, who had
come to Thy abode!

Here is a touchingly graphic description of the recep-
tion accorded to her Lord by the Devī, while holding
her court, surrounded by her maids-in-waiting and with
the prostrate forms of Brahma, Hari and Indra suppuricat-
ing afore her, the maids administering here a timely warn-
ing, lest she should stumble on the crowns of the supplicat-
ing gods, in the warmth of her reception.” Keep off
from the head-gear of the foe of Jambha—the
Sāṃskrit verbal form ‘Jahi’ is here used in the sense of
'Jahihi', (from the root 'Hā', 'to abandon') and should not be construed as the Imperative second person singular of 'Han', 'to kill', which would land us in an absurdity. To avoid this the reading 'Jahihiindrasya makuṭam' may as well be suggested, but this would detract from the grandeur of the original.

30. Sva-dehodbhūtādbhir ghṛṇībhīr añimā'-"dyābhir abhito niṣevye nitye tvām aham iti sadā bhāvayati yah;
Kim āścaryaṁ tasya tri-nayana-samṛddhim tṛpayato mahā-saṁvartāgnir viracayati nirājana-vidhim.
(O Goddess) who art eternal and art served all around by the rays, Aṇimā and others emanating from Thine own frame! What is there to wonder at, if the Fire of the great Deluge should perform the ritual of waving lights before whosoever always conceives Thee as 'I am (Thou)', treating the wealth of Tri-nayana as mere straw?

Eternal—that has neither beginning, nor end. Rays emanating from Thine own frame, i.e., the Sri-cakra of nine parts, in the form of Āvarana-devatās as detailed below: The three quadrangles of the Bhūgṛha, where in abide the eight Siddhi-s—Aṇimā, Laghimmā, Mahimmā, Vaśītvā, Īsātvā, Prākāmyā, Prāpti and Sarva-kāma-pradāyini, in the first quadrangle; the eight Mātr-s—Brāhma, Māheśvarī, Kaumārī, Vaishnavi, Vārāhī, Māhendrī, Cāmunda and Mahā-lakśmi, in the second quadrangle; the ten Mudrā-s—Sarva-saṁkṣobhini, Sarva-vidrāvinī, Sarvākarṣini, Sarva-vāsam-karī, Sarvonmādini, Sarva-mahāṅkusā, Sarva-khe-cari, Sarva-bijā, Sarva-yoni
Mayūkha-s sent out by which have been dealt with in stanza 14. This stanza represents the Yogīn, who has attained one-ness with the Devī, as looking upon the untold wealth of Sadā-s'īva as a mere trifle, there being nothing else worthy of acquisition.

31. Catuh-ṣaṣṭyā tantraiḥ sakalaṁ atisaṃdhāya bhuvanam
   sthītas tat-tat-siddhi-prasava-para-tantraḥ paśu-patiḥ;
   Punas tva-nirbandhād akhila-puruṣārthaika-gha-
   ṭanā-
   sva-tantraṁ te tantraṁ kṣiti-talam avātītaraṁ idam.

Pas' u-pati, having deluded all the worlds with the sixty-four Tantra-s, which have as their sole purpose the conferring of the several Siddhi-s attributed to each, has once again brought down to this world, on account of Thy

1 ससिद्राश्च।

2 ोप्रभवपरत्नः। ोप्रसवपरत्नः।
persuasion, Thy Tantra, which, of its own accord, would bring about the several ends and aims of human existence.

Having deluded—into accepting the Siddhi-s, which stand far apart from the scripturally ordained path, and thus deceived them, they being incapable of distinguishing the spurious from the genuine. In this connection it may be observed that the so-called delusion, referred to above, is not the work of Paśu-pati, but is of the people's own making. According to Paśu-pati's design the Candra-kalā-vidyā comprised in the eight works, Candra-kalā, Jyotiṣ-mati, Kalā-nidhi, Kulārṇava, Kules-varī, Bhuvanesvarī, Bṛhas-patya and Durvāsa-mata, is meant for the exposition of the Śrī-vidyā to be followed by the twice-born by adopting the Savya (right) path, constituting the Samayācāra, and by other classes by adopting the Apa-savya (left) path, constituting the Vāmācāra, otherwise known as Kulācāra. As the Vidyā comprehends both the paths referred to above, it is also known as the Mistra or mixed path. Further, according to Paśu-pati's design, there are the sixty-four Tantra-s, which are intended exclusively for the Kaula-s. As such, it will be seen that no sort of differentiation between the various classes is aimed at in his design.¹ On the other hand, the difference is inherent in the classes

¹ The Samayān-s also have works exclusively relating to their Ācāra, known as the Sūbhāgama-pāñcaka or the five Śamhitā-s attributed to the sages Vasiṣṭha, Saṅka, S'uka, Sanandana and Sanat-kumāra.
themselves, due to difference of birth, which means breeding, mental equipment attained, and other consequential features. Paśu-pati, in his supreme mercy, has ordained the two paths, the one more advanced and the other less, to suit the varying capacities of all classes. The sixty-four Tantra-s, if at all they prove defective, make no difference between the classes, as even wise men are as much subject to be drawn away by the worldly purposes attributed to the Tantra-s, to the exclusion of the attainment of the scriptural goal. *All the worlds*—Lakṣmī-dhara and Kāmesvara-sūri take these words to indicate the low-born and the hybrid class, known as Anu-loman and Prati-loman, with an admixture of aboriginal blood running in their veins, who are considered by them to be beyond the pale of the scriptural path, as, according to them, this path could be adopted only by the twice-born classes, because of their supposed high birth. Kaivalyāśrama adopts the reading, *'Abhisamādhāya,* which means ‘having attracted’, along with *'Praśabha-para-tantraḥ’*, which means ‘categorically asserting’, and would construe the passage in some such way as follows: Paśu-pati, having attracted the people of the world to achieve one or other of the four aims of human existence, through the sixty-four Tantra-s, categorically asserting the several Siddhi-s attributed to each, has, at the persuasion of the Devī, brought down into this world a single Tantra, which would, by itself, enable them to achieve their several ends, thus incorporating the purposes served by the sixty-four Tantra-s.
With the sixty-four Tantra-s—the sixty-four Tantra-s are: (1) Mahā-māyā-sambhara—having as its aim the deluding of the senses and the intellect. (2) Yogini-jāla-sambhara—legerdemain, involving the agency of Yogini-s, accomplished by resorting to the crematory and other ways of a repulsive nature and adopting questionable practices. (3) Tattva-sambhara—by causing the elements to appear as though mutually transforming themselves. (4) Siddha-bhairava, (5) Vatuka-bhairava, (6) Kaṅkāla-bhairava, (7) Kāla-bhairava, (8) Kālāgni-bhairava, (9) Yogini-bhairava, (10) Mahā-bhairava, (11) Sakti-bhairava—the eight Tantra-s having as their presiding deities the eight-fold aspects of Bhairava, which, although apparently serving some useful purpose to man, such as the finding of a treasure-trove, etc., are considered objectionable, as they partake of Kāpālika doctrines. (12) Brāhma, (13) Māhesvarī, (14) Kaumārī, (5) Vaiṣṇavī, (16) Vārāhī, (17) Māhindrī, (18) Cāmunḍā, (19) Śiva-duṭṭi—the eight Tantra-s constituting the Bahu-rūpāṣṭaka, wherein importance is attached to the eight Sakti-s. Even these are reprehensible, as they stray far away from the Vedic path, although they involve some knowledge of the Śrī-vidyā incidentally, (20) Brahma-yāmala, (21) Viṣṇu-yāmala, (22) Rudra-yāmala, (23) Lakṣmī-yāmala, (24) Umā-yāmala, (25) Skanda-yāmala, (26) Gāṇeśa-yāmala, (27) Jayadratha-yāmala—the eight arts relating to Yamalā, otherwise known as Kāma-siddhā, aiming at the gratification of several desires, which, not having the sanction of the Veda-s, are
considered objectionable, so much so that even the sixty-four Tantra-s are sometimes spoken of collectively as Yāmala. (28) Candra-jñāna—which expounds the sixteen Nityā-s and is however considered objectionable, as smacking of Kāpālika tenents. There is also a Tantra of the same name, which has nothing to do with any of the sixty-four Tantra-s herein mentioned. (29) Mālinī-vidyā—wherewith oceans could be crossed. (30) Mahā-sammodhāna—which brings on sleep in persons even during their waking state. As this involves the cutting of the tongue of a child to render the acquisition of such power possible, it is reprehensible. (31) Vāma-guṣṭa, (32) Mahā-deva—productive of awkward habits and tendencies, which may be characterized as Vāmācāra, filthy conduct. (33) Vātula, (34) Vātulottara, (35) Kāmika—incidentally expounding the rules relating to the procedure to be adopted for the several processes connected with the erection of temples, etc., commencing from the withdrawal and ending with the establishment of powers, etc., but involving features not countenanced by the Veda. (36) Ḥṛd-bheda-tantra—which, though aiming at bursting through the six lotuses from Mūlādhāra onwards to the thousand-petalled one, falls within the province of the Kāpālika-tantra, as it has recourse to the adoption of Vāmācāra. (37) Tantra-bheda, (38) Guhya-tantra—which involve retaliatory processes, both overt and covert, aiming at the destruction of what has been achieved by other Tantra-s and the causation of severe pain to living beings, and as such are reprehensible. (39) Kalā-vāda—expounding the secrets relating
to the digits of the Moon, such as are dealt with in Vātsyāyana's sexual science, which, though dealing with a very useful branch of knowledge, involves such objectionable features as the grasping and releasing of Kalā-s, the power of influencing the ten parts, the induction of the Candra-kalā-s and the countenancing of the wicked practice of alluring others' wives, and are on that account reprehensible. Although these have no direct bearing on the Kāpālika-tantra, still they amount, in effect, to such perverse doctrines that those who have recourse to such practices are bound to have more or less a leaning towards such views. (40) Kalā-sāra—which expounds the rules relating to the excellence of colour and is, as such, a Vāmācāra. (41) Kuṇḍikāmata—which deals with the attainment of marvellous powers by administering special pills. (42) Matottara—which deals with the conquest of quicksilver by special processes laying claim to alchemic and panaceal virtues. (43) Viṃākhyā—which deals with command over a Yakṣīṇī of that name, having influence over sexual virility. (44) Trotala—dealing with magical taukards, collyria and sandals, the first credited with marvellous medicinal properties, the second with magical clairvoyant powers, and the third with mysterious powers of locomotion. (45) Trotalottara—credited with the power of bringing the sixty-four-thousand Yakṣīṇī-s face to face. (46) Pañcāmṛta—dealing with the immortality inhering in the Piṇḍāṇḍa, microcosm of the five elements, and the bestowal of such immortality on the votary of the Tantra. This is also of the Kāpālika type.
(47) Rūpa-bheda, (48) Bhūtoḍḍāmara, (49) Kula-sāra, (50) Kuloḍḍīsā, (51) Kula-cūḍāmāṇi—all of which are credited with the power of bringing about death and are, as such, not recognized by the Veda. (52) Sarva-jñānot-tara, (53) Mahā-kālī-mata, (54) Aruṇēsvara, (55) Modiniśa, (56) Vikunṭhesvara—the five Tantras, which have to be given up as they deal with the tenets of the Digambara-s. (57) Purvāmnāya, (58) Pascimāmnāya, (59) Dakśīṇāmnāya, (60) Uttarāmnāya, (61) Nir-uttarāmnāya, (62) Vimāla, (63) Vimalotta and (64) Devi-mata—which have reference to the doctrines of the Kṣapa-ṇaka-s and are as such to be discarded.

These are the sixty-four Tantra-s enumerated in the Vāmakesvara-tantra, quoted by Lakṣmī-dhara and explained by him. Bhāskara-rāya, the reputed commentator of the same treatise, however, differs from Lakṣmī-dhara in the enumeration of the Tantra-s and treats (4 to 11) the Bhairavaśītaka as one Tantra, and (31 and 32) Vāma-juṣṭa and Mahā-deva as a single Tantra giving the name of Mahocchusman to it, and includes eight Tantra-s not enumerated by Lakṣmī-dhara, viz., (1) Mahā-lakṣmī-mata, (2) Siddha-yogīsvari-mata, (3) Ku-rūpika-mata, (4) Deva-rūpika-mata, (5) Sarva-virāmata, (6) Vimala-mata, (7) Jñānāryaṇava and (8) Vīrāvalī in the list. He also calls into question the view held by Lakṣmī-dhara of considering the sixty-four Tantra-s as reprehensible and as upholding practices which have not the sanction of the Veda-s, and avers that, as the Tantra-s have been recognized by the Vāmakesvara-tantra and the Kalpa-sūtra-s as Sāstra-s, and as
all Śāstra-s have the sanction of the Upanisads. Lakṣmi-
dhara's view is either coloured by prejudice or due to an
imperfect understanding of the true import and utility of
these Tantra-s. It may however be added in Lakṣmi-
dhara's defence that he pins his faith on a saying attri-
buted to Īśvara, which he quotes to the effect that both
the Mīśra- and Kaula-paths are to be discarded. He
therefore holds that the Samaya-mārga alone should be
followed by the twice-born and that such is also the view
of Śaṅkara-bhagavat-pāda.

_Thy Tantra—_taking 'Idam' as the attribute of the
word 'Tantram,' Lakṣmi-dhara understands the words to imply, "this, _i.e._, what immediately follows (in the next
stanza), Thy Tantra". Bhāskara-rāya in his Setu-bandha,
however, holds a different opinion, _viz._., that by the words
'Thy Tantra' used in this stanza, the Vāmases'vara-
tantra is meant, incidentally referring to the views held by
others that it is the Jñānārṇava and yet others that it is
the Tantra-rāja; he refutes them for the reason, among
others, that those Tantra-s themselves depend in certain
respects upon the Vāmases'vara-tantra, for support.
Evidently he takes the word 'Idam' as an attribute of
'Kṣiti-talam,' meaning 'this world'.

Acyutānanda, in his commentary on this stanza, alludes
to the prevalent tradition that Śiva is in the habit of
narrating Tantra-s to the Devī in Kailāsa, which Gaṇesa
records then and there, and after completion communi-
cates to Maharṣi-s on Earth, and this practice continues
for all time. Hence none of the Tantra-s could, accord-
ing to the orthodox view referred to above, be considered
unauthorized because of their later origin, as their validity will hold for all time. The commentator holds that whatever is established by the Purāṇa-s and the Āgama-s should be held to be ever existent by the wise and not called into question from the point of view of the time of their origin, as they appear and disappear, according as they are revealed or withdrawn, and their importance lies entirely in the Siddhi-s to which they lead and the actual results flowing from them. 'Thy Tantra', which is significantly called 'Sva-tantra', is, in this view the creation of the Lord and should not be confounded with the sixty-four Tantra-s.
It may be observed here that the authorities relied upon by the Samaya school, to which Lakṣmi-dhara belongs, are alleged by them to be Mokṣa-śāstra-s, or authorities inculcating the attainment of Mokṣa through the practice of the internal form of worship advocated by them. It is not however apparent on what authority this school of worship maintains that the Kaula form of worship does not lead to the attainment of Mokṣa and how, beyond the assertion that the Kaula practice of worshipping the Devi in the Muladharā is reprehensible, they seek to support it by quoting chapter and verse of any scriptural authority, which they hold as settling the question one way or the other.

शिब: शक्ति: काम: क्षितिरथ रवि: शीतक्षिणः:
स्मरो हंस: शकस्तदनु च परामार्हरयः ।
अमी हल्लेकाभिषिक्तुभिरवसानेषु घटिता
भजन्ते वर्णस्ते तव जननि नामावयवताम ॥ ३२ ॥

32. Śivaḥ saktiḥ kāmaḥ kṣitas atha raviḥ sīta-kiraṇaḥ
smaro haṃsaḥ saktas tad-anu ca parā-māra-
harayaḥ;

Ami hṛ-lekhābhis tisābhīr avasāneṣu ghaṭitā
bhajante varnās te tava janani nāmāvayavatām.

O Mother! Śiva, Sakti, Kāma and Kṣiti; and then, Ravi, Sīta-kiraṇa, Samara, Haṃsa and Sakra; and thereafter, Parā, Māra and Hari; these (three sets of) syllables, when
conjoined severally at their ends with the three Ṣrī- lekhā-s, become the components of Thy name.

The Tantra premised by the words 'Thy Tantra' in the previous stanza, as understood by Lakṣmi-dhara, is further elaborated in this stanza, which may be termed as the coping stone of the Samayin-s' arch of worship. The Mantra itself, the Ṣoḍasākṣarī, it is said, cannot be given out publicly, but should be imparted by the Guru to the devout pupil in secret. This may be inferred from the fact that the sixteenth syllable does not find a place in the description given in the stanza. Merely because the stanza makes mention of only fifteen syllables, it should not be understood that the Mantra indicated is the Paśca-dasākṣarī. The sixteenth syllable is the fourth Khaṇḍa of the Mantra and, like the fourth Pāda of the Gāyat-tri, should be muttered only by adepts who are highly evolved spiritually, as only they could conceive with their minds the fourth Khaṇḍa, which is beyond the range of speech and thought and transcends all the Tattva-s, being of the essence of pure consciousness. The stanza merely mentions fifteen conventional names indicative of syllables, which, when construed in the proper way, would yield the following result; Śiva is 'Ka'; Śakti represents 'E', Kāma, 'Ī': 'Kṣiti, 'La'; this is the first Khaṇḍa. Ravi is 'Ha'; Sīta-kirana, 'Sa'; Smara, 'Ka'; Haṃsa, 'Ha'; and Śakra, 'La'; this is the second Khaṇḍa. Parā is 'Sa'; Māra, 'Ka'; and Hari, 'La'; this is
the third Khaṇḍa. When the Ḫṛl-lekhā, i.e., ‘Hṛīṃ’, is added to each of the three Khaṇḍa-s, the result is the Pañca-dasākṣaṇi-mantra. *Thy name*—by treating ‘Nārā’ of the last line as an indeclinable, the last words may be construed as ‘verily become what constitutes Thee’. The chief component of the Mantra, *viz.*, the Ramā-bija, when added on to the end, will convert the Pañca-dasākṣaṇi into the Ṣoḍasākṣaṇi, which is really implied by the stanza. These sixteen syllables are the sixteen Candra-kalā-s or the fifteen Tithi-s of the lunar fortnight, and the sixteenth designated the Cit-kalā, with Tri-pura-sundarī and other Nityā-s as their presiding deities. The first syllable ‘Ka’ with the last ‘La’ of the Pañcā-dasākṣaṇi, makes the Pratyāhāra, ‘Kalā’, implying all the Mātrkā-s contained therein. Soma, Sūrya and Agni, which preside over the three Khaṇḍa-s of the Mantra, respectively indicate sixteen, twenty-four (by reduplication of the number indicated), and ten Kalās, thus making up fifty Kalā-s; these constitute the fifty Mātrkā-s of the Devī, which are known by the Pratyāhāra Ākṣa (-mālā), made up of the ‘A’, occurring before the ‘E’ of the first Khaṇḍa, and ‘Kṣa’, yielded by the ‘Ka’ and ‘Sa’ of the third Khaṇḍa.

Kāmesvāra-sūri fully sets out the implications of the several conventional names occurring in the stanza, also in a different manner and as construed by him it would mean: O Mother of all the Devatā-s! Śīva—indicating Sadā-sīva, and Bhava, Mrđa and Rudra taking their origin from him; Ś’akti—indicating the Tri-pura-sundarī
and through her the sixteen Nityā-s including herself, as also other deities; Kāma—indicating Manas and through it, its functions, volition, etc.; Kṣiti—the Earth and through it the five elements, then, Ravi—known as Satya, the illuminator of all including the Earth, and through mutual affinity the fire; Śīta-kiraṇa—the Moon; Smara—his comrade; Haṃsa—Brahman, the creator; S'akra—the king of the gods; thereafter, the Parā-s—indicating other S'akti-s; Māra—the Yama, who deals death to all; and Hari—Viṣṇu, who have respectively been assigned their seats from Kailāsa up to Vaikuṇṭha by Thee, the syllables indicated by the above along with the three Hṛl-lekhā-s or groups of the inner senses with the characteristics of Rhythm, Motion and Inertia, all these gods and the Matrka-s reputed to be Thy form serve Thee.

The first four syllables of the Śodashākṣarī constitute the first Khaṇḍa, relating to Agni, representing Kriyā-s'akti, the Jāgrat state, the Viśva-vṛtti and Tamo-guṇa. The next five syllables constitute the second Khaṇḍa, relating to Sūrya, representing Icchā-s'akti, the Svapna state, the Taijasa-vṛtti and Rajo-guṇa. The Hṛl-lekhā between the two represents the Rudra-granthi. The next three syllables constitute the third Khaṇḍa relating to Soma, representing Jñāna-s'akti, the Suṣupti-state, the Prājña-vṛtti and Sattva-guṇa. The Hṛl-lekhā between the second and third Khaṇḍa-s represents the Viṣṇu-granthi. The fourth Khaṇḍa of one syllable, known as the Candra-kalā, which should be imparted by the Guru, is implied after the three aforesaid Khaṇḍa-s.
The Ḫīl-lekhā between the third and fourth Khaṇḍa-s represents the Brahma-granthi.

The sixteen syllables of the Mantra are to be looked upon as made up of the sixteen Nityā-s. The reason why the Parā-kalā, which is of the essence of pure consciousness, is known as Nityā is because of its resemblance to the sixteenth Kalā of the Moon of the Sahasrāra, reflected on the sixteenth petal of the sixteen-petalled lotus of the Visvuddāhi-cakra. This alone is the essential and prime cause of the other fifteen, which are only its subordinate divisions. This sixteenth Kalā is ‘S’ plus ‘r’ plus ‘i’ plus ‘m’, from which the Vidyā itself derives its name of S'rī-vidyā. The sixteen syllables form the Prakṛti-s of the sixteen Kalā-s or Tithi-s commencing from the Śukla-pratipad on to the Pūrṇima, and similarly from Kṛṣṇa-pratipad on to the Amāvāsyā respectively, of the bright and dark lunar fortnights. Pratipad, the first Kalā, takes its origin from Śūrya in the bright fortnight and enters into it in the dark fortnight of the lunar month. Similarly the other Kalā-s are to be understood to take their origin from and enter into the Śūrya to the bright and dark fortnights respectively. When there is an interval of fifteen Kalā-s between the Sun and the Moon, we have the full-moon, and when such interval vanishes, we have the new-moon. According to the Kaulācāra, the Nityā corresponding to the Kalā of every day should be worshipped. The Samayin-s on the other hand worship internally the sixteenth Kalā of the form of pure consciousness along with the Kalā of the day, every day. Although
the sixteenth, known as the Cit-kalā, is sometimes given the name of ‘Tri-pura-sundarī’ by which name the first Kalā is known, it should not be understood that the two Kalā-s are the same. The sixteen Nityā-s have their position on the sixteen petals of the Visuddhi-cakra commencing from the petal pointing eastwards; similarly the twelve Āditya-s have their position on the twelve petals of the Anāhata and exercise their influence over the twelve months of the year, one over each.

The influence of the Sun and the Moon over the human body and the part taken by them in helping the Yogi in the successful accomplishment of Yoga may be summarized thus: The Sun and the Moon incessantly influence the Iḍā- and Pīṇgalā-nādi-s day and night. The Moon through the Iḍā in-fills all the Seventy-two-thousand Nādi-s with his nectar. The Sun in his turn gathers up the same nectar. As and when the Sun and the Moon have their conjunction in the Ādhāra-cakra, there is the new-moon, during which the Kunḍalinī has its sleep in the hollow of the Mulādhāra, wherein is gathered the nectar flowing out of the lunar disc, melted in the presence of the rays of the Sun. Hence its sleeping state is represented to be during the dark fortnight. When the Yogi controls the passage of the Sun and the Moon along with the vital air through the Nādi-s, by performing Kumbhaka, the Sun and the Moon being deprived of their functions of in-filling and gathering the nectar, the Amṛta-kunda in the Mulādhāra gets dried up by the fire induced by the vital air, the Kunḍalinī becomes famished and
is roused from sleep, as it were, with the Phūt-kāra of the snake, bursts through the three Granthi-s and bites the disc of the Moon in the middle of the thousand-petalled lotus. The shower of nectar flowing from the Moon drenches the lunar region of the Ājñā-cakra, and the whole body gets filled with nectar from the shower. Hence the fifteen Kalā-s of the Moon in the Ājñā-cakra then become Nityā-s, perpetually shining. These Kalā-s then reach and pervade the Visuddhi-cakra. The lunar disc in the middle of the thousand-petalled lotus is the Bairādava-sthāna. That Kalā of the character of pure consciousness is said to be of the form of Bliss. That alone is the Tri-purāṇsundari. Hence follows the secret of the Yogin's successful accomplishment of rousing the Kuṇḍalini only in the bright half of the lunar month. All the Tīthi-s of the bright half are therefore known as the Full-moon, while the Tīthi-s of the dark half inhere in the New-moon. Hence the Muladhāra is the region which is pitch dark. The Svādhisṭhāna being subject to the influence of the Sun and the Moon is a region of darkness and light mixed together, while the Mani-pūra, though essentially belonging to the region of Fire, is a region of darkness and light mixed together, owing to the reflection, in the water there, of the rays of the Sun. The An-āhata is the region of brightness. Thus, till the An-āhata is reached, the regions of the Cakra-s are either dark or of a mixed nature. The Visuddhi lies in the region of the Moon. The Ājñā, being the seat of the Moon, is the region of nectar. As
in these two regions there is the admixture of the Sun’s rays, there is no Moon-light. The thousand-petalled lotus, on the other hand, is a region of Moon-light alone. The Moon there being possessed of the Nitya-kalā is perpetual, without waxing and waning. The disc of that Moon is the Śrī-cakra, while its Kalā is the Sādākhyā. The Tri-kōṇa is the Mūlādhāra. The eight-spoked Cakra is the Svādhiṣṭhāna. The inner ten-spoked Cakra is the Maṇi-pūra. The outer ten-spoked Cakra is the An-āhata. The fourteen-spoked one is the Visuddhi. The four triangles of Śiṅa constitute the Ājñā-cakra. The Bindu-sthāna in the quadrilateral is the thousand-petalled lotus. The Moon of the Ājñā has fifteen Kalā-s and contains the reflection of the sixteenth. In the disc of the Moon of the form of the Śrī-cakra, there is only one Kalā and that the Paramākalā! The three Anu-svāra-s of the Paṅca-dasākṣarī indicate the Bindu and, by implication, the Nāda thereof. Thus, the Śrī-cakra of the character of Nāda, Bindu and Kalā is also made up of three Khaṇḍa-s. The Sādākhyā, which is the same as the Śrī-vidyā, lies beyond the Nāda, Bindu and Kalā. The fifty Kalā-s described above inhere in the sixteen Nityā-s as follows: The sixteen vowels, the sixteen consonants from ‘Ka’ to ‘Ta’, the sixteen consonants from ‘Tha’ to ‘Sa’, these inhere in the sixteen Nityā-s in triads. The Akāśa-bija ‘Ha’ inhere in the Akāśa of the Bindu; while ‘Kṣa’, which is composed of ‘Ka’ and ‘Sa’, inhere in the Nityā-s corresponding to its components. The sixteen Nityā-s being of the form of the
sixteen syllables, the sixteen syllables being of the form of the fifty Māṭrkā-s, the fifty Māṭrkā-s being of the form of the Sun, the Moon and the Fire, which in their turn form the three Granthi's, thus the four kinds of harmonious relations become patent.

Similarly the Cakra-s and the Mantra-s harmonize thus: The three Hṛiṃ-s and the Sṛi-bīja inhere in the form of the Bindu of the Tri-kona, which represents the four Siva-cakra-s. The letters comprised in the Pratyāhāra-s 'Kalā' and 'Akṣa' inhere in the Sṛi-cakra as follows, the four semi-vowels and the four sibilants in the Aṣṭa-kona; the twenty letters from 'Ka' to 'Ma' the nasals excepted, in the two Dasāra-s; the nasal consonants through the Anu-svāra, the Anu-svāra and the Visarga, in the Bindu; and the remaining fourteen vowels, in the Catur-dasāra.

Even as the Mantra is composed of three Khaṇḍa-s, the Cakra may be looked upon from the aspects of Soma, Śūrya and Agni. The sixteen Kalā-s of the Moon inhere in the Indu-khaṇḍa of the Mantra, which in its turn inheres in the Indu-aspect of the Yantra. So also the twenty-four Kalā-s of the Sun inhere in the Saura-khaṇḍa of the Mantra, which inhere in the Solar aspect of the Yantra. Likewise, the ten Kalā-s of Agni inhere in the Agni-khaṇḍa of the Mantra, which inhere in the Agni aspect of the Yantra. Thus is the harmony between the Kalā-s of the Yantra and the Mantra.

The names of the sixteen Kalā-s as gathered from the Veda-s are: Dars'a, Drṣṭā, Darṣatā, Vis'va-rūpā, Sudarṣanā, Āpyāyamānā, Āpyāyamānā, Āpyāyā, Sūrṇṭā, Irā,
Āpūryamāṇa, Āpūryamāṇā, Pūrayanti, Pūrṇā, Paurna-māsi and Čit-kalā. The deities that preside over them respectively are Tri-pūra-sundari, Kāmesvari, Bhagamālinī, Nitya-klinā, Bherundā, Vahni-vāsini, Mahāvidyesvari, Sīva-dūti, Tvarita, Kula-sundari, Nītyā, Nilapatākā, Vijayā, Sarva-maṅgalā, Jvāla-mālinikā and Čit-kalā. The Tattva-s represented by them respectively are Śīve, Sakti, Māyā, Suddha-vidyā, Jala, Tejas, Vāyu, Manas, Pṛthivī, Ākāśa, Vidyā, Mahesvara, Para-tattva, Ātma-tattva, Sadā-sīva-tattva and Sādakhyā-tattva. The Devatā influencing the entire group is Kāma-deva, while Kāmesvari presides over them all. Even as the sixteen syllables of the Mantra are divided into four Khaṇḍa-s, the Kalā-s may be divided in the same manner into four Khaṇḍa-s, with Agni, Sūrya, Soma and Sādakhyā as their presiding deities.

Kaivalyāśrama takes this stanza as indicating the Lopā-mudrā-vidyā, the Bija of all Mantra-s, in which case the first Khaṇḍa will have to be interpreted thus: 'Sīva' stands for 'Ha', 'Sakti' for 'Sa', 'Kāma' for 'Ka', and 'Kṣiti' for 'La', the other Khaṇḍa-s being understood as in the other case. He is also of opinion that the Trayo-dāṣākṣari-vidyā of Durvāsas could also be
taken as indicated by this stanza, by dropping the first two Ḫīl-lekhā-s of the Lopā-mudrā-vidyā, generally known as Hādi-vidyā. According to the Ṣīṇḍima, this stanza contains the essence of the Veda-s. It quotes from the Tri-purā-tāpini Upaniṣad in support of this view. Certain commentators not only take this stanza to refer to the Hādi-vidyā, but also state that the Mantra indicated is Ṣoḍaṣākṣari, which forms the basis of the Samaya form of worship, the sixteenth syllable not expressly mentioned having to be learnt from the Guru.

33. Smaram yoniḥ lakṣmī tri-tayam idam ādau tava manor

nīdhāyaśke nitye nīr-avadhi-mahā-bhogārasikāḥ;

Bhajantī tvāṁ cintā-maṇī-guṇa-nibaddhākṣa-valayāḥ

sīvā-‘gnau juhvantaḥ surabhi-ghṛta-dhārā-”huti-
s’ataḥ.

1 ोमाये।

2 जयन्ति।

3 शक्सरख्या:

4 शिवामौ।

5 जुह्न्तःसुरभि०।
O Goddess eternal! having placed this triad of Smara, Yoni and Lakṣmī before Thy Mantra, some (devotées of Thine), bent on the boundless enjoyment of Beatitude, worship Thee with rosaries strung with Cintā-maṇi beads, while offering hundreds of oblations with streams of Surabhi’s ghee, on the fire of Śivā (triangle).

This stanza ostensibly deals with the worship of the Devī by the Samayin-s, with all the external forms obtaining among Kaula-s, while the next deals with the form of the Devī herself in the same strain. Stanza 35 clothes her in the aspect of pure matter, which is the basic principle of the doctrine of the Kaula-s. The next six stanzas of the Ānanda-lahārī exclusively deal with the Samaya doctrine.

Starting with the Devī’s Mantra, as given in the previous stanza, as the basis, this stanza deals with the procedure to be adopted by votaries desirous of achieving the special purposes of acquiring power, wealth, beatitude, etc., without having recourse to any external forms of worship or prayer. The device suggested herein is the placing before the Mantra of the triad of syllables represented by the conventional names, Smara, Yoni and Lakṣmī, which are capable of being interpreted in two ways: (1) ‘Smara’, meaning the Madana-bīja—’Kliṃ’; ‘Yoni’, meaning the Bhuvanesvarī-bīja—’Hriṃ’; and ‘Lakṣmī’, meaning the Ramā-bīja—’Śrīṃ’. By placing these three before the Kādi-vidyā indicated
by the previous stanza and meditating upon the Devī as of the form of the resultant Mantra, it is claimed that Mahā-bhoga, immense wealth and influence, is vouchsafed to the votary. ‘Mahā-bhoga’ may also be construed as ‘final beatitude’, the boundless enjoyment of which is the Yogin’s goal. It is on this sense that our English rendering has been based. (2) By placing the trisyllable ‘Ka E Ī’, obtained from ‘Smara’ meaning—‘Ka’, ‘Yoni’ meaning—‘E’, and ‘Lakṣmī’ meaning—‘Ī’, in the place of ‘Ha Sa Ka’ of the Hādi-vidyā indicated by the previous stanza, the Mantra stands converted to Kādi-vidyā. The Hādi-vidyā is credited with the power of bestowing Liberation and is therefore considered superior to the Kādi-vidyā, which is credited only with the power of bestowing enjoyment of all forms, in this as well as in the other worlds.

There is also the reading ‘Cintā-maṇi-guṇa-nibaddhā-keṣara-layāḥ’, in which case the meaning would be—‘and attain Liberation in the Akṣara, viz., the Śabdabrahman, that is the Cit-kalā, associated with the Guṇa-s—Sattva, Rajas and Tamas’. Cintā-maṇi is a gem to which is credited the virtue of bestowing all that is desired. As the Mātri-kā-s of the Devī have similar virtues, the word ‘Cintā-maṇi-guṇa’ may be taken to mean “the assemblage of Mātri-kā-s strung in the form of a rosary, with ‘Kṣa’ serving as the Meru, the central bead, (which should not be crossed, while performing Japa)”.

Surabhi is the Kāma-dhenu, the celestial cow, granting all desires. Surabhi is also understood as meaning ‘fragrant’ and is said to indicate the fragrance of the
current of nectar flowing in Go-loka, the abode of Viṣṇu. *On the Fire of Siva* (triangle)—as the form of worship indicated her is entirely internal in accordance with the Samayācāra, the worshipper is enjoined to place the Agni of the Svādhīśṭhāna in the Baindava-sthāna, which is the Tri-kona, and then conceive of the Tri-kona with the Agni as transposed upwards and, at the same time, the Devī of the thousand-petalled lotus as transposed downwards to the heart, and mentally perform offerings over the Fire as described in the stanza.

Kaivalyāśrama, who adopts the view that the Mantra indicated by the previous stanza is Hādi-vidyā and is turned to Kādi-vidyā by adopting the changes referred to in the first line, construes this stanza as describing the worship of the Devī in the following manner: Some devotees of Thine, with their external senses rendered devoid of their functions, by employing their minds in the investigation of the Bhāvārtha, Saṃpradāyārtha, Nigarbhārtha, Kaulikārtha, Rahasyārtha and Paramaraḥasyārtha of the Mantra, with a view to the total

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1 For a detailed exposition of the several meanings of this Mantra, the reader is referred to pp. 128-137 of the *Varivasaya-rahasya*, Vasanta Press Edition.
annihilation of all previous impressions left on their minds relating to worldly attachment, which is so full of egotism and inimical to the attainment of the Paramātman, offer them as oblations of continuous streams of nectar-like ghee on the sacrificial Fire, effulgent with the radiance brought about by the mental attitude, 'I am Śiva', that refined alter-ego of the altruistic type. 'Juhvantaḥ' is treated by some as the Present participle Nom. singular of 'Hu' 3rd conj. Parasm. 'to sacrifice'. But the correct form is 'Juhvataḥ'; probably the form used is archaic. With a view to avoid the grammatical blunder some suggest the form 'Juhvānāḥ', which is equally open to the same objection, the root being only Parasmai-padin. To avoid this contingency, Kaivalyāśrama construes 'Juhv-antah-surabhi-ghṛta-dhārā-huti-svataih', as a single compound word meaning, "with hundreds of oblations of streams of fragrant ghee flowing out of the Juhū, the ladle." The same commentator understands the stanza as indicating Antar-yāga and signifying: Some devotees, intent on offering the full oblation (Pūrṇāhuti), worship Thee, conceiving, with their minds, Thee, of the form of the Kuṇḍalinī, stretching from the Mūlādhārā to the Brahmaramdhra, in the form of the string of the fifty Mātrkā-s, themselves assuming a firm posture, and offering the Pūrṇāhuti of a continuous stream of ghee of the form of Su-vāsanā-s, through the ladle of Un-marī, over the Fire of Śiva, with the mental attitude, 'I am Śiva'.
O Glorious Goddess! Thou art the frame of Śaṁbhu with the Sun and the Moon as the breasts. I conceive Thy flawless frame to be Ēvaṁ (Śaṁbhu). Hence the relationship of the essential and the accessory, in the case of Ye both, equipped of Transcendent Bliss and Transcendent (Consciousness), stands even.

The Sun and the Moon—The Devi’s breasts are referred to as these two heavenly bodies, which at the same time form part of Kāla, one of the nine aspects

1 Bhāvatma.

2 padhaye:
of Śiva. Hence they form part of his frame. *Thy flawless frame*—which is no other than the Śrī-cakra, made up of the nine Yoni-s, the nine aspects of the Devī. *Navātman*—Śaṁbhu is characterized by the nine Vyūha-s: Kāla, Kula, Nāman, Jñāna, Citta, Nāda, Bindu, Kalā and Jīva. *Kāla* designates duration, from the period taken by the twinkling of an eye up to the end of infinite Time. The Sun and the Moon are comprised hereunder. *Kula* comprehends blue, white and other colours. Nāman is conventional nomenclature, such as Ghaṭa, Paṭa and others. Jñāna is knowledge of the concrete and the abstract type. *Citta* is made up of Ahaṃ-kāra, Citta, Buddhī, Mahat and Manas. Nāda is made up of Parā, Paśyantī, Madhyama- and Vaikhāri sounds. *Bindu* is made up of the six Cakra-s, the Mulādhāra and others. Kalā comprises the fifty letters of the Alphabet. *Jīva* is the group of Jīvatman-s, the enjoyers. The Devī is also characterized by the nine Vyūha-s: Vāmā, Jyeṣṭhā, Raudrī and Ambikā, the four Yoni-s of the Śrī-cakra pointing downwards; and Icchā, Jñānā, Kriyā, S’āntā and Parā, the five Yoni-s of the same pointing upwards. Ānanda-bhairava who is Śaṁbhu of the form of Transcendent Bliss is said to be identical with Mahā-bhairavi, the S’akti of the form of Transcendent Consciousness. Hence either of them is neither more nor less than the other. The two together form the whole. One cannot conceive of the one as separate from the other. Hence *the relationship of the essential and the accessory subsists mutually between them*. While the functions
of creation, sustenance and destruction are being discharged, the Devi's element predominates and Īśvara's subserves. After the Deluge, when those functions are in a state of quiescence, Īśvara's element prevails and the Devi's subserves. Hence the predominance and the subservience of the two are evenly matched. This stanza, in a way, indicates the oneness of S'iva and the Šakti as Ādhāra and Ādheya.

मनस्वं व्योम त्वं महद्विस महत्सारथिरसि
त्वमापस्वं भूमिस्ववि परिणतायां न हि परम।
त्वमेव स्वात्मानं परिणमयितं विश्ववृषा
चिदानन्दाकारं शिवयुवति भावेन विभूषे ॥ ३५ ॥

35. Manas tvam vyoma tvam marud asi marut-
sārathir asi
tvam āpas tvam bhūmis tvayi pariṇatāyām na
hi param ;
Tvam eva svātmānam pariṇamayitum vis'va-
vapuṣā
cid-ānandākāraṁ s'iva-yuvati bhāvena bibhraṁ.
O youthful spouse of Śiva! Thou art the Mind, Thou the Ether, Thou the Air, Thou the Fire, Thou the Water, and Thou the Earth. When Thou hast transformed Thyself (thus), there is nothing beyond. Thyself, with a view to manifesting Thyself in the form of the Universe, inwardly assumest the form of Consciousness and Bliss.

With a view to demonstrating the Devī's being of the essence of the eight Mūrti-s, the author extols her in this stanza from all points of view.

The Mind—the Yajamāna, one of the eight Mūrti-s, the sacrificer, who makes up the resolve, 'I shall perform the sacrifice'. As the Moon is, according to a Vedic text, derived from the Mind, the word 'Mind' comprehends the Moon also. The Fire—owing to the close affinity subsisting between the Sun and Fire, the Sun is also comprehended by the term 'Fire'. Thus the Mind and the five elements, which the Devī is represented to be, clothe her with Aṣṭa-mūrti-tva—the Aṣṭa-mūrti-s constituting the Universe. Consciousness and Bliss—are the forms of the Brahman, which are interwoven with the eight forms related above. The esoteric significance of the tradition may be given as follows: O Goddess! thou art the Mind existing in the Ājñā, the Ether in the Visuddhi, the Air in the An-āhata, the Fire in the Svādhiṣṭhāna, the Water in the Maṇipura, and the Earth in the Mūlādhiṃa, all in their
subtle forms. While thou art in this transformed state in the Microcosm, as Viśva, Taijasa and Prājñā, as well as in the Macrocosm, as Virāj, Hiraṇya-garbha and Antar-yāmīn, with a view to assuming a gross form, thou, with the power of thy Icchā-s'aktu, assumest the forms of the S'akti, (i.e., Cit), and S'iva, (i.e., Ānanda), in this manner. This phenomenal world is essentially evolved out of the five elements and their subtle variants. The latter are only the other forms of the Devī. After the Deluge there remains only the Brahman, which is no other than S'iva and the S'akti combined. S'iva stands apart, all alone, with no functions of his own. The S'akti in combination with S'iva is the prime cause of the Universe. The Universe is the manifestation of the S'akti. Forms and names are transient, while the substance is eternal. It is this substance, the substratum below names and forms, which is operated upon by and evolved out of the S'akti.

From the accompanying table it will be seen that the

Devī, who transcends all, manifests herself as the six Deva-s, with their six abodes, represented by the six
Tattva-s, which have, as their centres, the six Cakra-s, from a combination of which the entire Universe is made. The Devi, notwithstanding her gross and subtle transformations, remains the Cit, transcending all Tattva-s, in combination with the Bliss of the Paramātman.

<table>
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According to the Uttara-kaula doctrine, the Parā-sakti which is the Pradhāna is the creator of the Universe. The Devi, being the Pradhāna, there is no need for her subservience to any other Tattva.

तवाचकस्य तपनशिकोटिदुर्तियं
परं शंसुं वन्दे परिभूतिपार्थं परिभिता।

1. Yamarakhyanaṁkvaṁ śeśvishyaguruvināmabhise

2. nirātide loke niśvatsati hi bhāloketevane 8 ∥ 36 ∥

1. Yama-raṣṭru.
2. nirātide loke.
3. bhāloketevane.
36. Tavājñā-caakra-sthaṃ tapan-a-sāsī-koṭi-dyuti-
dharam param sāṃbhuma vande parimilita-pārśvaṃ para-
citā; Yam āraḍhyan bhaktyā ravi-sāsī-sucinām a-viṣaye
nir-ātaṅke loko nivasati hi bhā-loka-bhavane.

I salute the Supreme Sāṃbhu, who stands in Thy Ājñā-caakra, who is effulgent with the radiance of myriads of Suns and Moons, whose (left) side is embraced by the Supreme Consciousness, and by worshipping whom, with all devotion, one takes abode in that luminous region, which transcends the reach of the Sun, the Moon and Fire, devoid of all agony.

In the following six stanzas, the six Cakra-s of the Devī’s form are dealt with, in the order of evolution, from the subtle to the gross, and the votary is represented to worship Śiva and the S’akti, as their presiding deities, in the manner in which they appear to him in the Cakra-s. Supreme Sāṃbhu—the name Rāra-sāṃbhu-nātha is given to this deity. In Thy Ājñā-caakra—(1) who is within the ambit of thy command, i.e., ever at thy command; or (2) standing in the Ājñā-caakra of two petals in the middle of thy eyebrows, or (3) in the Manas-tattva of thy form. Kāmesvāra-sūri here observes as follows: If the question arises—how can
there be the Ājñā-cakra in the form of the Devī, who has no special form of her own, the answer is that even though the real form of the Devī may not have the Cakra, still, in the form assumed by her in sport, there is the necessity for the Cakra-s, so as to enable her to meditate on her own form as combined with her Lord's. In this connection he criticizes the view held by Lakṣmi-dhara, who interprets 'Tavājñā-cakra-stham' as 'the four Śiva-cakra-s of the Śrī-cakra, situated in the middle of the eyebrows of the practitioner', and 'not the two-petalled Ājñā-cakra', by pointing out that the word 'Tava' will in that case be meaningless or superfluous, and adds that 'Tava' is absolutely necessary for the reason pointed out in connection with the necessity for assuming the Cakra-s in the Devī's form, and that it is the two-petalled lotus of the Ājñā-cakra that is really meant. This criticism will hold good in the case of the next five stanzas also.

The Supreme Consciousness—i.e., the Devī of that form, to wit, thyself. She is given the name of Cit-parāmbā. Which transcends the reach of—for, the Sun, the Moon and Fire are situated in the ne-
ther regions, viz., the An-āhata, the Ājñā and the Mūlādhāra
respectively, i.e., far below the Sahasrāra which is the region of his quest. The Moon in the Sahasrāra being Nitya-kalā would not come under this description. Luminous region—the Sahasrāra, the abode of perpetual moonshine. In the case of the reading ‘Nir-āloke’, the meaning is ‘where there is no light (of the kind known to us)’, Agony—resulting from the cycles of births and deaths. The forms of the deities, Para-saṁbhu-nātha and Cit-parāmbā, should be conceived of in the middle, and the sixty-four Mānasamayukha-s as surrounding them, when practising meditation as indicated in this stanza.\(^1\) Some reverse the order of stanzas 36-41 in the ascending order of the Cakra-s.


\(^2\) व्योमसद्दृशः.

\(^3\) समानव्यसनिनिम्.
37. Vīṣṇu-dhau te sūḍha-sphatika-‘vīṣ’adaṃ vyoma-
janakaṃ
śivaṃ seve devim api śiva-samāna-vyavasitām;
Yayoḥ kāntyā yāntyā sāsī-kīraṇa-sārūpya-saraṇīṃ
vidhūtāntar-dhvāntā vilasatī cakorīva jagatī.

I worship: in Thy Vīṣṇu, Śiva, clear as
pure crystal and generating Vyoman, as also
the Goddess, whose functions are the same as
Śiva’s; in virtue of the lustre of them both
assuming equality of status with the moon-
beams, the Universe, rid of its internal dark-
ness, delights like a she-partridge.

It may be observed here that, as in the worship of the
Vīṣṇu-dhau-cakra of the
throat, there is obstruc-
tion caused by the
practitioner in the func-
tioning of the Sun and
the Moon coursing
through the Iḍā-and
Pingalā-nādi-s and, as
the sixteen Kalā-s, repres-
ented by Tri-pura-sun-
dari and other Nityā-s

1 0सरणे: ; 0सरणी. 
having their seats on the sixteen-petalled lotus of the Visuddhi-cakra, lose their influence in consequence, it is the lustre of Śiva and the Śakti alone that serves the purpose of moonbeams in lighting up this region. The deities referred to in the stanza are given the names of Vyomes'vara and Vyomes'vari and are to be meditated upon by the practitioner, as in the middle, surrounded by the seventy-two Nābhasa (Ethereal) Mayūkha-s.\(^1\) Generating Vyoman—being the prime cause of Ether, as borne out by the Śruti, ‘From the Ātman is generated Ether’. She-patridge—the mystic quality of subsisting on moonbeams is traditionally ascribed to the Cakora bird. Some commentators take the Śiva indicated in this stanza as Ardha-nārīśvara.

\[\text{समुन्महिलसब्धिमलमकरन्दैकर्सिंकं}
\text{भजे हंसहुन्द्रं किमपि महतं मानसचरम्} \]

I worship that unique pair of swans, subsisting entirely on the honey of the blooming lotus of wisdom (the An-āhata) and gliding over the Mānasa of great minds; from whose mutual cackle, there results the exposition of the eighteen Vidyā-s, and which extracts all the good from the bad, even as it would; milk from the water (which dilutes it).

Pair of swans—the ‘Haṃ’ in ‘Haṃsaḥ’ indicates the male-S'iva, and the ‘Saḥ’ indicates the female-S’akti. Hence the pair of syllables that make up the word, indicating S'iva and the S’akti combined, is compared to a Haṃsa-pair swimming in the minds of the great. Further, tradition ascribes to this bird the mystic property of separating the pure ‘milk’ from the water.

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1. परिणति.
2. समाधते.
with which it is adulterated. Hence it is that the Haṁsa-pair is said to extract the good from the bad. The names of the couple of deities referred to are given as Haṁsesvara and Haṁsesvari. Mānasa—there is a pun on this word, implying Mānasa, the mind and also the lake of that name, far-famed for its swans. Great minds—some high-souled Samayin-s, who are adepts in the several stages of Yoga, are meant by this. Mutual cackle—when the two deities are in the waking state and when Rhythm predominates, their conversation assumes the form of the exposition of the Veda-s and the Sāstra-s, through the Yogin-s in whose hearts they dwell; when Mobility predominates, it results in the appeasement of hunger, thirst, etc., of the Yogin-s; similarly, with the preponderance of Inertia, anger, fear, etc., are generated in the Yogin-s. The eighteen Vidyā-s are (1) Sīkṣā, (2) Kalpa, (3) Vyākaraṇa, (4) Nirukta, (5) Jyotiṣa, (6) Chandas, (7) Rc, (8) Yajus, (9) Sāman, (10) Atharvan, (11) Pūrva- and Uttara-mimāṁsā, (12) Nyāya, (13) Purāṇa, (14) Dharma-sāstra, (15) Āyur-veda, (16) Dhanur-veda, (17) Gāṇḍharva and (18) Nīti-sāstra. There is also the reading ‘Parinatim samādhhatte’, when the meaning would be, “by constantly conversing about which (pair of swans) (the Sādhaka, practitioner) attains ripe mastery over the eighteen Vidyā-s and discriminates between good and bad, even as (the Haṁsa) would, between milk and water.”

The worship indicated in this stanza, of the pair of swans in the heart-lotus, is followed by some Samayin-s. But Śaṅkara-bhagavat-pāda, as explained
by him in his commentary on the Subhagodaya, is of the opinion that Ś'iva in the form of a flame, known as Ś'ikhin, shines like a spout of light in the Anāhata-cakra, in conjunction with the Devi of the name of Ś'ikhini. The deities Hāmases-vara and Hāmases-varī should be meditated upon as in the middle of the Cakra surrounded by the fifty-four Vāyavya (Aerial) Mayūkha-s.¹

नव स्वाभिषिष्ठे हुतकममणिष्ठाय निर्तं²
tamīde sanvartā janani³ mahānī tām cha samyam


² निरंत.
³ जननी.
39. Tava svādhīṣṭhāne hutā-vaham adhīṣṭhāya nirataṃ
tam īde saṁvartaṁ janani mahatīṁ tāṁ ca samayāṁ;
Yad-āloke lokān dahati mahatī krodha-kalite
dayārdrā yad-drṣṭīḥ sīśīram upacāram racayati.

O Mother! I glorify that Saṁvarta, who
abides in Thy Svādhīṣṭhāna, presiding over
Agni-tattva, and also that great Samayā, whose
glance, glistening with pity, applies the chilling
(soothing) process, when His mighty stare,
pregnant with rage, consumes the worlds.

The deities referred to are given the names of
Saṁvartes'vara and Samayāmbā and should be meditated
upon by the practitioner, as in the middle, surrounded by
sixty-two Taijasa (fiery) Mayūkha-s. Some comment-
tators, by adopting the reading ‘Yā drṣṭīḥ’, and under-
standing ‘Sā’, make the glance as of the Devī in the
Maṇi-pūra and thus make Samayā also participate in
the burning of the world, when ‘ Yadāloke ’ will have

¹ कलिके.
² द्वादशः या दृष्टि; द्वादशिर्भिर्भिमः .
³ रचयिति.

⁴ The sixty-two Taijasa-mayūkha-s are . (1) Parāpara, (2) Caṇḍe-
s'varā, (3) Parama, (4) Catuṣmati, (5) Tat-para, (6) Guhya-kāli,
(7) Apara, (8) Saṁvarta, (9) Cid-ānanda, (10) Nila-kubjā,
to be repeated twice, to comprehend the eye-glances of Samayā and Saṃvarta. The same is achieved by another reading, which is far better suited for the purpose, viz., 'Dayārdrābhīr dṛgdbhīḥ sīśram upacāram racayasi.' In the regular order of the Cakra-s, from the Ājñā downwards, we should expect the Manḍ-pūra here. The author apparently follows the order of the Tattva-s represented by the Cakra-s, in adopting the order of the stanzas.


1 तमस्यां,

2 स्मरिमिहिः॥४०॥
40. Taḍitvantaṁ s'aktyā timira-paripanthi-sphuranayā
sphuran-nānā-ratnābharaṇa-parinaddhendra-dhanuṣam ;
Tava s'yāmaṇi meghaṁ kam apī maṇi-pūraika-
s'araṇaṁ
mševe varṣantaṁ hara-mihira-taptam tri-bhu-
vanam.

I worship that redoubtable dark-blue cloud, abiding for ever in Thy Maṇi-pūra, endowed with lightning in the form of the Śakti, whose lustre controverts darkness, with a rainbow caused by the sparkling of variegated gems set in the jewels (of the Kuṇḍalinī), and showering rain over the worlds scorched by Hara (Fire) and Mihira (the Sun).

The names of the deities to be meditated upon in the Maṇi-pūra-cakra are said to be Meghes'vara and Saudāmani. They are also known as Amṛtes'vara and Amṛtes'vari and are to be meditated upon by the practitioner as in the middle and surrounded by fifty-two Āpya (watery) Mayūkha-s.¹ Dark-blue cloud—the form assumed by Meghes'vara. Śakti—known as Saudāmani. Darkness—of the Maṇi-pūra which is

rendered into a region of light mixed with darkness, i.e., Mis'ra-loka, by the light effulging from the Kundaññalini-s'akti. There is the traditional view held that the rays of the Sun from the An-āhata, conjointly with the heat-rays of the Fire of Svādhiśṭāna, convert the water of the Mani-pūra into clouds, which drench with their showers the world-conflagration caused by the Svādhiśṭāna-Fire at the time of the Deluge. There is also the reading, 'Smara-mihira-taptam,' which means, "consumed by the Sun of Desire". 'Hara-mihira' is taken by some to indicate the twelve Āditya-s, of the form of Hara, appearing at the Deluge to consume all the three worlds.

The following points culled from Lakṣmi-dhara's elaborate commentary on this stanza are noteworthy; The Siddha ghuṭikā, a treatise on occultism, not known now to be extent, speaks of Sadās'iva, manifesting himself in the Mani-pūra as a winter-cloud and shining there with his spouse of the

form of resplendent lightning. A chapter in the Taittīrīyāraṇyaka, wherein is given a detailed description of the origin of the Sun, Moon and Fire and also of the stars and other luminaries making days and nights, all from water, is quoted from. Therein the essence of water—nectar, is referred to as pervading the disc of the Sun, and the Yogin is represented as apostrophizing to the water of the Maṇi-pūra, asking for "the essence of that essence, which is of the highest order". The essence of water is explained to be the Moon. From the Ap-tattva of the Maṇi-pūra, the Yogin desires to get at the Moon, the fountain source of all nectar, which, flowing from the lunar disc, passes on to the disc of the Sun, which it nourishes, as long as it flows. As the place of the Moon, the Bainḍava-sthāna, is in the Sahasrāra, the essence of the highest order is the nectar oozing out of the Sahasrāra and filling up all the Nāḍī-s. A quotation from the Yajurveda (I, v, 11) deals with the crossing of the ocean of Saṃsāra in strongly built, well-designed and equipped boats, which could withstand the severest hurricanes and storms, wherewith the Yogin could attain Salvation. These boats are said to be comprised, in the Śrī-vidyā, one of Fire in the Svādhīṣṭāna, another of Earth in the Mālādhāra, another of Ether in the Vīśuddhi, another of Mind in the Ājñā, another of Air in the An-āhata, and yet another of Water in the Maṇi-pūra.
41. Tavādhāre mule saha samayayā lāsyā-parayā
    navātmāmaṁ manye nava-rasa-mahā-tāndava-
    naṭam;
    Udbhābhyaṁ etābhyaṁ udaya-vidhīm uddīṣ'ya-
    dayayā
    sanāthābhyaṁ jajñē janaka-janani-maj jagad
    idam.

    I conceive, in Thy Mūlādhāra, the Deity
dancing the great Tāṇḍava, replete with the
nine sentiments, along with Samayā intent
upon Lāsyā, as Navātman. This world came
to own its father and mother in these two,
with their manifest grace for the act of
Creation.

    The names of the deities to be meditated upon in this
Cakra are Ādi-nāṭa and Lāṣ'yēs'vari, surrounded by the
fifty-six Pārthiva (Earthly) Mayūkha-s.

1 śivāttāmāṁ vahē.
2 .muṣumya-vādiṣṭo
3 The fifty-six Pārthiva-mayūkha-s are. (1) Uḍḍīs'vara, (2) Uḍḍīs'vari, (3) Jales'vara, (4) Jales'vari, (5) Pūrnes'vara, (6) Pūrnes'vari, (7) Kāmes'vara, (8) Kāmes'vari, (9) Śrī-kaśṭha,
S'amayā— the Devī that attains similarity with Śiva in Adhīṣṭhāna. Avasthāna, Anuṣṭhāna, Rūpa and Nāman. Similarly, the term ‘Samaya’, when applied to Śiva, should be construed as Īśvara who attains similarity with the Devī in the above respects. The doctrine relating to the worship of Samaya and Samayā is known as Samaya-mata. When the Ādi-naṭa and the Lāsyes'vari, engaged in Tāṇḍava and Lāsya respectively, catch a glimpse of each other, the world is said to originate from them. When the Tāṇḍava and Lāsya cease, the world ceases to exist. This is the Kaula-doctrine. As the Mulādhāra and the Svādhiṣṭhāna both belong to the region of darkness, the external worship of the Devī in those Cakra-s is countenanced exclusively by the Kaula-s; even though the Samayin-s have nothing to do with such form of worship, still they may worship the Devī of the Sahasrāra mentally as having her place in these two gross Cakra-s, in keeping with their own doctrine. It is with a view to stressing this feature that the Devī has been designated significantly as Samayā in this and the previous stanza but one, which deal with the Mulādhāra and the Svādhiṣṭhāna, which belong exclusively to the

province of the Kaula-s. According to the Kaulamārga, the Bindu is in the Tri-koṇa of the Mūlādhāra. Hence the Kaula-s worship the Bindu in the Tri-koṇa every day. That Tri-koṇa is of two kinds: one is situated in the middle of the nine Yoni-s of the Sṛi-cakra and the other in the organ of a beautiful young woman. The Pūrva-aula-s worship the former painted or engraved in the Bhūrja leaf, gold plate, a piece of silk-cloth or on a platform. The Uttara-aula-s worship the actual organ of the damsel. These are exclusively external in form and not internal, and as such their worship pertains only to the Mūlādhāra-cakra. The Kuṇḍalini therein is known as Kaulini. The worship of the Tri-koṇa pointing downwards therefore amounts to the worship of the Kaulini of the form of Bindu. She is given to sleeping always and is therefore worshipped, while she is asleep. When she is roused from her sleep, that constitutes the Liberation for the Kaula-s. She is propitiated with liquor, flesh, fish, etc., mnemonically grouped as the Pañca-makāra-s. As these and the similarly degenerate practices of the Dig-ambara-s and Kṣapaṇaka-s are not countenanced by the Veda-s, they should be considered reprehensible.

According to the Samaya form, the six Cakra-s of the Sṛi-cakra are identical with the six Cakra-s of the human body. The original Tri-koṇa, with which we began to design the Śat-koṇa of the Sṛi-cakra, is reputed to be the Baindava-sthāna. That is in effect a quadrilateral. We have already seen how this quadrilateral, which contains the Baindava-sthāna, is no other than the
disc of the Moon in the thousand-petalled lotus. It is this Bairndava-sthāna that is otherwise known as 'Sudhā- sindhu' and 'Saragha'. Hence, neither the external worship of the Bairndava-sthāna of the Pūrva-kaula-s, nor the degenerate practices of the Uttara-kaula-s can even be remotely meant by or associated with the Samaya form of worship of the Tri-kona. The worship of the Samaya-Samayā-conjunction in the Sahasrāra is alone the goal of the Samayin-s. The similarity between the Deva and the Devī in all the five respects is indicated in this stanza. The identity of abode is established by the words 'Tavādhāre', meaning that the Deities have their abode in the Mulādhāra of the Devī. The Lāsyā or female-dance and the Tāṇḍava or male-dance, both being types of the same Nṛtya, their identity of Avasthā or condition is established. The words 'Udaya-vidhīm uddīśya' establish the identity of Anuṣṭhāna or occupation, both of them being intent on the same purpose, viz., the creation of the world. The identities of form and name between the two are established by the word 'Navātman' occurring in this stanza, as further amplified by the same word occurring in stanza 34. Similarly in the five other stanzas preceding this, wherein the two deities are conceived as placed in the middle of the other five Cakra-s, their identity in these five respects may be established from a careful examination of the stanzas.

For the Samayin-s the worship of the six Cakra-s is not essential, while that of the Sahasrāra is the
sine qua non of their doctrine, which consists in the conceiving of the form of the disc of the Moon in the middle of the Sahasrāra as the quadrilateral, which is the seat of the Bindu, and the Bindu therein as the Sādākhyā transcending the twenty-five Tattva-s, as it is the twenty-sixth Tattva of the form of the conjunction of the Śakti with Sadā-sīva. When the Samaya form of worship does not countenance external forms, it is needless to point out that observances, such as the sixteen kinds of Upacāra-s, are beyond the province of such worship. The identity between the six Cakra-s of the body, (such as the Mulādhāra and others), with the six Cakra-s of the Śrī-cakra, (such as Tri-koṇa and others), that between the quadrilateral containing the Bindu of the Śrī-cakra and the Sahasrāra, similarly that between the Bindu and Śīva, as also that between the Śrī-cakra in its entirety and the Paṇca-daśāksāri, these four kinds of identities are looked upon as forming the essential features of the Samaya form of worship.

Some are of the opinion that there are six kinds of identities. The Parā, one of the four divisions of Nāda, is of the form of the Tri-koṇa which does not contain the Bindu. Of the other three divisions of the Nāda, Paśyanti is of the form of the Aṣṭa-koṇa of the Śrī-cakra; while the Madhyamā is of the form of the two Daśāra-s, and the Vaikhārī of the Catur-daśāra. The Śīva-cakra-s, consisting of the two lotuses, the Mekhalā-traya and the Bhū-gṛha, are inherent in the Śakti-cakra-s detailed above. Hence the Śrī-cakra is implied in the term Nāda. The six Cakra-s, Mulādhāra and others
of the body, are implied in the term ‘Bindu’. The Kalā-s, which may be taken either as fifty or three-
hundred and sixty in number, and are comprehended in
the five elements and the Manas-tattva, are far below the
twenty-sixth Tattva. Hence the Bhaga-vatī stands far
above the Nāda, the Bindu and the Kalā. The Saha-
srāra is beyond the Bindu of the six Cakra-s and is of
the character of the Bairanva-sthāna, the same as the
Sudhā-sindhu and described also as Saraghā in the
Veda. The Tattva beyond the Nāda is the Sādākhya
the same as the Śrī-vidyā or the Brahma-vidyā and
described by the term Cit-kalā, transcending the fifteen
Kalā-s, Darṣā, Drṣṭā, Darṣatā and others, of the form
of the fifteen syllables ‘Ka E Ī La Ḫarīṃ’ and others,
having as their names Tripura-sundarī and others. The
six identities referred to are the identities between the
permutations of Nāda, Bindu and Kalā, taken two at
a time. By worshipping the Devī with the conception
of the six identities referred to above, the practitioner
becomes dissolved in the Sādākhya-kalā. It is only
after this, that, through the power acquired by
meditation on the Devī, having in view the six identities,
and the power of Mahā-vedha obtained, by the grace of
the Guru, the Bhaga-vatī suddenly bursts through the
Mūlādāhāra and the Svādhūsthāna centres of energy
and manifests herself directly in the Mani-pūra. The
manner in which the Mahā-vedha is acquired is as
follows: Having at first, during the practising stage, got
access to the Mahā-vidyā from the Guru in whose
custody alone it is, and received instruction only from
the mouth of the Guru, practising the mere muttering of the Mantra in the manner indicated by the Guru, he should at the hour of midnight, on the Aṣṭami Tithi known as the Mahā-navami, in the bright half of the Āśva-yuja month, catch hold of the feet of his Guru. As a result of that, due to the contact of the Guru’s hand placed on the crest of the disciple and the imparting once again by him of the Mantra, the procedure to be adopted for the worship of the six Cakra-s, and the manner in which the six kinds of identities are to be experienced by the disciple, there originates the power known as Saiva-mahā-vedha, whereby the practitioner realizes the manifestation of the Sādākhyā. When once the Mahā-vedha is generated in the practitioner, the Bhaga-vatī manifests herself in the Mani-pūra. Commencing from Arghya, Pādya and the like and till the offering of jewels set with gems, all the details of worship should be followed with due realization of the Kuṇḍalini in the Mani-pūra, and the Devī should thence be transposed to the An-āhata chamber of the heart, where offerings, from Dhūpa onward till the offering of food and water for cleansing, should be made, and thereafter in the Visuddhi she should be enthroned. While she is engaged in conversation with her comrades there, she should be worshipped with the crystal-like sixteen Kalā-s of the Moon there, as with so many gems and transposed to the Ājñā-cakra, where she, the Kames̄vārī, should be propitiated by means of various kinds of waving of lights. Thereafter, suddenly, like a streak of lightning, she flashes into the thousand-petalled lotus and, having entered that region,
frolics in the company of Sadā-śiva, in the pleasure-garden, under the shadow of the Kalpaka trees in Manī-dvīpa, in the middle of the ocean of nectar. Just then the screen should be dropped, and the practitioner should stand all alone till the Devī makes her exit therefrom on her way back to the Mulādhāra.

The view of Saṃkara-bhagavat-pāda, as could be inferred from his description of the Devī in 'Kvaṇat-kanci-dā mā' (St. 7) and others, is that the Devī manifests herself in the Mani-pūra of the practitioner after his realizing the four kinds of identity. The other view, that the manifestation is the result of the six kinds of identity being realized by the practitioner, is Lakṣmī-dhara's.

Hence the only means open to aṣSamayin to achieve his objects successful, in this as well as in the other world, is the internal form of worship and the internal form of worship alone.
42. Gatair māṇıkya-tvam gagana-maṇibhiḥ sāndra-ghaṭitaṁ
kiritaṁ te haṁmaṁ hima-giri-sute kīrtayati yaḥ;
Sa niδeyac-chāyac-churana-s'abalam candra-s'a-kalam
dhanuḥ s'aunāsirām kim iti na nibadhnāti
dhiśanām.

O Daughter of the snow-capped Mountain! he who describes Thy crown of gold closely set with the (twelve) Suns, why will he not gain the impression that the crescent Moon (beside), variegated with the diffused lustre of the various gems embedded therein, is but S'unāsira's bow?

Having thus far described the Bliss derived by meditation on the Devī in her various aspects, in detail, with a view to acquainting the worshippers, who are not fortunately circumstanced to meditate upon her in the requisite manner, with the grace and charms of her form, from head to foot, the author of this work has devoted for that purpose the rest of the stanzas composing it, known as the Saundarya-laharī, “the flood of beauty”,

1 किमिद्विनिति ब्रह्माति.
as opposed to the Ānanda-lahari, the prior portion of the work, so known because of the flood of spiritual Bliss wherein her votaries find themselves merged on going through it. However, this differentiation is not recognized by Lākṣmī-dhara, Bhāskara-rāya, Kaivalyāśrama and other learned commentators, who call the entire work the Saundarya-laharī. With a view to singing the praises of the Devī, whose pair of feet stand far above the three hundred and sixty rays emanating from them (as described in stanza 14) the author sets about describing her form from her crown down to her toes. *The twelve Suns*—the original word ‘Gagana-mañibhiḥ’ literally means ‘the sky-gems’; hence the Suns which are twelve in number. *Śunāśira*—Indra. According to Kaivalyāśrama, the Kīrīṭa-mantra ‘Hiranya-kirīṭāya sahasrāditya-tejase namaḥ’, “Salutation to the golden crown dazzling with the lustre of a thousand Suns”, is derived from this stanza describing the Devī’s crown.

\[ दुनोतु ध्वानतः नस्तुलितंदिलितेन्द्रिववनं \]

\[ वनस्तिष्वशक्षणं चिकुरनिकुरुस्म्यं तव शिवे। \]

\[ 1 वत्स स्त्रिघ्चं शक्षणं; वनस्तिष्व शक्षणं। \]
O Spouse of Śiva! may Thy lock of hair, which resembles an expanse of blue lilies in bloom and which is thick, shining and soft, drive away our (internal) darkness. I take it the flowers of the trees of the garden of the slayer of Vala, take up their abode in this (lock) (as though) to acquire its inherent fragrance.

The Devī’s dark locks reflected on the heart of the meditating votary have the miraculous power of driving away the darkness therefrom. This enhances the greatness of the Devī to a remarkable extent. *The slayer of Vala—* Indra, who is reputed to have killed Balāsura. The form ‘Vala’,
which, by the way, accentuates the effect of alliteration, is prevalent in South India, being the same as ‘Bala’. The trees referred to are Kalpa trees and the garden is Nandana. Again, it is usual for women to wear flowers for adding fragrance to and enhancing the beauty of their locks; but in the case of the Devi, as the poet puts it, it is just the reverse.

44. Vahanti sindurāṁ prabala-kabarī-bhāra-timira-
dviśāṁ bṝndair /bandī-kṛtam iva navīnārka-
kiranam ;
Tanotu kṣemaṁ nas tava vadana-saundaryā-
lahari
parīvāha-srotāḥ-saranir iva sīmanta-saraniḥ.

May the parting line of the hair over Thy forehead, which verily marks the track taken by the surging flood of beauty of Thy face and which bears the vermilion streak, resembling a beam of the newly rising Sun held in bondage by adversary hordes, vis., the immensely
powerful elements of darkness in (the form of Thy) locks of hair, vouchsafe our welfare.

The language is hyperbolical and presents poetic imagery of a high order. This stanza is also read with its former and latter halves changing places. The reading adopted by us is the one which is quoted by Appayya Dikṣita in his Kuvalayānanda.

45. Arālaḥ svābhāvyād ali-kalabha-saśrībhīr alakāḥ 
parītaṃ te vaktraṃ parihasati paṁke-ruha-rucim;
Dara-smere yasmin dasāna-ruci-kiṇjalka-rucire
su-gandhau mādyanti smara-dahana - ca kṣur-
madhu-lihaḥ.

1. दलिकुलहस्त्रीमिती।
2. परीतं यद्वकं तव हसति。
3. स्मरमथनो।
Surrounded by curly hair resembling (swarms of) young bees, Thy face scoffs at the beauty of the lotus-flower; in which face, smiling gently, rendered handsome by the filament-like brilliance of the teeth and endowed with fragrance, the bees of the eyes of the Destroyer of Smara revel.

The destroyer of Smara—Siva. Young bees—‘Kalabha’ the Sanskrit word is generally used to signify the young one of an elephant. Here it is used to indicate the young one of a bee.

कलाट्यां काण्यचुतिबिमलमाभाति तव य- 
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम्।
विपर्यासन्यासादेहममि संभूम च मिथः॥
सुवालेप्यूति: परिणमिति राकाहिमकरः || ४६ ||

1 मकुटशिखरहस्त्य शकलम्।
2 दुभयक्षतसंबधानमयितः।
3 सुवालेप्यूति:।
46. Lalātam lāvanya-dyuti-vimalam ābhāti tava yad 
dvitiyaṁ tan manye makuṭa-ghaṭitam candra- 
śakalam; 
Viparyāsa-nyāsād ubhayam api saṁbhūya ca 
mithaḥ 
sudhā-lepa-syūṭīḥ paramamati rākā-hima-karaḥ.

I fancy, Thy forehead, which shines bright 
and clear in the effulgence of its beauty, is a 
second crescent fixed on to (Thy) crown. For, 
the two, by being placed invertedly (one above 
the other) and by blending together, turn out 
to be the Full-moon besmeared with the balm 
of nectar.

*Besmeared with the balm of nectar*—there is a pun 
on the Saṃskṛt 
equivalent of this 
phrase which also 
means “cemented 
together with a 
coating of plaster”. 
The idea is that 
the two crescents, 
by being placed in 
such a manner as 
to make their horns meet together, form themselves 
into the Full-moon, the flow of Sudhā from both of 
them completing the cementing process.
47. Bhruvau bhugne kum cid bhuvana-bhaya-bhaṅga-vyasanini
tvadiye netrābhyām madhu-kara-rucibhyām
dhṛta-guṇam;
Dhanur manye savyetara-kara-grhitaṁ rati-pateḥ
prakōṣṭhe muṣṭau ca sthagayati nighūḍhāntaram
ume

O Umā, ever intent on the annihilation of the world’s fear! I see in Thy slightly knitted pair of eyebrows the bow of Rati’s consort, strung with Thy bee-like pair of eyes, and held (aloft) in his left hand with the middle part hidden, his wrist and clenched fist covering them.

¹ धृतगुणम्.
² रतिपतिः.
The underlying idea is this: the Devī with her slightly knit eyebrows demonstrates, as it were, her sole purpose of dispelling fear from the hearts of her countless votaries, as, when she is in that posture, the eyebrows assume the form of a bow readily strung.

48. Ahaḥ sūte savvyāṃ tava nayanaṁ arkātmakatayā triyāmāṃ vāmaṃ te sṛjati rajani-nāyakatayā; Tṛtiyā te drśṭir dara-dalita-hemāmbuja-rucīḥ samādhatte saṃdhīyāṃ divasa-nis’yor antara-carīm.

Thy right eye, being of the form of the Sun, begets the Day, while Thy left (eye),

1 naṃyaṇaṃ.
2 ṛṣṭīṣṭe.
of the form of the Moon, begets the Night; Thy third eye, which resembles a slightly blossomed gold-lotus, brings forth Twilight, which intervenes Day and Night.

This stanza, wherein the Devī’s three eyes are said to bring forth day and night with the intervening twilight, may be said to indicate her character as transcending Kāla, all time, from day and night on to infinite time. Her being described as having three eyes indicates also her oneness with Īśvara, who is reputed to have three eyes.

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विशाला कल्याणी स्फुटस्चरियोध्या कुवलयेः:
कृपाधाराः भवारा किमपि मधुरा भोगवतिका ।
अबन्ती दर्शिते भुनगरविस्तारविजया
धुरं तत्त्रामव्यवहरण्योप्यद्विजयते || ४९ ||

49. Viśālā kalyāṇi sphuṭa-rucir a-yodhya kuvalayaiḥ kṛpā-dhārā-”dhārā kim api madhurā bhoga-vatikā;
Avanti dṛṣṭis te bahu-nagara-vistāra-vijayā
dhruvaṁ tat-tan-nāma-vyavaharana-yogyā
vijayate.

The glance of Thine eyes is all-comprehensive (Visālā); spells prosperity (Kalyāṇī); serenely dazzles and (as such) cannot be faced in battle (A-yodhyā) by blue lilies; is the fountain-head of the stream of mercy (Dhārā); is superbly sweet (Madhurā); enjoys immense happiness (Bhoga-vatī); is the saviour (Avanti) (of the devoted); outrivals in extenso (Vijayā, nay) several (other) cities; and is indeed capable of being (appropriately) indicated by their respective names. All glory to it!

The glance of the Devi's eyes is said to be of an eight-fold character, each one of which is represented to indicate the name of a great city. These eight kinds of glances are common to all women. The glance known as Visālā is said to bloom inward; that known as Kalyāṇī is said to be filled with surprise; the A-yodhyā-glance
represents one with the expanded pupil; the Dhārā-glance denotes idleness; the Madhurā-glance is that which shows a slight swirl; the Bhoga-vatī is the friendly one; Avantī is the one of an innocent nature; and Vijaya is the oblique one. The Devī’s glances produce respectively the following effects: agitiation, attraction, melting, infatuation, subjugation, exorcising, antagonizing and death-dealing.

कविनां संदर्भस्तवकरणेकरसिकं
कटाक्षन्याशेषाथमरकस्के कर्णयुगलम्।
अमुखनतौ द्रष्टा तव नवरसास्वादतरला- ।
वसूयासंसंगीतिकनयनं किंचिदरुषम् ॥ ५० ॥

50. Kavīnāṁ saṃdarbha-stabaka-makarandaika-rasi-kaṃ
daḥkaṭākṣa-vyākṣepa-bhramara-kalabhau karna-yaṃ
A-muṇcantu dvītvā tava nava-rasāsvāda-taralāv
asmaṇa-sargaṃ adīka-nayanaṁ kimcid arunam.

The (third) eye on Thy forehead is somewhat red, (as though) influenced by jealousy, seeing that Thy two young-bee-like obliquely-glancing (eyes), in their eagerness to swallow the nine Rasa-s (poetic sentiments), do not leave off Thy pair of ears, which chiefly delight in the

1 वसूयासंपकांदः.
honey of the cluster-of-flowers of poetic compositions.

Celestial and other bards sing the praises of the Devi with their choicest diction and always fill, as it were, her ears with the honey flowing from their composition. As her right and left eyes partake of it on account of their proximity to the ears, the third eye of the Devi is said to grow jealous of this and turn red in consequence.

शिवे श्रुज्जाराद्री तदितरजने¹ कुलसनपरा
सरोषा गक्षायां गिरिशचरिते² विस्मयवति ।
हराहिभ्यो भीता सरसिष्ठसौभाग्यजयिणी³
सख्वीषु स्मेरा ते मथि 'जननि'⁴ देष्टिः सकृष्ण ॥५१॥

¹ तदितरमुखे.
² गिरिशनयने.
³ •सौभाग्यजयिणी.
⁴ जयति.

12
51. S'īve sṛṇgārārdra-tad-itara-jane kutsana-parā
    sa-rośā gaṅgāyām giri-s'a-carite vismaya-vatī :
Harālibhyo bhitā śarasi-ruha-saubhāgya-jayini
    sakhiṣu smerā te mayi jaṇani dṛṣṭiḥ sa-karuṇā.

O Mother! Thy look is soft with love towards S'iva; scornful towards other folk; spiteful towards Gaṅgā; expressive of wonder at Giri-s'a's life-career; full of dread (when confronted) with the snakes (ornaments) of Hara; eclipses the beautiful colour of the lotus; smiles on Thy comrades; and is full of grace towards me.

Of the nine Rasa-s (sentiments), Sṛṇgāra (love), Bībhatsa (disgust), Raudra (passion), Adbhuta (wonder), Bhayānaka (terror), Vīra (heroism), Hāsya (mirth), Karuṇa (compassion), and S'ānta (composure), all except the last one, find in the Devī's glance a resort, in the order mentioned in this stanza.
O Crest-bud of the dynasty of the King of the Mountains! these two eyes of Thine, fringed with feather-like eyelashes, reaching Thine ears, and causing disturbance in the profound mental placidity of the Destroyer of the Cities (Śiva), play the part of Smara’s arrows, drawn up to the ear.

Samara—i.e., Manmatha, the god of love. To him is ascribed the power of agitating the minds of his victims with his flower-arrows.

The eyes of the Devī are here compared to Manmatha’s arrows, her quarry being her Lord, Śiva. The poet significantly uses the word
'Phala', with a pun on the word, as it means 'fruit' as well as 'an arrow-head'.

विभक्त्रैवण्यं व्यतिकरितलीलास्ननतया
विभाति लक्ष्मीत्रितयमिदमीशानद्वितेः
पुनः सदृढः देवान्तुहिण्डरिनुरुद्रानुपरता-
नजः सत्यं विभीतम इति गुणानां त्रयमिव

53. Vibhakta-trai-varnyam vyatikarita-līlājanataya
vibhāti tva-netra-tritayam idam īśāna-dayite;
Punaḥ sraṭṭum devān druhiṇa-hari-rudrān upa-
ratān
rajaḥ sattvam bhīhrat tama iti guṇāṇāṃ tra-
yam iva.

O Beloved of Īśāna! this triad of Thine eyes, displaying the three colours severally, smeared as it is with toilet-collyrium, shines out, as if possessing the triad of Guṇa-s—Rajas, Sattva and Tamas—so as to create once again the Deva-s—Druhiṇa, Hari and Rudra—when they cease to exist.

The three colours—red, white and dark, characteristic of the three Guṇa-s—Rajas, Sattva and Tamas respectively. Create once again—the allusion is to the

1 ोनीलाजनतया ; ोनीलाम्बुजहच्चा.
tradition that the Tri-mūrtis perish at the Great Deluge, when the universe has its involution, and are brought into existence once again after the Deluge, when the work of creation is undertaken by Śiva in conjunction with the Śakti.

पवित्रीकृतु नः पशुपतिराधीनहदये
द्रायसित्रेनत्रेशनद्वनिर्भामरुचिमि: ।
नदः शोणो गज्जा तपनतन्येति भुवममुः
त्रयाणां तीर्थनामुपनन्यसि संभेद्यनवम्॥ ५४ ॥

54. Pavitrī-kartum naḥ paśu-pati-parādhīna-hṛdaye
dayā-mitrair netair aruṇa-dhavala-śyāma-
rucibhiḥ
Nadaḥ s'oño gaṅgā tapana-tanayeti dhruvam
amum
trayāṇāṁ tīrthānāṁ upanayasi sambhedam
an-aghām.

O (Goddess) with a heart entirely devoted to Pas'ū-pati! Thou verily bringest about, with Thy merciful eyes, which are red, white and

1 मन्वेऽ
dark in colour, this hallowed (sin-washing) confluence of the three sacred streams of the rivers—S'ona, Gaṅgā and Tapanā-tanaya, to sanctify us all.

*Tapanā-tanaya*—literally the daughter of the Sun, the Jumna.

निमेशोनेशाभयं प्रलयमुदयं याति जगति
तवेत्याहुः सन्तो धरणिधरराजनयतनये ।
तवह्मेषाजातं जगदिद्मशेषं प्रलयतः
परित्रातुं शक्ते परिहर्तनिमेशास्तं द्वमः || ५५ ||

55. Nimeṣonmesābhyāṁ pralayam u ṃ v a ṃ yāti
jagati
tavety āhuḥ santo dharaṇi-dhara-rājanya-tanaye,
Tvad-unmesāj jātaṃ jagad idam as'eṣaṃ pralayataḥ
paritrātum s'āke parihṛta-nimesās tava dṛṣaḥ
O Daughter of the King of the Mountains! the Sages say that the world has (its) dissolution and genesis with the closing and opening of Thine eyes. Methinks, Thine eyes are bereft of winking, with a view to save from dissolution this entire universe, which had its origin in the opening of Thine eyes.

Here the Devī is represented to be ever wide awake, lest the universe should come to ruin, should she ever shut her eyes, thus demonstrating her concern, as the Divine Mother, for the welfare of her progeny, the world.
56. Tāvāparṇe karṇe-japa-nayana-pais'unya-cakitā
niliyante toye niyatam a-nimesāḥ s'apharikāḥ
Iyam ca s'rīr baddhac-chada-puṭa - kavaṭāṁ
kuvalayāṁ
jahāti pratyūṣe nis'i ca vighaṭayya praviṣ'ati.

O Aparṇā! the (glittering) S'apharikā fish ever hide themselves under water without winking, afraid of the tell-tale nature of Thine eyes, which are so close to Thine ears. The Goddess of Beauty, again, leaves the blue-lily at daybreak, when its doorlike petals close, and forces an entrance (into it) at nightfall.

The Devī's eyes resemble both the S'apharikā fish and the blue-lily. The poet weaves out of his imagination the situation so cleverly portrayed in this stanza. The aquatic asylum sought by the fish, which are ever awake, is said to be due to their 'fear, lest their rivals, the Devī's eyes, which are so close to her ears, should carry any tales against them. Similarly the lilies lose their beauty at daybreak, when their petals close, and bloom with the fullness of their beauty at nightfall, when the Devi's eyes, being closed in sleep, would not outshine the beauty of the lilies.
O Spouse of Siva! may Thou graciously bathe even me, who stands helpless at a far off distance, with Thy far-reaching glance, beautiful like the slightly blossomed blue-lily. This (mortal) will derived the *sumnum bonum* of existence from such (action). By such action, no loss is after all sustained by Thee. The snow-beamed (Moon) sheds the selfsame lustre on a forest as well as a mansion.

The Arthāntara-nyāsa in the last line may be noted.
him also, as he stands separated by a very long distance from her holy presence.

अरालं ते पालीयुगलमगराजन्यतनये

न केषामाधते कुसमशरकोदपंडकुतकम् ।

तिरस्थीनो यत्र श्रवणपथमुल्लघच विलस- नपाज्यासज्जो दिशाति शरसंधानविष्णानः || ५८ ||

58. Arālam te pālī-yugalam aga-rājanya-tanaye
na keṣām ādhatte kusuma-s'ara-kodanda-
kutukam
Tiras'cino yatras'ūr a-nā-patham ullaṅghya
vilasann
apāṅga-vyāsaṅgo dis'ati s'ara-saṁdha-nā-
dhiṣaṅgam.

O Daughter of the King of the Mountains! to whom would the arched pair of ridges (between Thine eyes and ears) not convey the grace of the bow of the flower-arrowed (god of love)? For, Thy long side-glance, directed across which (ridges) and reaching the vicinity of Thine ear, creates the impression of the mounting of an arrow (on the bow-string).

The negative interrogative of the first half of the stanza presupposes an affirmative reply. In the second
half, the oblique glance of the Devī is portrayed as the mounting of an arrow on the bow-string, the eye being compared to an arrow.

59. Sphurad-gaṇḍābhoga-pratiphalita-tāṭāṅka-yugaṁ
    catus'-cakram manye tava mukham idaṁ manmatha-ratham;
    Yam āruhya druhyaty avam-ratham arkendu-caraṇaṁ
    mahā-vīro māraṁ pramatha-pataye sajjitavate.

This face of Thine, with the pair of Tāṭāṅka-s (ear-ornaments) reflected on Thy
glistening cheeks, I fancy to be the four-wheeled chariot of Manmatha, mounted on which, Māra, the valiant warrior that he is, confronts the Lord of the Pramatha (hosts) who (once) got ready (for battle, mounted on) the Earth-chariot with the Sun and the Moon as its wheels.

* The comparison of the Devī's face to a four-wheeled chariot is realistic, the face being the body of the chariot, and the two Tāṭaṅka-s, earrings, suspended from the ear-lobes, and their reflected images cast on her cheeks forming the four chariot-wheels. The implication is that Manmatha, taking advantage of the beauty of the Devī's face, used it as his chariot and not only challenged the redoubtable field-marshal of the Pramatha-gaṇa-s, who using the Earth itself as his chariot, mounted on the Sun and the Moon as its wheels, once confronted the three Pura-s, but also vanquished him with the adventitious aid of the Devī's beauty. Kaivalyās'rama suggests that 'Āṣritya' would be a better reading for 'Āruhya', remarking that it would be highly improper to conceive of Manmatha mounting on the Devī's countenance.
O Consort of S’arva! while Thou hast been continuously drinking in, with the hollow of Thine outstretched ears, the sweet words of the goddess Sarasvatī, which keep far in the background the flood of nectar, and been shaking Thy head by way of appreciating the merit (of the composition), Thy various ear-ornaments echo in unison, as it were, with loud chimes.

The sweet words of the goddess Sarasvatī—in praise of the Devī. The implication is that the goddess of learning, in her attempt to please her patron and win her approbation, had produced such an exquisitely beautiful composition, wherein she had risen to the exalted heights

\[^1\text{चविरतम्}^\]
of the art of Poesy, her own field, as to have wrung from the Devī an appreciation indicated by the involuntary shaking of her head; not merely that, but also the Devī's ear-ornaments, inanimate though they were, chimed in unison with their mistress's thoughts, as if touched by the description of their mistress's greatness.

Lakṣmī-dhara construes the stanza in a different manner altogether, taking the sweet words as coming from the mouth of the Devī herself, on hearing which Sarasvatī, the goddess of learning, is so much over-powered by their grace, as to express her approbation by shaking her head, when her ear-ornaments also chime in unison. Lakṣmī-dhara takes the last word 'Te' in the stanza as applying to 'Sūktih', ignoring the proximity of the word, 'Sarasvatyāḥ', which immediately precedes it. While, therefore, the natural arrangement of the words in the stanza support our rendering given above, it must be admitted, in Lakṣmī-dhara's defence, that the very design of the author in describing the Devī from head to foot, in the latter part of the poem lends support to Lakṣmī-dhara's interpretation, as this stanza is ostensibly in praise of the 'Vāg-jharī', sweet flow of words of the Devī, and does not pertain to the
proficiency of Sarasvatī in her art, as it is not germane to the topic of this part of the poem. Adopting the same line of argument, it may be noted that the position, assumed by the other commentators and followed by us in our rendering, is strengthened, as the description by the poet of the Devi's shaking of her head in appreciation of Sarasvatī's Vāg-jharī comes within the design adopted by the author in the latter part of the poem, such description being only of the Devi's face.

असौ नासांवनस्तुहिनिगिरिवंशधवजयति
वद्दीयो नेदीयः फलः फलमस्माक्कुचितम्।

¹वह्मन्तरमुका: ²शिशिरतरनिधासश्चिता:
समुद्रया ³वस्तासां बहिरपि च मुदामणिधर्: ||६.१||

61. Asau nāsā-vams'as tuhina-giri-vams'a-dhvaja-paṭi tvadiyo nedīyah phalatu phalam asmākam ucitam;
Vahann antar muktāḥ sīs'ira-tara-nisvāsa-ghatitāḥ samṛddhyā yas tāsāṁ bahir api ca muktā-маṇि-dharāḥ.

O Flag of the staff (dynasty) of the snow-capped Mountain! may this, the bamboo of Thy nose, immediately bear us the cherished

¹वह्मान्तर
²शिशिरकर
³वस्तासं.
fruit. Bearing in its (hollow) interior pearls, kept in their places by Thy very cool breath, it wears a pearl outside also, there being an abundance of them (pearls therein).

Flag—Here is a clever metaphorical reference made by the poet to the Devī, the daughter of Himavat, she being represented by implication as the flag conspicuously floating at the top of the dynasty of Himavat which is represented to be the bamboo-staff on which flag floats.

Staff—note the pun on the original word ‘Vaṃśa’, which means ‘bamboo’, as well as ‘dynasty’. Here the Devī’s nose is compared to the bamboo, which encloses a hollow within and which, according to the tradition obtaining among Śaṃskṛt writers, is described as producing pearls. The cherished fruit—ostensibly the pearl of the bamboo, but really the Kaivalya sought from the Devī. The fact that the Devī’s nose wears as an ornament a pearl outside, is taken advantage of by the poet, who represents it as one of the pearls in the hollow of the bamboo-like nose, cast by the exhalating breath of the Devī and forming an index, as it were, to the pearls inside. Lakṣmī-dhara adopts the following reading: “Vahaty antar muktāḥ sisvra-kara-nisvāsa-galitam saṃṛḍhāya yat tāsāni bahir api ca muktā-maṇi-dharaḥ”, and takes ‘Sisvra-kara’, which means ‘the Moon’, as indicating the breath passing through the left (Idā) Nāḍī, wherein, according to Yoga-śāstra, the Moon functions. Then he construes
the compound word 'Muktā-mani-dharaḥ' as 'Muktā-maniṁ dhṛtavān', and not satisfied with this, suggests as a better reading, 'Muktā-maniṁ adhāt'. In that case the latter half would mean: "It bears pearls in its (hollow) interior and hence wears a pearl outside also, cast as it were by the lunar (left nostril) breath, there being an abundance of them (pearls therein)."

Herein is reference to the South Indian custom of boring a hole through the left side of the nose of women, so as to attach an ornament with a pearl pendant.

प्रकृत्या उसस्कायायास्तव सुदृशि दन्तच्छदरस्वः
प्रकृत्ये साहसः जनयतु फलं विद्विमलता ।

¹न विम्बं ²तझिम्बप्रतिफलणरागादरणिति
तुलामध्यावरों कथमिव न चजेत ³ कलया ॥ ६२ ॥

¹ क विम्बं.
² तझिम्बः ³ दप्त्रांब्रम्बः
62. Prakṛtyā "raktāyās tava sudatī dantac-chada-ruceh
pravakṣye sādṛṣ'yaṁ janayatu phalam vidruma-
latā;
Na bimbaṁ tvad-bimba-pratiphalana-rāgād aruṇi-
taṁ
tulāṁ adhyāroḍhunī katham iva na lajjeta
kalayā.

O (Goddess) with beautiful (rows of) teeth! I shall presently name what equals the lustre of Thy naturally red lips. Let the coral-creeper bear fruit. It is not the Bimba fruit. Having turned red because of the redness caused by the reflection of Thy form, how will it not feel ashamed to be weighed in the balance, even to the slightest extent?

Having described the nose of the Devi, the poet next proceeds to describe her lips, but finds himself baffled in calling to mind any object in nature, which, like the Devi’s body, from head to foot, is of a naturally red colour and, at the same, time, has a part redder still, corresponding to her lips. In the first flush, he lands on the coral creeper, which is of a similar hue, root and branch, and as he could not conceive of any part of it
comparable to the Devī’s lips, he fancies that, possibly, when the creeper bears fruit, the latter might be redder still and on that account resemble the Devī’s lips. But as he has not heard of or seen the coral fruit, he pauses and is forced to say, ‘Let the coral-creeper bear fruit’. Then he lights on the Bimba fruit, as an alternative, but has to reject that also, for the reasons stated in the stanza. The reading ‘Dṛg-bimba-pratiphalana’ means, “caused by the reflection of the Sun (one of the Devī’s eyes) thereon”, the underlying idea being apparently that the Bimba fruit has its colour turned to red, only as it ripens under the influence of the Sun’s rays; while the reading ‘Tad-bimba, etc.,’ means “caused by the reflection of the lips themselves”, the word ‘Tad’ indicating ‘Dantac-chada’, i.e., lips. How will it not feel ashamed, etc.?—as the Bimba fruit does not make the slightest approach in point of colour to the Devī’s lips, it is bound to feel ashamed at the very suggestion that it should stand such a comparison.

स्मितज्योत्स्वाजाळं तव वदनचन्द्रस्य पिबतां
चकोराणामासीदतिरसस्या चन्द्रजाडिमा।
अतस्ते शीताशृंगस्तुतहरीपम्रहचयः।
पिबनिति स्वच्छन्दं निश्च निश्च भृशं काश्यकविभियः॥ ६३॥

63. Smita-jyotna-jālam tava vadana-candrasya pibatām
Cakorānām āsid ati-rasatayā caścu-jaḍimā;

1 ॐतमाज्योत्चयः
Atas te sītāṇs'or amṛta-laharim amla-rucayāḥ
pibanti svac-chandaṁ nis'i nis'i bhṛṣ'am kājika-
dhiyā.

There was satiety in the beaks (reached),
owing to excessive sweetness, by the Cakora
birds drinking the moonlight-like smile on Thy
moon-like face. Hence, eager to taste some-
thing sour, they freely drink, every night,
ardently, the nectar flowing from the Moon,
in the belief that it is gruel.

Something sour—by way of a change. Gruel—which
resembles nectar in appearance.

अविश्वास्तं पत्युर्गणणकथारस्त्रेलन्जया
जपापुष्पच्छाया तब जननि जिह्वा जयति सा ।
यद्यासीनाय: स्फटिकपुष्पच्छच्छविमयी
सरस्वत्या मूर्तिः परिमभति माणिक्यवपुषा ॥ ६४ ॥

1 *न्वःविहि:
64. A-vis'raṁtaṁ patyur guṇa-gaṇa-kathā-"mṛdaṇa-
    japā
    japā-puṣpāc-chāyā tava jānani jīhvā jayati sā;
    Yad-agrāsīnāyāḥ sphaṭika-dṛṣad-acchaċ-c h a v i-
    mayī
    sarasvatyā mūrtiḥ pariṇamati māṇikya-vapuṣṭā.

    O Mother! glory to that tongue of Thine, which is of the colour of the Japā flower, and which unceasingly mutters prayers, reiterating the glorious achievements of Thy Lord, while the crystal-like, bright-white body of Sarasvatī seated at the tip (of Thy tongue) gets transformed into a ruby.

    Ruby—as a result of the piece of crystal being set off against a red background.
65. Raṇe jītvā daityān apahṛta-sīras-traiḥ kavacībhūr
nivṛttaiś candāṃs'ā-tri-pura-hara-nir mālya-
vīmukhaiḥ;
Visākhendropendraiḥ saśād-visāda-karpūra-s'akalā
vilīyante mātas tava vadana-tāmbūla-kabalāḥ.

O Mother! the (chewed) betel-and-nut (mixed) with the powder of refined camphor radiant like the Moon, (spit) off Thy mouth, is eagerly set upon by Visākha, Indra and Upendra, on their return after vanquishing the Daitya-s in battle, with their head-gear doffed and clad in armour, having given up the offal of Tri-pura-hara as falling to the share of Caṇḍa.

Visākha—Skanda, the commander-in-chief of the celestial army. Upendra—Viṣṇu. Caṇḍa—a devotee

1 दैत्यानपहतः
2 श्राणिश्रिनिर
3 विलीयन्ते; भिङ्ग्यन्ते.
of Śiva, worshipped as one of the Pañca-mūrti-s in Śiva shrines, whose privilege it is to claim as his the Nirmālya, what is thrown off, by his Lord. Skanda and his lieutenants, returning victorious from the battle-field, are represented here as sharing among themselves the chewed betel, nut and refined camphor spat out of the Devī's mouth, viewing it as a worthy meed for their trouble, after giving up to Canda the undisputed ownership of Śiva's offal. The doffing of the head-gear is by way of showing their veneration for the Devī.

विपश्चः गायनं विविधमपदानं पुरिषये-¹
स्वयं ससर्वे वक्तु चविंतिशिरसाः² साधुवचने।
तदद्यैमर्गायंपरपलिंतन्त्रीकल्पवां
निश्चां वीणां वाणी नित्यहयति चोलेन निम्तः॥ ६६॥

¹ पशुपते।
² स्खलषितवचसा; ललितवचसा।
66. Viṣṇucyā gāyantī vividham apadānaṁ pura-ripoś
tvayā "rabdhe vaktu calita-s'irasā sādhu-
vacane;
Tadiyair mādhuryair apalapita-tantri-kala-ravāṁ
nijām vināṁ vānī nīcūlayati colena nibhṛtam.

Vāṇī, rendering upon the harp (songs recounting) the various past achievements of Pura-
ripu, quietly covers with its sheath her own
instrument, the sweet notes of whose strings
being far excelled by the soft melody of the
words of praise with which Thou beganest,
shaking Thy head, to applaud (her render-
ing).

Vāṇī—Sarasvatī. the Goddess of Learning. Pura-
ripu—Lord S'iva. The sweet music of the Devi's words
so far excelled the
melodious notes produced by the
delicate touches of Sarasvatī on her
harp, that the lat-
ter, so well reputed
as the finest player
on the harp, the instrument ever associated with her
name, quietly laid it aside and began to cover it with its
sheath, as there was little chance of her making the
seeblest approach even with her instrument to the Devi’s melodious voice.

कराग्रेण स्पृष्टं तुहिनगिरिणा वतसलया
गिरीशेनोदस्तं मुहुर्धरपानाकुलया ॥
कराग्राह्यं शंभोसुखमुकुरब्रुितं गिरिसुते
कर्थंकारं ब्रुिमस्तव ¹चिबुकमौषम्यरहितम् ॥ ६७ ॥

67. Karāgrena spṛṣṭam tuhina-girinā vatsalatayā
girīś'enodastaṃ muhur adhara-pañākulateyā;
Karā-grāhyam saṁbhor mukha-mukura-vṛntaṃ
giri-sute
katham-kāraṃ brūmas tava cibukam aupamyarāhitam.

O Daughter of the Mountain! in what manner shall we describe Thy chin, touched by Hima-vat with the tips of his fingers by way of showing his affection towards his child, raised often and often by the Lord of the Mount (Kailāsa) with eagerness to implant a kiss, fit to be fondly handled by Saṁbhu, matchless and forming the base of Thy mirror-like face?

¹ ēbukā
This stanza describes the chin of the Devi.

This neck of Thine, horripilated often owing to the embrace of the vanquisher of the (three) Pura-s, assumes the aspect of the stalk Thy lotus-like face, for the reason that the pearl-necklace (worn) thereunder, itself white, but rendered dark owing to the profuse application of the black mud-like Aguru-paste, attains the beauty of the tender part of the lotus-stalk.

1 यद्दहे.
The Devi's face is the lotus, her horripilated neck is its stalk covered with horny processes, and the pearl necklace with the dark Aguru-paste is the tender part of the stalk embedded in the mud.

69. Gale rekhās tīsro gati-gamaka-gītaikā-nipuṇe
   vivāha-vyānaddha-praguna-guna-saṃkhyā-prati-bhuvah;
   Virājante nānā-vidha-madhura-rāgākara-bhuvāṁ
   trayānāṁ grāmāṇāṁ sthiti-niyama-sīmāna iva te.

O unique Demonstrator of procedure, undulations and song! on Thy neck shine forth three lines, as though denoting the number of

\[1\]
strings made of twisted threads auspiciously tied (round the neck) during (Thy) marriage forming as it were the boundaries demarcating the positions of the three Grāma-s, which constitute the treasure-mine of the various kinds of melodious modes of Music.

Procedure—differentiated as Mārga and Desī, according to the Science of Music; the former is the original type known as Brahma-gītā, adopted when music came into vogue, while the latter represents the types adopted in the different Desā-s or parts of the country. Undulations—due to variations in the modulation. Song—words set to music, i.e., musical compositions. Grāma-s—musical scales, known as Saḍja-, Madhyama- and Gāṃ-dhāra-grāma-s, according as they commence from Saḍja-, Madhyama- and Gāndhāra-svaras. The last Grāma is not in vogue in our world, while the second is recognized by some old writers to have been in vogue in their days. It is not, however, recognized nowadays by modern exponents, such as Veṅkaṭa-makhin. Evidently all the three are known to celestial Music. Kaivalyāśrama makes mention of the Paṅcama-grāma in the place of the Gāndhāra-grāma.
The lotus-born (Brahman) praises the beauty of Thy four creeper-like arms, with his four faces, afraid of the nails of the enemy of Andhaka, one of their fellows (the fifth head) having been once chopped off, in the belief that (the Devi’s arms) would vouchsafe safety to his four (remaining) heads at the same time.

_Afraid of—and therefore seeking the Devi’s grace, so as to ward off a similar contingency._ The _enemy of_

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1. प्रथममना
2. वन्धनाणाः.
Andhaka—Śiva. The allusion is to the chopping off of the fifth head of Brahman by Parama-Śiva. The story goes that Brahman had originally five heads like Parama-Śiva and was vaunting, on that account, to have attained equality with the latter. Hence, to teach him a salutary lesson, Parama-Śiva punished him thus and deprived him, once for all of the reason for such vainglory.

नक्षानामुद्गोतिनवननिनरां विहसतां
कराणां ते कार्तित कथय कथयामः कथरुमे ।
क्याचित्ता साध्यं भजतु कल्या हन्त कमलं
यदि क्रीडङ्क्षेत्रसारणतत्त्वाक्षामणदलम्। ॥ ७१ ॥

71. Nakhānām uddyotair nava-nalina-rāgam vihasatām karāṇāṁ te kāntiṁ kathaya kathayāmaṁ katham ume:
Kayācid vā sāmyaṁ bhajatu kalayā hanta kamalam yadi kridal-lakṣmi-carana-tala-lakṣā-'runa-dalam.

१लक्षारसचणम्.
O Umā! how shall we characterize the splendour of Thy hands which, with the lustre of their finger-nails, throw into the background the bright hue of the newly bloomed lotus? Pray tell us. In case the lotus (has) its petals turned red (from contact) with the lac-dye on the soles of Lakṣmi’s feet playing upon it, then, by all means, let it (the lotus) somewhat resemble (Thy hands), as it cannot be helped.

The underlying idea is that there is nothing comparable to the splendour of the Devi’s hands, and if at all an approach is made to it by any thing, it is by the lotus flower. Even that is due to its having derived its hue from the lac-dye on Lakṣmi’s feet playing upon it.

समं देवि स्नन्द्विपदनपीतं स्तनयुगं
तवेदं न: खेदं हरतु सततं प्रस्नुतःसुखम्।
यदात्लोक्याश्वश्वास्तुकुलितहदयो हासजनक:
स्वकुम्भो हेमन्व: परिमुखति हस्तेन झंठिति॥ ७२ ॥
72. Samāṇī devi skanda-dvīpa-vadana-pītanī stana-
yugam
tavedam na ṣ khedaṁ haratu satataṁ prasnutat-
mukham;
Yad ālokyāśāṅkā-"kulita-hṛdayo hāsa-janakaḥ
sva-kumbhau herambaḥ parimṛṣati hastena
jhaṭ-iti.

O Goddess! may Thy breasts, ever flowing with milk and sucked simultaneously by Skanda and Dvīpa-vadana—on seeing which Heramba, his mind distracted with doubt, suddenly touches his own pair of frontal globes with his hand, creating laughter—drive away our misery.

_Dvīpa-vadana_—the elephant-faced, _i.e._, Ganesā. _Heramba_—is also Ganesā. _Doubt_—as to whether he was sucking from the frontal globes of his own head or from his mother’s breast. The confusion is due to the close similarity between the two pairs, to express which he scratches his head with his hand.
अमृ ते वक्षोजावमृतसमाणिक्यकुलयोः
न संधेहस्पन्दो नगपतिपताके मनसि नः
पिबन्तो ते यस्मादविविदितवधूसंगमरसोः
कुमारावदापि द्विरवदनकौश्ददलनो || ७३ ||

73. Amṛ te vakṣo-jāv amṛta-rasa-māṇīkya-kutupau
na saṃdeha-spando naga-pati-patāke manasī
aḥ,
Pibantu tau yasmād a-vidā-vaḍhū-saṃgama-
rasau
kumārāv adyāpi dvi-rada-vadana-krauṇīca-
dalanau.

O Emblem of the Lord of the Mountains! These two breasts of Thine are verily containers (chiselled out) of ruby and filled with nectar. There is not even the slightest doubt in our minds (about this). As Dvi-rada-vadana and Krauṇīca-dalana who drink (out of the two) are innocent of copulative pleasure, they are, even to-day, children.

Dvi-rada-vadana—Ganesa. Krauṇīca-dalana—the breaker of Krauṇīcādri, i.e., Skanda. Are, even to-day, children—as both Ganesa and Skanda, though long past

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1 अमृ ते वक्षोजावमृतसमाणिक्यकुलयोः
2 वधूसंगमरसोः
the age of childhood, are ever in the enjoyment of the Bliss of the Brahman, the idea of copulative pleasure does not at all enter their minds, even though they are ever in the company of Siddhi-lakṣmī and Deva-senā, their respective consorts, and as such are verily children even to-day, being innocent of the worldly pleasure so often associated with the company of women.

74. Vahaty ambā stambhe-rama-danu-ja-kumbha-prakṛtibhīḥ samārabdhāṁ muktā-maṇibhir amalāṁ hāra-lātikāṁ;
Kucābhogo bimbādhara-rucibhir antaḥ sābalitāṁ pratāpa-vyāmiṣrāṁ pura-damayītuḥ i kṛttim iva te.

1 पुरविजयिनः:
O Mother! the region of Thy breasts wears a creeper-like lucid garland, strung with pearls from the skull of Stambe-rama-danu-ja, its natural lustre variegated with the reflected lustre of Thy Bimba lips, (thus) resembling the fame of the vanquisher of the (three) Pura-s intermixed with his valour.

Skull of Stambe-rama-danu-ja—i.e., of Gajāsura, a demon in the form of an elephant, said to have been vanquished by Sīva, who, to mark his victory over him, wore his hide as a garment. Pearls of various colours, according to tradition, are said to be found in the skull of an elephant, the hollow of a bamboo, the hood of a snake, the cloud, the sugar-cane and the pearl-oyster. The pearls obtained from the skull of Gajāsura are worn by the Devī as a trophy round her neck. Again, fame is described by poets as of a white colour and valour as of a red colour. Hence the comparison between the pearl-necklace of the Devī tinged with the red lustre of her lips and the fame and valour of her Lord.
O Daughter of the Mountain! I fancy that the ocean of the milk of poesy rising out of Thy heart verily causes the milk of Thy breasts to flow, on swallowing which (milk) given by Thee with grace, the Dravidian child became the poet-laureate among great poets.

_Thy heart_—the Devi’s heart is here represented to contain the ocean of the milk of poesy, which ebbs and flows there. During spring-tide the milk of poesy overflows and mixes with the milk of her breasts. No wonder that the Dravidian child, nursed on such milk coupled with the Devi’s grace, developed poetic talent of a high order.
Regarding the identity of the Infant Prodigy, the Dravida-sīsu here referred to, there are various versions. Lakṣmī-dhara, Kaivalyāśrama and others maintain that the reference is to Śaṅkara-bhagavat-pāda himself. The story is, according to Kaivalyāśrama, as follows: Śaṅkarā’s father, who was a pious devotee of the Devī, would never fail to visit the local temple every day and, after bathing the Devī with milk and making Pūjā, was in the habit of returning home with a small quantity of Nirmālya milk on which his little child was fed every day. When he had to be temporarily absent from his village, he left instructions with his wife that the Pūjā should be performed by her as usual during his absence. She was carrying out her husband’s mandate, but as she had to keep aloof during her menstrual period, she directed her child, the infant Śaṅkara, to go to the temple and perform Pūjā in her stead. The child, in his simplicity, was under the impression that the milk was intended to be drunk by the Devī and felt surprised that the Devī would not partake of it. When at the importance of the child, the Devī drank all the milk, he burst into tears and called upon her to return to him the usual quantity intended for his use. The Devī, out of compassion, suckled the child, whereupon it burst into rhapsodies of praise and returned home, singing songs which automatically came out of his mouth. Just then the child’s father returned from his journey and greeted him with inexpressible joy. The Devī soon appeared to the father in a dream and prophesied a remarkable career for the child blessed by her breast-feeding.
Kāmes'vara-sūri, after narrating the above, gives another version of it, adding that that version was current at Kāñcī and its neighbourhood in his days. In this version the father, who is very poor, is out on his begging excursion, while the mother is away fetching water from the river, and the child, suddenly waking in his cradle, cries for milk. Pārvatī and Parames'vara, who happen just then to pass that way in their Ākāśa-
yāna, hear the appealing cries of the infant and his thither, when Pārvatī takes the child in her arms and suckles him out of compassion. The rest of the story is the same as the previous one.

There is yet another account given in the Malayālam edition of Saundaryalahari by Kaṇṭhiyūr Mahā-deva Sāstru, in his commentary on the forty-first stanza, i.e., the last of the Ānanda-lahari portion. According to this version, the entire work was of a Siddha of the name of Draviḍa-sīru, who had it inscribed on the slopes of Mount Kailāsa, and when Śaṅkara-bhagavat-pāda paid a visit to the Mount as a pilgrim and was reading the work, the Devī called the attention of the Siddha thereto and commanded him to wipe off the work as it contained profound secrets not to be revealed to mortals. Even before the Siddha carried out the said command, Śaṅkara was able to commit to memory forty-one stanzas at random out of the hundred. Before he could memorize the rest, the entire work had been cleanly wiped off by the Siddha. On his return home Śaṅkara wrote out from memory the forty-one stanzas, which now form the first part of the work, and composed the other
stanzas requisite to make up the one hundred. The
difference in the style and theme between the two parts
is given out as a reason for credence being attached
to this story of the authorship of the work. Dravīḍa-
sīṣu’s marvellous powers of word-portraiture are as-
scribed in this story to his having been fed on the Devi’s
milk. Mahā-deva Sāstrīn gives this story for what it
is worth and does not express any opinion of his own on
its authenticity.

Another commentator, the author of Sudhā-vidyotini,
says that the Dravīḍa-sīṣu referred to is one Pravara-
sena, son of Dravīḍa, a Kṣattriya prince of the Dvārakā
country. This commentator, whose name cannot be
 traced, says that he is the son of Pravara-sena and claims
that the account given by him is authentic, as it is based
on the direct testimony of the Dravīḍa-sīṣu himself,
{i.e., his father, the child of Dravīḍa. The story is that
Draṇḍa, as soon as Pravara-sena was born, was advised
by his minister Śūka that the birth of the son was an
evil portent for his family, and should the child be
allowed to survive, he would lose his kingdom. The
king ordered his men to abandon the child in the neigh-
bouring hill-tracts. A tiger carried the child to its cavern
and left him at its mouth taking him to be a bundle of
gems. The child soon became reminiscent of his Yogic
powers acquired during his previous birth and began
to praise the Devi, who, taking pity on the child,
nursed him. Some time thereafter the child was
rescued by a party of hunters and restored to the
throne.
Yet others look upon Srī Jñāna-saṃbandha as the Dravīḍa-sīsū. This is one of the four reputed Tamil Saints, (the others being Appa, Sundara, and Mānikyavācaka) who are the authors of several hymns in praise of Śiva, and are almost deified throughout the Tamil country. Srī Jñāna-saṃbandha is said to be a native of Shīyāh. His father, Śiva-pāda-hṛdaya, and his mother, Bhaga-vatī, were pious Brāhmaṇa-s, ever devoted to the worship of the God presiding over the local Śiva temple. By the Lord’s grace a child was born to them after a long penance. One day, when this child was about three years old, he was taken to the temple-tank by Śiva-pāda-hṛdaya, who leaving him on the Ghat, went to bathe in the tank. The child, left alone in an unfamiliar environment, soon began to cry, calling out “Mother! Father!” This touched the heart of the Lord Śiva of the temple, who at once asked his spouse to take the child and feed him with her milk. The child was soon appeased and stood there with milk flowing out of his mouth. On noticing this, the father, who returned after bathing, questioned him as to who had suckled him. Whereupon the child burst forth with a song in praise of Śiva, and became later in life one of the recognized bards of Tamil Hymns. Srī Jñāna-saṃbandha is said to have flourished about twelve centuries ago and was hence possibly a contemporary of Śaṅkara-bhagavat-pāda.

It has to be noted, however, that the two stories narrated here, which have a direct bearing on Śaṅkara-bhagavat-pāda as the Dravīḍa-sīsū, are not borne out by any accounts of Srī Śaṅkara Bārācārya’s life and times,
and the fact that Śaṅkārācārya would not have given such a high testimonial to himself as indicated by the last line of the stanza, but would probably have couched a reference to his capacity as a poet in much milder language, militates against the position taken by Lakṣmī-dhara and others.

76. Hara-krodha-jvālā’valibhir avalīdhena vapuṣā
gabhire te nābhi-sarasi kṛta-saṅgo manasi-jaḥ;
Samuttasthau tasmād acala-tanaye dhūma-latikā
janas tāṃ jānīte tava janani romāvalīrīti || ७६ ||

O Daughter of the Mountain! Manasi-ja drowned himself in the tank of Thy navel with his body enveloped in the flames caused by Hara’s anger. Thence rose a creeper-like
(column of) smoke. O Mother! the world takes it to be the line of down (above Thy navel).

Manasvija—Manmatha, the god of love. Here the popular notion that flame, when quenched, will send up smoke, is effectively made use of by the poet. The allusion is to the burning of Manmatha by Hara, when the former tried to rouse the passion of the latter.

यदेतकालिन्दीतनुतरतर्ज्ञाकृति शिबे
क्रृषे मध्ये किंचिञ्जननि तव तद्भावि सुधियाम्।
77. Yad etat kālindī-tanu-tara-taraṅgākṛtī s'ive
kṛṣ'e madhye kīṁ cīj janāṇi tava tad bhāṭī su-
dhiyām;

Vimardād anyo'nyaṁ kuca-kalas'ayor antara-gataṁ
tanū-bhūtaṁ vyoma praviṣ'ad iva nābhiṁ kuharī-
nīṁ.

O Spouse of Śiva, Mother (mine)! this something, assuming the form of the ripples of Kālindī on Thy slim waist, appears to the enlightened (to be) the attenuated Ether intervening the two pot-like breasts, entering the hole of Thy navel, owing to the pressing against each of the two (breasts).

Something—the Romāvalī. Kālindī—the daughter of Mount Kalinda, i.e., the Jumna, whose water is represented to be of a dark colour. Ether—is also represented as dark in colour. This stanza also describes the Romāvalī of the Devī. The Ether, when pressed, is represented as seeking shelter in the navel.
O Daughter of the Mountain! all glory to Thy navel (which may be characterized) in some such way (as) a motionless eddy of the Ganges; a trench for the growth of the creeper of the line of down, with the breasts as buds; the pit for maintaining the sacrificial Fire of the prowess of the flower-arrowed (Kusuma-s'ara); the pleasure-bower of Rati; the mouth of the cavern for the attainment (of Yoga) by Giri-s'a's eyes!

This stanza gives a description of the Devi’s navel, as assuming various aspects. *Kusuma-s'ara*—literally, the

1 कल्लवालः.
2 नामीति गिरिले.
flower-arrowed, i.e., Manmatha, the god of love. **Mouth of the cavern**—Yogin-s resort to secluded spots such as caverns of hills for practising Yoga and thereby attaining Bliss. The Devi’s navel is compared to such a spot, resting in which, the eyes of Giri-s’a (as so many Yogin-s) seek to attain Bliss.

79. Nisarga-ksīnasya stana-tatā-bhareṇa klama-juṣo naman-mūrter nābhan valiṣu ca śanais truṭya-

Cirāṃ te madhyasya truṭita-tāṭini-tīra-taranā

Samāvastha-sthemo bhavatu kus’alam s’aila-

**O Daughter of the Mountain!** may safety be vouchsafed to Thy waist, which is by

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1 Nārīśīlaka śanakī; Nābhīlīlṣu śanakī
nature slim, which is in form as if about to give way in the region of the navel and the folds, and whose firmness is akin to that of a tree standing on the fragile bank of a river.

_Fragile bank_—likely to give way at any moment, carrying the tree thereon along with it. The condition of the Devi’s waist is similarly precarious, as it might apparently give way (owing to the weight of the two breasts above) at its weak spots. _viz._, the navel and the folds. The optative form is significant, as the votary finds no one directly to appeal to.

क्रुची सच्चिव व वर्तमानानां असाधितों
कपन्ती दोमूः कनकलक्षामो कल्वताः।
तव चालुः ¹भज्जाद्वमिति वल्लभं तन्तुभवः
त्रिभा नद्ये देवि त्रिविष्ठि लघलीलाभिरिव ॥ ८० ॥

¹ भज्जादुदरमवल्लभः.
80 Kucau sadyaḥ-svidyat-tata-ghaṭīta-kūrpāsa-bhidura-
kaṣantant dor-mule kanaka-kalasābhau kalayatā; Tava trātum bhaṅgād alam iti valagnam tanu-
bhuvā tridhā naddham devī tri-vali lavalī-valibhir iva.

O Goddess! Thy three-folded waist has been bound, as it were, by Tanu-bhū, three times over with the Lavalī-creeper, with a view to save it from breaking, he having caused Thy two breasts, which resemble pots of gold, to burst the garment covering their sides perspiring at that moment and to rub against the armpits.

Tanu-bhū—Manma thā, the god of love. Lavalī—a wild creeper known for its enduring qualities. To burst—as a result of the surging passion. Arm-pits—encroaching upon them owing to increase in size.

गुरुवः विस्तारं क्षितिबरपति: पार्वति निजा-
क्षितम्भादाचित्व तथि हरणरूपेण निद्रे।
अतस्ते विस्तीर्णो गुदरथमशेषां वसुमतीं
नितम्बप्राप्तमारः स्थगयति शुभुलं नयति च || ८१ ||

81. Gurutvaṃ vistāraṃ kṣiti-dhara-patiḥ pārvatī nijān
mitambād ācchādyā tvayi harana-rūpena nidadhe:
Atas te vistīrṇo guruḥ ayaṃ aṣeṣām vasu-matīṃ
mitamba-prāg-bhāraḥ sthagayati laghutvaṃ nay-
ati ca.

O Pārvatī! the King of the Mountains
bestowed on Thee, by way of dowry, heaviness
and vastness taken out of his flanks. Hence
these, Thy prodigious hips, being (both)
broad and heavy, hide from view the entire
terrestrial world and make it light as well.

_The king of the mountains—_Himavat, the Devi’s
father. _Hide from view_—throw into the background.
82. Karīndrāṇāṁ sūṇḍāḥ kanaka-kadali-kāṇḍa-patalīṁ
ubhābhyāṁ ūrubhyāṁ ubhayāṁ api nirjitya
bhavati;
Su-vṛttābhyāṁ patyuḥ praṇati-kaṭhāṁbhāyāṁ gīr-
sute
vijigye jānubhyāṁ vibudha-kari-kumbha-dvayam
api.

O Daughter of the Mountain! having surpassed alike the trunks of lordly elephants and the clusters of golden plantain-stumps with Thy two thighs, Thou hast likewise surpassed the pair of frontal globes of the divine elephant with Thy pair of perfectly round knees, hardened by (constant) prostration before Thy Lord.

1 सूण्डाः.
2 भवति.
3 विजिज्ञे.
4 ०द्ध्यमसि.
The divine elephant—Airāvata, Indra’s elephant. It is usual to compare the thighs of a woman to the trunk of an elephant as well as to the stump of a plantain tree.

83. Parājetum rudraṃ dvi-guna-śara-garbhaṃ guri-sute niṣāṅgau jaṅghe te viṣama-visīkho bāḍham akṛta,
   Yād-agre dṛśyante, daśa śara-phalāḥ pāda-yugali-
   nakhāgrac-chadmānaḥ sura-makuṭa-sāṇaika-
   nisitāḥ.

1 बाणोपनिषिद्धाः.
O Daughter of the Mountain! to vanquish Rudra (in battle) Viṣama-vis'ikha has forssooth turned Thy two shanks into two quivers, encasing twice the number of arrows, and over their crests are revealed the ten arrow-heads in the form of toe-nails on Thy pair of feet, exclusively sharpened over the whet-stones of the crowns of the gods.

Viṣama-vis'ikha—literally one having an odd number of arrows, viz., five, i.e., Manmatha, the god of love. Twice the number—viz., ten, each toe-nail being compared to an arrow-head, protruding from the quiver. Whet-stones—the crowns of the gods, as they come into contact with the Devi's feet, while they prostrate themselves before her, are so many whet-stones.

श्रुतीनां मूर्धानो दयति तव यौ शोकः रत्या
ममाप्येतिस्मात् शिरिसि दयथा भेद्हि चरणोऽ
ययो: पाद्य पाद: पशुपतिज्जातज्जृतस्तिनी
ययोर्लोक्षाक्षमीरुपणाहिरिच्छुद्गामणिरुचिः || ८४ ||

O Mother! pray place those feet of Thine, in the plenitude of Thy mercy, on my head, feet which the foremost parts of the Veda-s wear as a crest-bud, the water washing which (feet) forms the river (Ganges) flowing over the matted-hair of Pasu-pati, and the beautiful lac-dye over which (feet) is the lustre of the red crest-jewel of Hari.

The sanctity, as well as the beauty of the Devi’s feet, is described here.
85. Намо-вакаṃ брумо наяна-рамаṇīयāya падаво
tavāsamā dvandviyā спhуṭа-руcи-раsаlάktакa-
vate;
Asūyatv atyantam yad-abhīhananāya spṛhayate
paśūnām iśānaḥ pramada-vana-kaṅkeli-tarave.

Our salutations we respectfully tender to this Thy pair of feet, ravishingly beautiful, distinctly bright with the lac-dye freshly painted over them. The Lord of Paśu-s grows extremely jealous of the Kaṅkeli tree in (Thy) pleasure-garden, which ardently aspires to be kicked by them (Thy pair of feet).

*Jealous of the Kaṅkeli*—the Kaṅkeli is a tree which, according to tradition, when barren, blossoms only when kicked by the tender feet of women of the highest class, known as Padminī-s. Sīva is represented here as

�०त्यत्वः.
envying the barren Kaṅkeli tree in the Devī's garden, for the exclusive privilege, which it enjoys, of receiving kicks, from its mistress's feet. In other words, he wishes very much that some of them be administered to himself.

86. Mīśā kṛtvā gotra-skhalanam atha va ila kṣya-snāmā
lalāte bhartāraṃ carana-kamale tāḍayati te;
Cirād antaḥ-s'alyam dahana-kṛtam unmūlitavatā
tulā-koṭi-kvāṇaih kili-kili tam īsāna-riṣṇā.

When Thy lotus-like foot kicked, on the forehead, Thy husband, who, having frivolously blundered in calling (Thee by a wrong) name, was in consequence bent with shame; through

¹ मुन्मीलितवता.
the jingling of (Thy) anklets, there was an acclamation of triumph, as it were, from Īśāna’s foe, who thus had his vengeance, generated by (his) being burnt to ashes and rankling for a long time, wreaked.

The poet creates, out of his imagination, an amorous interval, wherein Śiva is represented as being found out by his spouse, when, in jest, he calls her by a wrong name, the implication being that the Devī scents therein his amour with some other woman and punishes him therefore with a kick. Manmatha, who was only waiting for an opportunity for venting his spleen on his enemy Śiva, by seeing him lowered in esteem, uses the jingling of the anklet as a sign of his triumph over Śiva. It may also be noted that, in this stanza, the poet creates an opportunity cleverly enough for the Lord to receive the kick he so much longed for, as shown in the previous stanza, by creating a situation as depicted here, viz., the blunder of using a wrong name.

हिमानिहन्तयं हिमगिरिनिवासैकचतुरौँ

निशायां निद्राण निशि च परभागे चै विशदोँ ।

1 तताकान्तिचतुरौँ.

2 निशि चरभागे च ; निशि च परभागे
O Mother! what (is there to) wonder at, if Thy two feet, quite adapted to abide in the snow-capped mountain, bright all through night and its counterpart (the day) and lavishing their grace on their devotees, have outdone the lotus-flower, which easily blights with snow-fall, sleeps during night and only slightly attains Lakṣmī’s grace?

It is usual for poets to compare the Devi’s feet to the lotus flower. In this stanza the poet tries to show the fallacy as it were, lurking in such a comparison, as it is only in one respect, and that too only slightly, that such

1 वरं.
2 श्रीयमपि सुजन्तोः.
resemblance can hold good. *Lakṣmī’s grace*—the grace of the Devī’s feet, *i.e.*, red colour and that too slightly, during only a part of the day, *i.e.*, during daylight, when the lotus is in bloom.


O Goddess! how is it that the fore-part of Thy foot, which is the seat of all fame, which

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1 कान्तीनां.
2 कथं वा.
cannot be touched by danger (of any kind), and which was somehow lifted at the time of (Thy) marriage by the vanquisher of the (three) Pura-s, with a soft heart, and placed on a stone, has been made a peer of the hard tortoise-shell by great poets?

Here the poet calls into question the propriety of comparing the forepart of the Devī’s foot, which has become reputed as the bestower of the ends and aims of existence and as warding off all danger, to a hard tortoise-shell, which does little credit to the artistic skill of great poets. There is also a reading “Katham vā, etc.”, when the meaning would be: “How did S’iva manage to lift, etc.?”, implying thereby that S’iva was light-hearted enough to do the wrong thing by placing the Devī’s soft feet on a hard piece of flint. Kaivalyāś’rama remarks in his gloss on this stanza: “This Stanza is not in accord with Saṃkarācārya’s Saṃpradāya, as it is not found either in the Malaiyālam manuscript or in the South Indian manuscripts.” But Arthur Avalon, in his Introduction to his edition of Ānanda-laharī, quotes this remark and applies it to stanza 99, apparently by mistake.
O Caṇḍī! Thy two feet, which lavish plenty of wealth at all times and at once, on the poor, laugh as it were with their toe-nails, which resemble (so many) moons causing the closing of the lotus-like hands of celestial women, at the Kalpaka trees which give their fruit exclusively to the denizens of the celestial world, with their finger-like sprouts.

The Devī’s feet, which have the quality of bestowing plenty on the needy at all times and at once, are made by the poet to laugh at Kalpaka trees, which, notwithstanding their much talked of pretensions as regards granting boons to all, after all grant the desires of people above want (the Svastha-s). There is a play on the word
'Svastha-s', which means (1) who are above want, and (2) who are celestial. Again, the crescent-like toenails, which are so many moons, extort the homage of celestial women, as their hands, which resemble the lotus-flower, are forced to be closed in veneration, on their approaching the Devi's feet, which contain many moons.

90. Dadāne dinebhyaḥ sṛṇyam anis'ām āśā-'nusadṛśīm a-mandaṃ saundarya-prakara-makaraṇaṃ vikirati;

Tavāsmin mandāra-stabaka-su-bhage yātu caraṇe nīmajjan maj-jīvāḥ karaṇa-caraṇāḥ śaṭ-carana-tām.

1. Ṣrīmāṇaṣṭa-sūtra.
2. Ṣrīstobhakramādhyāya.
May my soul attain the quality of a six-footed (bee), with the (six) senses as its feet, by immersing in this, Thy foot, which is ever giving to the helpless, wealth in proportion to their desire, scattering abundant honey in the form of a flood of beauty, and which is auspicious as a cluster of Mandāra flowers.

In this stanza the poet compares the Devi’s feet to a cluster of Mandāra flowers, in point of auspiciousness, scattering of honey and beauty and the bestowing of wealth on the needy, and the soul of the votary possessed of the six senses to a six-footed bee. The underlying idea is: The votary prays that his mind be ever absorbed in meditating on the Devi’s feet.

पदन्यासक्रीडापरिचयमिवामर्ग्युमनस-
श्रद्धार्थस्ते खेलं भवनकल्हंसा न जहति ।

$^{1}$स्वविश्वेष्ये शिश्रां समभगमणिमहीररणित-
चछलादाचक्ष्याणं चरणक्षमलं चारुचरिते ॥ ९१ ॥

$^{1}$अतस्तेथां.
91. Pada-nyāsa-kiṛṭā-pancayam ivārabdhu-manasas' carantas te khelaṁ bhavana-kala-haṁsā na jahati;
Sva-vikṣepe sīkṣāṁ subhaga-maṇi-maṇjira-raṇitac-chalād ācakṣāṇāṁ carana-kamalaṁ cāru-carite.

O Goddess with a stately carriage! Thy household swans, frolicking as if prone to practise the balancing of their steps, do not leave off Thy lotus-like foot, which imparts instruction in its own art (of balancing steps) as it were, by the tinkling of the beautiful anklet (filled) with gems.

The Devī's beautiful gait is represented by the poet as imparting instruction to her household swans, who themselves have a graceful gait.
92. Gatās te maṅcatvam druhiṇa-hari-rudrēvara-
bhṛtaḥ
śīvaḥ svacchac-chāyā-ghaṭita-kapatā-pracchada-
pataḥ:
Tvadīyānāṁ bhāsāṁ pratiphalana-rāgaruṇatayā
sārīrī sṛṅgāro rasa iva dīśām dogdhī kutukam.

Thy servants, Druhiṇa, Hari, Rudra and Īśvara, have become Thy cot. Śīva with His imaginary bedsheets of a transparent hue, (Himself) tinged red with Thy lustre reflected therein, yields pleasure to Thine eyes, assuming as it were the form of erotic sentiment incarnate.

Druhiṇa, Hari, Rudra and Īśvara—the four agents inherent in the Sadā-śīva-tattva. The six Cakra-mansions commencing from the Mūlādhāra and ending with the Ājñā, representing respectively Earth, Fire, Water, Air and Ether in their subtle and gross forms, and Manas, as also the ten organs of sense, contain the twenty-one Tattva-s. Thus these twenty-one Tattva-s are contained in and constitute the six Cakra-s. The four Tattva-s standing above them, viz., Māyā, Suddha-vidyā, Mahēśvara and Sadā-śīva, take their rest on the four doors of the triad of quadrangles, known as Bhū-
āpta, in their order commencing from the door facing
the East, on the other side of the Brahma-granthi. The four Tattva-s so situated are the four legs of the cot. As Suddha-vidyā bears affinity to Sadā-sīva, the latter is overshadowed by the former and on that account becomes identical with it. Sīva and the Sakti have their conjunction in the Bandava-sthāna, otherwise described as ‘Sudhā-sindhu’ and ‘Saraghā’, in the middle of the Sīrī-cakra with the four doors, of the form of the pericarp of the Sahasra-dala-kamala.

93. Arālā kes'ēṣu prakṛti-saralā manda-hasite
sīrīsābhā gātre dīṣad iṣa kāṭhorā kuca-tāte;
Bhūsāṃ tanvi madhye prīthuśe pṛthuḥrī varāroha-visayē
ejagat trātum sāṃbhōr jayati karunā kā cid arunā.

1 चित्ते द्यधुपलङ्गोभा.
2 प्रधुरसिजारोहः.
The transcendent Aruṇā, Śiva’s Grace incarnate, curly in Her hair, artless in Her gentle smile, Śirśa-like in Her frame, hard like stone in the region of Her breasts, extremely slim in Her waist, and prodigious in the region of Her hips, excels in Her Glory for the welfare of the world.

_Aruṇā—the Devī, as Kāmeshvari is referred to._

94. _Samānītaḥ padbhyaṁ maṇi-mukuratām ambaramaṇir_ 

_bhayād āsyād antaḥ stimita-kīrāṇa-sreṇi-maṣṭṇaḥ_;
Dadhāti tvad-vaktra-pratiphalanam as'ṛānta-vika-
caṃ
nir-ātaṅkaṃ candrān nīja-hṛdaya-pañke-ruham
iva.

The Sun, having attained the position of a
mirror (cut out) of crystal for Thy feet,
rendered him with his beams withdrawn for
fear of (burning) Thy face, reflects Thy face,
as it were, viz., his own heart-lotus, which, by
no means troubled by the Moon, is ever in
bloom.

According to Lakṣmī-dhara stanzas 94, 99 and 102
are interpolations. Hence they have not been dealt with
in his gloss. The position of a mirror for Thy feet—
standing there as he does, for Pāda-sevā, the Sun being
worthy of only such a position and not of facing Thee and
directly serving the purpose of a mirror for thy face.
By no means troubled by the Moon—as the presence of
the Moon would not have the effect of closing its petals, it
being overshadowed by the presence of the Devī. Lotuses
generally bloom in sunlight and close their petals at
nightfall. But the heart-lotus of the Sun, in the presence
of the Devī, would be ever in bloom and thus resemble
the Devī's lotus-like face in a way. There is the impli-
cation that the face of the Devī, reflected in the mirror
of the Sun, causes an imprint of it, as it were, to appear
in the heart of the Sun, which is all the while meditating
upon the Devī.
The (Moon’s) dark spot is the musk; the watery disc of the Moon is the canister of emerald, replete with the (lumps of) camphor (called) the digits of the Moon. Hence Vidhi verily fills the empty (canister) depleted by Thy use, every day over and over again, on Thy account.

The Moon is here compared to an emerald-canister containing musk and refined camphor for the daily use of the Devī. As the supply is exhausted every day, it is being replenished by Brahman, the Devī’s servant, then and there. To bring about this effect the poet has artfully pitched upon the Moon with its waxing and waning as the Devī’s toilet-canister and made the bright
white kalā-s (digits) of the Moon serve the purpose of the white crystals of refined camphor. The waning and waxing processes of the Moon in the design of Nature complete the picture of the supply being exhausted and replenished daily, the Devī's day consisting of an entire lunar month.

96. Purārāte antah-puram asi tatas tvac-caraṇayoh saparyā-maryādā tarala-karaṇānām a-su-labhā; Tathā hy ete nitāh s'ata-makha-mukhāḥ siddhim a-tulām
tava dvāropānta-sthitibhir añima."' dyābhīramarāh-

Thou art the karem of the foe of the (three) Pura-s. Therefore the privilege of adoring Thy feet is unattainable by the fickle-minded. Hence it is that these gods, with S'ata-makha
as their leader, have been reduced to a status equal to that of the psychic powers, Anima and others, standing near Thy doorway.

*Unattainable by the fickle-minded*—not even the gods dare disturb the privacy of the Devi’s home and face the Vanquisher of Pura-s there. How then can poor mortals even think of making an attempt to have a Dars’an of the Lord and his Lady in their bed-chamber? Sata-makha—the performer of a hundred sacrifices, *i.e.*, Indra. The successful completion of a hundred sacrifices is believed to be rewarded with Indra’s crown, according to tradition. Indra and other gods, by merely standing at the doorway of the harem, are credited with attaining psychic powers.

कल्प्त्र वैधान्त्र कर्ति कर्ति भजन्ते न करयः
श्रीयो देव्या: को वा न भवति पति: कैःपि धनेः।
महादेवं हिल्वा तव सति सतीनायाचर्मे
कुचास्मासंख्यं: कुरकक्तरीरघ्यसुल्म: ॥ ९७ ॥
97. Kalatram vaidhattram kati kati bhajante na kavyah 
    sriyo devyah ko vah na bhavati patih kair api dhanaiah;
    Mahah-devam hitva tava sati satinam a-carame 
    kucabhyam asangahl kuravaka-taror apy a-
    su-labhaahl.

O Ideal of chastity! how many poets have not courted the wife of Vidhatr? Who does not become the lord of Sri-devi (the goddess of wealth) by (commanding) whatever (little) wealth? O foremost amongst the chaste! saving the Great Lord (Mahah-deva), the embrace of Thy breast is unattainable even by the Kuravaka tree.

*The wife of Vidhatr*—the wife of Brahman, i.e., Sarasvatî, the goddess of learning, at whose command is the gift of poesy and whose favour is therefore courted by poets.

*Sri-devi*—Lakshmi, the goddess of wealth. *Wealth*—in the form of hoards of precious metals, gems, coins, grain, elephants, horses and other emblems of prosperity. Even the possession of a little of one or more of the above evokes praise of the
owner, as a Lakṣmi-pati, lord of wealth. The vein of levity assumed by the poet in his references to Sarasvatī and Lakṣmi as fickle-minded is for the purpose of heightening the effect of the Devī’s chastity. Even the inanimate Kuravaka tree is denied the pleasure of the Devī’s embrace, to be cured of its barrenness.

98. Girām āhur deviṁ druhiṇa-grhiṇiṁ āgama-vido hareḥ patnīṁ padmāṁ hara-sahacarīṁ adri-tanayāṁ;

Turiyā kā ’pi tvāṁ dur-adhigamn-niḥ-sīma-
mahīmā mahā-māyā vis’vaṁ bhramayasi para-brahma-
mahiṣi.

O Queen of the Pāra-brāhma! the knowers of the Āgama-s call only Thee as the goddess of letters who is the wife of Druhiṇa; they call only Thee as Padmā who is the wife of Hari; they call only Thee the partner of Hara, the daughter of the Mountain; while Thou perplexest the world, as the transcendent fourth entity unattainable, and with Thy

1 महामाये.
boundless splendour, as the Great Illusory Being and the fountain of all chastity.

Here the manifold purpose served by the Devī, and the various aspects in which she is worshipped by her diverse followers, are referred to.

समुद्रतस्थूलस्तनभरसुरधार हसिं
कटाक्षे कंदर्पाः कतिचन कदम्बगुृति वपुः।
हरस्य लब्धश्रान्ति मनसि जनयन्ति स्म विमला
भवत्या ये भक्ता: परिणतिर्मीषामियमुमे ॥ ९९ ॥

99. Samudbhūta-sthūla-stana-bharam uras' cāru hasi-
taṃ
kaṭākṣe kaṃdarpāḥ kati cana kadamba-dyuti
vapuḥ;
Harasya tvad-bhrāntiṃ manasi janayanti sma
vimalā
bhavatyā ye bhaktāḥ pariṣatir amīśaṃ iyam
ume.
O Uma! a chest bearing well-developed breasts, a charming smile, a side-glance emitting Cupids as it were, a Kadamba-like frame, all these (conspire) together to create in Hara's mind a delusive impression, if it were Thou. Whoever are Thy faultless devotees, this is their consummation.

The implication is that all devotees of the Devi, by constantly meditating on her form, themselves develop a similar form, as constant believing is seeing, seeing develops into knowing, and knowing is becoming.

कदा काळे माते कस्य कलितालकस्करसं पिनेयं विभार्थी तव चरणार्जुणजलम् ।
प्रक्षत्या मूकानामापि च कविताकारणतया
¹यदाघ्ते वाणीमुखकमलयांबूलसेताम् || १०० ||

100. Kadā kāle mātāḥ kathaya kalitaṅkata-rasaṁ
   pibeyāṁ vidyārthī tava caraṇa-nirṇejanā-jalam;
   Prakṛtyā mūkānām api ca kavītā-kāraṇatayā
yad ādhatte vāṇī-mukha-kamala tāmbūla-rasa-
tām.

O Mother! pray tell (me), when shall I, who am eagerly desirous of (imbibing) wisdom, drink the water which has cleansed Thy

¹ कदा थर्ते.
feet and is (thereby) rendered red with the lac-dye; water, which assumes the quality of the chewed betel-juice, (spat out) of the mouth of Vāṇī, through enabling even deaf-mutes to become poets.

Here the marvellous qualities possessed by the washings of the Devī's feet in inducing even deaf-mutes to burst into hymns of praise of the Devī are indicated. Quality of the chewed betel—instances of devotees of the Goddess of Learning blossoming into great poets by chewing the chewed betel-and-nut spat out of her mouth, or otherwise winning her favour, are not wanting according to tradition, e.g., Kāli-dāsa, the great lyric poet, Mūka, the author of the Mūka-paṇca-satī, etc. This stanza is said to refer to the seeker in quest of Sāmīpya-muktī, liberation attained by proximity. Lakṣmi-dhara is of the opinion that this stanza extols the Samaya doctrine of worshipping the Devī in the Sahasrāra, the washings of whose feet are coveted by the seeker, and that the Kaula form of worship is not indicated, as in that case it cannot be maintained that the Devī in the form of the Kuṇḍalinī in the hollow
of the Mulādhāra has Caraṇa-s. He also seeks the support of stanza 10 to strengthen his contention, and says that the former half of that stanza refers to the Samaya form and the latter half to the Kaula form of worshipping the Devī.

सर्स्वत्य ऋक्ष्या विभिन्नरिसपत्तो विहरते ।
रतेः पातिवत्यं शिखिल्यति रम्येण वपुषा ।

चिरं जीवेष्व ऋषिपत्यप्रायव्यतिकरः

1پरानन्दाभिनिवं रसयति रसं वद्रजनवान् ॥ १०१ ॥

101. Sarasvatyā lakṣmyā vidhi-hari-sapatno viharate
rateḥ pātī-vratyaṁ sīthilayati ramyena vapuṣā,
Ciraṁ jīvann eva kṣapita-paśu-pāśa-vyatikaraḥ
parānandābhikhyāṁ rasayati rasāṁ tvad-bha-
jana-vān.

Thy devotee diverts himself with Sarasvatī and Lakṣmī, (i.e., becomes enlightened and opulent), and thus excites the jealousy of Vidhi and Hari, (their husbands); shatters Rati’s chastity with his beautiful frame; and, endowed with long life, tastes the sweetness of what is called exquisite Bliss, bereft of the ignorance incidental to mortals.

1 परव्रश्वाभिनिवं.
Shatters—fascinates and thus renders her devotion to her lord inconstant. Taking this stanza as the penultimate one of the work, Lakṣmi-dhara says that this stanza indicates the worshipper’s piercing through the six Cakra-s in order to reach the Sahasrāra. In substantiation of this view he proceeds thus: The Jīvan-mukta continues to function in the body out of sheer Vāsanā, even after the removal of ignorance, even as the potter’s wheel continues to whirl after the pot has been brought into shape completely. The Bhajana indicated in the last line is of two kinds: by the worshipping of the six Cakra-s and by Dhāraṇā. As regards the former, the first two Cakra-s, being in a region of darkness, are unworthy of being worshipped. The other five Cakra-s, including the Sahasrāra, alone are to be taken into account. Worshippers of the Mani-pūra attain the liberation known as Sārṣṭi, which consists in raising a city by the side of the Devī’s city and abiding there, ever engaged in her service. Worshippers of the An-āhata attain liberation of the Sā-lokya type. Sā-lokya is residence in the Devī’s city. Worshippers of the Visūddhi attain liberation of the Sāmipya type. Sāmipya consists in ministering to the comforts of the Devī. Worshippers of the Ajñā attain liberation of the Sā-rūpya type. Sā-rūpya consists in attaining similarity of form with the Devī, which, however, being distinct and separate, is not Sā-yujya. The aforesaid four types of liberation are known as Gauṇa or accessory, for the reason that external torments alone are warded off in these types. Worshippers of the Sahasrāra
alone have the privilege of attaining liberation of the Sā-yujya type, wherein even internal torments vanish, and which is therefore the ideal type of perpetual liberation referred to in the last line of the stanza.

After getting over all sorts of difficulties, the votary renders himself fit for attaining Sā-yujya. When Sā-yujya is reached he merges into the conjoint forms of Sīva and the S'akti. This is Kaivalya.

The identity of the six Cakra-s of the body, viz., the Mūlādhāra and others, with the six Cakra-s of the Śri-cakra, viz., the Tri-koṇa and others, has already been dealt with. The same also establishes the identity of the Nāda with the Bindu. The Nāda is the Śri-cakra. The Bindu, as will be shown presently, is the group of six lotuses. The Mūlādhāra is of four petals. Its pericarp is the Tri-koṇa. The Svādhiṣṭhāna is of six petals. Its pericarp is the Aṣṭa-koṇa. The Māṇi-pūra is of ten petals. Its pericarp is the Antar-dasāra. The An-āhata is of twelve petals. Its pericarp is the Bahir-dasāra. The Visuddhi is of sixteen petals. Its pericarp is the Catur-dasā-koṇa. Thus far the identity of the S'akti-cakra-s with the five Cakra-s of the body. The Ājñā is of two petals. Its pericarp is of two phases: the Aṣṭa-dala-padma is of one phase and the Śoḍasā-ḍala-padma of the other phase. Of the three circles, one is of the character of the Rudia-granthi at the end of the Svādhiṣṭhāna, another is of the character of the Viṣṇu-granthi at the end of the An-āhata, and the third is of the character of the Brahma-granthi at the end of the Ājñā-cakra. Above these, the
three quadrilaterals with the four doors have flights of steps at the four doors. This Bhū-grha is the pericarp of the Sahasra-dala-padma. There are a thousand petals to this lotus. The Bāиндava-sthāna is in the middle of the pericarp with the four doors. In this manner the identity of the Sṛi-cakra with the Kamala-s serving as palaces for the Devī may be seen. This identity, known as that of the Nāda with the Bindu, should be preserved as a profound secret and has to be divulged only by the Guru for the benefit of the disciple.

The inhering of the fifty Kalā-s in the six Cakra-s has already been dealt with. The vowels inhere in the lunar Khaṇḍa, the five Vargas from Ka to Ma in the solar Khaṇḍa, the rest excluding Ha and La in the Agni-khaṇḍa, and Ha and La in the Bāインドava, while Kṣa inheres in all. The inhering of the Kalā-s in the petals of the Mūlādhāra and other Cakra-s has likewise been already dealt with. From the above will be clearly seen the Tithi-character of the Kalā-s, the Kalā-character of the Nīthya-s, the character of the Kalā-s as inhering in the fifteen letters of the Mūla-mantra, the fifteen letters being of the character of the three Khaṇḍa-s, the three Khaṇḍa-s being of the Moon, Sun and Fire, the latter being of the character of the three Granthi-s, the three Granthi-s being of the character of the three Hṛīm-s of the Mantra, the Hṛīm being of the character of the Bhūvanesvara-mantra, the Bhuvanes'vara-mantra being of the character of being included in the Mūla-mantra, the identity of the Mūla-mantra with the Sṛi-cakra, the nine Cakra-s of the same being identical with
the six Cakra-s and the three Granthī-s as well as the pericarp of the thousand-petalled lotus of the human body. This alone establishes the identity of the Kalā with the Nāda.

With the Nāda is the Bindu identical, the Kalā with the Bindu, the Kalā with the Nāda, the Bindu with the Kalā, the Nāda with the Kalā and all these five with the Śrī-vidyā. The five-fold nature of this identity should be understood from the precept of the Guru. Thus the six kinds of identity form the worship of the Devī. This means that the Goddess, viz., the Śrī-vidyā with her ten forearms manifesting herself directly in the Maṇi-pūra, should be propitiated with the formalities of worship.

Now is described the real form of the Bindu. The Bindu is made up of the five Cakra-s commencing from the Mūlādhāra. It is the cause of the creation and the dissolution of the world and is the power wielded by Śīva. That alone is the Śakti-tattva of the character of the quadrilateral which is in the middle of the pericarp with four doors of the one-thousand-petalled lotus. The Śīva-tattva in the middle of this is the Nāda. Its fourfold character has already been explained. As both the Śakti and Śīva are of the form of the Saṅkā (word) and Artha (its significance), the character of the Kalā is common to them. Therefore their union transcends the Nāda, Bindu and Kalā. This is the secret of the Samaya doctrine.

This Bindu is divided into ten divisions, each one occupying the four petals of the Mūlādhāra and the six
petals of the Svādhiśṭhāna. The four divisions of the Bindu, on the four petals of the Mūladhāra, are Manas, Buddhī, Aham-kāra and Citta of the character of matter, which are the cause of the creation of the universe. The six divisions of the Bindu on the six petals of the Svādhiśṭhāna are Kāma (lust), Krodha (anger), Lobha (covetousness), Moha (delusion), Mada (infatuation) and Mātsarya (spite).

The Maṇi-pūra is of ten petals because of its being made up of the characteristics of the Mūladhāra and the Svādhiśṭhāna. Of the twelve petals of the An-āhāta, ten are of the character of the Maṇi-pūra and the two remaining petals represent the Mūladhāra and the Svādhiśṭhāna. Of the sixteen petals of the Viśuddhi, twelve represent the An-āhāta and four the Mūladhāra, or ten of them represent the petals of the Maṇi-pūra and six the petals of the Svādhiśṭhāna. The two petals of the Ājñā represent the two Cakra-s of the Mūladhāra and the Svādhiśṭhāna. Thus the four Cakra-s beginning from the Maṇi-pūra and ending with the Ājñā are based on the Mūladhāra and the Svādhiśṭhāna. As the four other Cakra-s inhere in the two Cakra-s, the Mūladhāra and the Svādhiśṭhāna, the ten-fold character of the One Bindu becomes established.

Even though the Kaula-s by, restricting their worship only to the first two Cakra-s, profess to attain the full fruits of worship, still, as the worship through the six identities is entirely absent in their form of worship, they cannot obtain the fruits of the several stages of the Samaya form of worship. The Samayin-s, on the other
hand, even though they restrict their worship to the four Cakra-s above the first two, in effect attain the full fruits of the worship of all the six Cakra-s.

As for the other way of worship by Dhāraṇā-s; Dhāraṇā is the restraining of the vital air in the six Cakra-s by means of the Nāda and the Kalā. There are six kinds of Dhāraṇā-s, one in each of the six Cakra-s, and if the Sahasrāra is also included, the kinds of Dhāraṇā-s will be seven in all. At the rate of fifty Dhāraṇā-s in each Cakra, the total number will be $7 \times 50 = 350$. These, when severally combined with the Nāda, Bindu and Kalā and formed into permutations, will become infinite in number, and further light should be sought from the Guru thereon. The fruits of the Dhāraṇā-s as generated in the six Cakra-s are in order—Matī, Smṛti, Buddhi, Prajñā, Medhā, and Pratībhā (various grades of intellect). For further details reference is made by Lākṣmi-dhara to works such as the Subhagodaya, the Caraṇāgama, etc.

Reference has already been made to the Kaula practice of worship of the four-petalled Mūlādhāra inhering in the Svādhiṣṭhāna, as also to the doctrine of the Samayin-s, in accordance with which they worship the Devī that has reached the Mani-pūra, after bursting through the Svādhiṣṭhāna. One other point that may be noted in this connection is that the five Elements along with the Manas are established as identical with the six lotuses. Meditation on the identity of the Microcosm with the Macrocosm, the identity of the six lotuses, of the five kinds of similarities and the six kinds of identities,
exercises so great an influence as to make the Microcosm manifest itself as the Macrocosm. This is the secret underlying all Śāstra-s bearing on Yoga, which enjoin on the Yogin to have recourse to the practice of such meditation with a view to his successful accomplishment of Yoga. This is also endorsed by the Śruti, which says: “(The Yogin should meditate on) the identity of the Microcosm with the Macrocosm, likewise of the Liṅga with the Śūtrātman, of the sleeping with the unmanifested states, and of the Kṣetra-jña with the Paramātman.”

निषेषे नियस्मेरे निरवधिगुणे नीतिनिपुने
निरावाटज्ञाने नियमपरितैलकनिलये।
नियत्या नियुक्ते निर्खिलनिगमान्तस्तुतयदे
निराद्रे नित्ये निगमय ममापि स्तुतिमिमाष्||१०२||

102. Nidhe nitya-smere nir-avadhi-guṇe niti-nipune
nir-āghāta-jñaṇe niyama-para-cittaika-nilaye;
Niyatyā nirmukte nikhila-nigamānta-stuta-pade
nir-ātnaṇe nitye nigamaya māmāpi stutim
imām.
O Treasure-mine! ever smiling, possessed of boundless qualities, proficient in holding the scales even, uninterrupted fountain of Wisdom, ever abiding in well-controlled minds, by no means bound to conventions, with feet glorified by all the Upaniṣad-s, void of risks and eternal, hallow this laudatory composition of even mine (Thy humble devotee).

This stanza is commented upon by Kāmesvāra-sūri, which indicates that it finds a place in his manuscript and has been recognized by him as part of the work. The poet characterizes the Devī as a Treasure-mine and gives us some specimens of the gems it contains, without forcing us to the necessity of delving deeply into it. Mark the alliteration.


dīpajvalāghaṃbāṃdicskarṇīrjavānabāhī
dvāsamūdṛapalalakṣānālcyē
cīvāsāṃbhābī: sbhānbhīsāhītitykaraṇān
dvāṣābhīvāṃbhśtvā jnanā bāchām sūtirīyam || 103 ||

103. Pradīpa-jvālābhīr divasa-kara-nīrājana-vidhīḥ
    suhā-sūtes' candropala-jala-lavair a r g h y a-
    racanā ;
    Svākiyair ambhobhiḥ salila-nidhi sa u hi tyā-
    karaṇaṃ
tvādīyābhīr vāgbhis tava jānani vācāṃ stutir
    iyam.
O Mother of diction! composing this hymn (in praise) of Thee, in words originating from Thee, is very much like adoring the Sun by waving a light (before him), offering, the Moon, drops of water (flowing out) of a moonstone, and pleasing the Ocean by (pouring) water into it.

The poet here says that his attempt at composing this work is very much like "carrying coals to Newcastle", if one more simile may be used to explain his several similes. Kaival yā s'rama's gloss deals with all the 103 stanzas. He is however of opinion that stanza 88 is an interpolation.

II अः तत्सत् II
APPENDIX
<table>
<thead>
<tr>
<th>Stanza No.</th>
<th>Yantra with Bija to be inscribed on</th>
<th>Number of days to be worshipped</th>
<th>Number per diem of repetition of stanza</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(a) Designed in coloured flour, with a ghee lamp in front (b) Gold plate; worship facing the east</td>
<td>12</td>
<td>1,000</td>
</tr>
<tr>
<td>2</td>
<td>Gold plate; worship facing the north</td>
<td>55</td>
<td>1,000</td>
</tr>
<tr>
<td>3</td>
<td>(a) Gold plate; worship facing north-east (b) do.</td>
<td>54</td>
<td>2,000</td>
</tr>
<tr>
<td>4</td>
<td>(a) Silver plate; worship facing the east (b) Gold plate</td>
<td>16</td>
<td>1,000</td>
</tr>
<tr>
<td>5</td>
<td>Copper plate; facing the east</td>
<td>8</td>
<td>2,000-with plate on the crest</td>
</tr>
<tr>
<td>6</td>
<td>Gold plate; facing the east</td>
<td>21</td>
<td>500</td>
</tr>
<tr>
<td>7</td>
<td>Gold plate or holy ashes; facing the east</td>
<td>45</td>
<td>1,000-plate to be worn on the crest</td>
</tr>
<tr>
<td>8</td>
<td>Red-sandal-paste, to be worshipped with red flowers</td>
<td>12</td>
<td>1,200</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tri-madhura, i.e., scraped cocoanut-kernel mixed with jaggery and ghee</strong></td>
<td>Successful accomplishment of desired objects.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweet cake</td>
<td>All prosperity, overcoming all obstacles.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel</td>
<td>Winning over matter and fascination of the world.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black-gram-cake do.</td>
<td>Knowledge of the Veda-s.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turmeric-Poñgal with red-gram dhal do.</td>
<td>Overlordship of an empire.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jaggery-gruel and Poñgal with green-gram dhal</td>
<td>Immunity from penury, disease and other torments.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>21 pieces of sugar-cane</strong></td>
<td>Prepossession in one's favour and infatuation of people.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Milk-gruel and cooked rice</strong></td>
<td>Winning over the enemy.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Black pepper</strong></td>
<td>Release from prison and success in all enterprise.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
<td>Number of days to be worshipped</td>
<td>Number per diem of repetition of stanza</td>
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</tr>
<tr>
<td>9</td>
<td>Gold plate besmeared with civet</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>10</td>
<td>Gold plate</td>
<td>6</td>
<td>1,000-mounted on red silk cord to be tied round wrist</td>
</tr>
<tr>
<td>11</td>
<td>Gold plate or butter; (butter to be partaken after Japa)</td>
<td>8</td>
<td>1,000</td>
</tr>
<tr>
<td>12</td>
<td>Vessel full of water; (to be drunk after Pūjā)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>13</td>
<td>Gold plate or lead sheet, (to be worn as a talisman on the neck after Japa)</td>
<td>6</td>
<td>1,000</td>
</tr>
<tr>
<td>14</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>15</td>
<td>Gold plate (as talisman); water (to be drunk after Japa)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>16</td>
<td>Gold plate</td>
<td>41</td>
<td>1,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
<td></td>
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<tr>
<td>-----------------------------</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel</td>
<td>Mastery over elements and return, from foreign country, of relations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fruit</td>
<td>Virility, development of breasts and normal menstruation.</td>
<td></td>
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</tr>
<tr>
<td>Jaggery-gruel, cakes and Mahā-naivedya</td>
<td>Removal of sterility (by tying the tailsman round the waist).</td>
<td></td>
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</tr>
<tr>
<td>Honey</td>
<td>Eloquence and poesy.</td>
<td></td>
<td></td>
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<tr>
<td>Tri-madhura or cooked rice</td>
<td>Fascination of women.</td>
<td></td>
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</tr>
<tr>
<td>Milk-gruel, cakes and cooked rice</td>
<td>Immunity from famine and pestilence.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey, fruit and refined sugar</td>
<td>Poesy and enlightenment.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Vedic and Śāstraic knowledge and pleasing the assembly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
<td>Number of days to be worshipped</td>
<td>Number per diem of repetition of stanza</td>
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<tr>
<td>17</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>18</td>
<td>Gold plate, sandal, flower, saffron or turmeric</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>19</td>
<td>Gold plate, holy ashes, sandal, Kuṇkumā, or Svayambhu flower</td>
<td>25</td>
<td>12,000</td>
</tr>
<tr>
<td>20</td>
<td>(a) Holy ashes or water</td>
<td>...</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td>(b) do.</td>
<td>45</td>
<td>2,000</td>
</tr>
<tr>
<td>21</td>
<td>Gold-, Silver-, or Copper-plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>22</td>
<td>Gold plate; (to be worn as a talisman)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>23</td>
<td>Gold plate; (to be worshipped in the house)</td>
<td>30</td>
<td>3,000</td>
</tr>
<tr>
<td>24</td>
<td>Gold plate, (to be worn as a talisman)</td>
<td>30</td>
<td>1,000</td>
</tr>
<tr>
<td>25</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Honey, fruit, milk, sugar and sugar-candy</td>
<td>Mastery over all S'āstra-s.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel and pān-supāri</td>
<td>Infatuation of women, men, animals, Deva-s and demons.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk, honey and fruit</td>
<td>Bewitching kings, demons, animals and women.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>...</td>
<td>Antidote against poison and febrifuge.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>...</td>
<td>Fascinating snakes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fruit, honey and jaggery</td>
<td>Winning over the enemy.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey, trī-madhura, curds, milk and spiced rice of various kinds</td>
<td>Attainment of all worldly desires and living above want.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel</td>
<td>Relief from disease, debts, demons and danger.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey, black-gram-cake and sweetened sesame</td>
<td>Immunity from evil spirits.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Places of honour and emolument</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
<td>Number of days to be worshipped</td>
<td>Number per diem of repetition of stanza</td>
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<td>--------------------------------------</td>
</tr>
</tbody>
</table>
| 26         | (a) Gold plate with the name of the quarry  
(b) Gold plate | 6 new-moon-days 6 | 1,000 |
<p>| 27         | Gold or other plate | 45 | 1,000 |
| 28         | Gold plate or Tāṭānīka, (to be worn as a talisman) | 45 | 1,000 |
| 29         | Gold plate; (to be worn on the wrist) | 45 | 1,000 |
| 30         | Gold plate; (—do.—) | 96 | 1,000 |
| 31         | Gold plate | 45 | 1,000 |
| 32         | (a) Gold plate | 45 | 1,000 |
|            | (b) do, (to be fixed to the place of business) | 45 | 1,000 |
| 33         | Gold plate; (to be placed in a box made of antelope horn and buried) | 45 | 1,000 |</p>
<table>
<thead>
<tr>
<th>Particulars of food offering</th>
<th>Fruit of the Japa</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>All-round success.</td>
</tr>
<tr>
<td>Jaggery-gruel</td>
<td>Winning over the enemy.</td>
</tr>
<tr>
<td>Jaggery-gruel</td>
<td>Attainment of Ātma-jūāna.</td>
</tr>
<tr>
<td>Tri-madhura, milk-gruel and pān-supārī</td>
<td>Immunity from unnatural death and attainment of all ends.</td>
</tr>
<tr>
<td>Honey and black-gram-cake</td>
<td>Taming of wild natures.</td>
</tr>
<tr>
<td>Honey, tri-madhura and pān-supārī</td>
<td>The eight psychic powers and fire-walking.</td>
</tr>
<tr>
<td>Honey and milk</td>
<td>Popularity with men, especially kings.</td>
</tr>
<tr>
<td>Curd-rice and black-gram-cake</td>
<td>Successful accomplishment of alchemy and other sciences.</td>
</tr>
<tr>
<td>Sweet Poṅgal</td>
<td>Success in business.</td>
</tr>
</tbody>
</table>

(A coin to be held in the closed fist and Japa performed)  
Acquisition of wealth; ten times the value of the coin held.
<table>
<thead>
<tr>
<th>Stanza No.</th>
<th>Yantra with Bija to be inscribed on</th>
<th>Number of days to be worshipped</th>
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</thead>
<tbody>
<tr>
<td>34</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>35</td>
<td>Gold plate, (to be worn as a talisman)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>36</td>
<td>(a) Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td>(b) Water in a vessel</td>
<td>15</td>
<td>1,000</td>
</tr>
<tr>
<td>37</td>
<td>(a) Gold plate or vessel of water</td>
<td>...</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td>(b) do.</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>38</td>
<td>(a) Cold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td>(b) do. and vessel of water</td>
<td>4</td>
<td>4,000</td>
</tr>
<tr>
<td>39</td>
<td>Gold or silver plate</td>
<td>12</td>
<td>108</td>
</tr>
<tr>
<td>40</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000-(to be placed under a pillow)</td>
</tr>
<tr>
<td>41</td>
<td>Gold plate (as talisman) or salt (to be administered as medicine)</td>
<td>30</td>
<td>4,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
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<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>(a) Honey. (b) Pepper powdered and mixed with ghee</td>
<td>(a) Will bloom into a genius. (b) Cure for rheumatism of the joints.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sugar, honey, milk and milk-gruel</td>
<td>Cure for consumption.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey and black-gram-cake</td>
<td>(a) Cure for incurable diseases.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cooked rice mixed with pepper</td>
<td>(b) do.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fruit, cocoanut and jaggery-gruel</td>
<td>(a) Release from the effects of &quot;possession&quot; by Brahma-raksas,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black-gram, sweet-cakes and milk gruel</td>
<td>(b) Cure for all diseases also, in addition to the above.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 black-gram-cakes, cocoanut and pān-supāri ...</td>
<td>(a) Cure for infantile diseases. (b) do.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk, milk-gruel and honey, or Pongal</td>
<td>Avoidance of bad dreams.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey, milk-gruel and pān-supāri</td>
<td>F o r e s e e i n g the future through dreams.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Cure for dyspepsia and other stomach diseases.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bīja to be inscribed on</td>
<td>Number of days to be worshipped</td>
<td>Number per diem of repetition of stanza</td>
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</tr>
<tr>
<td>42</td>
<td>Gold plate or Kuruvai-rice-flour mixed with Omam-powder</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>43</td>
<td>Gold plate; (to be worn as a talisman in the form of a ring)</td>
<td>40</td>
<td>3,000</td>
</tr>
<tr>
<td>44</td>
<td>Gold plate; also in saffron-powder and turmeric (to be marked on the forehead)</td>
<td>12</td>
<td>1,000</td>
</tr>
<tr>
<td>45</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>46</td>
<td>Gold plate; (to be worn as a talisman)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>47</td>
<td>Gold plate, (to be worn on the crest) or holy ashes</td>
<td>25</td>
<td>7,000</td>
</tr>
<tr>
<td>48</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>49</td>
<td>Turmeric charred and ground in sesamum oil after Japa and used as a collyrium by a person with blue eyes under 25 years</td>
<td>10</td>
<td>1,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
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<tr>
<td>Refined sugar (the rice-flour to be taken as medicine after Japa)</td>
<td>Cure for dropsy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Fascination of all.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jaggery-gruel and honey</td>
<td>Fascination, alleviation of suffering and hysteria.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tri-madhura and honey</td>
<td>Fortune-telling.</td>
<td></td>
<td></td>
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<tr>
<td>Milk-gruel and honey</td>
<td>Return of husband; progeny.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cocoanut, fruit and honey</td>
<td>Favourable disposition of deities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spiced rice of various kinds, fruit and honey</td>
<td>Countering adverse planetary influence.</td>
<td></td>
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</tr>
<tr>
<td>Pongal and honey</td>
<td>Discovery of treasure-trove.</td>
<td></td>
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<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
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<tr>
<td>50</td>
<td>Gold plate or water; or butter (to be taken as medicine)</td>
<td>4</td>
<td>1,000</td>
</tr>
<tr>
<td>51</td>
<td>Gold plate, or sandal paste; (with mark on the forehead)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>52</td>
<td>Gold plate or holy ashes</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>53</td>
<td>Gold plate or the floor (with a lamp burning beside)</td>
<td>...</td>
<td>3,000</td>
</tr>
<tr>
<td>54</td>
<td>Gold plate or medicinal herb, also water in a vessel</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>55</td>
<td>Gold plate or myrobalan</td>
<td>45</td>
<td>2,500</td>
</tr>
<tr>
<td>56</td>
<td>Gold plate or the tooth or skull of a Makara fish</td>
<td>45</td>
<td>20,000</td>
</tr>
<tr>
<td>57</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>58</td>
<td>(a) Gold plate; (to be worn along with ear-ornament)</td>
<td>5</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td>(b) Kuñkuma; (to be marked on the forehead after Japa)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Refined sugar, sugar-candy, jaggery, honey, fruit and cocoanut</td>
<td>Immunity from small-pox.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black-gram-cake and honey</td>
<td>Fascinating all people and bestowal of all desires.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sesamum-rice and milk-gruel</td>
<td>Curative for all eye- and ear-diseases.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweet cake, black-gram-cake and milk-gruel</td>
<td>If the flame burns brightly it is a good portent; if dim, otherwise.</td>
<td></td>
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</tr>
<tr>
<td>Jaggery-gruel</td>
<td>Cure for venereal diseases.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fruit, milk-gruel, honey and pān-supāri</td>
<td>Cure for hydrocele, etc.</td>
<td></td>
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<tr>
<td>Honey</td>
<td>Locks and fetters will yield and watch-men run away.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel and honey</td>
<td>All prosperity.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>(a) Fascination of men.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(b) Royal favour.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
<td>Number of days to be worshipped</td>
<td>Number per diem of repetition of stanza</td>
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</tr>
<tr>
<td>59</td>
<td>Gold plate or turmeric (to be used for toilet)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>60</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>61</td>
<td>Gold plate or necklace (and to be worn as a jewel by women)</td>
<td>8</td>
<td>1,2000</td>
</tr>
<tr>
<td>62</td>
<td>Gold plate; (to be placed under the pillow after Japa)</td>
<td>8</td>
<td>8,000</td>
</tr>
<tr>
<td>63</td>
<td>Gold plate (stanza to be inscribed and worn round the waist)</td>
<td>30</td>
<td>30,000</td>
</tr>
<tr>
<td>64</td>
<td>Kurikuma or gold plate (to be worn as a nose-screw)</td>
<td>18</td>
<td>10,000</td>
</tr>
<tr>
<td>65</td>
<td>Gold plate, worshipping S'ri-cakra with red flower and incense</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>66</td>
<td>(a) Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td></td>
<td>(b) Holy ashes</td>
<td>3</td>
<td>5,000</td>
</tr>
<tr>
<td>67</td>
<td>Gold plate; (by the couple jointly)</td>
<td>45</td>
<td>1,000</td>
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</tbody>
</table>
### Particulars of food offering | Fruit of the Japa
---|---
Sugar-Pońgal and honey | Fascination.
Honey and milk-gruel | Acquisition of learning.
Cocoanut, fruit and honey | Fascinating men and gratification of desires.
Black-gram-cake and honey | Profound sleep.
Cocoanut | Ready obedience.
Jaggery-gruel and honey | Fascination of people or cure for venereal diseases.
Honey | Fascination of people.
Jaggery-gruel and honey (a) | Accomplishment in Vīnā and other instruments.
(b) do. (b) | Cure for all diseases.

**Honey, milk-gruel and pān-supārī** | Royal favour.
<table>
<thead>
<tr>
<th>Stanza No.</th>
<th>Yantra with Bija to be inscribed on</th>
<th>Number of days to be worshipped</th>
<th>Number per diem of repetition of stanza</th>
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<tr>
<td>68</td>
<td>Kuñkuma, with stanza inscribed on it and worship of S'ri-cakra</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>69</td>
<td>Gold plate; muttering the stanza with Campaka flower (to be given to a) woman after Japa</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>70</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>71</td>
<td>Gold plate; muttering the stanza seated under a banyan tree</td>
<td>90</td>
<td>12,000</td>
</tr>
<tr>
<td>72</td>
<td>Gold plate or a walking stick</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>73</td>
<td>Gold plate or water (to be drunk or sprinkled after Japa)</td>
<td>7</td>
<td>1,000</td>
</tr>
<tr>
<td>74</td>
<td>Gold plate, in front of the Devi</td>
<td>45</td>
<td>108</td>
</tr>
<tr>
<td>75</td>
<td>Gold plate</td>
<td>3</td>
<td>12,000</td>
</tr>
<tr>
<td>76</td>
<td>Gold plate</td>
<td>12</td>
<td>1,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
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<td>-----------------------------</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Honey and pān-supāri</td>
<td>Royal favour</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Fascination of that woman.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cocoanut and honey</td>
<td>Fascinating men.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Command of fairies.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Night-travel without fear.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey and milk</td>
<td>Increased flow of milk in women and cows.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel and honey</td>
<td>Enhanced reputation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fruit and honey</td>
<td>Poesy and flow of milk in women’s breasts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cocoanut, fruit, honey and curd-rice</td>
<td>Fascination of people and acquisition of all powers.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
<td>Number of days to be worshipped</td>
<td>Number per diem of repetition of stanza</td>
</tr>
<tr>
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<td>----------------------------------------</td>
</tr>
<tr>
<td>77</td>
<td>Yantra and stanza to be inscribed on charcoal of the red lotus flower, mixed with the ghee of a smoke-coloured cow and to be worn as a mark on the forehead after Japa</td>
<td>15</td>
<td>2,000</td>
</tr>
<tr>
<td>78</td>
<td>Red sandal paste mixed with rose water and civet (to be worn as a mark on the forehead)</td>
<td>45</td>
<td>108</td>
</tr>
<tr>
<td>79</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>80</td>
<td>Gold plate (to be placed on the yoni on first puberty)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>81</td>
<td>Gold plate, facing south-east</td>
<td>16</td>
<td>1,000</td>
</tr>
<tr>
<td>82</td>
<td>Bhūrja leaf or a pair of wooden sandals or a log of Aśvakarna tree under the back.</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>83</td>
<td>Gold plate, worshipped with Japā (red cotton) flower</td>
<td>12</td>
<td>1,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Honey and fruit</td>
<td>Royal favour.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey and black-gram-cake</td>
<td>Royal favour and success in all endeavours.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey and milk-gruel</td>
<td>Legerdemain.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Legerdemain.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey, jaggery-gruel and</td>
<td>Floating on fire.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>black-gram-cake</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cocoanut, fruit and honey</td>
<td>Floating on water.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jaggery-gruel and honey</td>
<td>Keeping at bay an entire army.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
<td>Number of days to be worshipped</td>
<td>Number per diem of repetition of stanza</td>
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<tr>
<td>84</td>
<td>Gold plate</td>
<td>365</td>
<td>1,000</td>
</tr>
<tr>
<td>85</td>
<td>Gold plate, to be worshipped with flowers of eight different colours</td>
<td>12</td>
<td>1,000</td>
</tr>
<tr>
<td>86</td>
<td>Gold plate with a pot of water (to be used for bathing after worship)</td>
<td>21</td>
<td>1,000</td>
</tr>
<tr>
<td>87</td>
<td>Ashes from a crematorium or sandal paste</td>
<td>16</td>
<td>1,000</td>
</tr>
<tr>
<td>88</td>
<td>Gold or silver plate</td>
<td>180</td>
<td>1,008</td>
</tr>
<tr>
<td>89</td>
<td>Gold plate or holy ashes</td>
<td>30</td>
<td>1,000</td>
</tr>
<tr>
<td>90</td>
<td>Gold plate</td>
<td>30</td>
<td>1,000</td>
</tr>
<tr>
<td>91</td>
<td>Gold plate, (Yantra and stanza)</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>92</td>
<td>Gold plate or holy ashes</td>
<td>45</td>
<td>2,000</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
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</tr>
<tr>
<td>Milk-gruel, spiced rice of various kinds and honey</td>
<td>Entering other bodies.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel, jaggery-drink and fruit</td>
<td>Warding off evil spirits.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel, coconut and honey</td>
<td>Warding off evil spirits.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel, honey, fruit and coconut</td>
<td>Calling off snakes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jaggery-gruel, fruit and coconut</td>
<td>Calling off animals.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jaggery-gruel and honey</td>
<td>Alleviation of disease.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel and honey</td>
<td>Counteracting the influence of witchcraft and bestowal of all desires.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milk-gruel</td>
<td>Acquisition of land and wealth.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spiced rice of various kinds, milk, milk-gruel and pān-supāri</td>
<td>Bestowal of a kingdom and warding off evil spirits.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanza No.</td>
<td>Yantra with Bija to be inscribed on</td>
<td>Number of days to be worshipped</td>
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<tr>
<td>93</td>
<td>Gold plate</td>
<td>45</td>
<td>1,000</td>
</tr>
<tr>
<td>95</td>
<td>Gold plate</td>
<td>45</td>
<td>2,000</td>
</tr>
<tr>
<td>96</td>
<td>Gold plate or sesamum oil</td>
<td>3</td>
<td>108</td>
</tr>
<tr>
<td>97</td>
<td>A piece of the white Arka plank with turmeric (to be marked on the forehead)</td>
<td>10</td>
<td>1,000</td>
</tr>
<tr>
<td>98</td>
<td>Gold or copper plate or water</td>
<td>8</td>
<td>1,000</td>
</tr>
<tr>
<td>100</td>
<td>Gold plate or holy ashes</td>
<td>45</td>
<td>2,000</td>
</tr>
<tr>
<td>101</td>
<td>Gold plate</td>
<td>16</td>
<td>1,000</td>
</tr>
<tr>
<td>103</td>
<td>Gold plate</td>
<td>45</td>
<td>100,000, for the entire period</td>
</tr>
<tr>
<td>Particulars of food offering</td>
<td>Fruit of the Japa</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Accomplishment of desires.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poñgal, cocoanut and fruit</td>
<td>Gratification of desires.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sesamum-rice and jaggery</td>
<td>Healing of wounds.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey and milk-gruel</td>
<td>Acquisition of learning.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cooked rice and honey</td>
<td>Physical strength and virility.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Honey</td>
<td>Virility and fecundity, after riddance of disease.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tri-madhura, black-gram-cake and fruit</td>
<td>Valour.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fruit and cocoanut</td>
<td>Accomplishment of desired objects.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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