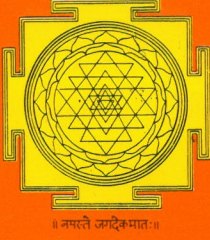


A PROJECT ON BHARATIYA-SAMSKRITI-SARVASVA-KOSHA



Kalpatharu Research Academy Publication

Chief Editor : DAIVAJNA K.N. SOMAYAJI

DEVATĀ-RŪPA-MĀLĀ

PART-II



By

S.K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY

(A DIVISION OF SRI SRINGERI SHARADA PEETHAM)

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PREFACE

The Project undertaken by the Kalpatharu Research Academy, Bangalore was continued during the year 2003-2004, and the result is the second part of Devatā-Rūpa-Mālā (Part II). The basic text of 'Devata-Dhyana-Malika' compiled by the late Maharaja of Mysore, Krishnaraja Wodeyar III was published by the Academy last year.

The Academy is thankful to Vidyalankara, Sastrachudamani, Sangita-Kala-Ratna, Vachaspati Prof. S.K. Ramachandra Rao for having prepared this publication, and also seeing it through the press. Acknowledgement is also made of the cooperation of M/s. Omkar Offset Printers who have brought out this volume neatly and expeditiously.

The Academy is deeply beholden to the revered Jagadguru Sri Sri Sri Bharatitirtha Mahaswamiji of Sri Sringeri Sharada Peetham, who is the chief patron of the Academy, for his munificent blessings, and it is also grateful to Sri V.R. Gowrishankar, the Administrator of Sri Sringeri Sharada Peetham, who is also the Chairman of the Academy, for his keen interest in the Academy's research programmes.

The Academy is also grateful to the Authorities of the Ministry of Human Resources Development, Govt. of India, New Delhi and the Authorities of Ministry of Education Govt. of Karnataka.

Bangalore
Sri Svabhanu Samvat
Vijayadashami
Date : 5th October 2003

DAIVAJNA K.N. SOMAYAJI
CHIEF EDITOR AND DIRECTOR
KALPATHARU RESEARCH ACADEMY

KALPATHARU RESEARCH ACADEMY

INSTITUTION FOR

- * Promotion of Research Oriented Studies in Veda, Vedanga, Agama, Jyoutisha, Vedanta, Yoga and Ayurveda
- * Study of Sanskrit language in particular and other related languages
- * Propagation of Vedic Phonetics
- * Establishment of Veda Patashalas in Guru Kula System
- * Running of Oriental Libraries (Prachya Granthalaya)
- * Collection, Preservation and Publication of Old Manuscripts

INTRODUCTION

The second part of Devatā-Rūpa-Mālā (the first part of which was brought out last year) focuses its attention on the iconography of Śakti and her forms, as prescribed in the Āgama texts and Śilpa Śāstras. The book is based on icons and images in Indian temples, which in turn are based on the Āgama prescriptions and visualizations.

The purpose of the volumes on Devatā-Rūpa-Mālā is to assist the traditional craftsmen and sculptors by providing models for individuals icons. The drawings and photographs collected here represent the best specimens of Indian iconography; and they illustrate the sculptor's skill in visualizing the deities for formal worship and also contemplation.

The compiler is grateful to Sri Daivajna K.N. Somayaji, Chief Editor and Director of the Kalpatharu Research Academy, Bangalore for providing me with an opportunity to prepare this volume. He is also grateful to the Chief Patron of the Academy, Sri Sri Bharathi-tirtha Swamiji, of Sri Sringeri Sharada Peetham, and to Sri V.R. Gowrishankar, Academy's Chairman who is also the Administrator of Sri Sringeri Sharada Peetham. He acknowledges the cooperation of his friends Sri Venkatesh Babu and Sri Nagendra of the Omkar Offset Printers.

S.K. RAMACHANDRA RAO

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नमस्ते जगदेक मातः
माला सुधा कुम्भ विबोधमुद्रा
विद्याविराजत्करवारिजाताम् ।
अपारकारुण्य सुधाम्बु राशिं
श्री शारदाम्बां प्रणतोस्मि नित्यम्



H.H. Sri Sri BHARATI THEERTA MAHASWAMIJI

HUMBLE DEDICATION TO OUR CHIEF PATRON

भारतीकरुणापात्रं
भारतीपदभूषणम् ।
भारतीपदमारूढं
भारतीतीर्थमाश्रये ॥



॥ श्री शृङ्गेरी श्रीजगद्गुरुमहासंस्थानम् ॥

श्रीमत्परमहंसपरिव्राजकाचार्यवर्य पदवाक्यप्रमाणपारावारपारीण
यमनियमासनप्रणायामप्रत्याहारधाराणाध्यानसमाध्यष्टाङ्गयोगानुष्ठाननिष्ठ
तपश्चक्रवर्त्यनाद्यविच्छिन्न श्रीशङ्कराचार्यगुरुपरम्पराप्राप्त षड्दर्शनस्थापनाचार्य
व्याख्यानसिंहासनाधीश्वर सकलनिगमागमसारहृदय सांख्यद्वयप्रतिपादक वैदिकमार्गप्रवर्तक
सर्वतन्त्रस्वतन्त्रादिराजधानी विद्यानगरमहाराजधानी कर्णाटकसिंहासनप्रतिष्ठापनाचार्य
श्रीमद्राजाधिराजगुरुभूमण्डलाचार्य ऋष्यशृङ्गपुरवराधीश्वर तुङ्गभद्रातीरवासि
श्रीमद्विद्याशङ्करपादपञ्चाराधक श्रीजगद्गुरु श्रीमदभिनवविद्यातीर्थस्वामिगुरुकरकमलसञ्जात

॥ श्री जगद्गुरु शृङ्गेरी श्रीमद्भारतीवीथीमहास्वामिभिः ॥

अस्मदत्यन्तप्रियशिष्य श्री नरसिंह सोमयाजि विषये नारायणस्मरणपूर्वकं विरचिता
आशिषस्समुल्लसन्तु ।

वैदिकान्ववाये लब्धजनिर्भवान् ज्योतिर्विद्यामभ्यस्य तद्द्वारा बहून् जनान् उपकुर्वन्नास्ते । वेदागमशास्त्रेषु
भूयसीं श्रद्धामावहन् तत्प्रचाराय कल्पतरु संशोधनप्रतिष्ठान नाम्नीं संस्थां प्रत्यस्थापयत् । सा च संस्था
विशिष्टान् ग्रन्थान् प्रकाशयन्ती वरीवर्ति ।

शृंगगिरि जगद्गुरु महासंस्थाने पारम्परिकीं भक्तिमास्थितवतो भवतो मनसि संस्थामेनां शृंगगिरि मठीयां
विधातुं सङ्कल्पः उदभूदिति विज्ञाय मोदामहे । अत एव अदसीयानि प्रकाशनानि इतः परं मठीयत्वेनैव
प्रकाशयिष्यन्त इत्यपि भवान् निरचिनोत् । दुर्लभाः भारतीयसंस्कृतिप्रबोधकाः विशिष्टाः ग्रन्थाः
संस्थायानया प्रकाशयन्तां तेन च भवदीयो मनोरथः फलेग्रहिर्भूयात् श्रीशारदाचन्द्रमौलीश्वरयोरनुकम्पया
भवान् इतोधिक श्रेयः परम्पराभिः समभिवर्धतामिति चाशास्महे ।

शृङ्गगिरिः

ईश्वर भाद्रपदशुद्धदशमी भार्गववासरः

12.9.1997

इति नारायणस्मरणम्

CHAPTER SIX

ŚAKTI



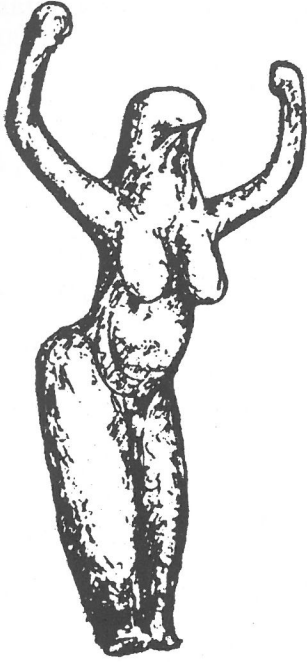
Meaning 'power', 'force', 'energy', or 'capacity', the expression Śakti refers to the primordial and ever-present power to create, preserve and destroy (dissolve) all things: it is the energy, both transcendental and immanent, behind the phenomenal manifestations. It is identified with the creative urge or impulse inherent in nature : mūla-prakṛti. It is also the principle of origination and nourishment, hence 'mother' (mātr)

The ideology of the procreative principle (hence described as feminine) as imbued with divinity is basic to all religious systems in the

country, and is especially the focal point of the Śākta systems. Śaiva and Vaishṇava, Jaina and Buddhist divisions have also incorporated the fundamental premises of the Śākta creed, which is essentially folk in origin and character. The biunity of Pārvati and Śiva, and of Lakshmī and Nārāyaṇa, are well-known, and have philosophical overtones and symbolize the relationship between the puruṣa and the prakṛti, the male and the female, the seed and the soil. Several minor gods are likewise frequently represented along with their śaktis or consorts: (Kārttikeya with Vallī, Gaṇeśa with Puṣṭī, Malhāri with Mhāḷsa, Indra with Śachī, Agni with Svāhā, the bhairavas with their bhairavīs, and the yakshas with their yakshiṇīs. The gods of the Mahāyāna pantheon are most often seen with their śaktis in the yuganaddha posture.

Even in the Vedic corpus, as many as forty feminine divinities are celebrated and they are not always counterparts of male deities. Numerous goddesses are independent in their nature and function ; Pṛthvī (earth-goddess), Ushas (dawn), Āpodevī (water-goddess), Aditi (unbounded nature, mother of the gods), Idā (the goddess of sacrifice), Sindhū (river-goddess), Sarasvatī (river-goddess, and goddess of speech), Nishṭhigṛī (mother of Indra), Sinīvālī (lunar deity), Vāgambhṛaṇī (the goddess of articulate speech), Urvaśī (the deity of the mid-region), Rātrī (nocturnal deity), Sarva-rājñī (the supreme sovereign), Rodasī (sky), Medhā (the goddess of intelligence), Ghoshā (the goddess of inarticulate sound), Yamī (the sister of Yama), Saramā (goddess whose form is that of a dog),

Śraddhā (faith), Sāvitrī (the solar goddess), Rākā, Anumatī and Kuhū (lunar aspects), Śrī (prosperity), Sūryā (feminine sun), Svastī (welfare), Aranyānī (forest-goddess), Nirṛtī (misfortune and decay) and so on.



The folk religions which date back to a distant past had a large pantheon of local divinities, mostly feminine powers, ministering to the needs of the individuals and the community, and also representing diseases and disasters. They related to the fears concerning child-birth, health of the mother; welfare of the baby; and a whole class of 'mothers' (māṭrkās) came into existence. Even the epic *Mahābhārata* speaks of groups of such maternal powers: mātarah, māṭrkā, māṭṛ-gaṇa (cf. *Āraṇya* and *Sabhā-parvas*).

As many as two hundred of these spirits which are invoked to preserve the children in their infancy have been named in the epic (bāla-graha, cf. *Mahābhārata*, 9,45 1-28). *Matsya-purāṇa* (179,9 ft) and *Vishṇu-dharmottara* (1,226, 7 ft) also mention these divinities. They are especially associated with Skanda, and hence a number of them were celebrated as 'skanda-grahas'.

There were both masculine and feminine 'grahas'. They seize the pregnant women, the new-born babes, growing children and the mothers.

Their propitiation is prescribed to avoid miscarriage, still-birth, dead foetus and afflictions of children ('teshām praśamanam kāryam', Aranya-parva, 3, 219, 43). When pacified, they can be benign and contribute to the welfare, longevity, and vitality of the devotees (ibid. 44, 'evam eterchitās sarve prayacchhanti śubham nṛṇām').

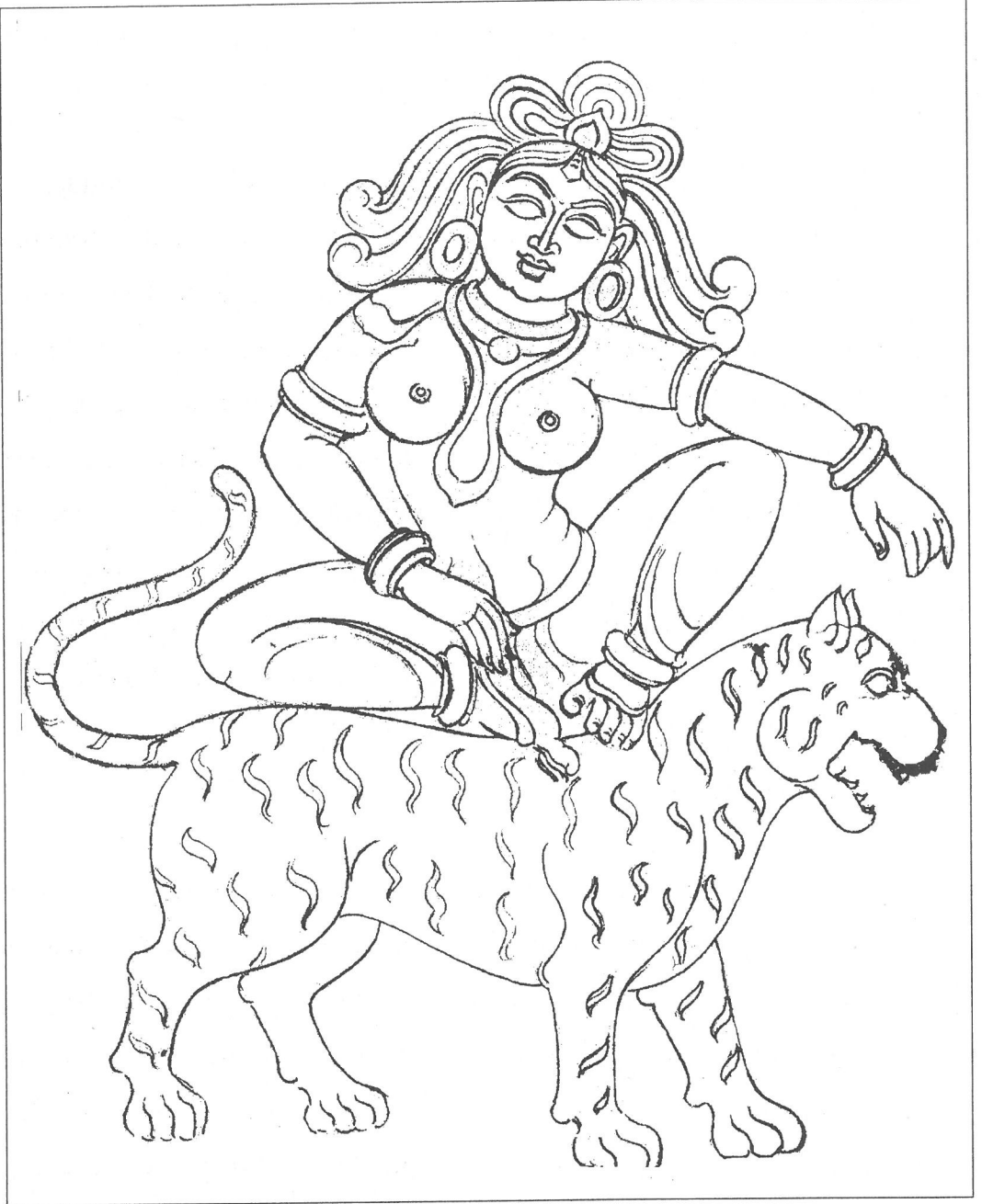
There was also the cult of the dead mothers (the souls of the dead ancestors) in the background: the spirits survive and help the descendents in various ways. They were worshipped in 'ābhyudayika-śrāddha' rites. Wives of the celebrated ancestors were deified and honoured in the community. Even in *Gṛhyasūtras*, we read of 'the wives of the gods' (devapatnyah), who were worshipped in rites like darśa-pūrṇa-māsa (in the sequence known as 'patnī-samyāja') and śūla-gāva sacrifice. *Pāraskara-gṛhya-sūtra* mentions Indrāṇī, Rudrāṇī, Śarvāṇī, Bhavāṇī, Agnāyī, Varuṇāṇī etc.

In the folk imagination, spirits of the midregion (viz. the celestial nymphs and fairies, gandharvas and apsaras) descend on the human and cause confusion ('mano muhah') ('unmādayanti'); they frequent the river-banks and thickly wooded groves (cf. *Atharva-veda*, 4, 37, 3). They also haunt trees, open spots, cross-roads, caves, burning grounds, springs and mountains. They have different complexions, forms and natures. Mostly they are tawny red in colour, coppery green, cloud-dark or ash-coloured. They wear a variety of garments and ornaments; and speak several languages ('nānā-bhāṣhāh').

They are ugly, ferocious, and violent; but they can present themselves on occasions as charming damsels and entice innocent people.

Matsya-purāṇa (179, 32) provides a long list of such folk-goddesses of curious forms and functions : Balā ('strong'), Lambā ('tall'), Nandinī ('delighter'), Subhagā ('charming'), Viśokā ('free from grief'), Bahu-putrikā ('having many children'), Bhaga-nandā ('erotic'), Gokaṇṇī ('cow-eared'), Kālīkā ('dark-complexioned'), Krodhanā ('indignant') and so on. The list in *Mahābhārata* (9 45, 39) is longer, and contains names which are more expressive : Bhayaṅkarī ('terrible'), Śatruñjayā ('conquerer of foes'), Uttejani ('encourager'), Mahāvegā ('great speed'), Vibhīṣaṇā ('terrifying'), Alātākshī ('torch-eye'), Lohitākshī ('red-eye'), Vidyujjihvā ('lightning-tongue'), Lamba-payodharā ('hanging breasts'), Ulūka-mukhī ('owl-face'), Paśudā ('provider of kine'), Vitta-dā ('bestower of wealth'), Sukha-dā ('giver of happiness') and so on.

Bhāgavata (10, 6, 27-29) describes several kinds of malevolent powers of folk origin who cause distress and who must be pacified: ḍākinī (ghouls, female), yātudhānā (evil spirits), kūśhmāṇḍā (goblins), arbhaka-graha (imps), bhūta (demons), preta (ghosts), piśācha (flesh-eating fiends), yaksha (sylvan spirits), raksha (monsters), vināyaka (leaders of mischief). Some wicked 'mothers' cause insanity, epileptic fits, and distresses of body, vitality and sense organs. They reveal themselves in dreams and nightmares (svapna-dṛṣṭāh), and in natural disasters and catastrophes (mahotpātāh).

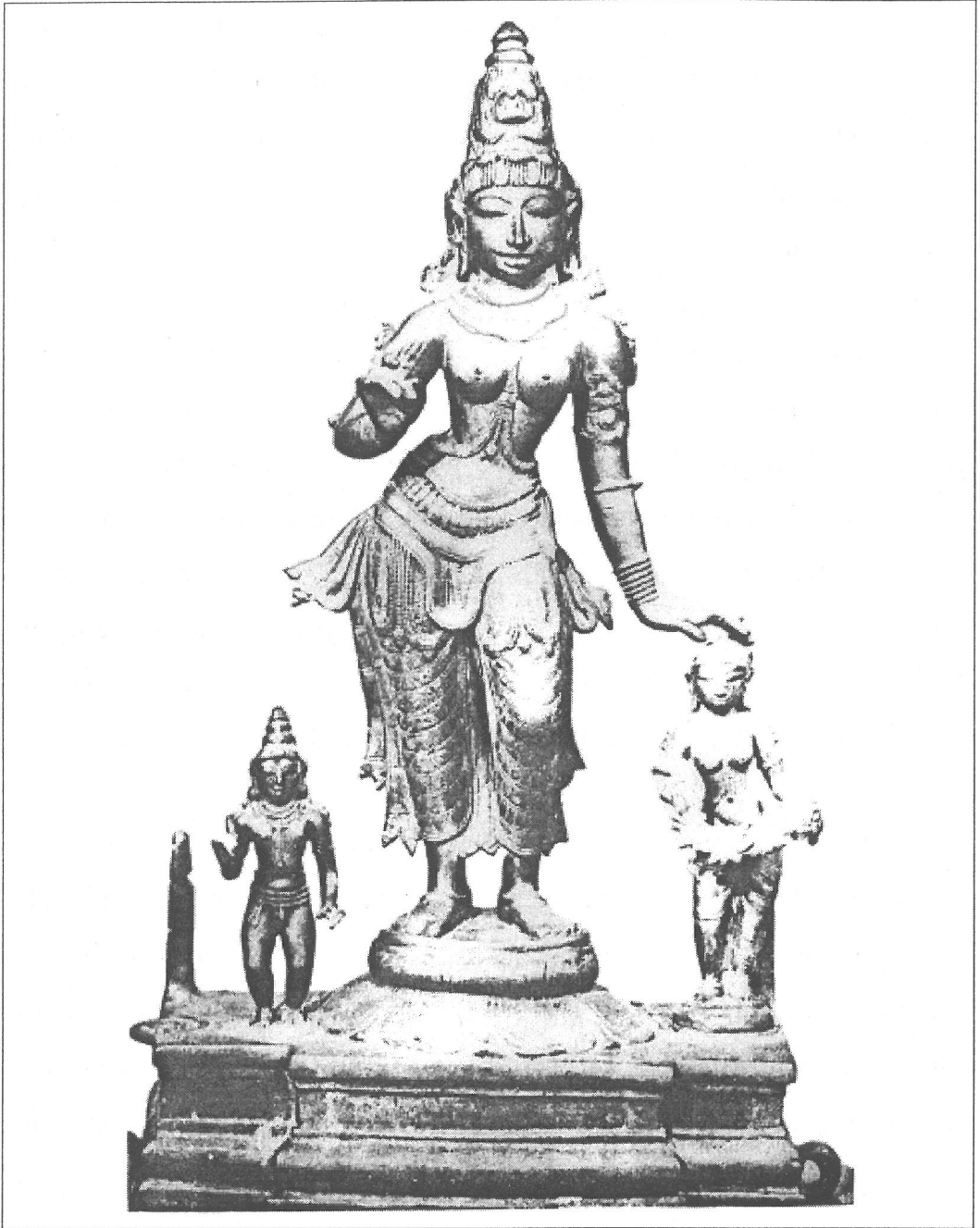


Durgā - Vyāghra-vāhinī

Some of these spirits of folk origin were elevated to the elite pantheon in due course. In *Matsya-purāṇa* (179, 87-9), Rudra was described as surrounded by these supernatural powers personified ('parivṛtas tābhir īśāno deva-śaktibhih'); he was settled in the midst of 'mother-spirits' ('mātr-madhya-vyavasthitah').

Seven of these mothers became more celebrated than others; and worship of these seven 'mothers' has survived to this day. The seven 'goddesses' along with Gaurī and Sarasvatī were known as 'nava-śaktīs' or 'nava-āmbikās'. According to some accounts, the thirteen wives of Kāśyapa are called 'mothers of the worlds' ('lokānam mātarah'). *Skānda-purāṇa* names fourteen goddesses, and *Brahma-vaivarta purāṇa* sixteen (gauryādi-shoḍaśa-śaktayah: Gauri, Padmā, Śachī, Sāvitṛī, Vijayā, Devasenā, Medhā, Svāhā, Svadhā, Śānti, Pusṭi, Dhṛti, Tusṭi, Ātma-devatā and Kula-devatā).

Vājasaneyi-saṁhitā (3, 57) and *Taittirīya-brāhmaṇa* (16, 10, 5, 5) suggest a tendency to amalgamate all these spirits into one feminine deity, known as the 'mother' (Āmbikā, described as the sister of Rudra). *Taittirīya-āraṇaka* (10, 10, 7) calls her Durgā, and gives Kātyāyanī, Kanyā-kumārī and Vairochanī as her variant names or forms. Some later texts (like *Śāṅkhāyana-sūtra* and *Hiranya-keśī-gr̥hyasūtra*) has two eulogies for this goddess (in 4,6 and 6,23) known as Durgā. *Harivaṁśa* has an 'Āryā-stava' where Durgā is hailed as Āryā, and identified with the folk goddess worshipped by forest tribes like the śabarās, barbaras and puṇḍas.

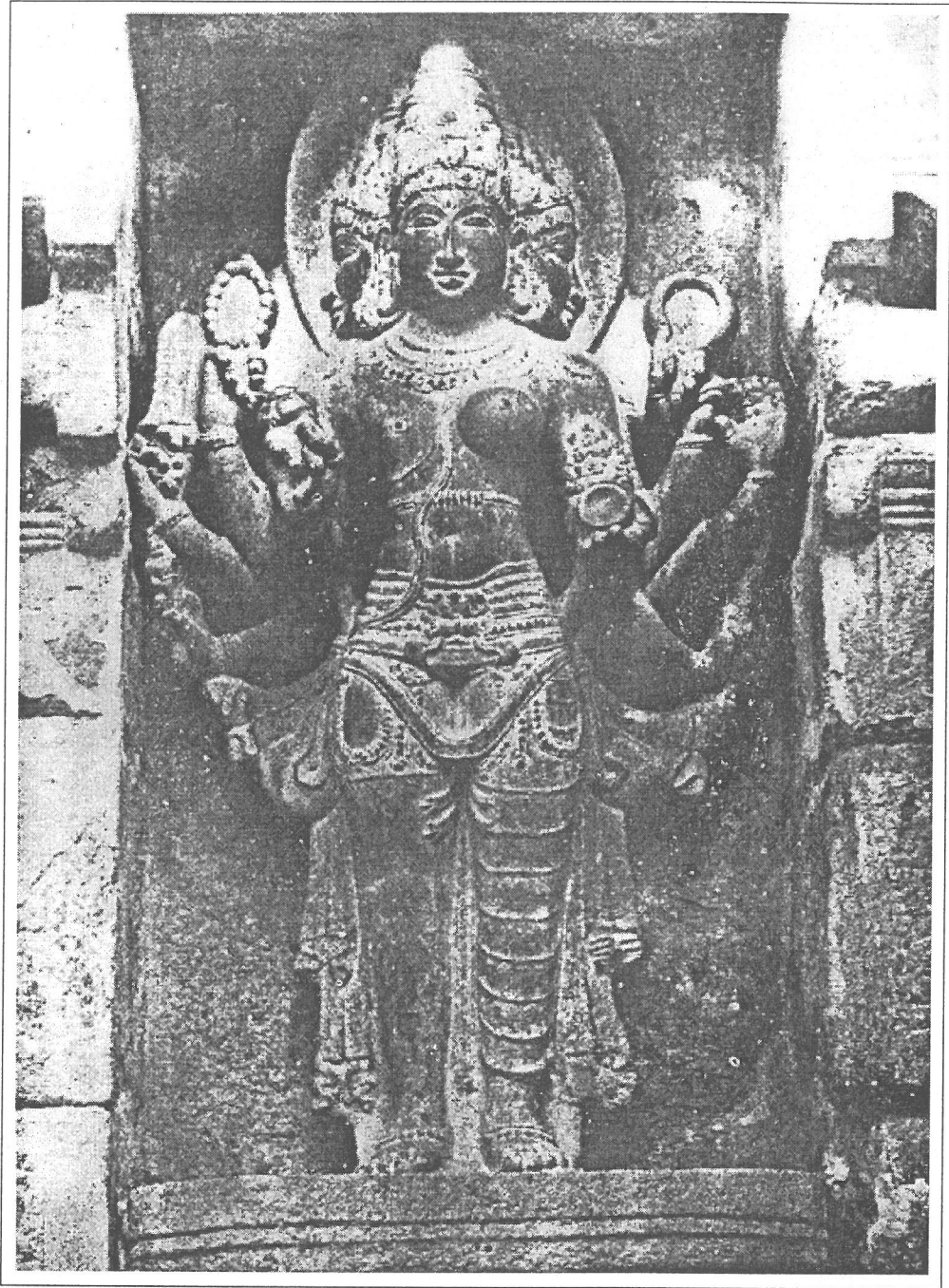


Ambikā

The pervasiveness, popularity and persistence of the tāntrik cults have contributed not only to the continuity of Śakti worship throughout the history of our country (from the distant past as evidenced by the remains of the so-called Indus valley civilization until our own day), but also to the stylization of iconic representations of Śakti in her various aspects. The *Ṛg-Veda* knew Śakti as the power to create: it symbolized birth and proliferation, sustenance and strength, destruction and dissolution.

The iconic forms of all these aspects are to be found in the seals and images discovered in sites like Harappa and Mohenjodāro. The images have large and round eyes, thick lips, outstanding nose, prominent head-gear (fan-shaped etc), small but well-formed breasts and ornaments; nudity is a characteristic feature. There are also ring-stones, suggesting the yoni, symbol of fertility.

Śakti being represented in anthropomorphic forms (iconic) as well as in geometrical designs (yantras, aniconic) is also an ancient practice. Śakti is worshipped in maṇḍalas, yantras, pratimās and kalaśa (water-vessel). Over years, Śakti is principally regarded either as Durgā or as Lakshmī. Texts which eulogize her power, prowess, might and grace (like the *Devī-māhātmya* section of *Mārkaṇḍeya-purāṇa*, *Devī-bhāgavata*, *Tripurā-rahasya*, *Lalithā-sahasra-nāma* and *Saundarya-laharī* (are popularly recited in worship).



Ādiśakti

The philosophical background of Śakti-worship involves the idea that one Śakti manifests herself as several specific powers, like the triad of icchhā-śakti (the power of all desire and resolution), Jñāna-śakti (the power of all action); the triad of prabhāva-śakti (the power of persistence and onward march) and mantra-śakti (the power of sacred words); and the triad of sattva-guṇa (the pure creative urge, represented by Sarasvatī), rajo-guṇa (preservation, Vaishṇavī) and tamo-guṇa (dissolution, Raudrī) ('prayojana-vaśāt-śaktir ekaiva trividhā bhavet').

According to *Brahma-vaivarta-purāṇa* (Gaṇeśa-khaṇḍa, chap.40)? The supreme Śakti is the primordial nature of Prakṛti, and all women represent aspects of Śakti ('yoshitāh prakṛter amśāh'), while all men are aspects of the one Śakti ('unmanifest, avyaktam purushāvastham'). At the time of creation, Śakti manifested herself as five-fold ('sā śaktis sṛṣṭi-kāle pañchadhā'): Rādhā (presiding over the vital principle of prāṇa, the basic process of all creation), Padmā (or Lakshmī, presiding over wealth, energy, celebrity and happiness), Sāvitrī (presiding over all learning, especially Vedic lore), Durgā (presiding over individual consciousness or buddhi and energy for action, and eradicating all distress and misery, durgati-nāśinī) and Sarasvatī (presiding over the arts and sciences, and bestowing wisdom).

These forms receive extensive worship even today. While they have their male counterparts (Kṛṣṇa for Rādhā, Viṣṇu for Padmā, Brahmā for Sāvitrī and Sarasvatī, and Śiva for Durgā) in purāṇic legends and popular

imagination, they are really worshipped as independent divinities and as aspects of Śakti. They have many characteristics in common, and quite frequently they are indistinguishable from one another. Iconographic details are mostly uniform.

The Śāka method of worship visualizes Śakti as three-eyed and four-armed carrying noose, goad, rosary and book; wearing crescent moon on her head and seated on lotus; and she is invoked in her several aspects as follows:

Bālā (three-eyed, four-armed, carrying the gesture of protection and book in the left hands, and the gesture of boon-bestowal and rosary in the right hands),

Tripurā-bhairavī (three-eyed, wearing red garments, having crescent moon stuck on her crown, wearing the heads of Brahmā, Śiva and Viṣṇu as garland, and four-armed, carrying pearl-rosary, book and the gestures of protection and boon-bestowal),

Kāmeśvarī (three-eyed, decorated by crescent moon on her head, wearing red clothes, and garland of severed heads, seated upon a corpse, and ten-armed, carrying trident, hand-drum, sword, shield, bow, arrow, noose, goad, book and rosary),

Bhuvaneśvarī (four-armed, carrying noose, goad and gestures of protection and boon-bestowal, wearing a garland of heads and seated upon a corpse).



Several forms of Durgā are extensively worshipped:

Jaya-durgā (riding on lion, four-armed, with discus, conch, sword and trident in the hands);

Vana-durgā (three-eyed, seated on lotus, four-armed, with conch, discus and gestures of protection and boon-bestowal);

Rudra-durgā (riding on lion, followed by a tiger and four attendants, each carrying sword and shield eight-armed, three-eyed and with crescent moon on head; the hands carry discus, mace, sword, shield, bow, arrow, noose and the gesture of threat, tarjanī);

Śūlīnī-durgā (on lion, three-eyed and eight-armed with spear, bow, arrow, conch, discus, mace, sword and noose in the hands);

Bhīmā-durgā (black-complexioned, three eyed and four-armed with conch; discus, spear and khaṭvāṅga in the hands);

And Vindhya-vāsīnī-durgā (seated on a lotus with lion nearby, three-eyed and four-armed, with conch, discus and gestures of protection and boon-bestowal).

Similarly several varieties of Kālī are also worshipped:

Śyāmā Kālikā (Ekajaṭā, wearing garland of severed heads and serpents as ornaments; clad in tiger-skin, right foot on lion; four-armed, with sword, two lotuses, chopper, and skull in the hands; lion licking two corpses);

Bhadra-kālī (yellow-complexioned, hair standing on end, crescent moon on head, face with terrible tusks, four hands carrying axe, trident, hand-drum and skull);



Mahā-kālī (black in colour, ten heads with three eyes in each head, ten arms and ten legs; the hands carrying sword, arrow, mace, trident, discus, noose, weapons known as bhuṣuṇḍi and parigha, bow and skull);

Smaśāna-kālī (emaciated body with sunken eyes; blackened face; hair in disarray; hungry and eager to devour the worlds; two armed, carrying two nooses in the hands; laughing, showing black teeth)

And another form of Mahākālī (five-faced, each face three-eyed, snakes as ornaments, eight hands carrying śakti, spear, bow, arrow, sword, shield and gestures of protection and boon-bestowal; seated on a lion and surrounded by the mother-goddesses).

The tantra also visualizes the śakti in the human body with iconic forms:

Kuṇḍalinī is red-coloured, three-eyed and two-armed, carrying a jewel-pot (ratna-pātra) and red lotus (rakta-padma); she wears on her crown crescent moon.

Mūlāvidyā is of similar form.

Vāgbhava-kūṭa is white-coloured and adorned with decorations; she is seated upon a lotus and has four hands carrying in them the gesture of scriptural exposition (vyākhyā-mudrā), rosary, pot or ambrosia (amṛta-ghaṭa) and book (vidyā); she has three eyes.



Kāma-kūṭa is red-complexioned, three-eyed and four-armed, she carries in her hands pearl rosary (ratnāksha-mālā), sugar-cane bow, flower-arrows, and book (vidyā); she wears crescent moon on her head.

Śakti-kūṭa is of the colour of red hibiscus (japā-kusuma), and seated upon a six-petalled lotus in the kadam̐ba-grove. Her iconic form is the same as that of Tripura-sundarī.

The mātṛkā-kūṭa (the collection of seed-syllables of letters of the alphabet) is also endowed with an iconic form. She has five faces, three eyes in each face, and ten arms. The faces are of different colours. The main face is white, which is the body-complexion. The other faces are pearl-coloured, lightning and cloud-coloured. The ten hands carry lotus, discus, noose, deer, book, rosary (with fifty one beads, representing the letters of the alphabet, varṇa-mālā), stone mason's hammer, white skull-cup, pot of nectar and gesture of boon-bestowal.

The varṇa-mātṛkāś are also represented in Bālā-saṃpuṭita, a goddess having three eyes and four hands, carrying in them noose, goad, book and rosary. A variant form of this is that of Śrī-Vidyā, red-complexioned and three-eyed; she is seated upon a lotus, carrying in her four hands noose, goad, sugar-cane-bow and flower-arrows. Another deity belonging to the same group is Haṃsa, whose complexion resembles that of lightning. This form is half masculine and half feminine (ardha-nārī); having three eyes and four hands, which carry noose, axe and gestures of boon-bestowal and protection; crescent moon adorns the crest.



There are goddesses of the couch (mañchadevatās), attending upon the primordial Śakti (ādyā-śakti), and each of them has a specific iconic form. They are four-armed, and have different body colours.

Sarasvatī is white-complexioned, and carries in her four hands rosary, book and the gestures of protection and boon-bestowal and protection in her hands.

Lokadhātṛī is golden-hued, carrying two lotuses and gestures of boon-bestowal and protection. Vāgīśvarī is white-complexioned carrying in her hands two lotuses, mirror and gesture of boon bestowal.

Māyā is blue-coloured, and has in her hands noose, goad, and gestures of protection and boon-bestowal.

Dūrga is grass-green in colour and carries in her hands conch, discus, bow and arrow.

Bhadra-kālī is dark in body-colour, and her hands carry skull-cup, sword, shield and trident.

Svasti-devī is white in body colour, and her hands show svastika-sign and gestures of protection and boon-bestowal, one of the hands carrying śakti.

Svāhā-devī is red-hued, and carries two lotuses and gestures of protection and boon-bestowal.

Subhāṅkarī is yellow-complexioned and carries in her hands bow, arrow, paddy-sheafs (śālī) and branch of wish-fulfilling creeper (kalpa-latā).

Tiraskāriṇī rides on a black horse, and wears blue garments; she is also identified as the goddess of sleep (nidrā-devī); she holds a sword in her hand.



Saṁmohinī, another śākta deity, is three eyed and eight-armed; she holds in her hands rosary, book, noose, goad, sugar-cane bow, arrow and two lotuses.

Padmāvatī sits upon a lotus and has two hands, carrying in them lotuses; she is three-eyed.

Ugra-tārā is a tāntrik goddesses who has been incorporated also in the Vajrayāna pantheon. She is seated upon a white lotus, and is decorated with serpents as ornaments. She has four hands, carrying in them chopper (kartrī), sword, shield and blue lotus (utpala). A variant form of this goddess is Ekajaṭā, who is affiliated to the Akshobhya-family of the Vajrayāna pantheon. She has matted hair on her head, and sits on a lion, and carries on her head a band made of white bones; her tongue is thrust out (lambajihvā).

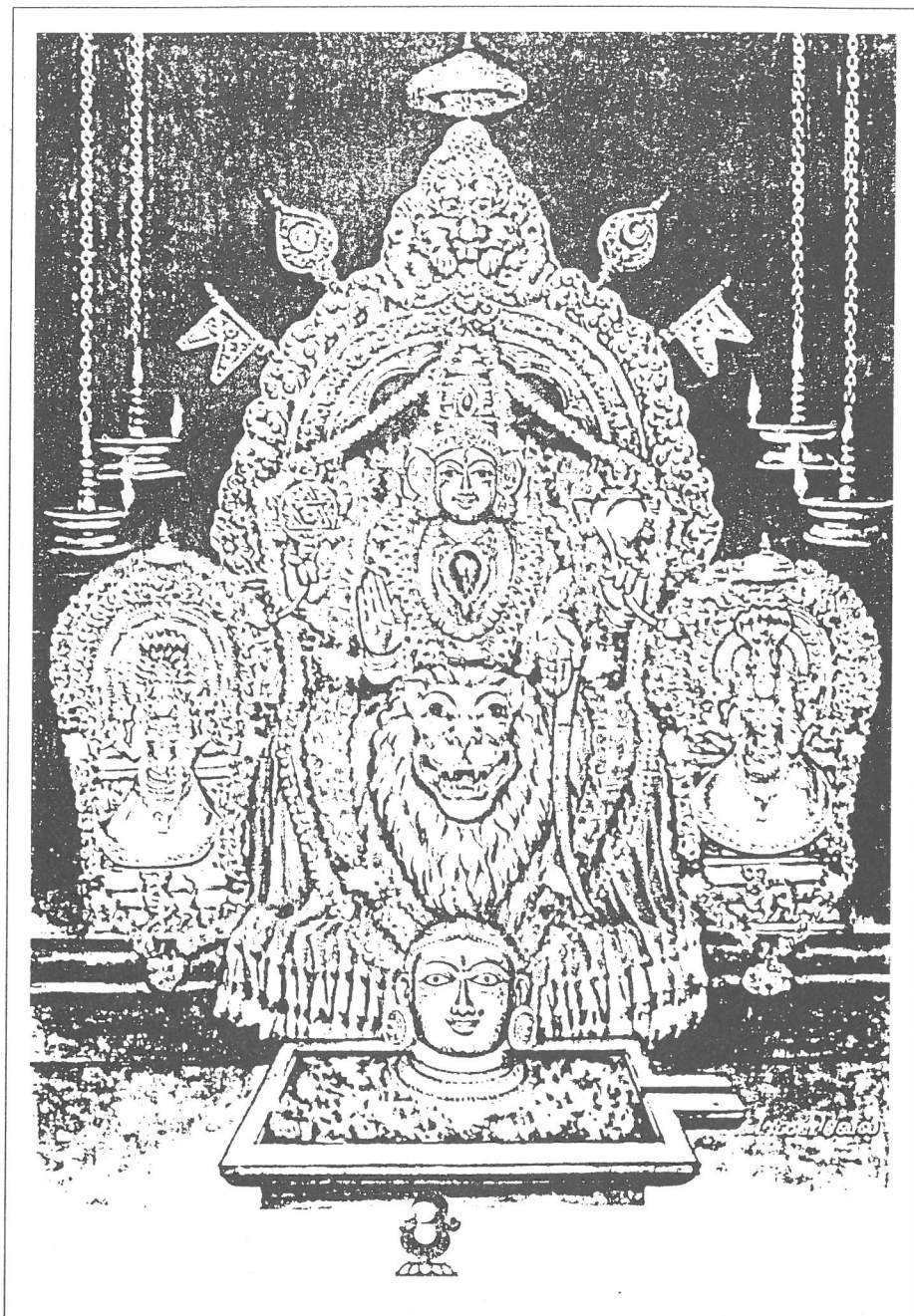
Sumukhī is imagined as a damsel who has just matured; she wears blue garments and carries in her two hands a pot of liquor (surābhāṇḍa) and lute (vīṇā); her ear-rings are carved out of conch-shell.

Chāṇḍa-mātāṅinī is another tāntrik goddess who carries lute in her hands; she wears black garments and pearl neck-laces.

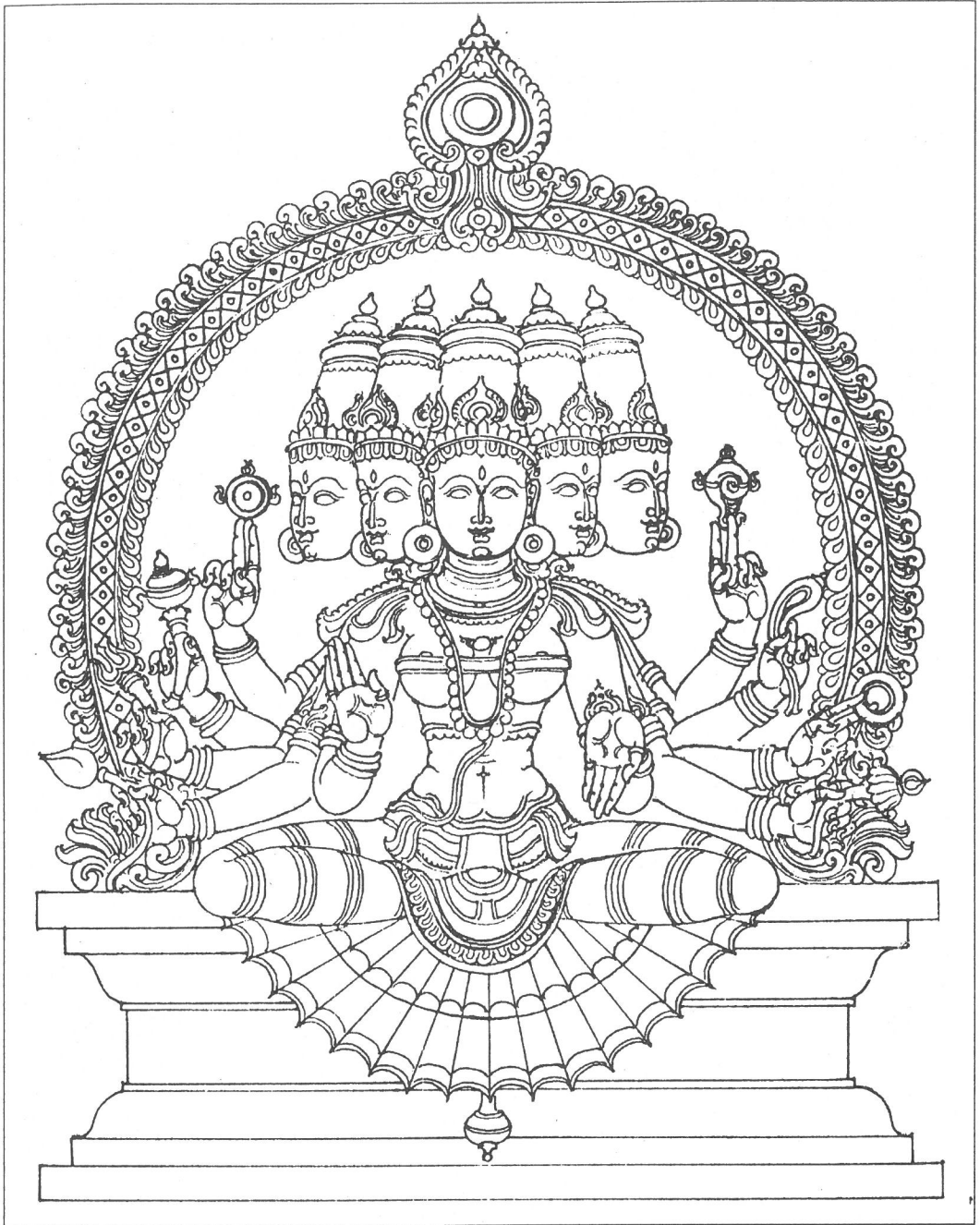
There is a reckoning of twenty-five powers of Viṣṇu (Viṣṇu-śakti), described as feminine in form, and who are forms of Viṣṇu seated upon

the laps of their loved one, Viṣṇu ('priyatamāṅkeshu nishaṇṇāh'); they have smile on their countenances ('sasmitānanāh'); their complexion resembles streaks of lighting ('vidyuddāma-samānāṅgāh'); they are two-armed, the right hands showing gesture of protection while the left ones carry lotuses.

Prapañcha-sāra enumerates twenty-five 'mudrā-śaktis', who are seated upon the lap of Rudra ('rudrāṅka-pīṭhasthāh') and whose complexion is that of red lead ('sindūrāruṇa-vigrahāh'); they carry in their two hands red lily and skull-cup ('raktotpala kapalābhyām alaṅkṛita-karāh'). *Revāti-tantra* provides a list of twenty-six 'kula-śaktis': Daivajñā, Vyādha-vāma, Māmsāpahāriṇī and others.



Kollūr Mūkāmbikā



Gāyatrī



Vaishnavī



Kālī

**Mahākālī**



Mahākālī



Kālīkā



Ghorā-Śūlinī

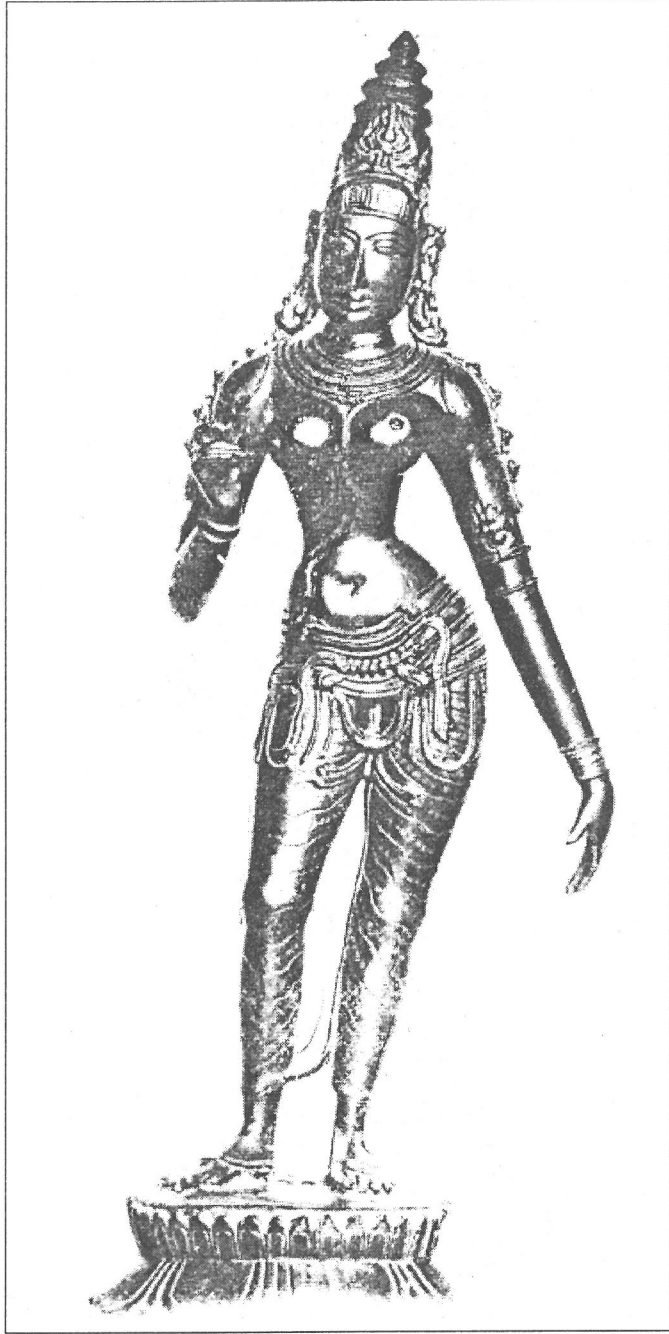


Kālī

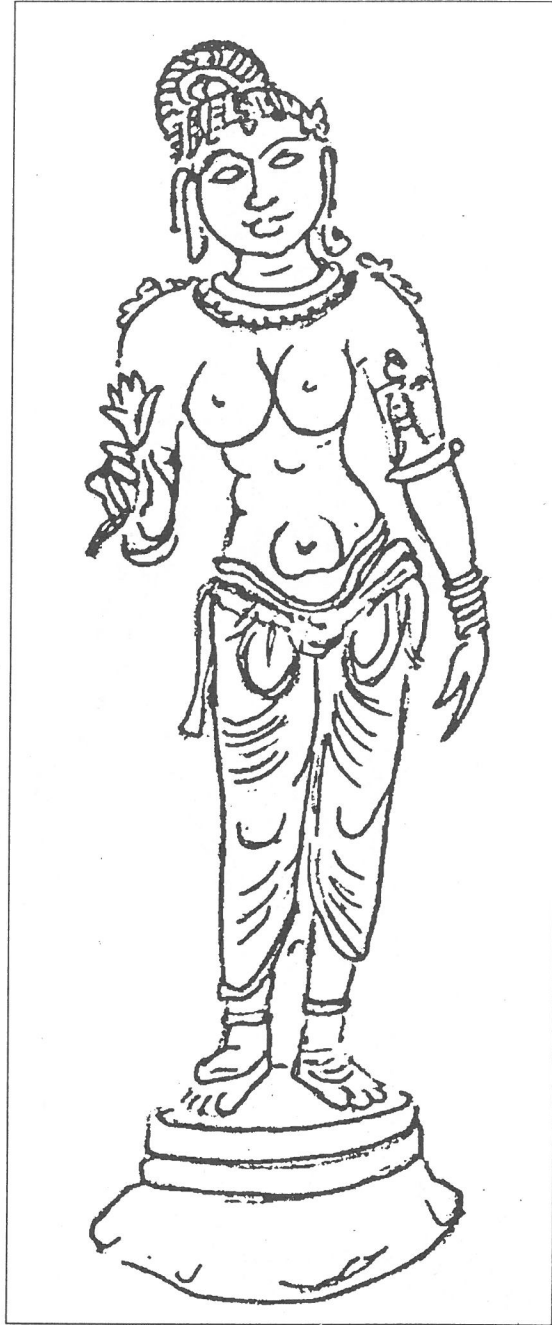


Kālī

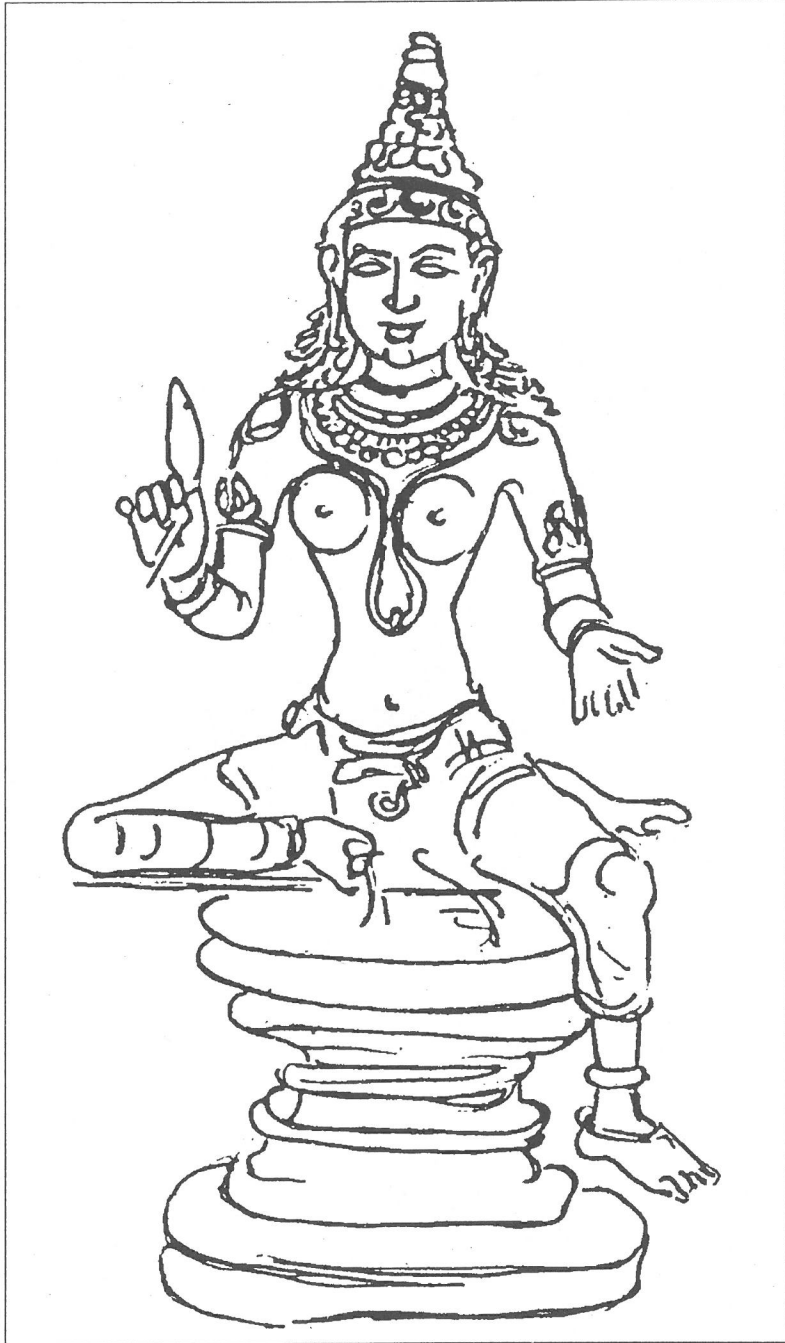
**Bhīmā**



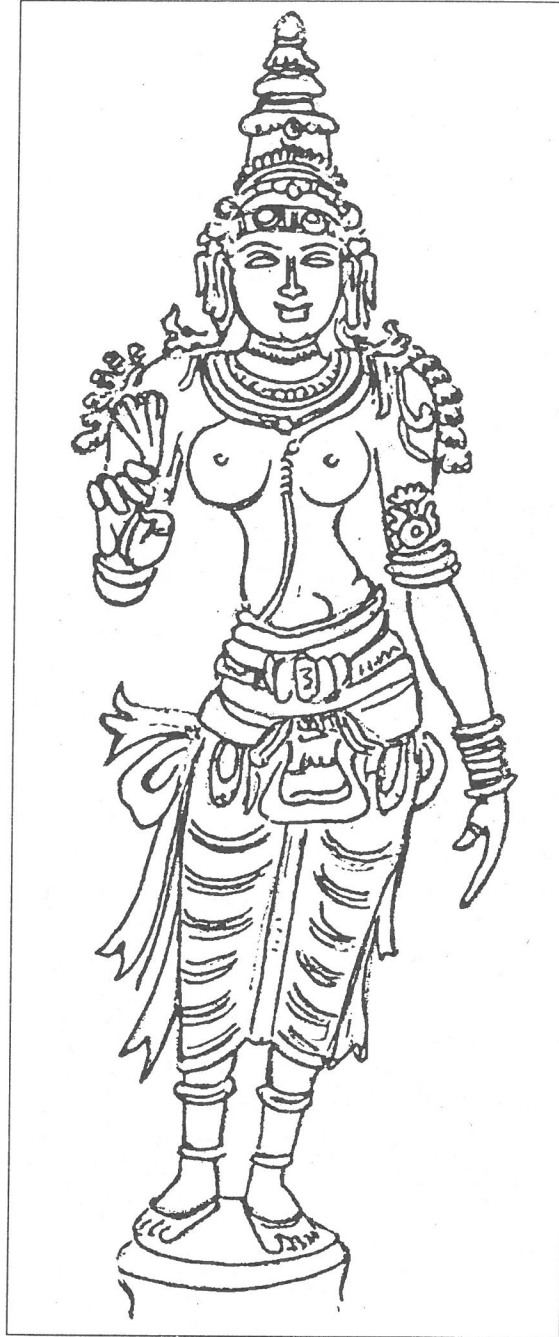
Devī-Śiva-kāmi



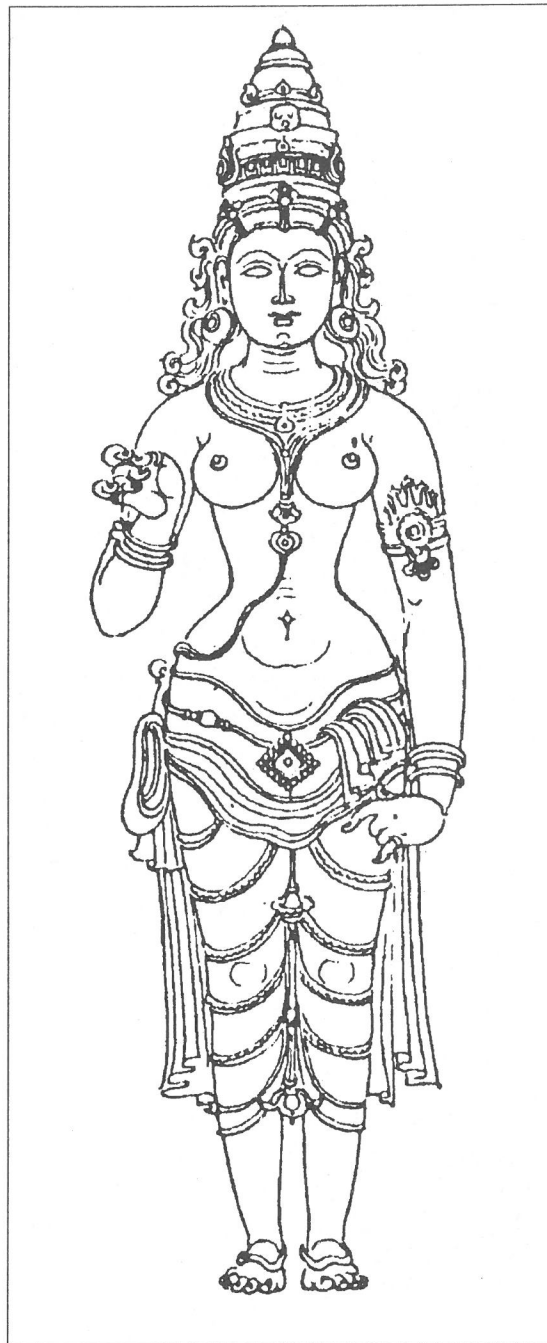
Devi



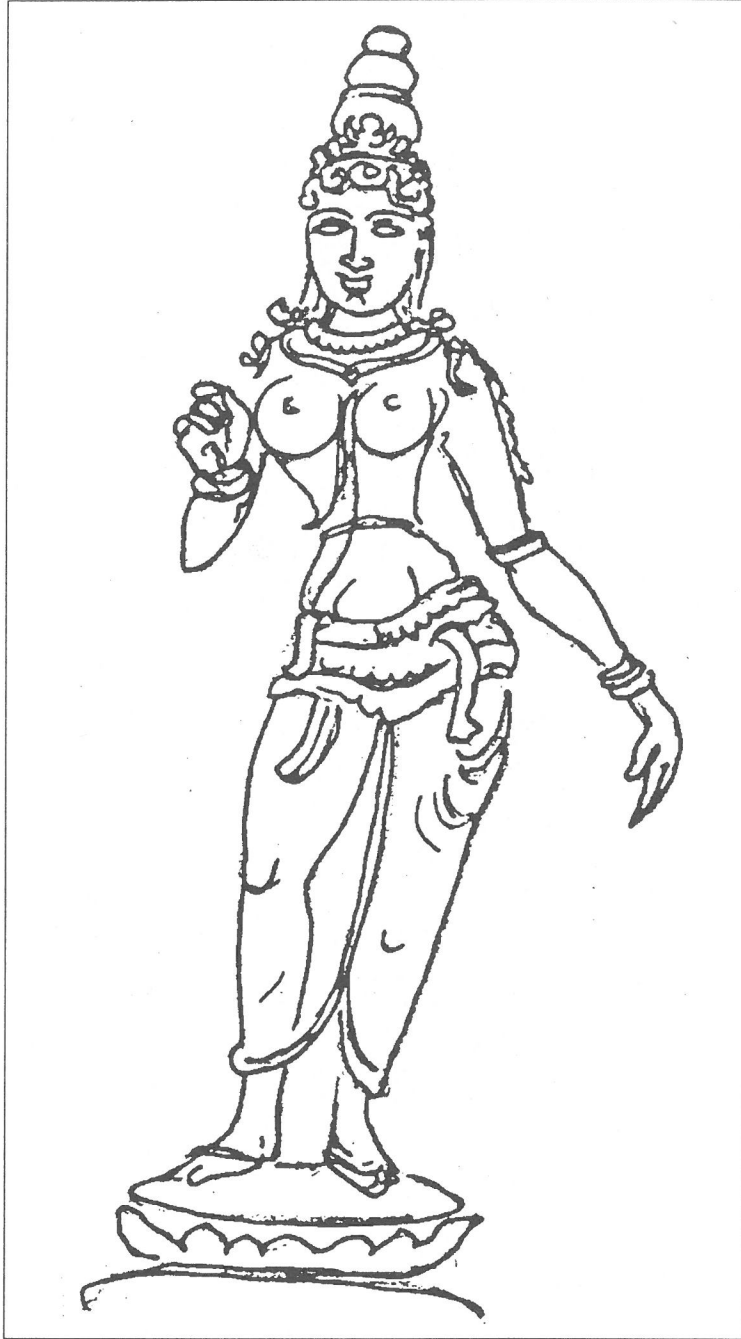
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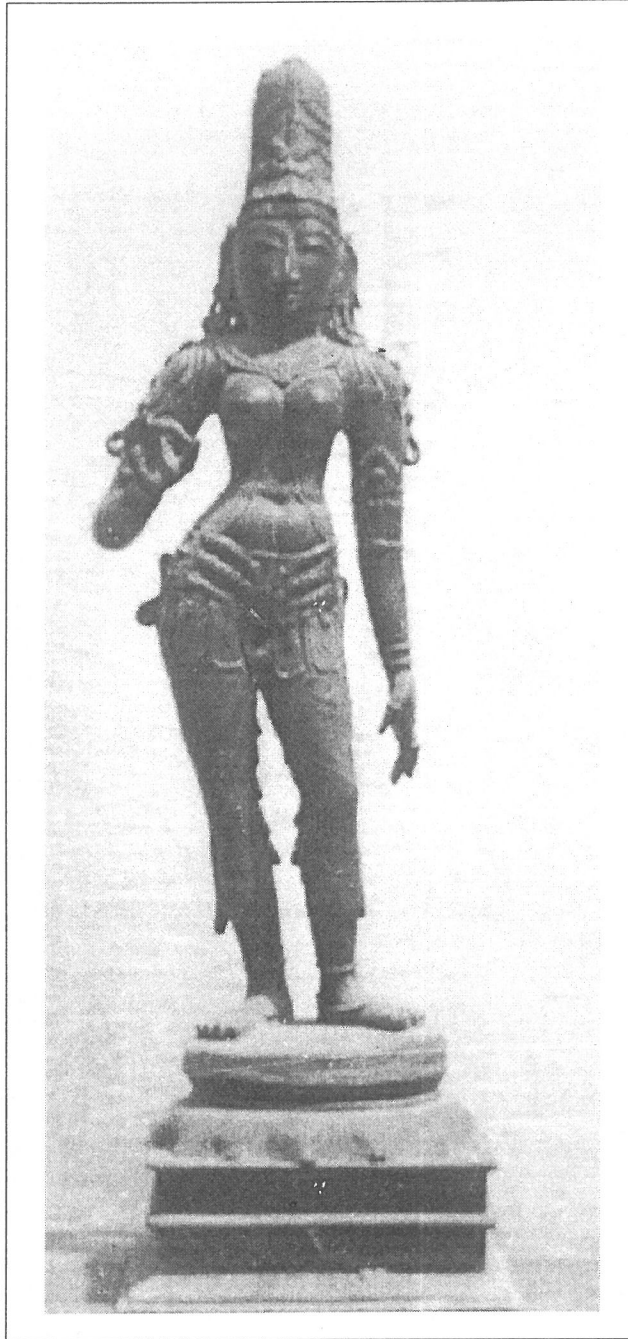
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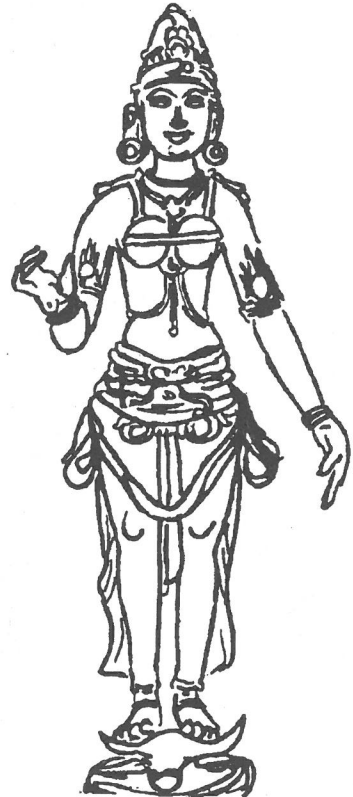


Devi

DURGĀ

A well-known and popular form of the Mother-goddess, Durgā has temples all over the country, and is widely worshipped with elaborate ceremony once a year during the autumnal season. She is celebrated in the purāṇas, as well as in the folk-cults. A hymn to this goddess (Āryā-stava) in *Hari-varṇśa* (3,3) mentions specifically that she is worshipped by several forest tribes ('śabarair barbaraiś chaiva pulindaiś cha supūjitā'), and the worship of Durgā in Bengal even to this day retains the tribal element in the sequence known as 'śābarotsava'. *Mahābhārata* contains two hymns to this goddess (4,6 and 6,23) which have become famous.

One of the purāṇas, *Mārkaṇḍeya*, contains a long section dedicated to Durgā (Ch.81-93, 'Devī-māhātmya'), which is popularly read and recited by large sections of the population, all the year round, and especially during the 'nine-night' (nava-rātri) festival during Autumn. The work which extols the greatness of Durgā in 700 hymns grouped into 537 sections (and hence



called Durgā-sapta-śati) details the exploits of the goddess in her three major forms: Mahā-kālī, Mahā-lakshmī and Mahā-sarasvatī, representing the three-fold energy: strength, wealth and wisdom. The famous episode of the goddess killing Mahishāsura, which gives Durgā her distinctive iconographic character, is described under the second form.

Texts like *Devī-bhāgavata* (twelve chapters and 18,000 verses) *Devī-māhātmya*, *Devi-stotra*, *Devī-kavacha* and many purāṇas project her as an independent divinity, although in popular imagination she is a form of Pārvatī, the consort of Śiva. The concept of Durgā involves her superiority over all the male divinities; and the major gods like Śiva and Viṣṇu are regarded as offsprings and her attendants.

Brahmāṇḍa-purāṇa (88, 15-19) has this story: Śiva who was fighting with the asura Tripura was getting defeated, and became desperate. Viṣṇu thereupon asked Brahmā to approach Śiva with the suggestion that he seek the help of the goddess Durgā. Śiva invoked Durgā, eulogized her as the primordial energy (ādi-śakti) and sought her grace. By the







power of Durgā's blessing, Śiva was able to win the battle and kill Tripura. Some texts, (e.g. Virāṭa-parva of *Mahābhārata*), however, describe her as the power of Viṣṇu (hence called Nārāyaṇī), while some other texts (e.g. 'Bhīṣmaparva' of *Mahābhārata*) describe her as the power of Śiva.



But she is never represented in shrines as the consort either of Śiva or of Viṣṇu.

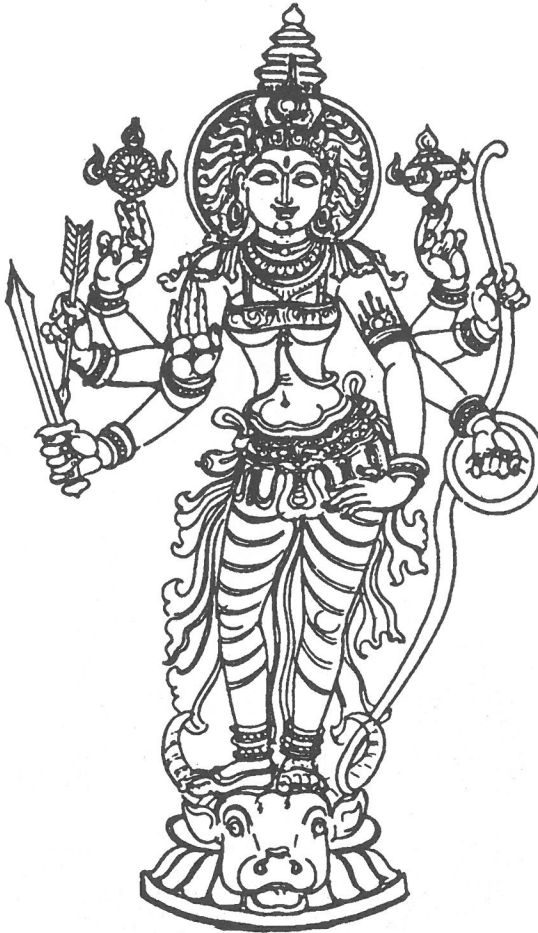
The legend contained in *Varāha-purāṇa* speaks of a sage Sindhu-dvīpa by name who had a lovely hermitage in the Mandara mountain. A damsel, Māhishmatī by name (daughter of Virprachitti), came to the mountain with her friends on an excursion. When she saw the hermitage, she was not only fascinated by it, but wanted to possess it. In order to scare the sage away, she and her friends assumed the form of buffaloes

and attacked him. But the sage cursed them to remain buffaloes for all time. In due course the damsel Māhishmatī, who was now a buffalo, gave birth to a son in buffalo form. This son was the asura Mahisha. When the asura was growing up, Vaiṣṇavī (the goddess Durgā who was the power of Viṣṇu) had taken up residence on the Mandara mountain, and was engaged in penance. The youthful Mahisha learnt about



the extraordinary beauty of the goddess through the celestial minstrel Nārada, and wanted to marry her. When the asura made an impudent approach to her, he was killed by the goddess.

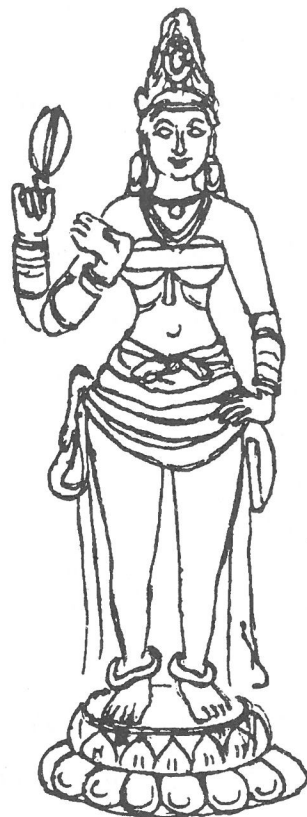
The version that we find in *Vāmana-purāṇa* (Ch.17) is different. The asura Mahisha was the son of Rambha (who in turn was the son of Danu, the asura king). Rambha got him as a son after performing severe austerities and obtaining a boon from Agni that the offspring could



not be killed by gods or asuras. The legend here makes Rambha fall in love with a splendid she-buffalo in the abode of the yaksha, Mālāvata, and beget a son from the beast. When Mahisha became the king of the asuras, he attacked the gods, drove them out of the heaven, and caused untold misery to all the worlds.

The gods thereupon combined and created a goddess out their lustre ('samasta-devānām tejo-rāśi-

samudbhavām'). The flames of fire that gushed out of the eyes of the gods formed a mountain, brilliant like a million suns. Out of this mountain, Durgā or Kātyāyanī took shape as the goddess more powerful than all the gods. The gods bestowed on her their own characteristic weapons: Śiva the trident, Viṣṇu the discus, Varuṇa the conch, Agni the spear, Yama the cudgel, Vāyu the bow, Sūrya the arrows, Indra the vajra, Kubera the mace, Brahmā the water-pot, Kāla the sword and Viśvakarmā the axe. Himavān gifted a mountain-lion as her vehicle.



When the goddess was seen by the asura Mahisha, he fell in love with her and sought to marry her. The goddess promised to marry him if he defeated her in the battle. A terrible combat ensued, and the asura was killed by the discus which was in one of her hands (cf. *Devī-bhāgavata*, Ch.5)

Another legend (cf. *Devī-bhāgavata*, Ch.7) relates that Durgā, son of Taru, an asura in the lineage of Hiraṇyāksha, became powerful and began tormenting the gods; he had secured a boon from Brahmā that no god could kill him. It is said that the goddess came to be known

as Durgā because she killed the asura Durga by name.

There are other explanations for the word Durgā. The goddess is so called because she is 'difficult of access' (*durdukhena gamyate prāpyate iti*, viz. hard to be reached or understood). The original habitat of the goddess was the top of the Vindhya mountain (hence called Vindhya-vāsinī), which was exceedingly difficult for others to reach (*durgā*). The



expression 'durgā' also means great sorrow, bondage, fear and obstacle (*etān hanti eva yā devī sā durgā pari-kīrtitā*). She is Durgā because she prevents passage into unpleasant states of existence (*durgati-nāśinī*).

The iconographic forms which this goddess assumes may be with two, four, six, eight, ten, twelve, sixteen or eighteen arms. She is distinguished by her mount, lion (*'sīmhārūḍhā bhaved durgā'*). She is often shown as killing the asura Mahisha (*mahisha-mardinī*, or *Mahishāsurasūdanī*). Mahisha is represented as a buffalo, from the severed neck of which the human torso emerges. Alternately, she is



shown as standing on the severed head of the buffalo. She may also be shown as standing on lotus.

According to *Pūrva-kāraṇa* (12th paṭala), she is four-armed, two-eyed and pacific of countenance (*saumya-vadanā*). She carries in her normal right hand the gesture of protection (*abhaya*) and in the normal left hand the gesture of boon-

bestowal (*varada*); the upper hands carry discus (*chakra*, right) and conch (*śaṁkha*, left). The details suggest that she is the feminine form of Viṣṇu (*vaishṇavi-śakti*, *Nārāyaṇī*). She wears on her head the *karaṇḍa-makuta* to which crescent moon is stuck (*śaśikhaṇḍa*). Her ears are adorned by ear-pieces in the shape of crocodiles (*makra-kunḍala*). She stands on the head of *Mashisha* (*Mahishasya śirahsthitā*).

Aṁśumadbhedā (49th paṭala) makes her dark-hued (*śyāma-nibhā*), and her garments yellow (*pītāmbaropetā*), again like Viṣṇu. But she is three-eyed, and wears red-coloured bodice (*rakta-kañchuka-dhāriṇī*); a serpent serves as her breast-band (*nāgendreṇa stanam baddhvā*). She is four-armed: while her upper hands carry discus and conch, her normal

right hands assume the posture of protection (as in the above description), and the normal left hand holds the hip (viz. *kaṭyavalambita*). She may be shown as standing in balanced posture (*sama-pāda-sthitā*) on a lotus-seat (*padma-pīṭhopari*), or alternately on the head of a buffalo.



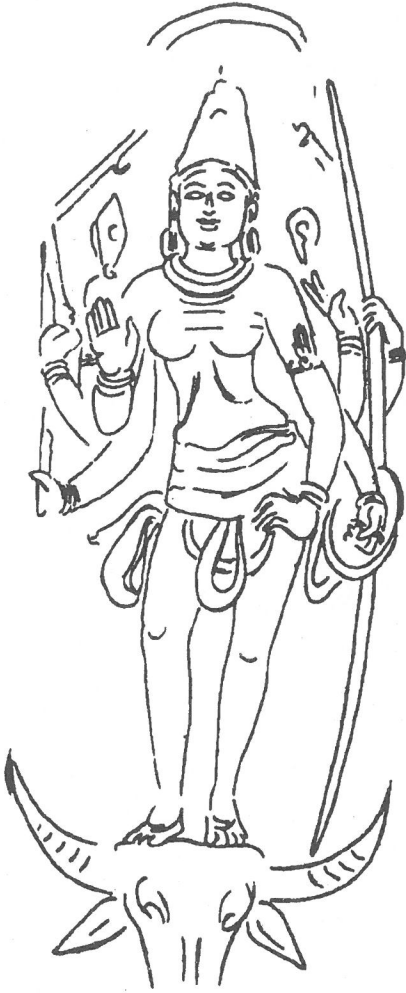
Suprabheda (46 paṭala) describes her as an emanation of the primordial power (*ādi-śakteh samudbhutā*) and as the dearly loved sister of Viṣṇu (*Viṣṇu-prāṇānujā*). The latter reference is from the story that Durgā appeared as the child of Nandā and Yaśodā in Gokula, across the river Yamunā, and was substituted by Kṛṣṇa, who was the son of Vasudeva and Devakī, great friend of Nanda and Yaśodā.

Kaṁsa, the wicked king of Mathurā, had imprisoned Vasudeva and Devakī, because it was prophesied that one of their sons would kill him. Kaṁsa undertook to kill each of the children of Devakī, his sister, as soon as it was born. When he lifted the seventh child (viz. the child of Nanda and Yaśodā) to dash it on the rock, it escaped from his hands and flew into the air; there, it assumed the form of Durgā and warned Kaṁsa that his killer was growing up elsewhere. Durgā was



thus the foster-sister of Kṛṣṇa. According *Bhṛgu-saṁhitā*, Durgā is the manifestation of the will-power (*tad-icchā-klpta-vigrahā*) of Nārāyaṇa (hence her name Nārāyaṇī).

Suprabhedā (op.cit) provides for a four-armed image or a eight-armed one. When it is eight-armed, the hands carry conch and discus (*śaṁkha-chakra*), bow and arrow (*dhanussāyaka*), sword and shield (*khaḍga-kheṭaka*), and spear and noose (*śūla-pāśa*). Durgā may stand



on a lotus-seat (padmāsana-samāgatā) or the buffalo-head, or she may ride a lion ('simhārūḍham vā kuryāt').

Vishṇu-dharmottara is quoted in some āgama texts to provide for a ten-armed (digbhujā) image of Durgā. The two additional hands (to the eight-armed form) carry skull-bowl (kapāla) and the weapon called śakti, *Kālikā-purāṇa* also prescribes a ten-armed (daśa-bāhu) form. The five arms on the right side carry trident (triśūla), sword (khaḍga), discus (chakra), sharp arrow (tīkshṇa-bāṇa) and śakti, and the five arms on the left side shield (kheṭaka), bow that is strung (pūrṇa-chāpa), noose (pāśa), goad (aṅkuśa), and bell (ghaṇṭā or battle-axe, paraśu).

The iconographic account of Durgā in *Kālikā-purāṇa* includes her matted hair braided up as a crown (jaṭā-jūṭa-samāyuktā) and complexion like the atasī-flower.

The sixteen-armed variety of Durgā carries in her eight arms on the right side spear, noose, fire, vajra, dart, sword, discus and iron club

(tomara), and in the corresponding hands on the left skull-cup, goad, mace, śakti, axe, bow, shield and conch.

Śrī-tattva-nidhi describes a form of Durgā with eighteen arms. In her right hands she carries śakti, club (mudgara), spear, vajra, conch, lotus, needle-like weapon (śalāka), dart and discus, and in her left hands rosary (sūtra), shield, bell, looking-glass (darpaṇa), bow, banner, hand-drum, noose and gesture of warning (tarjanī).

The idea of nine-forms of Durgā constituting a group (nava-durgā) is prevalent, although identification of the nine forms varies from text to text.

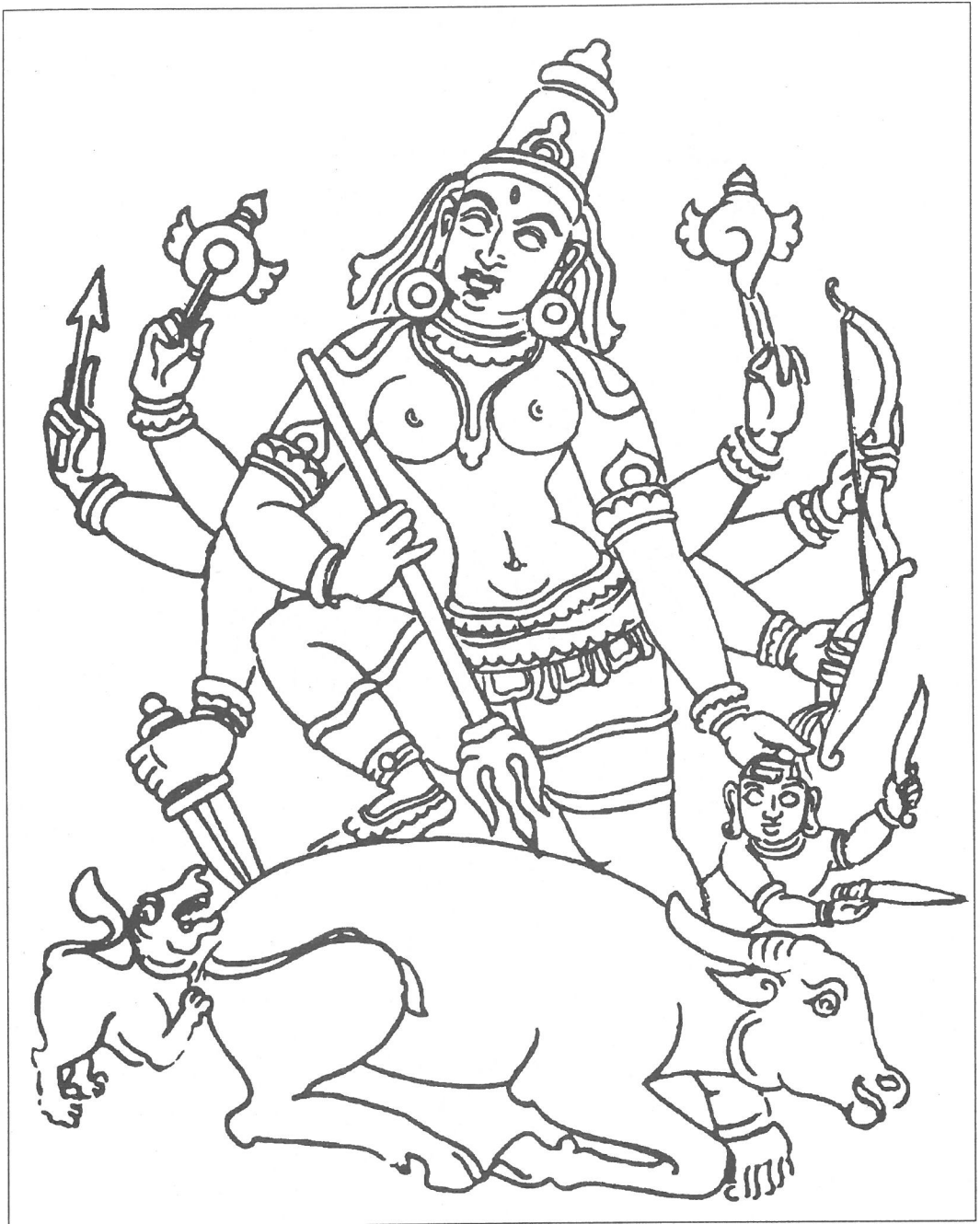
Shrines to Durgā may be independent, viz. where Durgā is worshipped as the principal deity (svayampradhāna), or may be subsidiary (viz. included in the retinue-divinities, parivāra-devatā) in temples dedicated to Viṣṇu or Śiva. If the shrine is independent, it may be within the village (according to *Rauravāgama*) or on a mountain (according to *Vaikhānasāgama*). Two demi-goddesses, Ulkā-mukhī and Vijihvā must guard the door of the shrine (dvāra-devatā). The image of a lion must be installed in front of the main shrine.

And the retinue of eight attendant-divinities must accompany the goddess: Jyeshthā, Bhūmi, Moṭī, Mohinī, Prakṛti, Vikṛti, Niyati and Nivṛtti. In a Durgā shrine, daily worship must be offered thrice (during twenty-



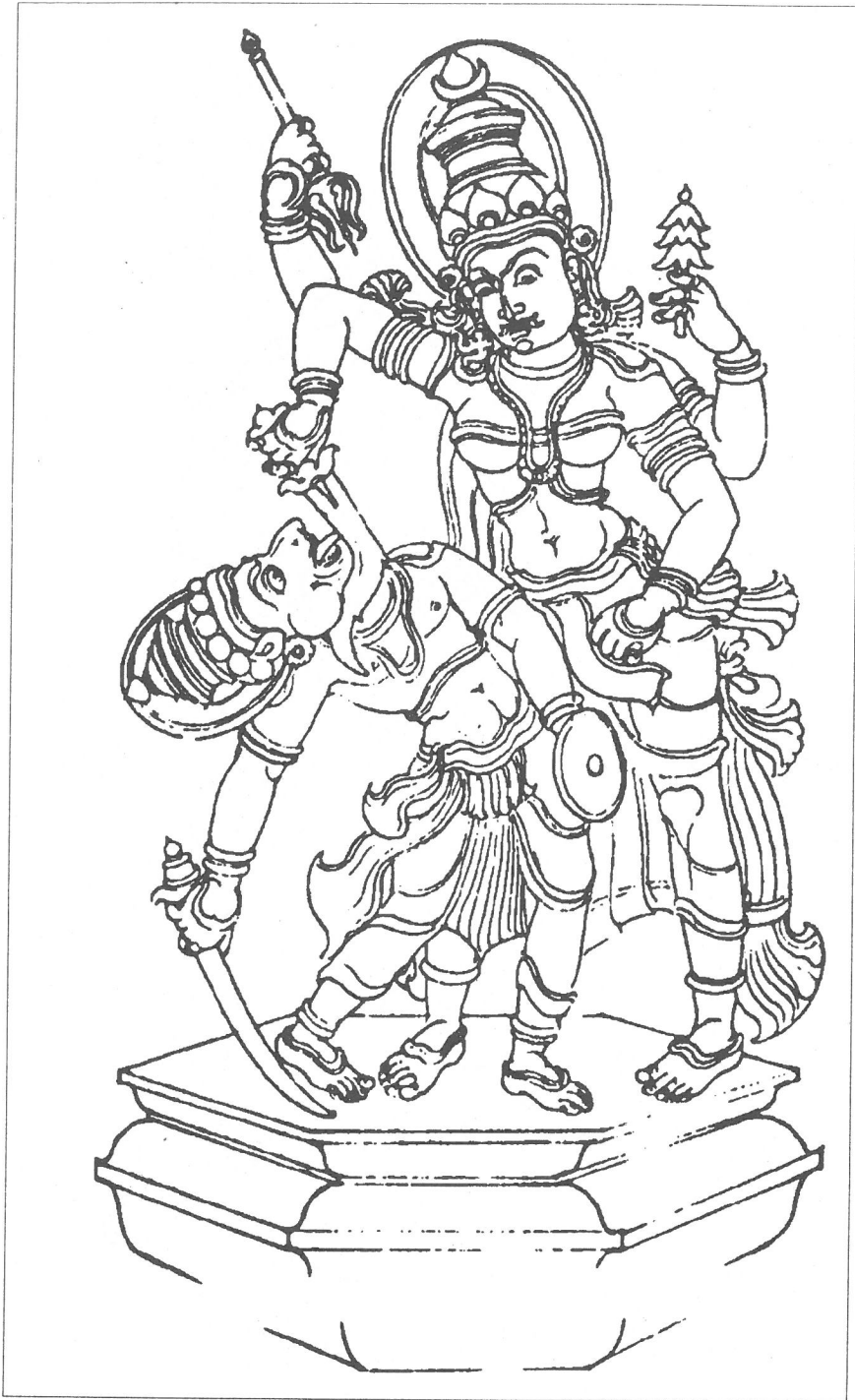
four hours), and the annual festival must be held either in the Kārtika month or during Āshāḍha. The temple to Durgā that faces the eastern direction is conducive to worldly pleasures (bhukti) and victory (jaya); and when the temple faces West, it leads to liberation (mukti).

When Durgā is a subsidiary shrine, it must be located in the South-east (according to *Dīptāgama*, *Virāgama*), or in the South (according to *Kāraṇāgama*) or in the North (according to *Rauravāgama*), of the Śiva temple. If it is to be in a Viṣṇu temple, *Marīchi-saṁhitā* lays down that it should be to the North of the eastern gate (prāgdvārād uttare). And further, the text prescribes that the goddess must be four-armed











or eight-armed, and must carry conch and discus in two of her hands. She is described as dark-coloured (śyāma-varṇā), but wearing white garments (sitāmbara-dharā). She manifested herself in the Kṛttikā constellation (kṛttikodbhavā) and her mount as well as standard is lion (simha-dhvajavāhanā).

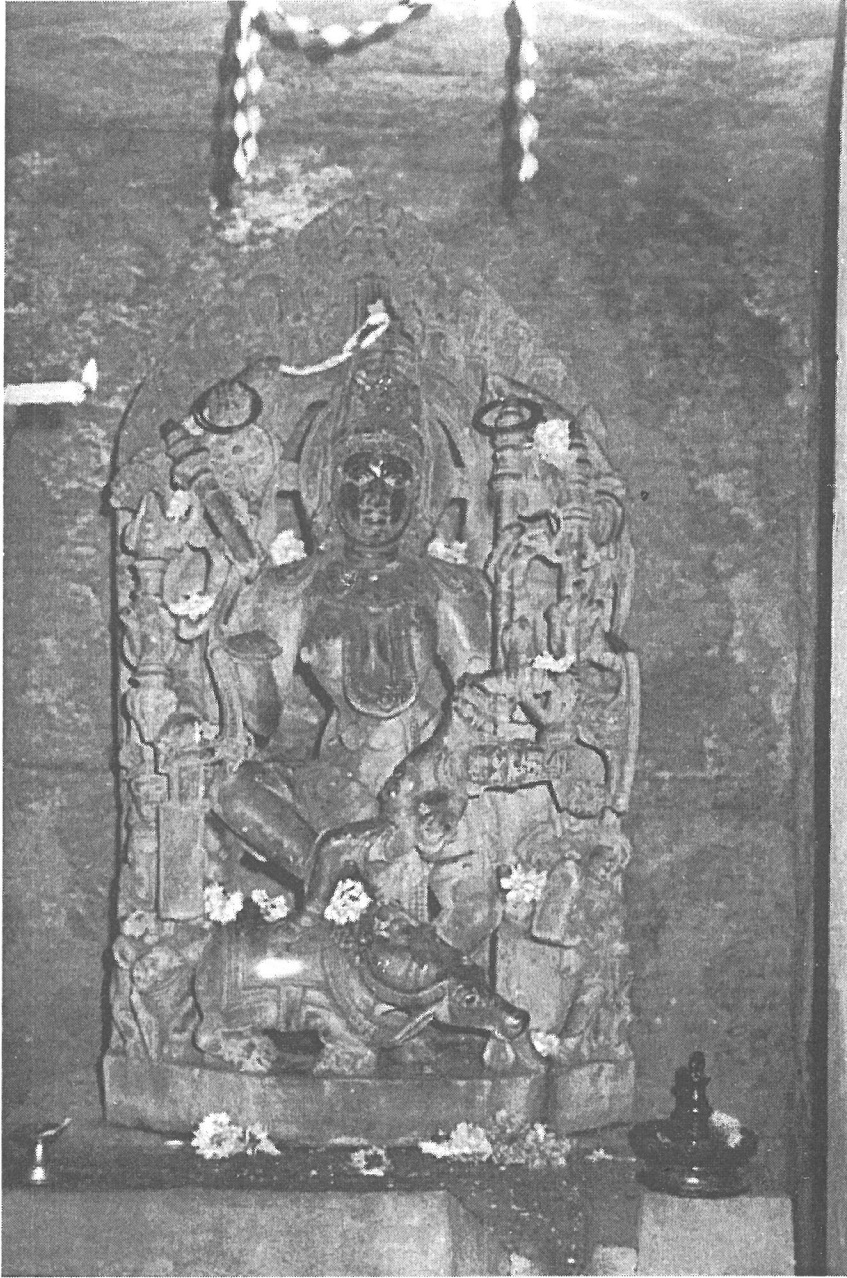
Bhṛgu-saṁhita calls her Vaishṇavi-māyā, Yoga-nidrā, Prakṛti, and Trayī-mayī ('of the form of the three Vedas'), and prescribes that she must be represented as four-armed, carrying conch and discus, in the upper hands, and the normal hands assuming the gesture of supplication (aṅjasliḥastā).

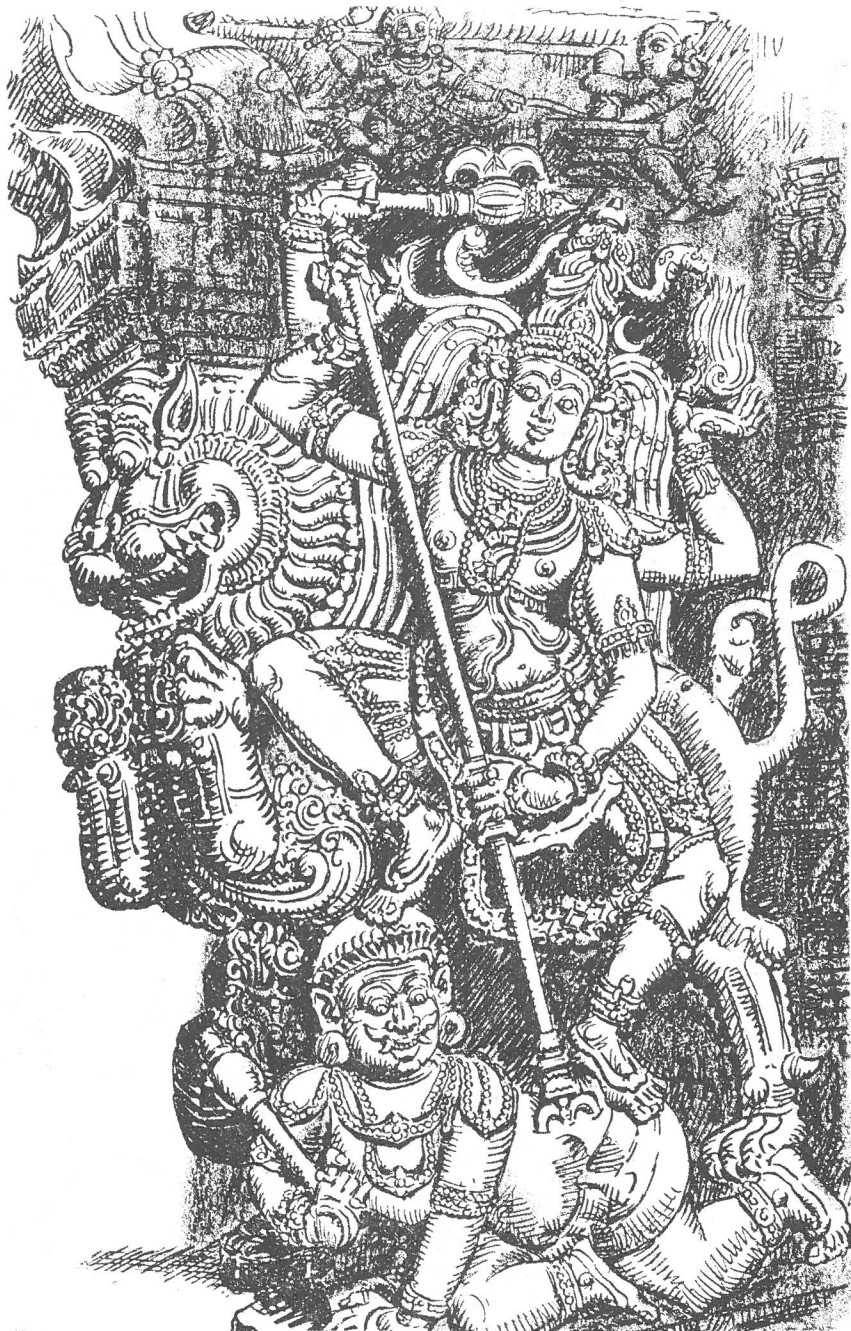
The image of Durgā, when worshipped as an independent deity, is prescribed to be made in the midling variety of the ten-tāla measure. The shrine must be guarded by Jayā and Vijayā, and on the door-sides the figures of the river-goddesses Gaṅgā and Yamunā should be represented. The shrine having four entrances must be guarded by Jayā and Vijayā on the East, Raudrī and Bhīṣaṇī on the South, Śūlinī and Prabhā on the West, and Aparājitā and Jayantī on the North. All of them are virgins (kanyā), and two-armed, carrying sword and shield in their hands. The attendant-divinities (pārshadā) of the goddess in the shrines include the eight guardians of directions (dik-pāla), the seven mother-goddesses (sapta-mātrkā) flanked by Vīrabhadra and Gaṇapati, the great lion (mahā-simha), Śāstā, Skanda (Kārtikeya) and Chaṇḍa. Simhikā is the demi-goddess who is supposed to receive the flowers

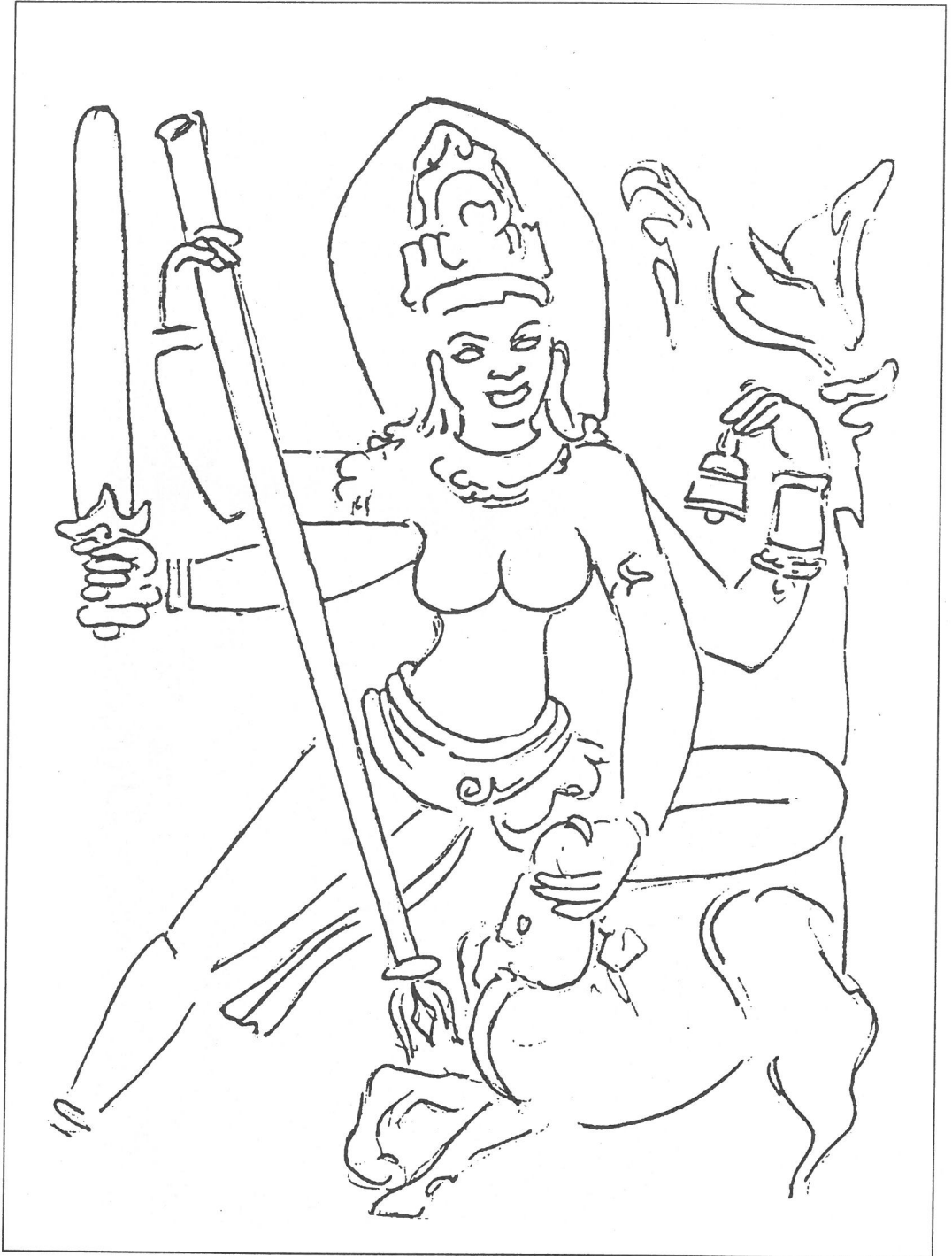
worn by the deity on the previous day (nirmālya); and her image must also find a place in the shrine.

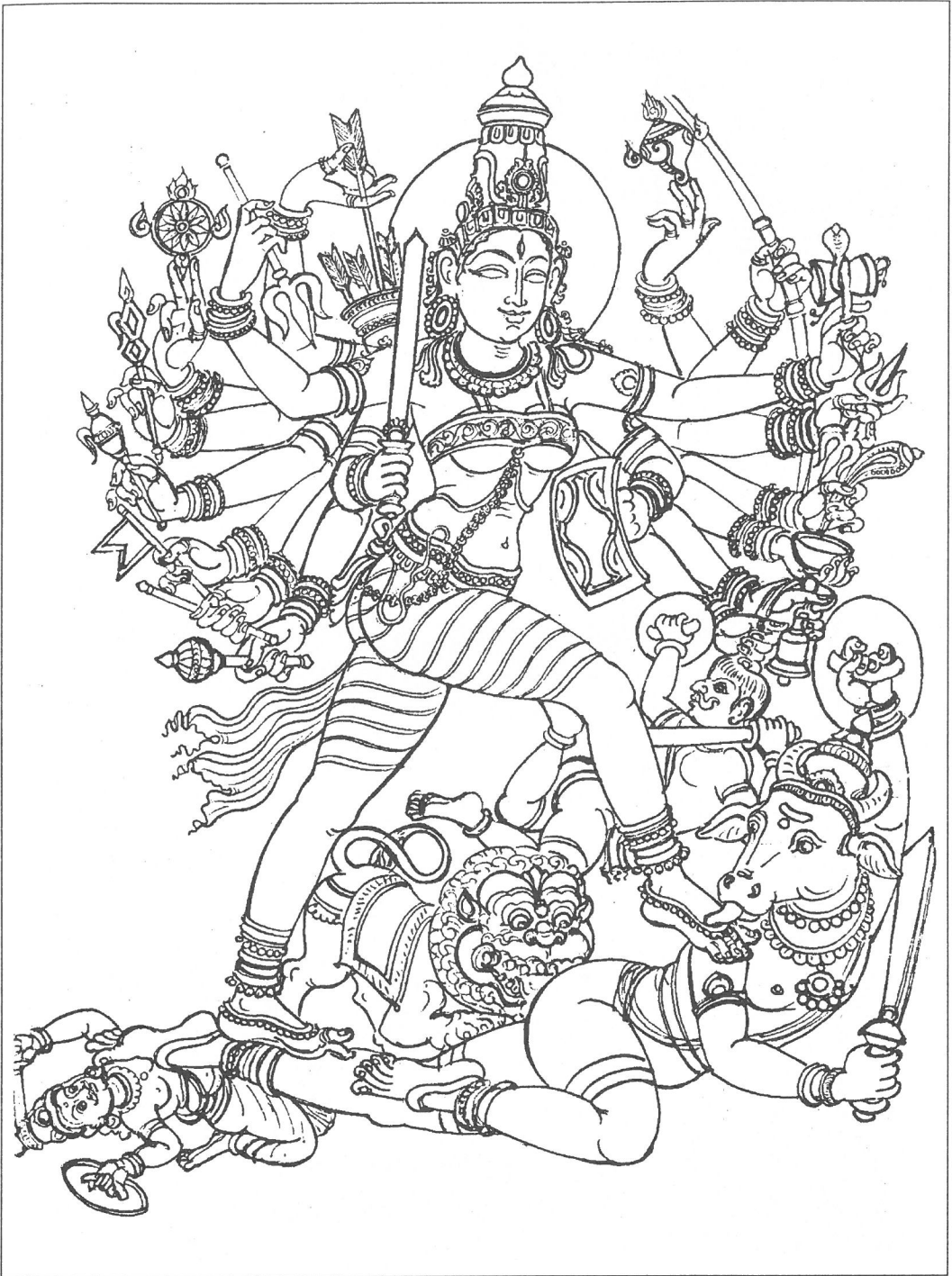
In some texts the name of the attendant-divinities are given as Ramā (viz. Lakshmī), Umā (viz. Pārvatī), Nanda-gopā and Yaśodā (her parents when she appeared as the sister of Kṛṣṇa), Gaṅgā and Yamunā (river-goddesses), Jayā and Vijayā (the door-keepers), and the lion. There are also two male door-keepers, Ugra-sena and Jayanta, both yakshas, the former carrying a trident and the latter a club. The devotee of Durgā, the pot-bellied bhūta, Kuṇḍodara by name is also shown in the shrine.



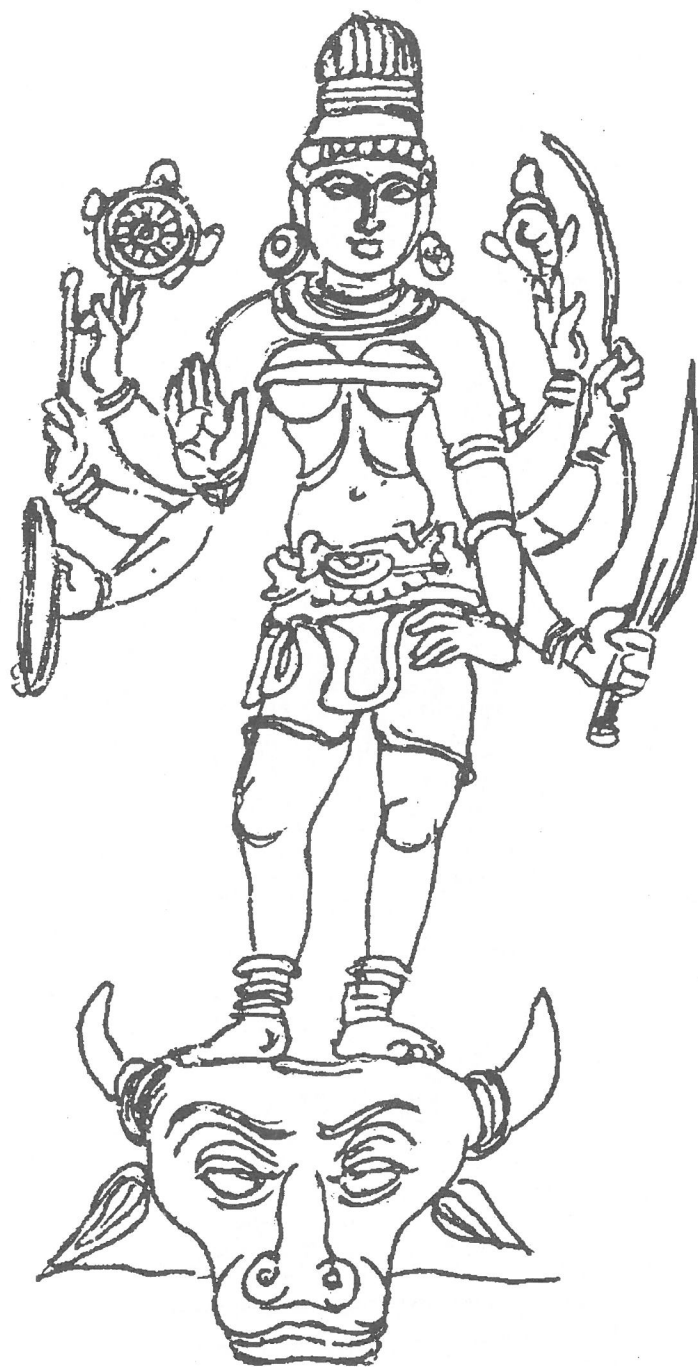


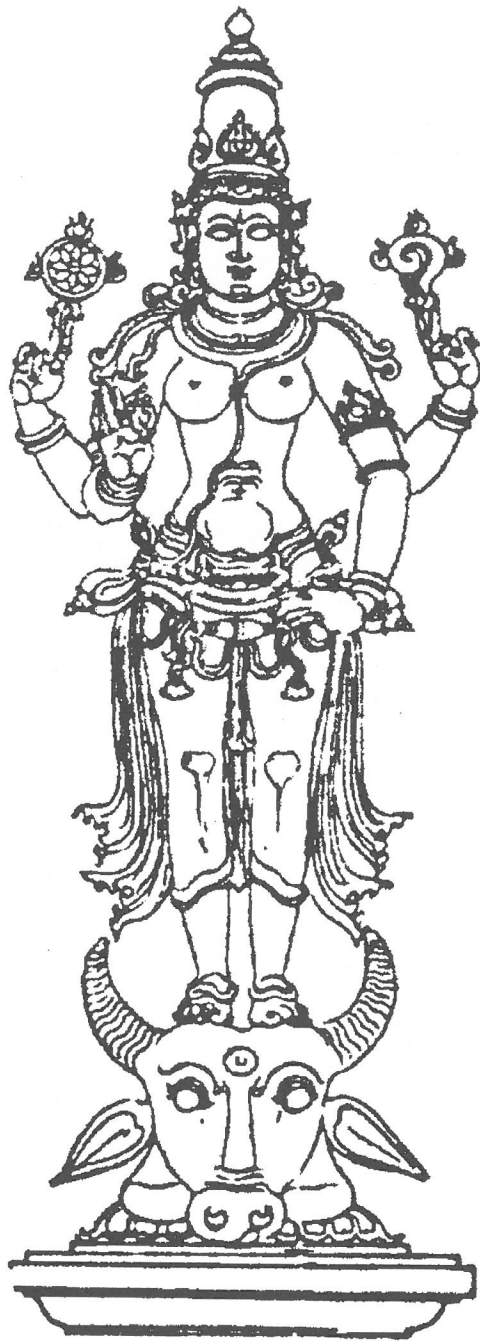


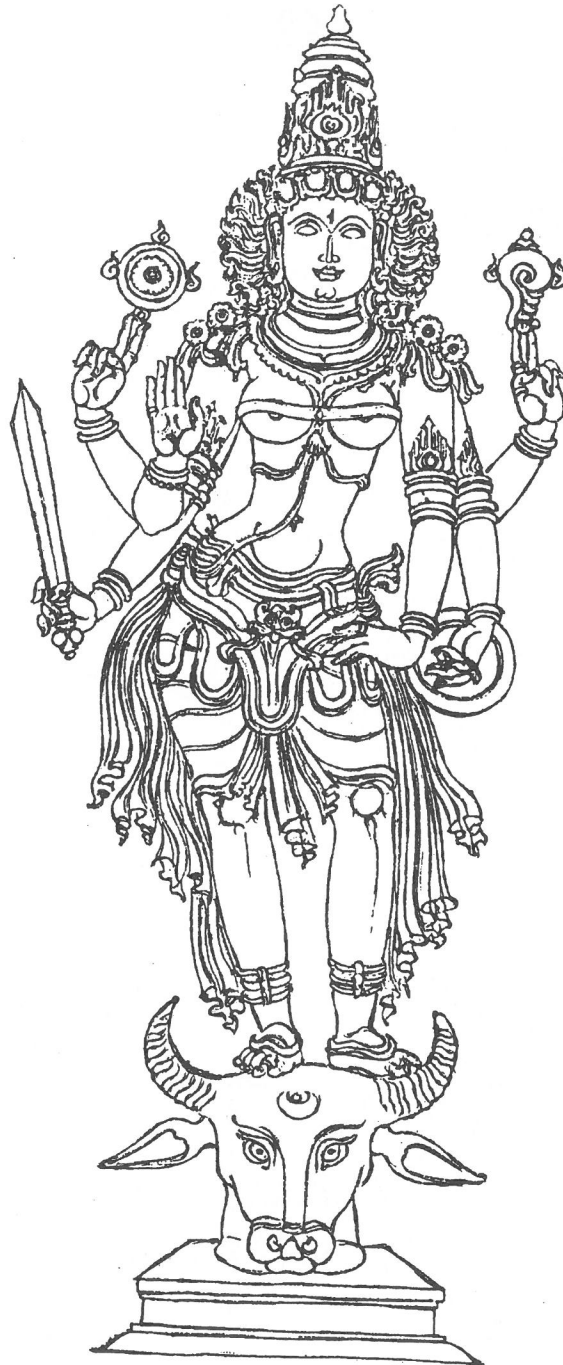






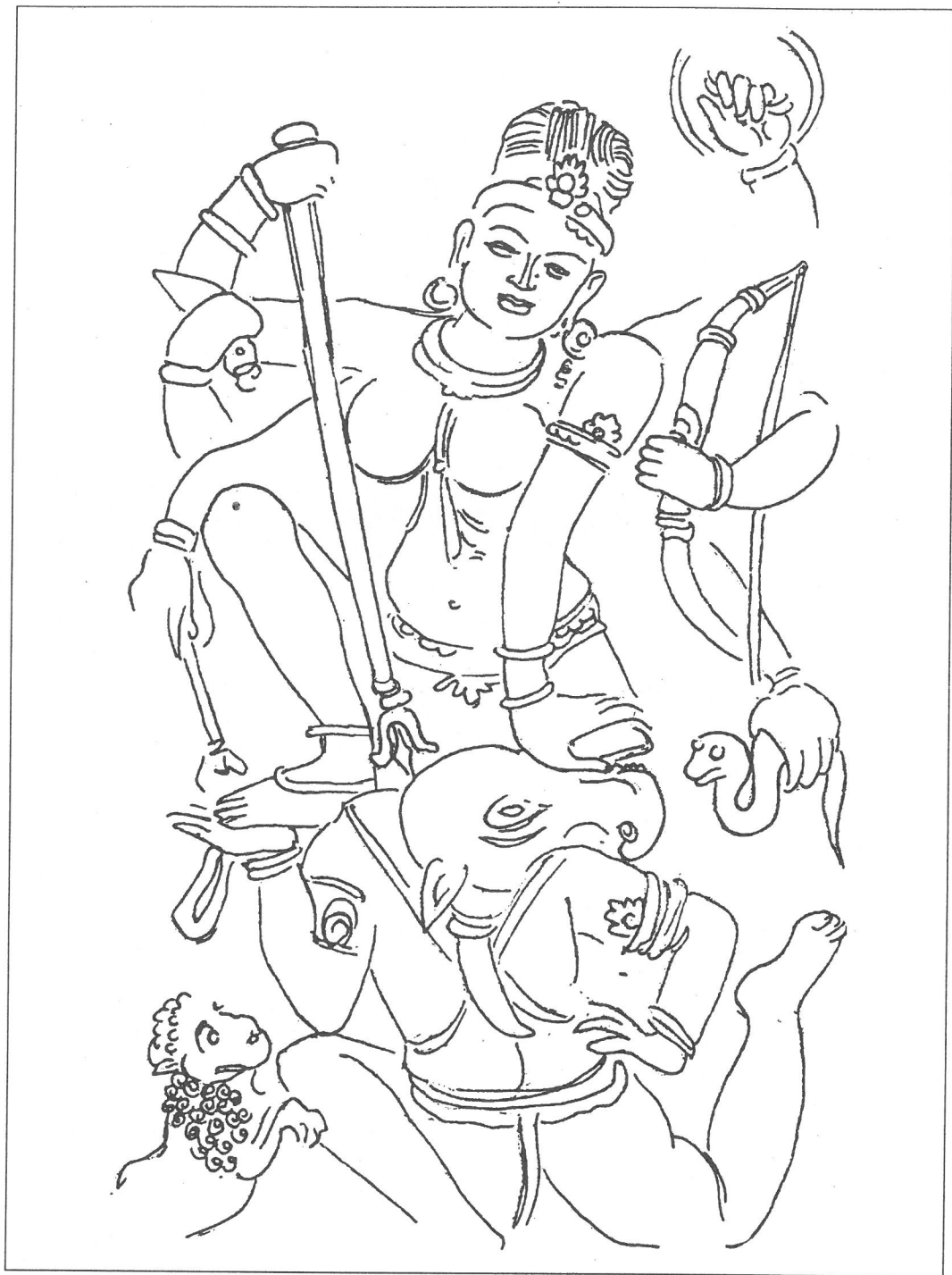






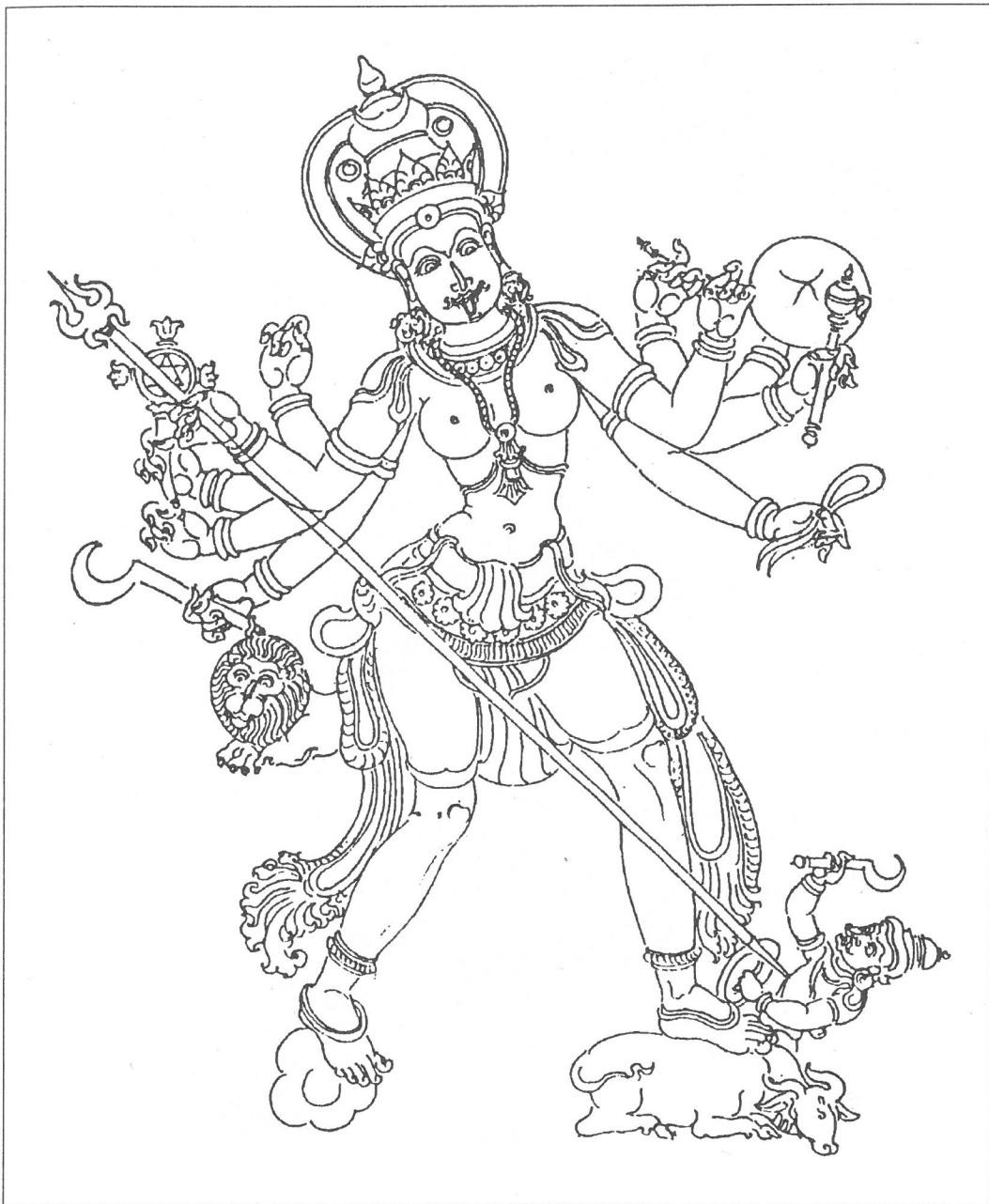


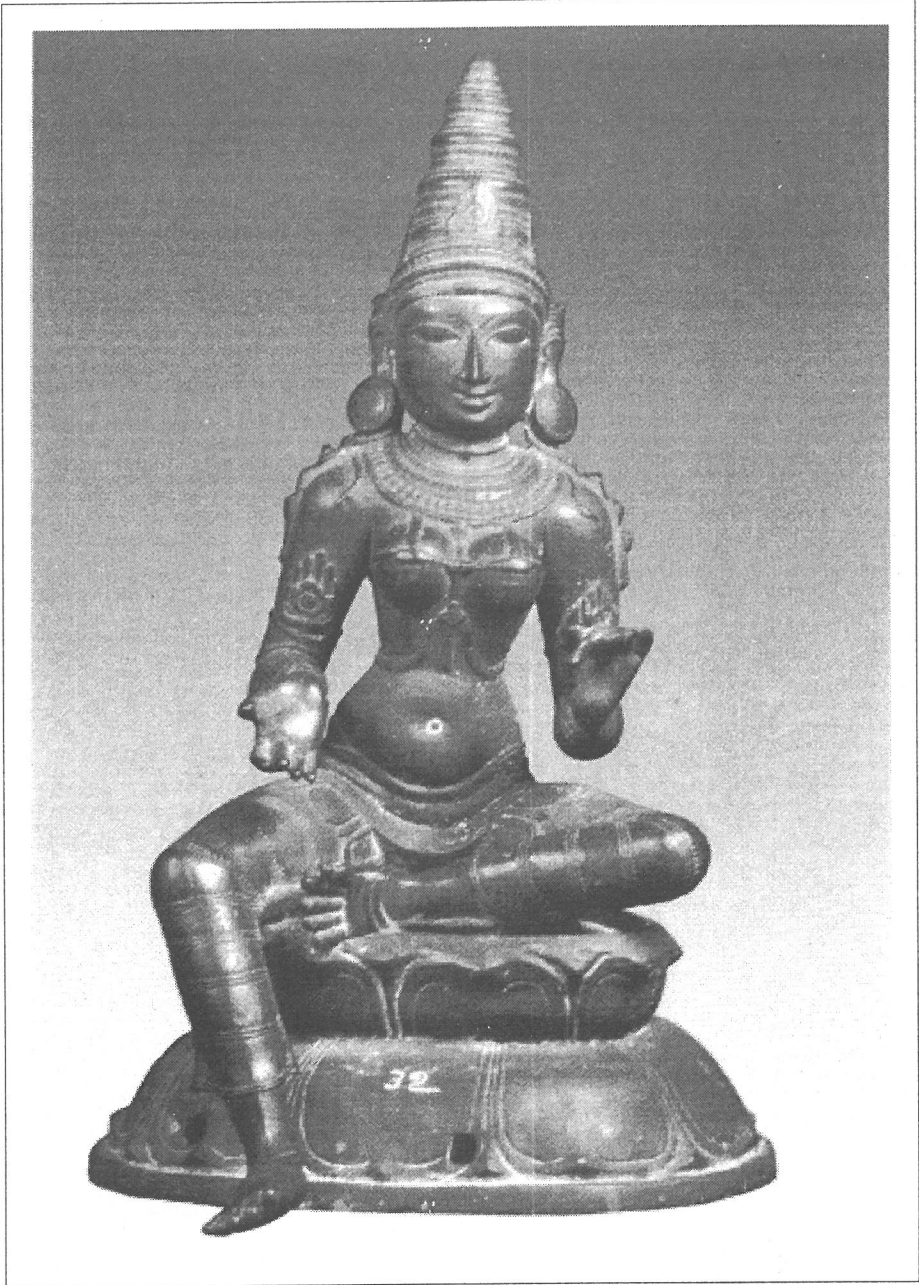


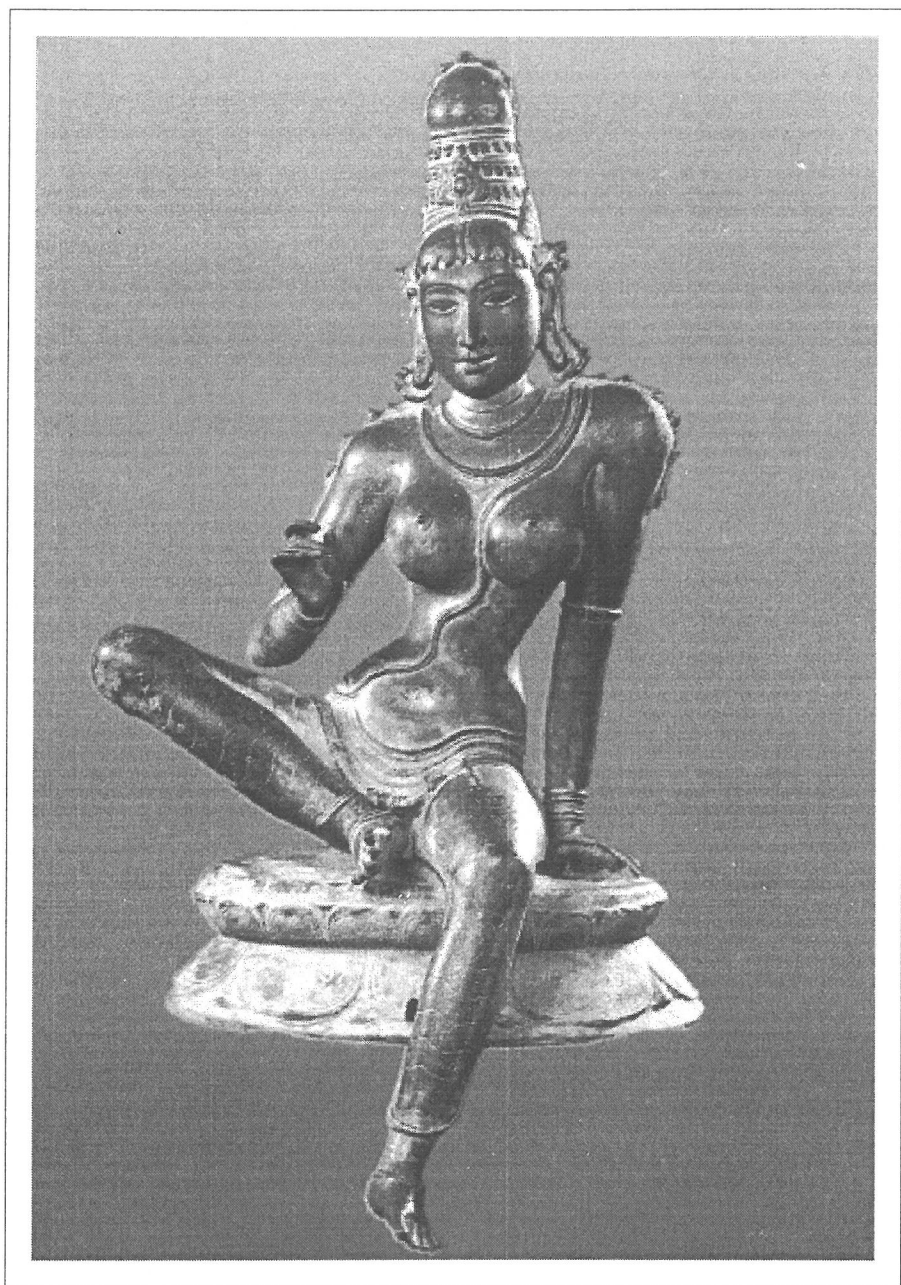


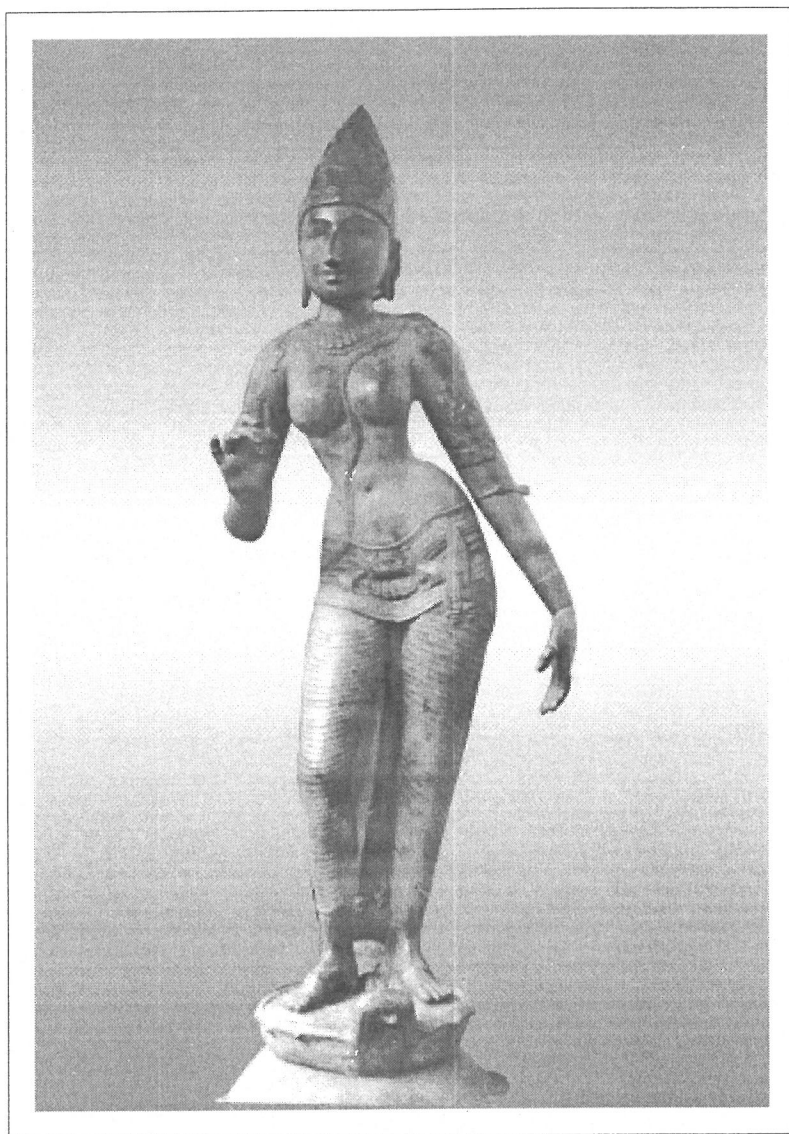


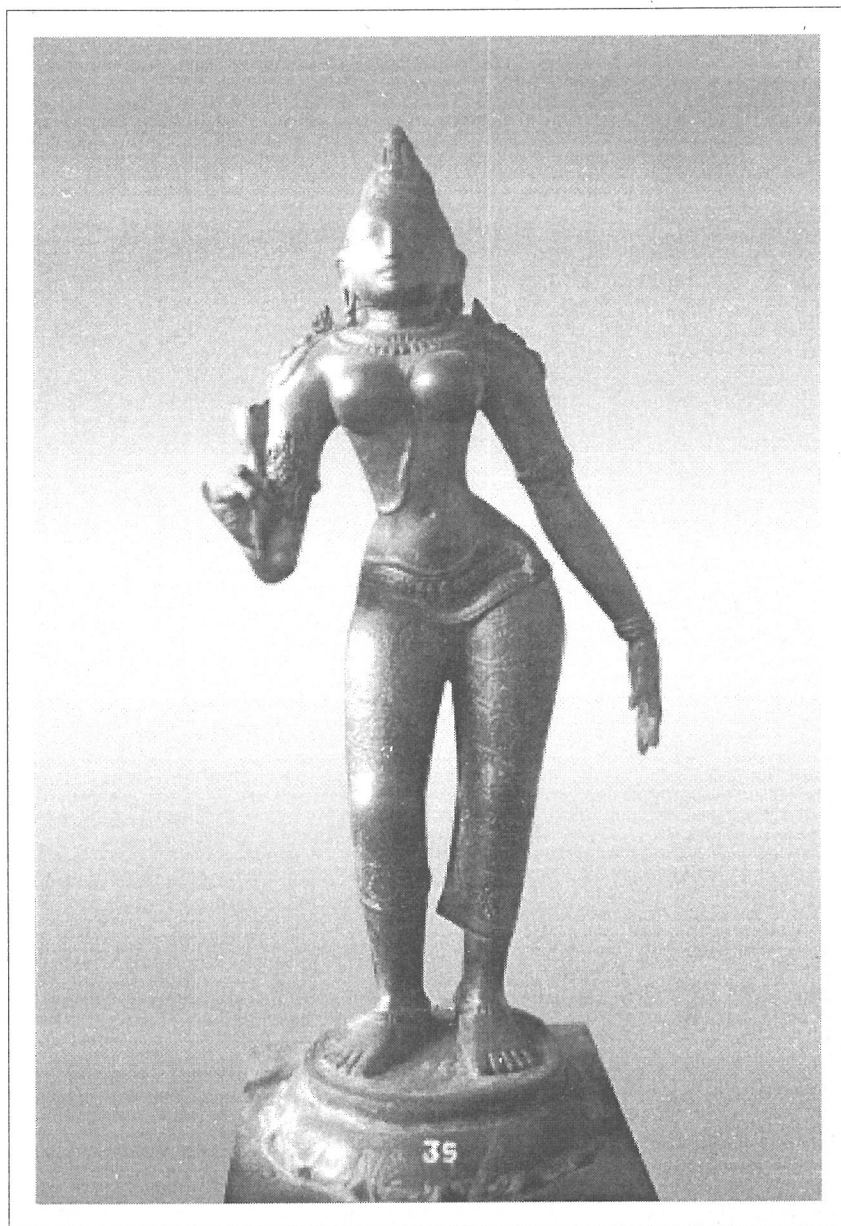


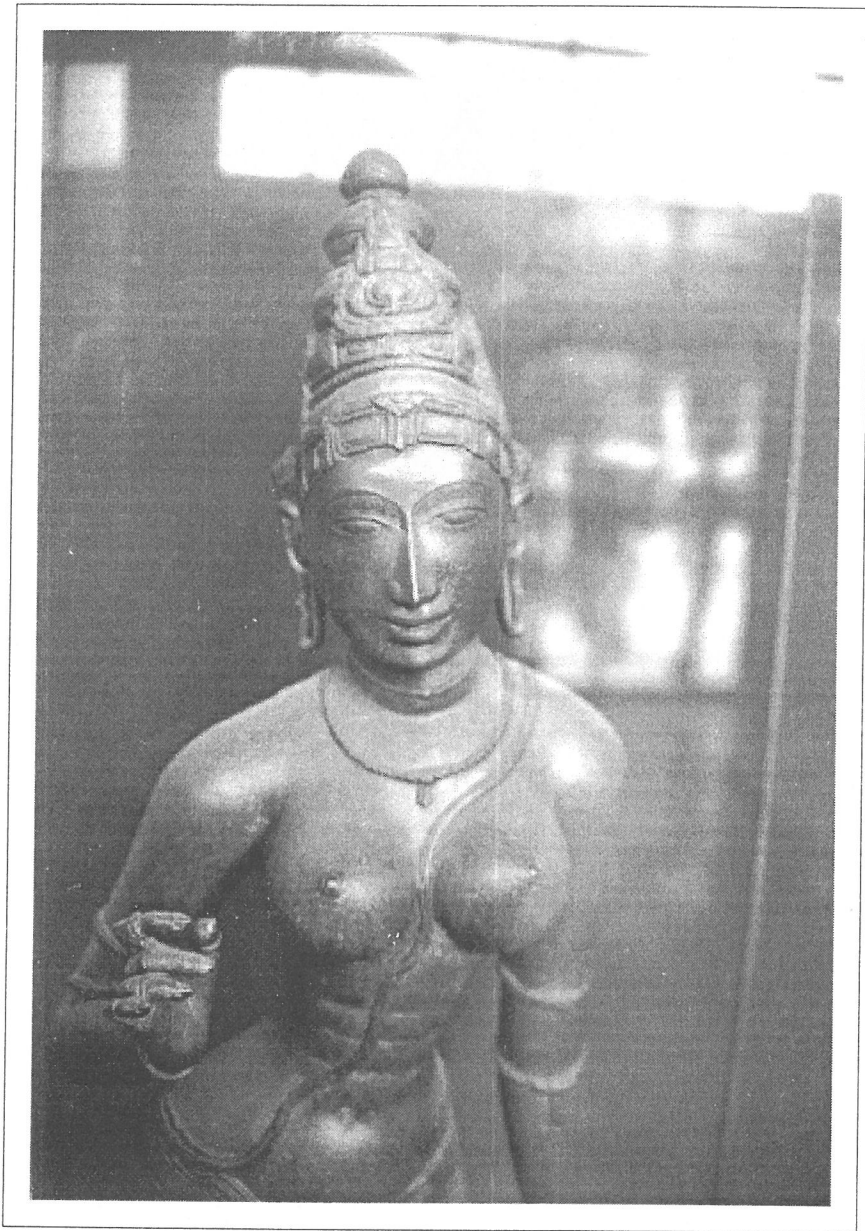


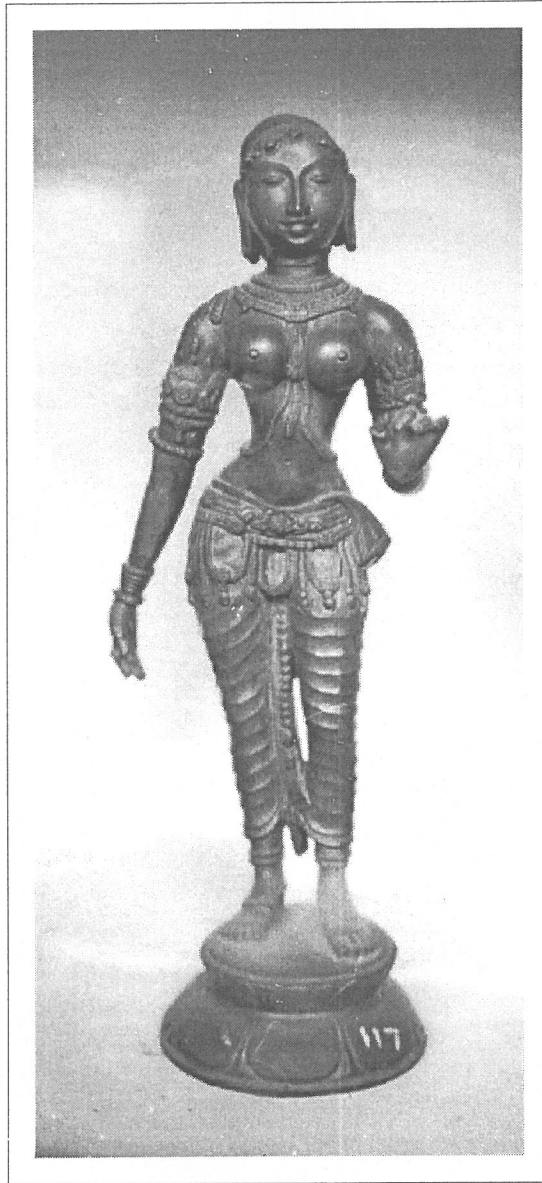


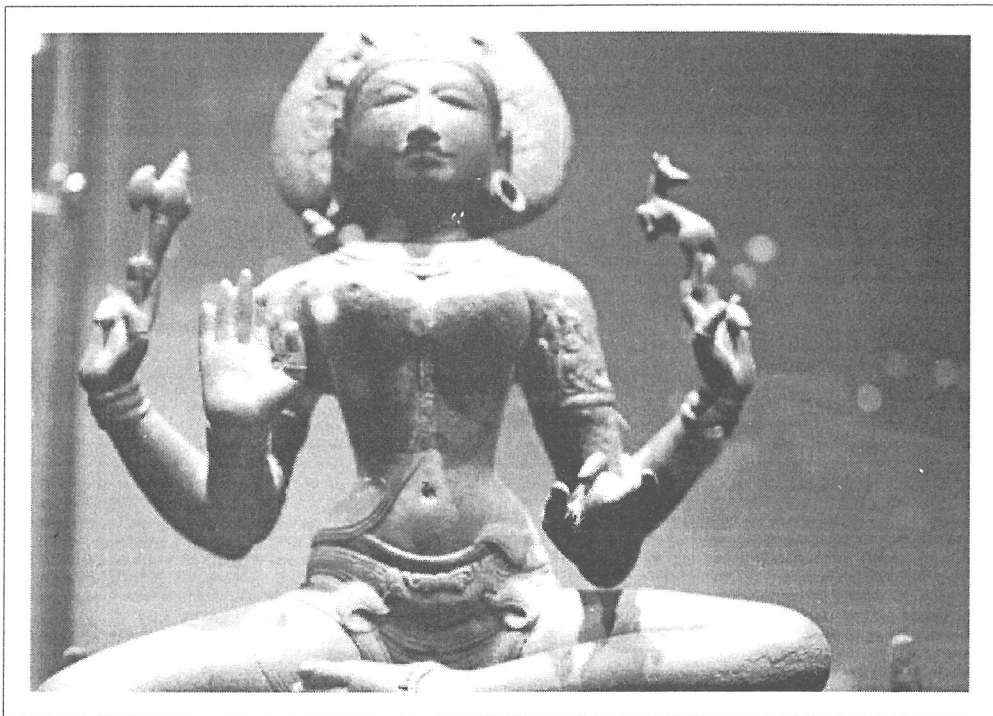








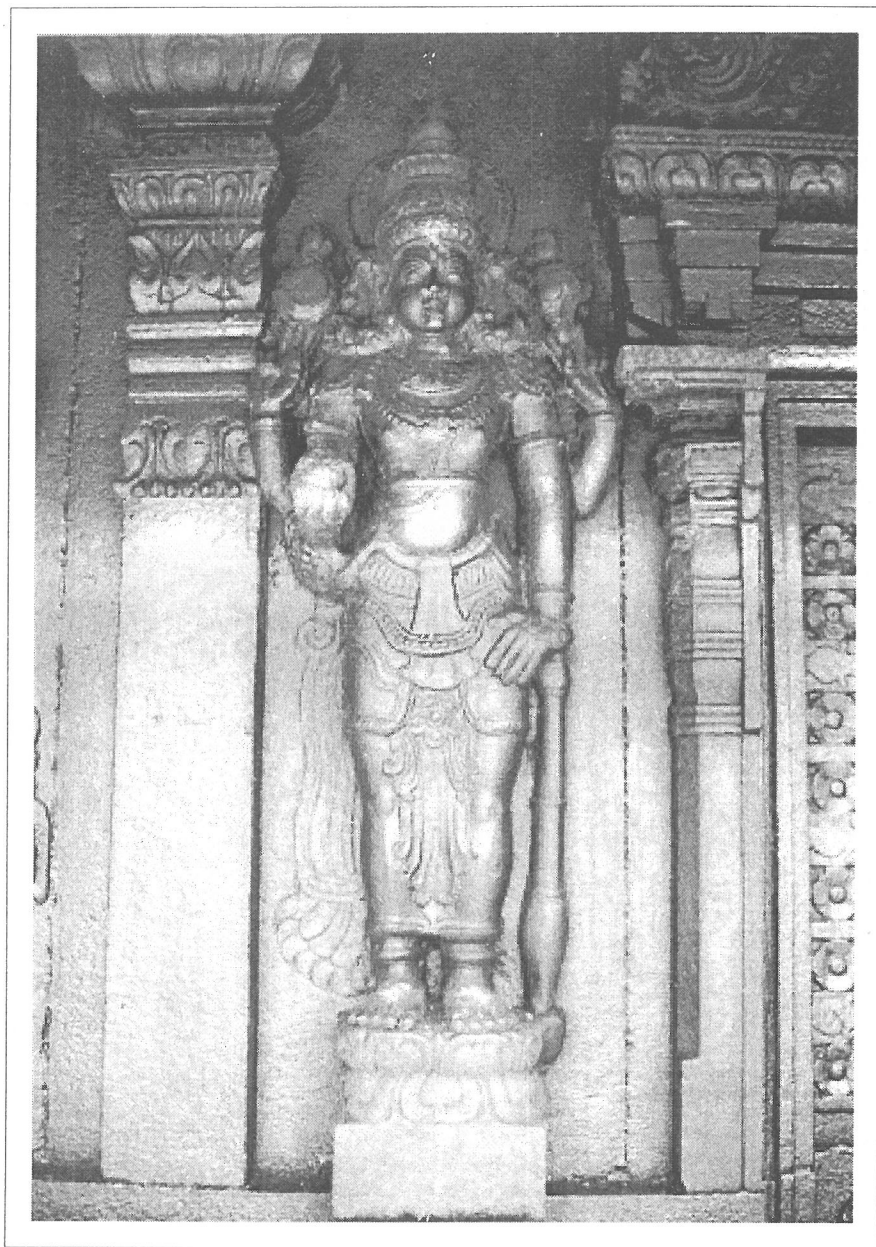




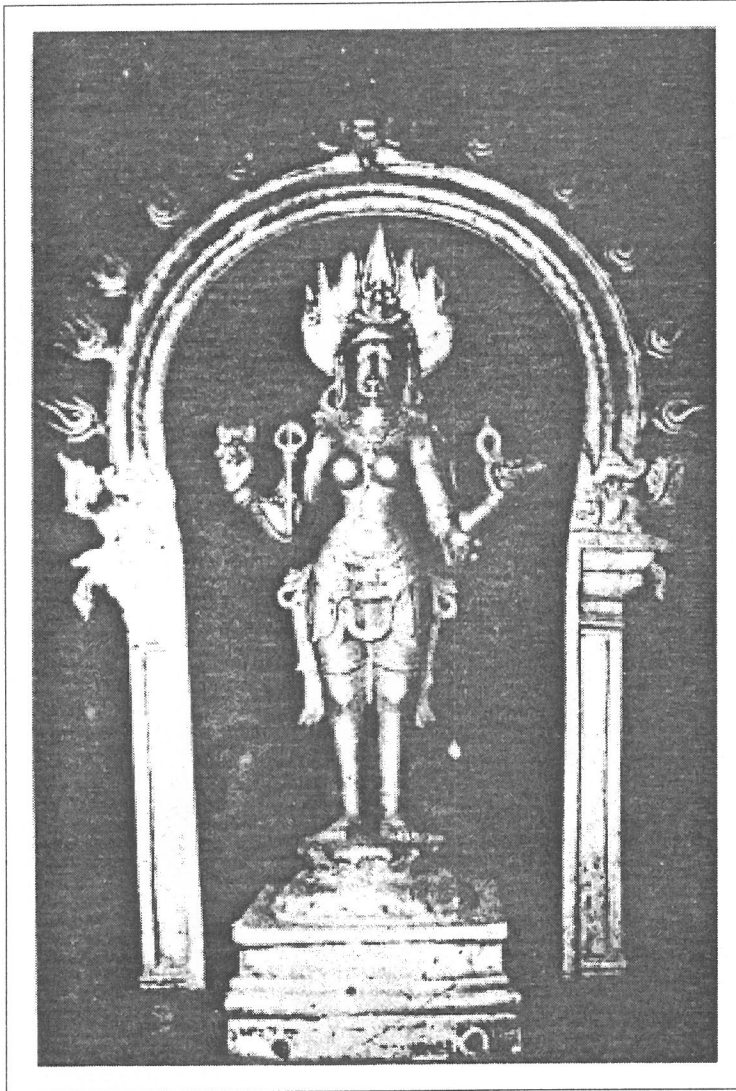












DAŚA-MAHĀ-VIDYĀ

The expression 'vidyā' in the t̄antrik lore signifies an aspect of the goddess, a visualized form of occult energy. The adjective 'great' (mahā) suggests worship-worthiness. The aspect of the goddess that is suitable for contemplation and other forms of devotion is called a 'mahā-vidyā'. And ten (daśa) of such aspects are enumerated in the t̄antrik texts, and this has had such universal appeal to the t̄antrik practitioner that the idea of 'daśa-mahā-vidyā' has gained ground. There is a belief that these ten aspects are referred to directly or indirectly in each one of the Tantras (ete daśa mahā-vidyāḥ sarva-tantreshu gopitāḥ).

The ten mahā-vidyās are: (1) Kālī, (2) Tārā, (3) Shoḍaśī, (4) Bhuvaneśvarī, (5) Bhairavī, (6) Chhinna-mastā, (7) Dhūmāvati, (8) Bagalā (mukhī), (9) Mātāṅgi and (10) Kamalā. Each of the goddesses has a form of Śiva associated with her: (1) Mahā-kāla, (2) Akshobhya, (3) Pañcha-vaktra, (4) Tryambaka, (5) Dakṣiṇā-mūrti or Vaṭuka-bhairava, (6) Kabandha, (7) (as the seventh goddess, Dhūmāvati, is considered a widow, vidhavā, she has no consort), (8) Eka-mukha-Rudra, (9) Mātāṅga, and (10) Sadāśiva-Viṣṇu respectively.

The first two goddesses only are regarded in some texts as strictly 'mahā-vidyā' viz. the worship of whom is restricted to adepts and advanced t̄antrik practitioners. The next five goddesses are known as

‘vidyās’, viz. The worship of whom may be resorted to by all. And the last two are ‘siddha-vidyās’, viz. worship of whom must be conducted only in rites related to witchcraft and sorcery.

The ten goddesses are also said to represent feminine aspects of the ten incarnations of Vishnu: (1) Matsya (Dhūmāvatī), (2) Kūrma (Bagalā-mukhī), (3) Varāha (Bhaīravī), (4) Nṛsimha (Chhinna-mastā), (5) Vāmana (Bhuvaneśvarī), (6) Jamadagni-rāma (Shoḍaśī), (7) Dāśarathi-Rāma (Tārā), (8) Kṛshṇa (Kālī), (9) Buddha (Kamalā), and (10) Kalki (Mātangi).

Of the ten mahā-vidyās, the first three are regarded as most important (‘saishā trayī vidyā’). Kālī is worshipped extensively in the eastern regions of the country, especially in Bengal. Tārā is clearly a Buddhist divinity and is likely to have originated in Tibet (Bhota). Shoḍaśī (or Sundari) is the celebrated Śri-vidyā (worshipped under different names like Rājarājeśvarī and Tripura-sundarī).

(1) Kālī : Representing the primordial energy (ādyā-śakti), the principle of time and creative energy hidden in the dissolution or destruction of the universe (spoken of as the feminine aspect of Kāla, the spirit of time and destruction). Kālī is iconographically visualized as dark blue in complexion, standing upon a corpse (śavārūḍhā), exceedingly fierce in aspect (mahābhīmā), with terrible tusks (ghora-daṁshtrā) but with a smile on the countenance (hasan-mukhī). She has

four arms, and carries a sword in one hand and a severed head in another (khaḍga-muṇḍa-dharā). She wears a garland of severed heads (muṇḍa-mālā), and her long tongue sticks out (lalajjihvā). She is naked and dwells in the burning grounds (smaśānālaya-nivāsinī). She is at once terror-inspiring and auspicious (bhayaṅkarā śivā) (cf. *Kāli-tantra*).

There are several varieties of Kāli like Siddha-Kāli, Guhya-Kāli, Bhadra-Kāli, Smaśāna-Kāli, Rakshā-Kāli and Mahā-Kāli. The cult of Kāli relies on an extensive tāntrik literature (e.g. *Mahā-kāla-samhitā*, *Kālottara-tantra*, *Kāli-yāmala*, *Kāli-vilāsa-tantra*, *Kāli-kula-kramārchanā*, *Kāli-tattva* of Rāghavabhaṭṭa, *Śyāmā-rahasya* of Pūrṇānanda, and *Śyāmā-saparyā paddhati* of Kāśī-nātha Bhaṭṭāchāraya).

(2) Tārā : Symbolizing sound, she is regarded as Gaurī, as the śakti of Br̥haspati (the lord of articulate speech), and as the source of immutable light (hence the consort of Akshobhya). She is also the one who takes the devotees to the other shore (taraty anena). She has many forms, and as a mahā-vidyā she is identified with Ugra-tārā (see TĀRĀ and UGRA-TĀRĀ).

She is visualized in *Tārā-tantra* as deep blue in body-colour, standing in prāṭylīḍha posture upon the heart of Śiva (who lies prostrate on the ground), laughing loudly and triumphantly (ghorāṭṭahāsa). She has four arms, carrying in the hands sword (khaḍga), lotus (indīvara), chopper (karṭṛikā) and bowl (Kharpara). She collects in the bowl the diseases

of the three worlds and destroys them (jāḍyam nyasya kapālake trijagatām hanti), She is short in stature (kharvī) and is decorated by eight serpents.

The cult of Tārā is dealt with in detail in classical works like *Nilā-tantra*, *Tarīṇī*, *Toḍala-tantra*, *Nilā-saravatī-tantra*, *Chīnāchāra*, *Eka-jāṭā-kalpa*, *Brahma-yāmala*, *Tantra-ratna*, *Tārā-śābara-tantra* and *Eka-vīrā-tantra*; and in more recent works like *Tārā-pradīpa* of Lakshmana-bhaṭṭa; *Tārā-rahasya* of Śaṅkara-āgamāchārya, *Tārā-bhakti-sudhārṇava* of Narasimha-ṭhākura, and *Tārā-bhakti-taraṅgiṇī* of Prakāśānanda.

(3) *Shoḍaśī* : Also called *Sundarī*, this goddess symbolizes the power of consciousness (chit-śakti), the light within the triangle of being (viz. body, speech and mind, 'trikoṇāntara-dīpikā'), and the essence of the three worlds (viz. sun, moon and earth, 'tripura'). Known by different names (like *Tripura-sundarī*, *Rāja-rājeśvarī*, *Lalitā* and *Bālā*) she has as many as fifty forms in which she is worshipped; and there are twelve major centers (pīṭha) in the country where her worship is carried on. Her worship is mainly in the form of *Śrī-chakra-pūjā*.

Her iconographic representation is as a girl of sixteen years who is brilliant like the fresh solar orb in the early hours of the morning (*bālārka-maṇḍalābhāsa*), who is three-eyed, and who is four-armed, carrying in her hands noose (pāśa), goad (aṅkuśa), arrows (śara) and bow (chāpa) (cf. *Shoḍaśī-tantra*). In *Tantra-sāra* she is five-faced, each face in different hue, and lustrous like a million full-moons (*pūrṇendu-*

koṭi-prabhā). She carries in her eight hands spear (śūla), stone-mason's chisel (ṭaṅka), sword (kṛpāṇa), vajra, fire (dahana), serpent-noose (nāgendra-pāśa), goad (aṅkuśa) and noose (pāśa).

The cult of this goddess holds more than forty texts as basic and definitive, of which *Tantra-rāja-tantra*, *Mātrkāṇḍava*, *Yogini-hṛdaya*, *Tripurārṇava*, *Svacchanda-tantra*, *Vāmakeśvara-tantra*, *Śakti-saṅgama-tantra*, *Tripurā-rahasya*, *Lakshmī-tantra* and *Pārānanda-tantra* are important. There are other later works which elucidate the essential tenets of this cult like *Ānanda-lahari* and *Saundarya-laharī*, *Saubhāgya-kalpa-druma* by Mādhavānanda-nātha, *Kāma-kāla-vilāsa* and *Varivasyā-rahasya* by Bhāskara-rāya. Subhāgananda-nātha's *Mano-rāma*, which is a gloss on *Tantra-rāja-tantra*, is also celebrated. *Lalitā-sahasra-nāma* is widely employed in worship.

(4) Bhuvaneśvarī : The goddess who symbolizes space (ākāśa) and combines in herself the rulers over the three realms (Sūrya over the heavenly region, Soma over the mid-region and Agni over the earth) is iconographically represented as three-eyed (nayaṇa-traya-yutā) and four-armed. She holds in her hands the gestures of boon-bestowal and protection (varadābhitī), noose (pāśa) and goad (aṅkuśa). The noose symbolizes ignorance which binds all beings in phenomenal involvement, and goad the principle of restraint which is the manifestation of divine power to assist the devotees. The gesture of protection and boon-bestowal are for the devotees. Of the three powers (śakti) of Godhead,

Bhuvaneśvarī represents the power to will (icchā-śakti), even as Shodāśī the power to know (jñāna-śakti), and Kālī the power to act (kriyā-śakti).

The worship of this goddess is based on *Bhuvaneśvarī-tantra*; and Pṛthvī-dhara's *Bhuvaneśvari-rahasya* is a widely employed manual on the subject.

(5) Bhairavī: Also called Tripurā-bhairavī, this goddess presides over earth and is said to be a counterpart of Kālī as the power of destruction. If Kālī is the principle of final and universal dissolution of all phenomena (mahā-pralaya), Bhairavī is the principle of individual and recurrent evanescence of all things (nitya-pralaya); and Bhairavī represents divine effulgence that is manifest, while the unmanifest effulgence is represented by Kālī. She has several forms like Tripura-bhairavi, Siddha-bhairavī, Kameśvarī, Kamaleśvarī and Bhuvaneśvarī. Her masculine counterpart is the form of Bhairava known as Vaṭuka-bhairava, who is in *Muṇḍa-mālā-tantra* identified with Narasimha.

She is described as brilliant like the light of a thousand suns arisen at once (udyad-bhānu-sahasra-kānti), wearing silken clothes of ruddy hue (aruṇa-kshauma), three-eyed, and her face having the glory of a lotus flower (vāktraravinda-śriyam). Her breasts are smeared with red unguent or blood (raktālipta-payodharā), and round her neck is a garland of severed heads (śiromālikā). On her head is a crown of jewels, and crescent moon is tucked in it (baddha-himāmśu-ratna-mukuṭa). She has

four hands in which she carries the gesture of protection (abhīti), scripture (vidyā), rosary (japa-paṭi) and the gesture of boon-bestowal (vara).

The worship of this goddess is prescribed in texts like *Bhairavī-yāmala*, *Bhairavī-rahasya* and *Bhairavī-saparyā-vidhi*.

(6) Chinna-mastā: Also called Prachanḍa-chaṇḍī or Vajra-vairochanī, she is a solar divinity presiding over the firmament; she is identified with Indrāṇī of *Rgveda*. In the individual, she represents the Kuṇḍalinī-śakti, who emerges out of the mūlādhāra center and ascends to the sahasrāra; she manifests there, after breaking through the skull-joint on top of the head (vyapohya śīrsha-kapāle). This is iconographically represented as the goddess cutting off her own head and holding it in her hand. Her two companions Dākinī and Varṇinī are said to symbolize the two principal nāḍis, Iḍā and Piṅgalā respectively.

She is shown as standing firmly in the pratyālīḍha posture, with the brilliance of a million suns, upon the god Eros who is associated with his consort Rati (or Kāma inclined to lust, 'ratyāsakta-manobhavopari dṛḍham'). She is nude (dig-vastra), but her breasts are adorned by two lotuses (hr̥dyutpalālāṅkṛta). She holds in her right hand a sharp chopper (kartṛka) with which she has severed her head (chhinnam mastam śīro yasyā), which rests in her left hand. Streams of blood gush forth from the headless body, and they are lapped up gleefully by the

long tongue of the bodiless head ('sva-kabandha-śoṇita-sudhā-dhārām pibantī mudā'). She wears on her head a diadem secured there by a serpent (nāgābaddha-śiromaṇi). A garland of severed heads decorates her torso, and a long serpent hangs down from her neck. From her navel sprouts a large lotus, which turns towards the sun.

Independent literature on this goddess is very meagre, and the rituals of her worship are mainly derived from a section called 'Chhinnā' in *Śakti-saṅgama-tantra*.

(7) Dhūmavatī : Identified with Alakshmī this goddess represents ignorance (avidyā) and is regarded as a widow (vidhavā). She is visualized as a figure with a long (dīrgha) and crooked (kuṭīla) body, faded in complexion (vivarnā) and wearing dirty clothes (malināambarā). Her hair is let loose (vimukta-kuntalā), and her breasts hang down (vilāmbita-payodharā). She holds in her hands a broom (dhuta-hastā) and a winnow-basket (śūrpa-hastā), and her eyes are very fierce (ati-rūkshākshā) and crooked (kuṭīlekshaṇā). Her nose is long (pravṛddha-ghoṇā). She strikes terror into the hearts of the onlookers (bhayadā), and causes without fail quarrel and strife (kalahāspadā). She presides over hunger and thirst. She sits on a chariot with crow on its banner (kāka-dhvaja-rathārūḍhā).

She is the goddess who combines in herself the roles of Rudra (viz. bringing about disease and madness), Yama (viz. causing stupor and death) and Nirṛti (viz. causing strife, poverty and misery). She is described as wicked (dusṭā), terrible (ghorā) and sinful (pāpmā).

There is no tāntrik text which deals with her worship exclusively. Her description, however, occurs in *Prāṇa-toshinīb-tantra*.

(8) Bagalā-(mukhī): Identified with the occult power within the individual (atharvan), this goddess is worshipped exclusively in rituals calculated to make the enemy immobile and mute (stambhana). She is visualized as two-armed, holding a tongue in her left hand ('jihvāgram ādāya kareṇa'), and beating the enemy with a mace or club held in her right hand ('śatrum paripīḍayantīm gadābhighātena dhṛta-mudgara-vairi-jihvām'). She is golden-yellow in complexion, and wears silken garments which are also yellow in colour (pītāmbārāḍhyām). She is decorated with garlands and ornaments, and she sits on a throne on a bejewelled platform in a pavilion of pearls in the midst of celestial waters ('madhya surābhimāṇi-maṇḍapa-ratna-vedī-simhāsanopari-gatām').

Texts like *Shaḍvidyāgama (Śāṅkhāyana-tantra)*, *Bagalā-kramakalpavallī* and *Samṁohana-tantra* deal with her form and worship.

(9) Mātāṅgī : Identified with Sarasvatī, and with the sound that is discernible by the ear (vaikharī), attended by the host of gods. She is the wild fire for the hordes of demons.

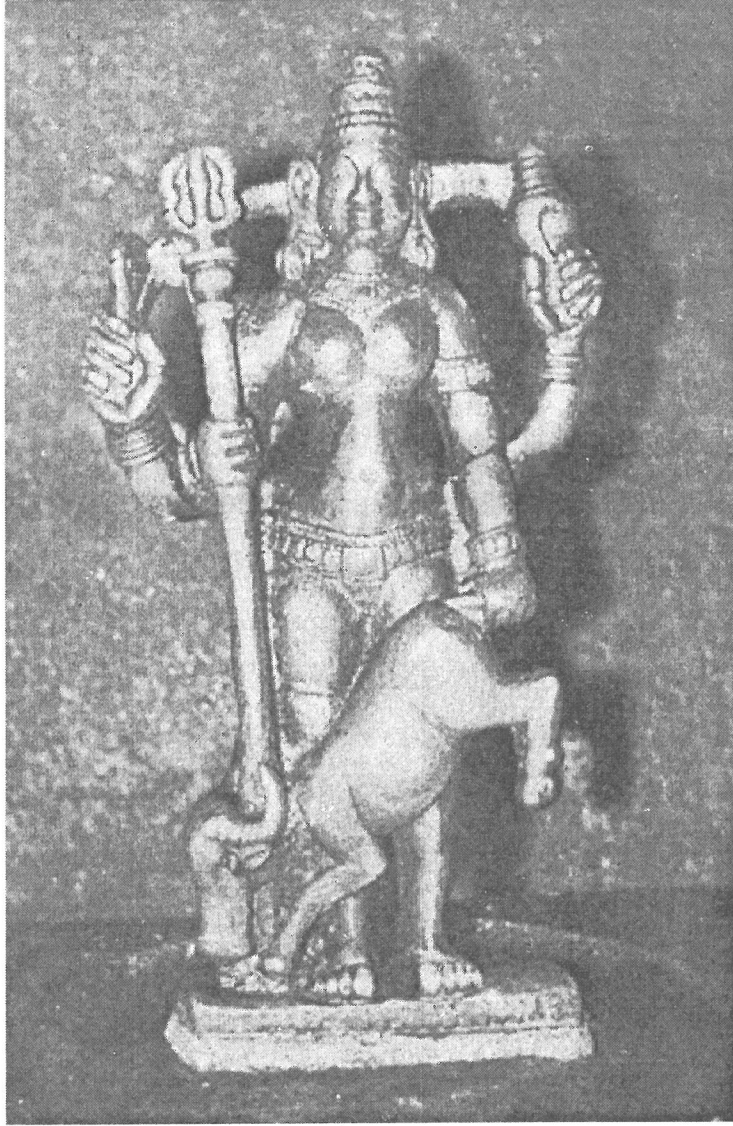
Her worship is commended in works like *Mātāṅgī-krama* of Kula-maṇi-gupta, *Mātāṅgī-paddhati* of Rāma-bhaṭṭa, and *Sumukhī-pūjā-paddhati*.

(10) Kamalā : Identified with Lakshmī, the goddess of prosperity and Ushas, the goddess of dawn, she is said to rule over the heavenly region. She is represented as golden-hued (kāntyā kāñchana-sannibhā), wearing a splendid crown (kirītojjvalā) and seated upon a red lotus (indīvara-sthitā). She is four-armed, carrying in the two normal hands the gestures of protection and boon-bestowal. Four elephants, each resembling the Himālayan mountain ('hima-giri-prakhyais chaturbhir gajaih') are shown pouring over her water from golden pots held in their trunks ('hastokshipta-hiraṇmayāmṛta-dharair āsichyamānam').

Several texts (like *Tantra-sāra*, *Śāradā-tilaka* and so on) devote sections for her worship.

All the ten goddesses are described in some texts as spirits of 'night' signifying mystery, fear and dissolution. Each goddess represents an aspect of the night: (1) Kālī, 'the great night' (mahā-rātri), (2) Tārā, 'the night of anger' (krodha-rātri), (3) Shoḍaśī, 'the divine night' (divya-rātri), (4) Bhuvaneśvarī, 'the adept night' (siddha-rātri), (5) Bhairavī, 'the dark night', (kāla-rātri), (6) Chhinna-mastā, 'the night of valour' (vīra-rātri). (7) Dhumāvati, 'the terrible night' (dāruṇa-rātri), (8) Bagalā-mukhi, the second 'night of valour' (vīra-rātri), (9) Mātāṅgī, 'the night of infatuation' (moha-rātri), and (10) Kamalā, the second 'great night' (mahā-rātri).

The pictures on the following pages are of fine specimens in the temples of Dakshina-Kannada district of Karnataka. They were photographed by my late esteemed friend, Dr. P. Gururaja Bhatt, and included in his excellent work: *Studies in Tuluva History and Culture* (1975). They have been reproduced here for providing authentic models for our craftsmen and artists; these icons, mostly in stone and some in bronze, represent art-imagination and innovation of undisputed eminence. It is unfortunate that they have not received the attention, that they richly merit, in the world of Indian Sculpture. The service rendered to traditional Indian art by my friend, Dr. Bhatt, is gratefully acknowledged by these reproductions of photographs, which are at once rare and precious.



Mahishamardini, Kaṭiyāli



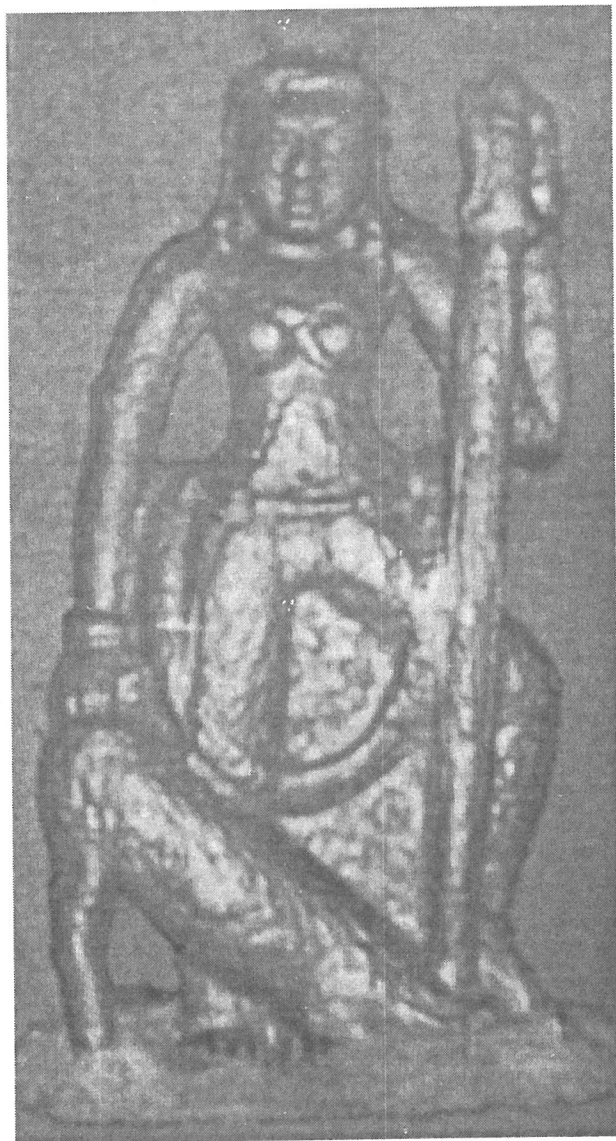
Mahishamaridini, Kukkundūru, Karkala



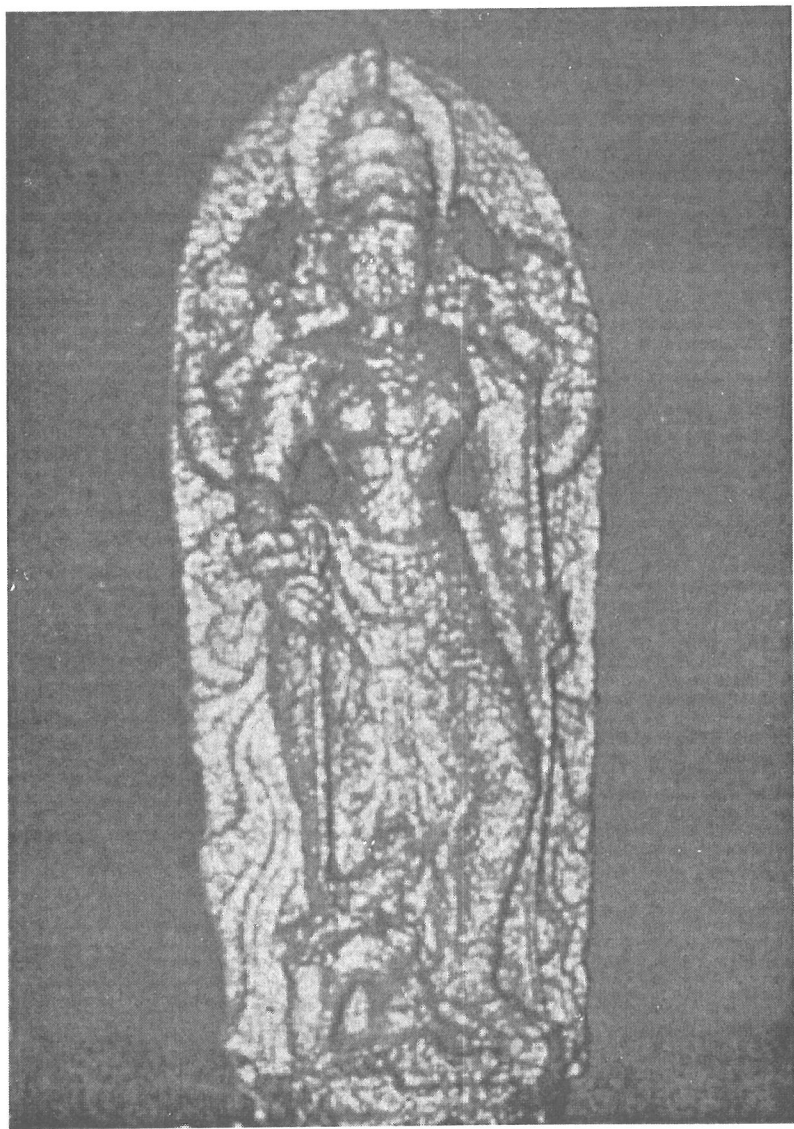
Mahishamardini, Puṇcha



Mahishamardini, Gundmi.

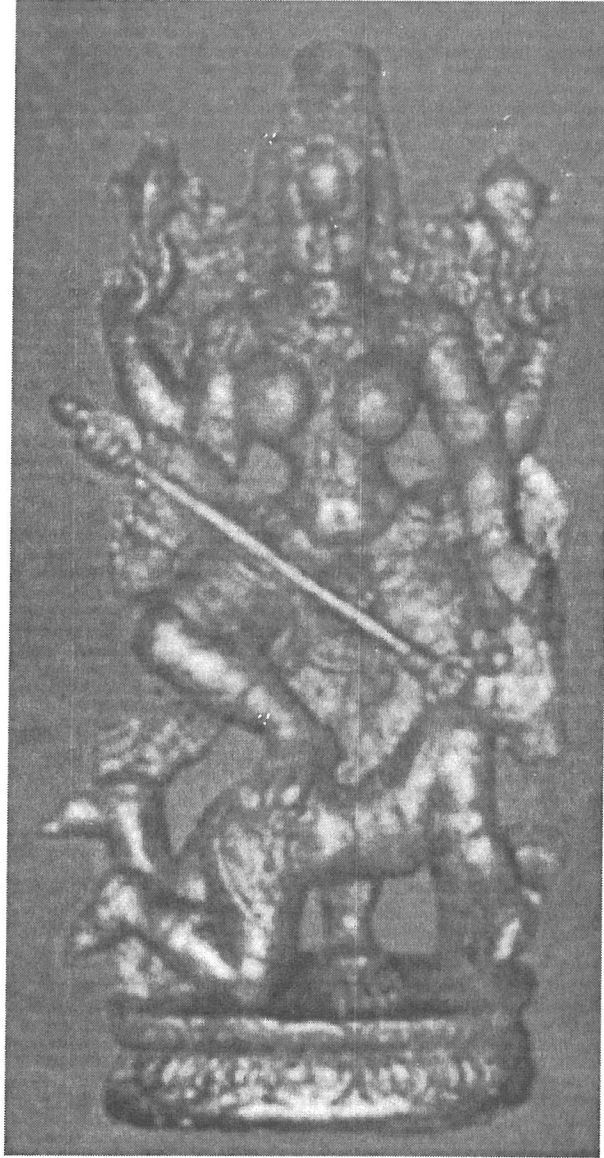


Mahishamardini, Kunjūru





Mahishamardini, Ambāru



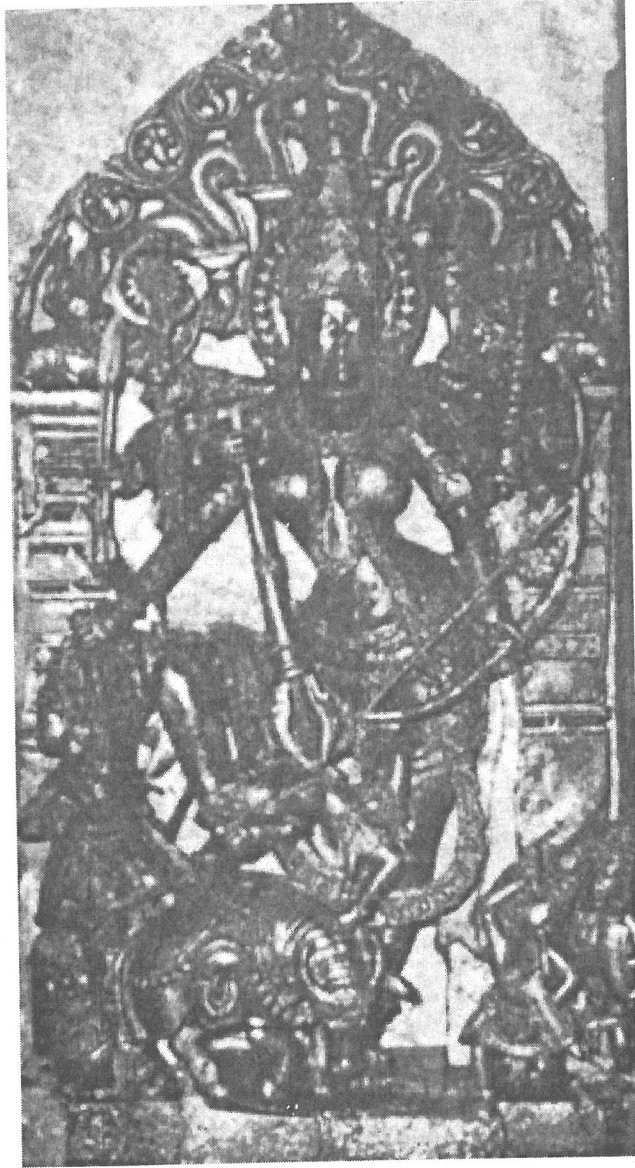
Mahishamardini, Uppūru



Mahishamardini, Puṇcha



Mahishāsūramardini, Basarūru



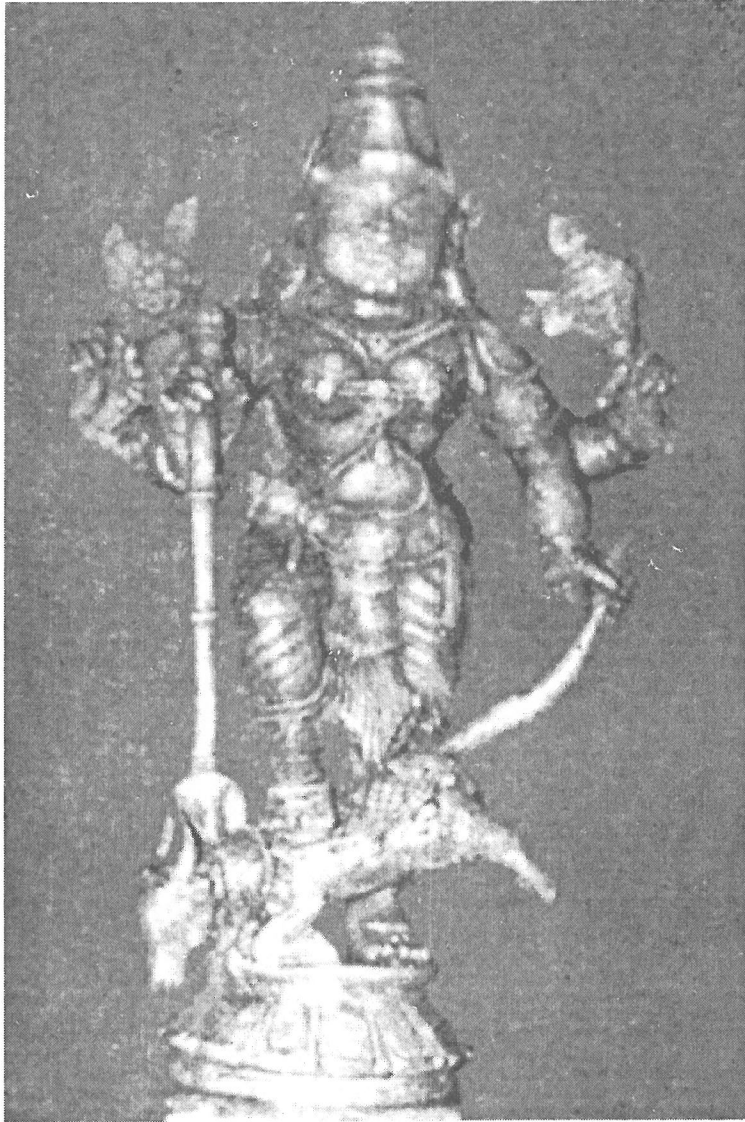
Mahishāsūramardini, Baindūru



Mahishāsūramardini in Chitrāpura Maṭha Śīrālī



Mahishamardini, Kaṇṇāru



Mahishamardini, Chitrāpura



Mahishamardini, Kukkundūru



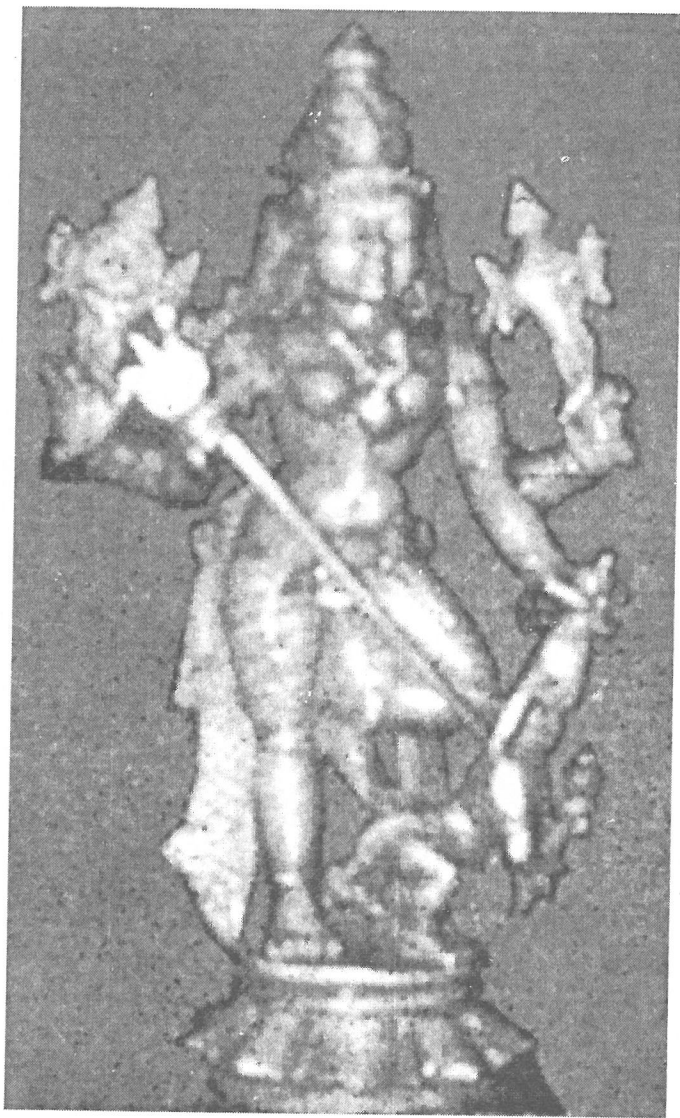
Mahishamardini



Mahishāsūramardini, Nandikūru



Mahishāsūramardini in Bālakuduru Maṭha,



Mahishāsuramardini, Nandikūru



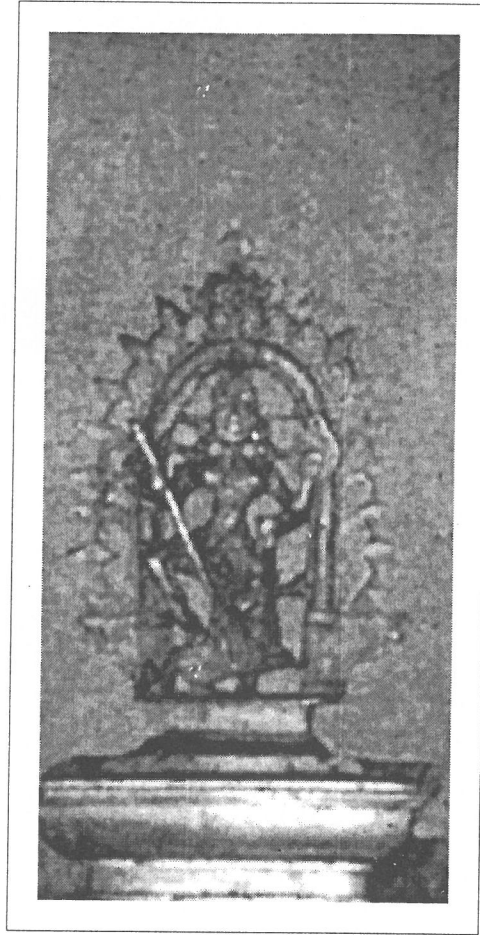
Mahishamardini, Poḷaḷi



Mahishāsuramardini, Sāstāna, Pāndēsvara



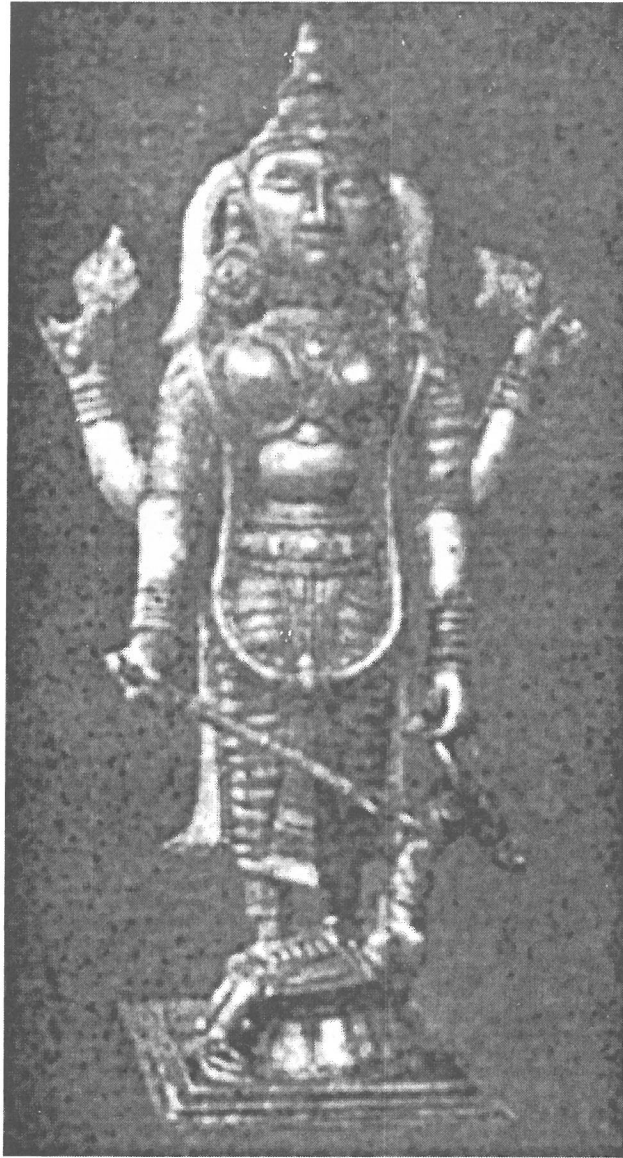
Mahishamardini, Muṇḍakūru



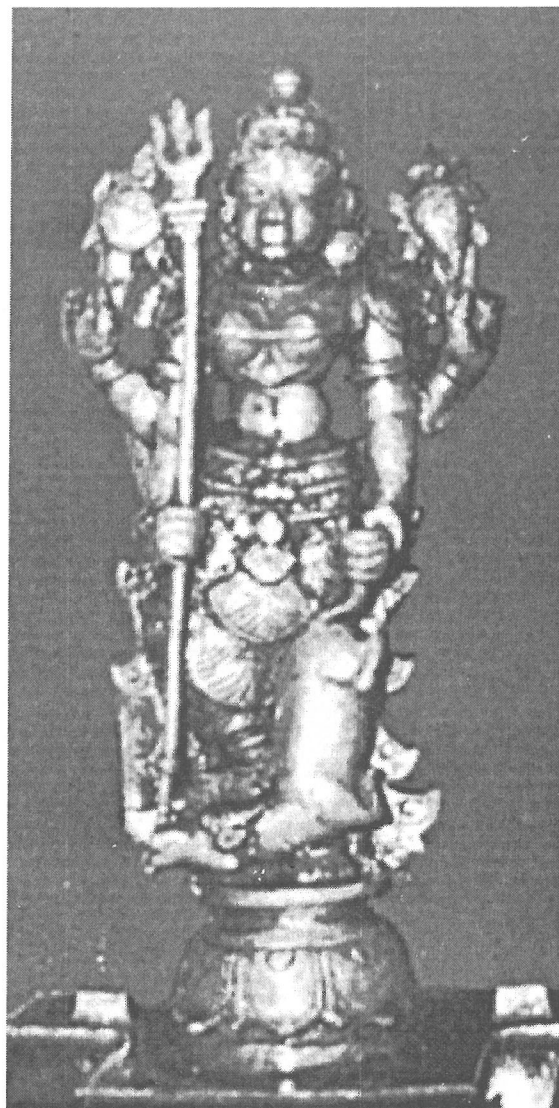
Mahishamardini, Muṇḍakūru



Mahishamardini, Munḍukūru



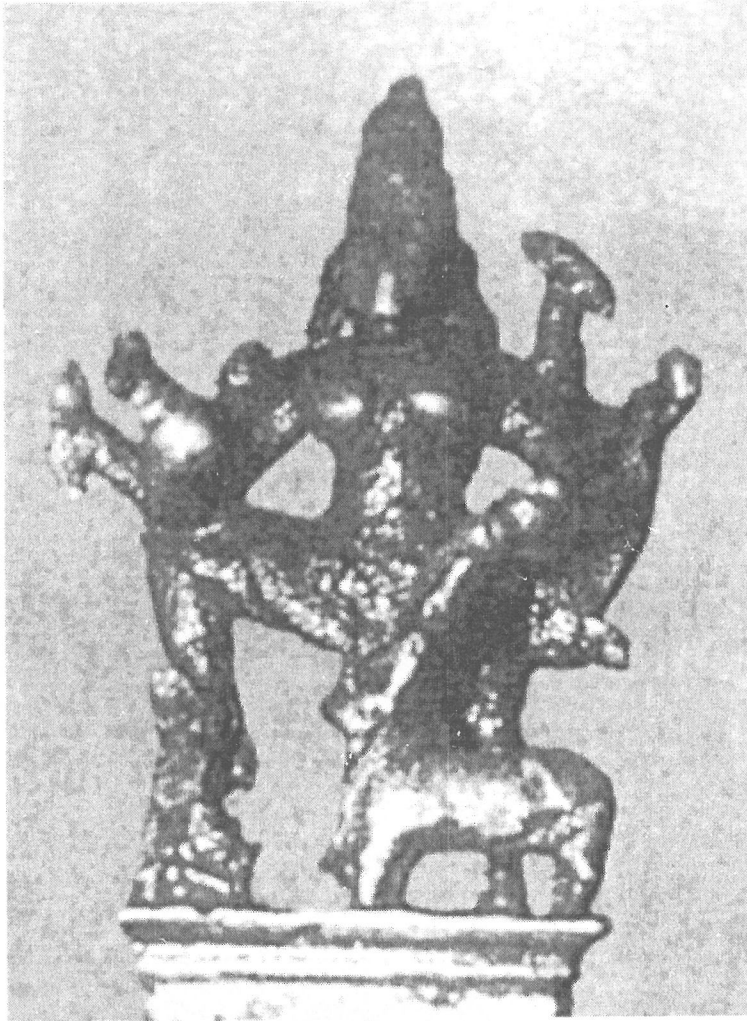
Mahishamardini, Kaṇṇāru



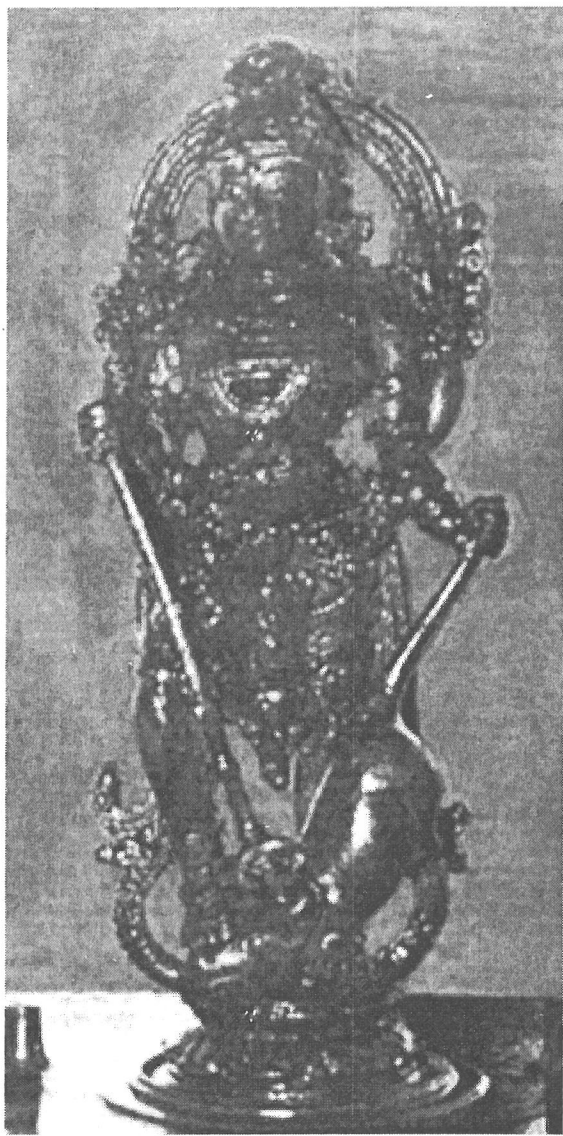
Mahishamardini, Iḷa, Uppaḷa



Mahishāsuramardini, Puttige



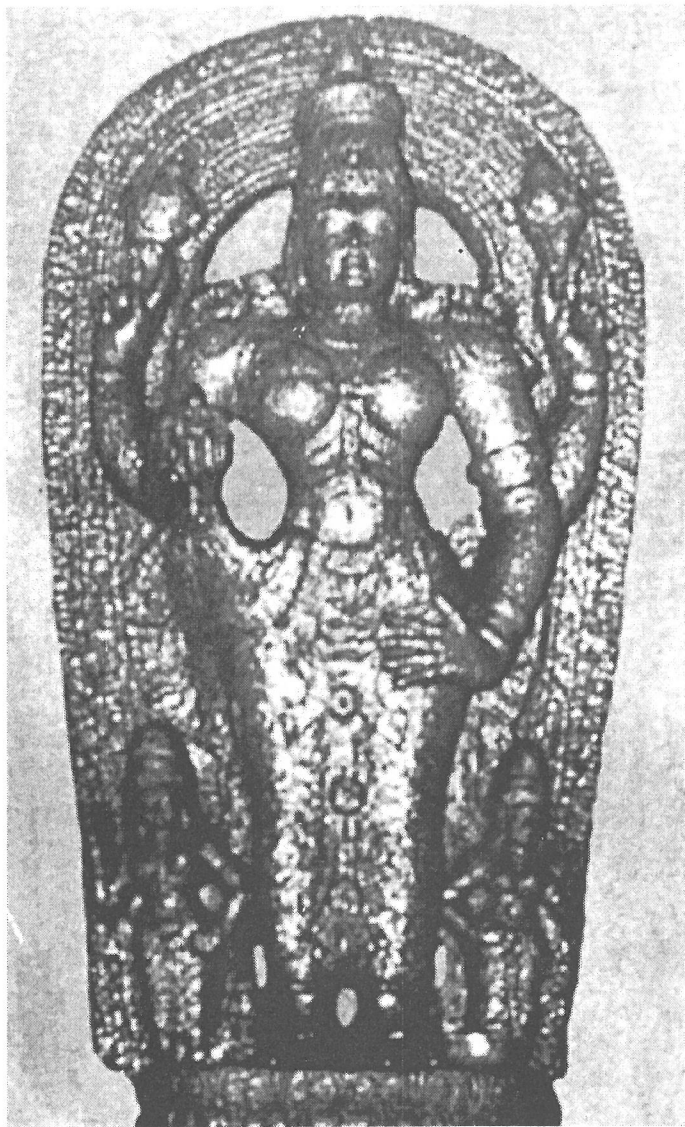
Mahishāsūramardini, Pandeśvara, Sāstāna

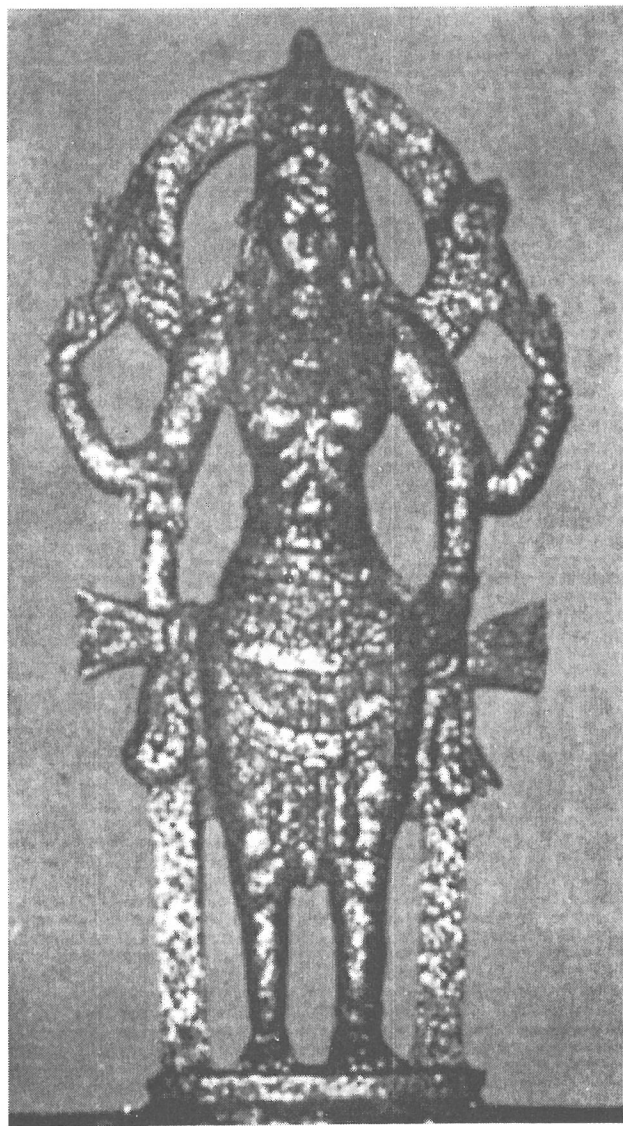


Mahishamardini, Koṭeśvara



Mahishāsūramardini in Chitrāpura Maṭha, Śīrālī





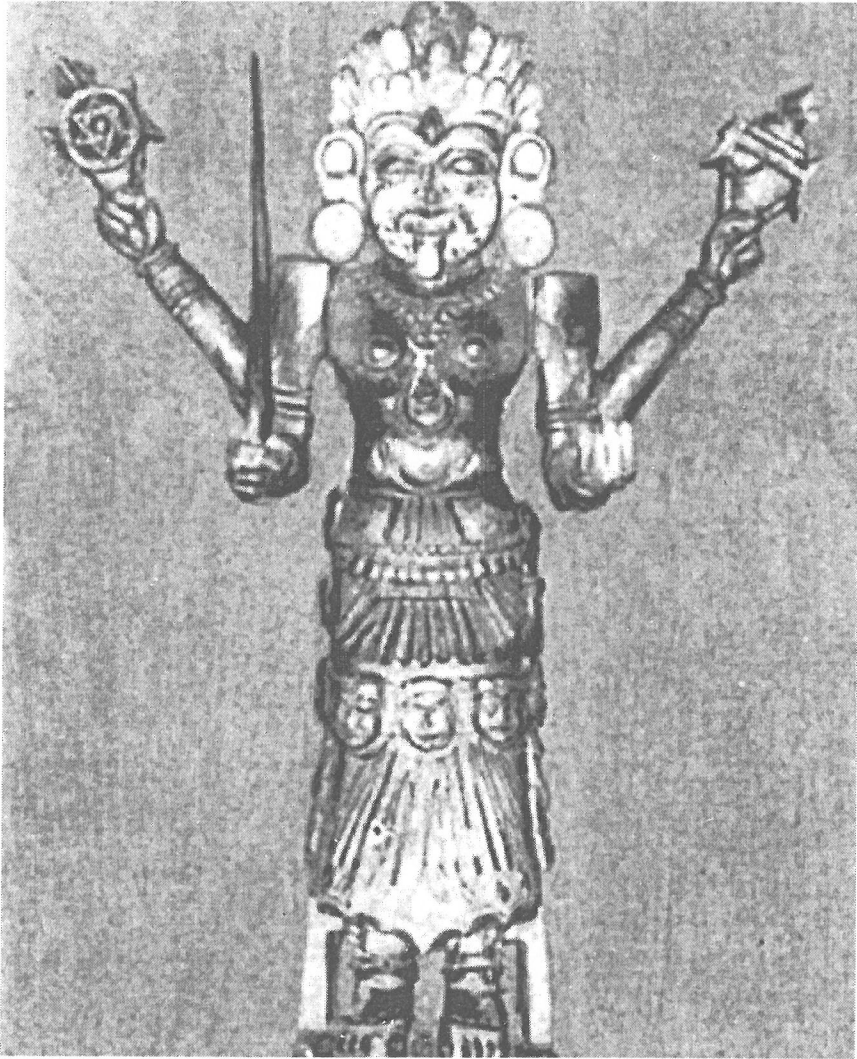
Durgādevī, Inavalli



Mahishāsūramardini Puttige



Mahishamardini, Kāranje



Mahākālī (Jayadurga), Ambalpāḍi, Udipi



















Kālīkāmba, Karkala



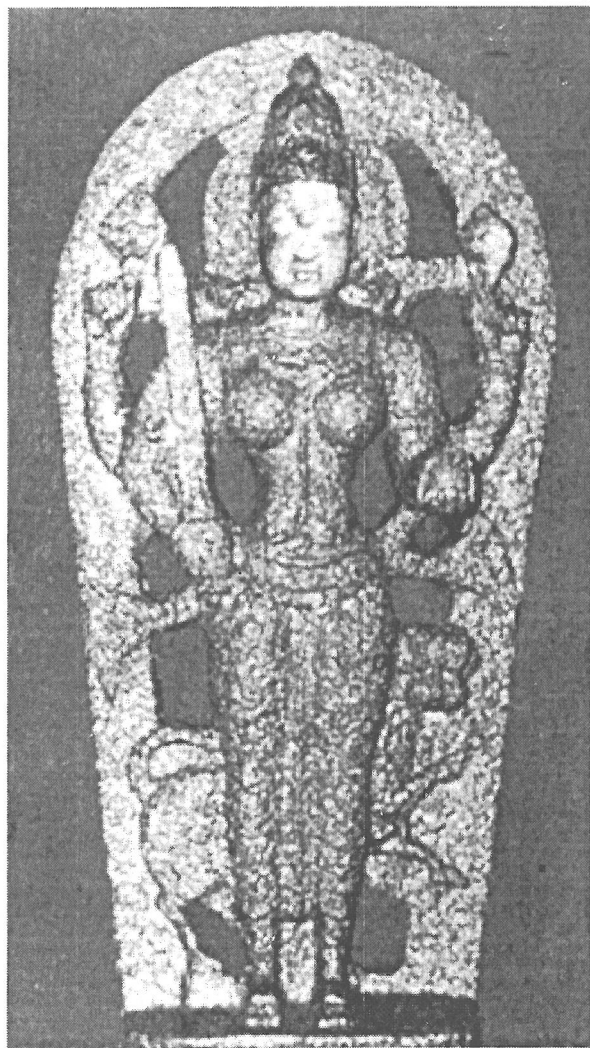
Chāmunda, Baidūru



Durgāparamēśvarī, Mandarti



Bhadra Kālī in Bakre Maṭha, Mudrāḍi



Jayadurgā

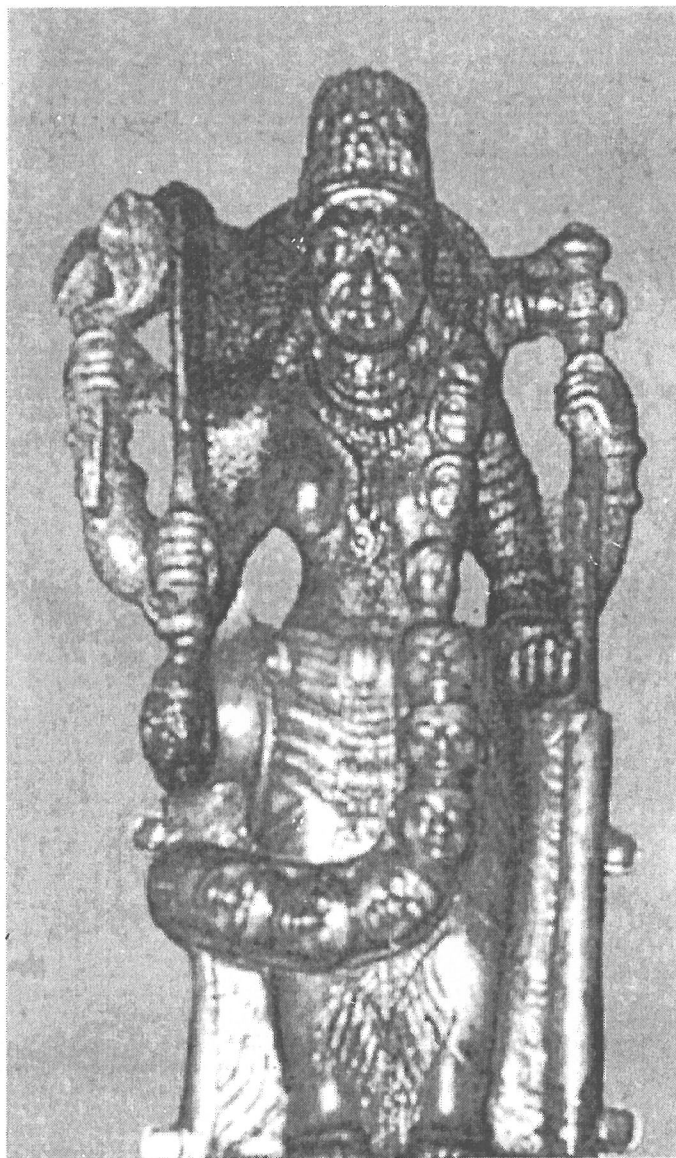


Durgā, Siriyāru





Durgāparameśvarī, Ganganāḍu



Mangalādēvi, Sujēru



Durgā Bhagavati, Irōḍi.



Lakshmī, Indrāṇī.



Durgā, Yēṇagudde.



CHAPTER SEVEN

LAKSHMĪ

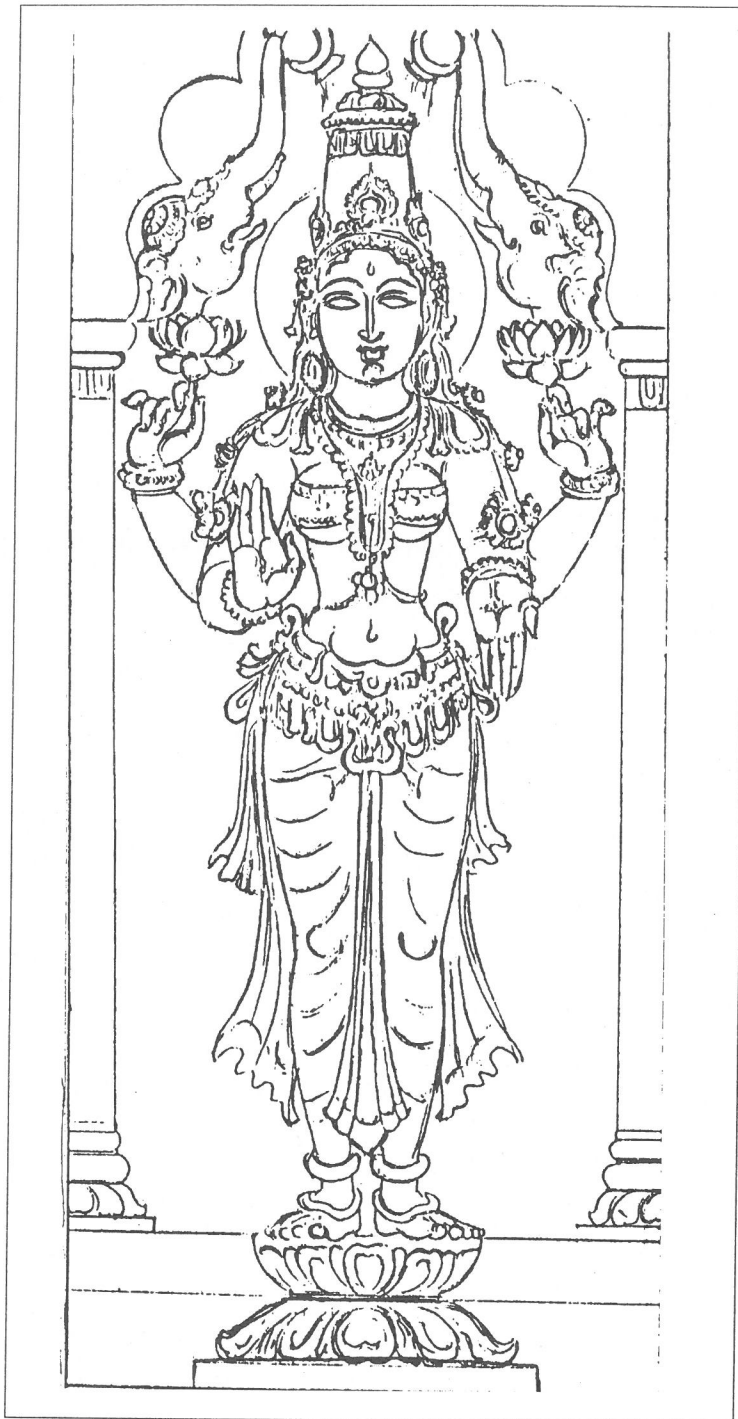


The word 'Lakshmī' signifies 'the sign of beauty', 'the token of good fortune', 'the mark of royal power', and is synonymous with luck, prosperity, grace, happiness and royal domain.

She is widely worshipped in the country by all sects, including Jains and Buddhists. Her eulogy is to be found even in *R̥gveda* (e.g. 1.45, 4043, and Śrī-sūkta, the supplement or Khila portion). Her iconic representations go back at least to the second century before Christ. We have Lakshmī clearly depicted on the seals and coins found at Basārh and Bhiṭā, Kauśāmbi and Ujjayinī, and inscriptions reveal that she was adored by the royal dynasties of Maurya, Śuṅga, Gupta and Kushāṇa divisions in the early centuries.

She is identified not only as the wife (śakti, 'energy') of Viṣṇu-Nārāyaṇa, as is well known, but as the consort of Sūrya (the sun-god identified with Viṣṇu), Prajāpati (the creator), Dharma (the aboriginal order and virtue), Indra (symbol of royal prosperity), Kubera (the god of riches, wealth and abundance) and Bali (the pious and powerful monarch).

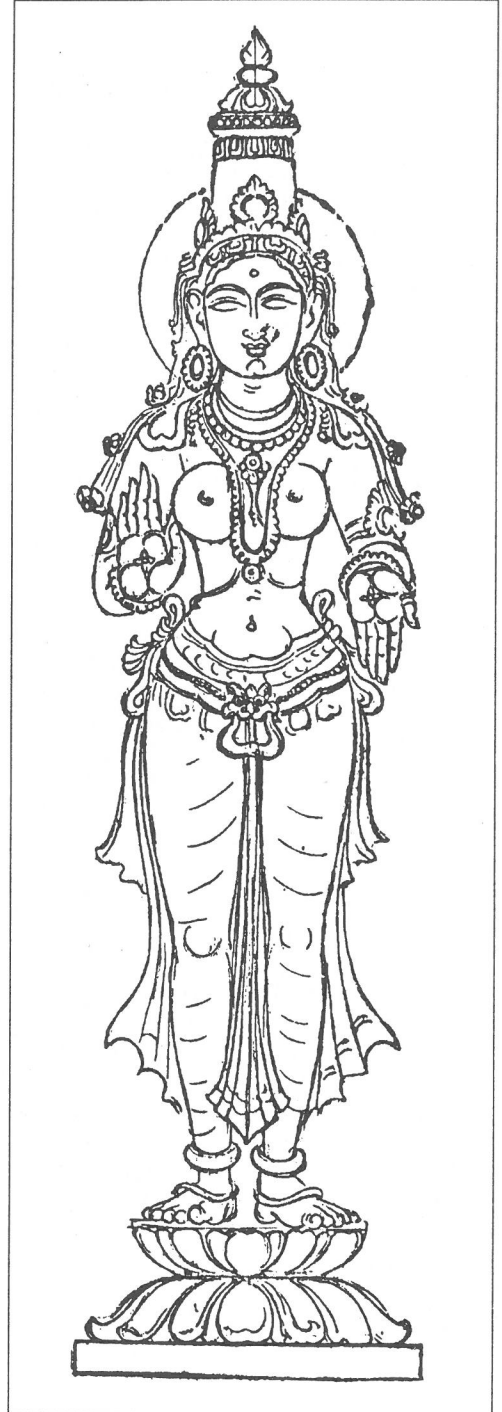
Legends describe her nature and origin variously. She is regarded as the daughter of Dakṣa-prajāpati (the primal creator), who gave her to Dharma as his wife; and in this role as the mother of Kāma. *Mahābhārata* (3,168,3) describes her as the feminine aspect of Kubera (the lord of the Yakshas). Śrī-sūkta (2,6) eulogizes her as the 'golden antelope decorated with garlands of gold and silver' ('suvarṇa-varṇām hariṇīm suvarṇa-rajata-



srajām'). The brāhmaṇa texts narrate that Soma won her as the result of penance. He became 'King' (rājā), thanks to her.

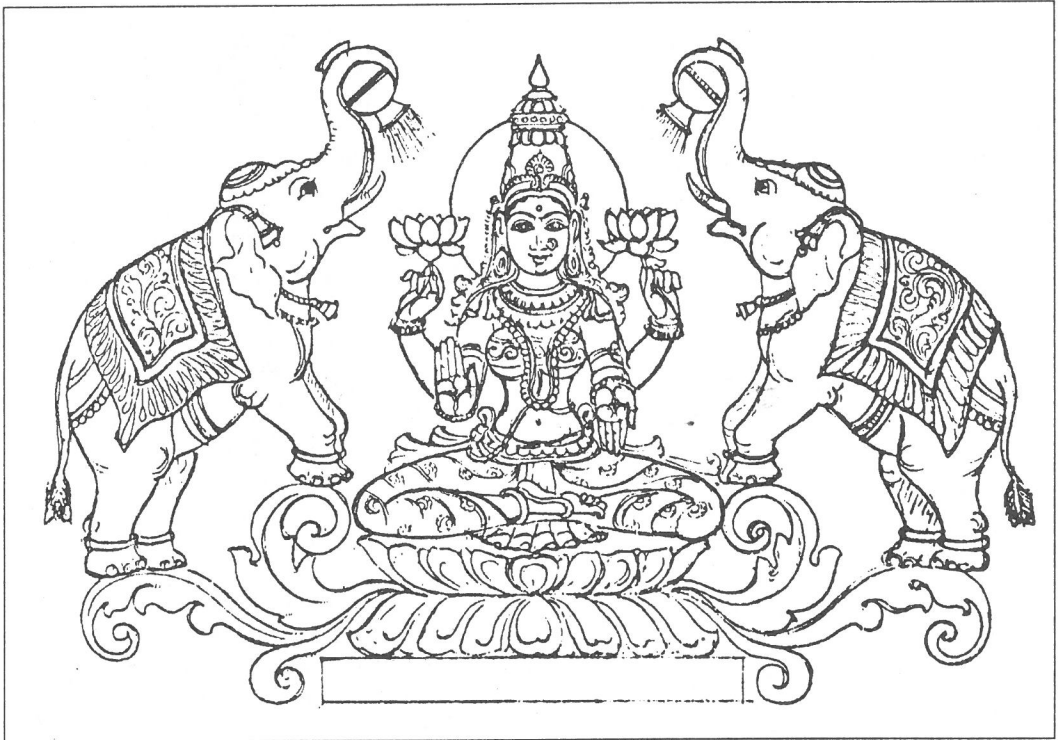
Śatapatha-brāhmaṇa (11,4,3,1 ff) ascribes her origin to the austerity of Prajāpati, and mentions that her blessings were sought by all the gods. Agni sought from her food, Soma royal power, Varuṇa universal sovereignty, Mitra superior status, Indra lordship, Bṛhaspati sacred glory, Savitr dominion, and Pūshan wealth and fortune; and the goddess Sarasvatī obtained charm and bounty from her.

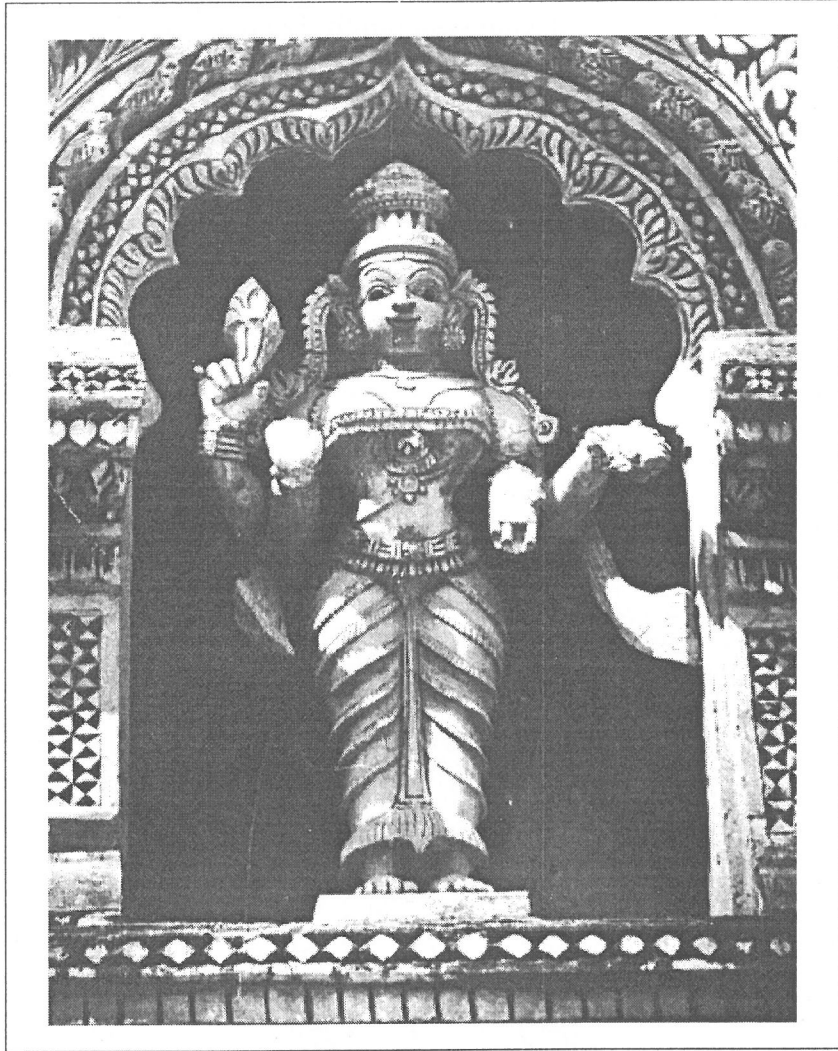
More popular is the legend of her origin from the milky ocean (*Mahābhārata*, 5,102, 12 ff, *Bhāgavata*, 8,8,7-28, *Padma-purāṇa*, 5,4,1, *Vishṇu-purāṇa* 1,9, 105, etc.). Durvāsa, the sage known



for his irascible temper, was once presented with a flower-garland of extraordinary beauty and maddening odour by a celestial damsel. He in turn presented it to Indra, who was coming along just then on his elephant, Airāvata. But Indra, in a fit of haughtiness, threw that garland on the elephant's head. And the elephant took hold of the garland with its trunk and trampled it under its feet. Durvāsa, who was promptly and greatly annoyed at this, cursed Indra that his royal splendour and power be lost.

Lakshmī, prosperity personified, left Indra, and Indra became woe-begotten. Indra thus rendered powerless and poor, the gods were left without strength or succour. They went to Brahmā, and he took them to





Vishṇu. Viṣṇu suggested churning the milky ocean for nectar which would make the gods powerful and immortal: when the ocean was churned by gods and demons, along with nectar (amṛta) appeared Lakshmī, who once again made by her very glance the gods happy and prosperous. Lakshmī later disappeared into the chest of Viṣṇu. This is how Lakshmī became

the daughter of the milky ocean (kshirābdhi-tanayā, sāgara-kanyakā) and the dweller in the chest (vakshahsthala-vāsinī) of Viṣṇu.

According to *Jayākhya-saṁhitā* (8,77) Lakṣmī heads the list of divine qualities abiding in Viṣṇu: Lakṣmī (the lordship, aiśvarya), Kīrti (celebrity), Jayā (success) and Māyā (creative power) ('devyās tasyāśritās sadā,'). In Pañcharātra ideology, the will (icchhā) of the Transcendental Absolute (parā) was projected upon Lakṣmī (the primordial power), who



had a dual nature: matter (bhūti) and energy (kriyā). The three powers (icchhā, bhūti and kriyā) were responsible for six divine aspects: jñāna (absolute knowledge), aiśvarya (lordship), śakti (potency), bala (strength), vīrya (virility) and tejas (splendour). The conjoint energy of all these aspects is Lakshmī, who is inseparable from Viṣṇu as the transcendental absolute. She is celebrated in many pāñcharātra texts, especially in *Lakshmī-tantra* and *Śrī-praśna-saṁhitā*.

Lakshmī is regarded as the divinity directly responsible for the creative evolution of the universe (hence called Loka-mātā): she is the energy



(śakti), which unfolds itself as nature (prakṛti). Further, she represents divine mercy and grace (dayā), which brings the devotees into communion with the Lord. Thus she becomes an object of adoration (cf. *Lakshmī-tantra*, 50, 110).

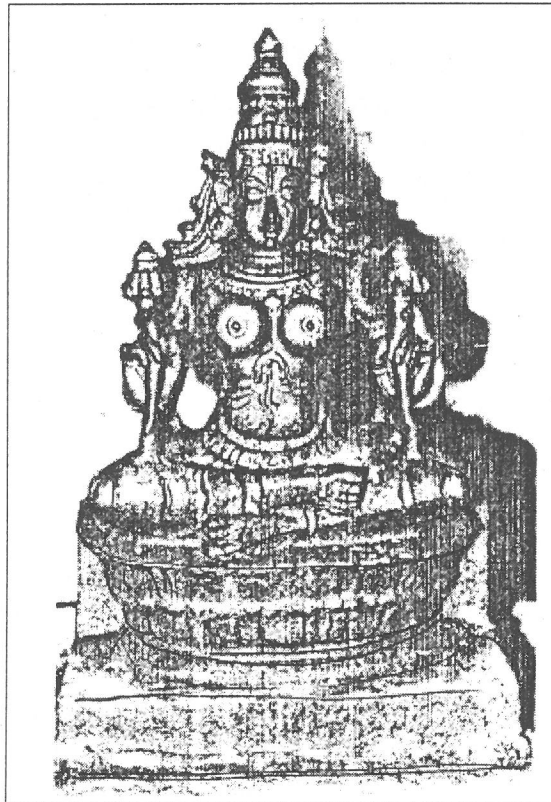
She symbolizes power, prosperity, sovereignty and abundance, greatly sought after by rulers, chieftains and noblemen, Lakshmī was naturally identified with kingdom (rājya-lakshmī), treasure (dhana-lakshmī), enjoyment (bhoga-lakshmī), army (sainya-lakshmī), and royalty (rāja-lakshmī). Lakshmī as the goddess especially of the kings has a great antiquity. The seals and coins of the centuries before Christ represent Lakshmī as standing or seated upon a lotus (symbol of purity and abundance), and as being bathed by two elephants (symbolizing royal power and royal splendour).

Lakshmī attended by elephants (gaja-lakshmī) is a very old idea. The early Maurya and Śunga representations of Lakshmī on the coins and seals provide her with a large pair of ear-rings, huge bracelets and exquisite ornaments. She is also represented amidst trees (symbolizing plenty), with elephants attending upon her (symbolizing royal power) and with yakshas doing her honour (suggesting sovereignty).

Lakshmī's association with red lotus is both ancient and enduring. Lakshmī is herself regarded as a lotus (padmā); she resides in lotus (padmālayā); she is seated upon a lotus (padme sthitām, padmāsanā); she holds a lotus in hand (padminī, padma-hastā). She is decorated with

wreathes of lotus (padma-mālinī). Lotus in Indian thought is a symbol of purity, spiritual wealth, divine power, abundance, unhampered growth and fertility. The life-bestowing quality of water gets crystallized in the lotus with a thousand petals (suggesting the expanding universe): it is indeed the world itself in all its variety and glory.

Lakshmi's association with the elephants is also ancient, as already mentioned. Elephant has always represented to the Indian mind royal splendour and authority; richly caparisoned, heavily ornamented, colourfully got up, it is majesty itself. Elephants and horses constitute the

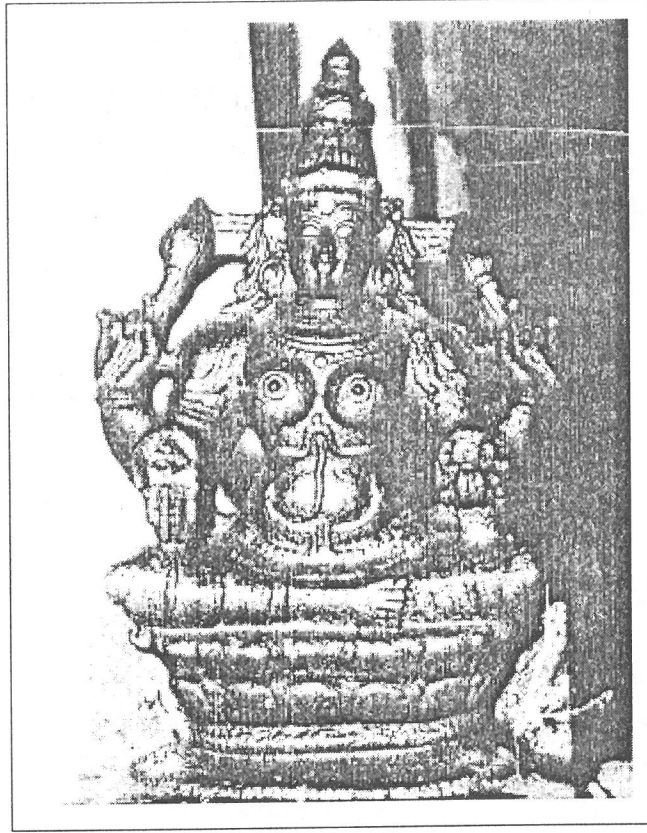


power of King's army. Lakshmī is mentioned even in the *Rgvedic* Śrī-sūkta along with the inspiring call of the elephants (hasti-nāda-prabodhinīm), the horses (aśva-pūrvām), the chariots (ratha-madhyām) and gold (suvarṇā hemamālinī).

Vishṇu-dharmottara (3,82, 10) explains that the two elephants attending upon Lakshmī represent the two treasures known as śaṁkha and padma ('hasti-dvayam vijānīhi śaṁkha-padma śubhau nidhī'). Padma is the figure 1,00,00,00,000 and śaṁkha 10,00,00,00,00,00,000. They suggest immensity of the treasure.

The elephant is also a symbol of fertility: the form of elephants is projected upon the rain-bearing clouds, which make the land fertile. Lakshmī as the goddess of plenty is also associated with agriculture. The very grains are regarded as forms of Lakshmī (dhānya-lakshmī); and she dwells in the soil-invigorating cow-dung (nitya-puṣṭām karīṣiṇīm); moist and abundant earth (kardama) is regarded as Lakshmī's offspring (prajā-bhūta), who is invoked to bring the mother Lakshmī and make her dwell here ('śriyam vāsaya me kule mātaram')

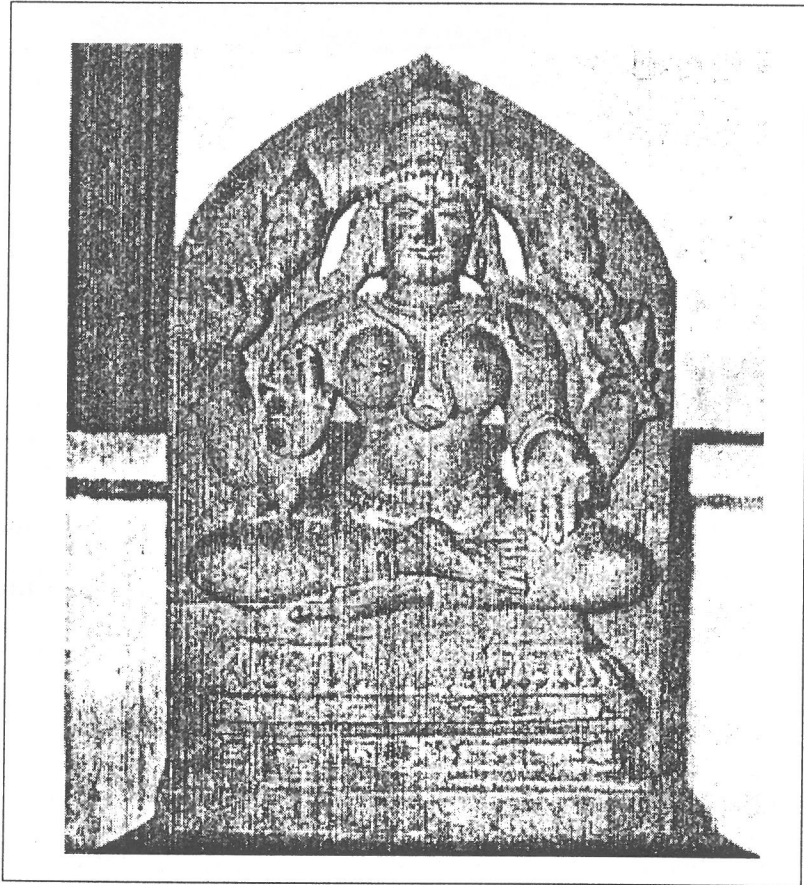
It is usual to enumerate eight forms of Lakshmi. Ādyā-lakshmī (the deity as primordial creative power), Vidyā-lakshmī (the deity as power of learning), Santāna-lakshmī (progeny as abundance and prosperity), Saubhāgya-lakshmī (the deity of valour and energy), Vijaya-lakshmī (the deity of success and glory) and Mahā-lakshmī (the great one). These are known to constitute the 'asṭa-lakshmī' group.



The eight forms are sometimes differently named: Ādi-lakshmī, Gajalakshmī, Sāmānya-lakshmī, Indra-lakshmī, Mahā-lakshmī, Vīra-lakshmī, Prasanna-lakshmī and Dhanada-lakshmī; Dhānya-lakshmī, Sthairya-lakshmī, Dhana-lakshmī, Dhānya-lakshmī, Santāna-lakshmī, and Bhāgya-lakshmī; or again Ādi-lakshmī, Santāna-lakshmī, Gaja-lakshmī, Dhana-lakshmī, Dhānya-lakshmī, Vijaya-lakshmī, Aiśvarya-lakshmī and Vīra-lakshmī.

Īśvara-saṁhitā (7,7,62) distinguishes between three forms of Lakshmī: 1) Yoga-lakshmī (residing in the Śrī-vatsa on the chest of Viṣṇu,

‘śrī-vatsa-gā’), (2) Bhoga-lakshmī (standing by the side of Viṣṇu, ‘pārśva-gā’), and (3) Vīra-Lakshmī. The last form is to be installed separately (pṛthag-gehe) in the first, second or third enclosure of the Viṣṇu temple, and worshipped independently (svātantreṇa). While the first two forms receive worship along with Viṣṇu, it is Vīra-lakshmī (seated in the lotus posture upon a lotus, with four arms, the normal hands showing the gestures of protection and boon bestowal, and the upper hands holding lotuses) that is most often found in temples.



The iconographical details given in the texts all agree that the goddess must be represented as extremely beautiful (atīva-rūpa-sampannā rūpeṇāpratimā bhuvi), resplendently youthful (su-yauvanā), delightfully decorated with all auspicious ornaments (sarvābharaṇa-bhūshitā), wearing splendid ear-rings (chāru-kuṇḍala), with a smiling countenance (su-smitānanā), with eyes wide and long like a well-blossomed blue lily (prabuddhotpala-vistīrṇa-lochanā), showing lovely curls of dark hair above the forehead, resembling the fluttering bees (chalad-dvirephapaṭalaramaṇīyālakāvalī) and the forehead adorned with the auspicious mark (lasal-lālāṭa-tilakā).

Other details that are common to all the texts are that her aspect is benign and tranquil ('saumya-vaktrā', 'śāntā'), that she is seated in a lotus posture upon a red lotus ('baddha-padmāsanā', 'padmāsanopaviṣṭā', 'padmāsanāsīnā', 'padma-patra-samāsīnā'), that her large breasts covered by fine bodice (kañchukāchchāditastanī), that she is adorned with bejewelled waist-bands (ratna-mekhalā), that she is slightly red-eyed (raktākshī), that she carries red lotus in hands, and that she has on her head a tall and excellent crown (mukutottama-śobhitā).

Her complexion is usually given as of burnished gold ('tapta-kāñchana-sannibhā', 'tapta-jāmbūnada-mayī', *Vishvakṣena-saṁhitā*, 18, 48 and 20, 255), although sometimes she is described as having the colour of red lotus ('padmābhā', *Purva-kāraṇa*, 12th paṭala) or that of coral



(‘pravāḷa-prabhā’, *Chandī-kalpa*), or again as being fair-complexioned (‘gaurāṅgī’, *Śilpa-ratna*; ‘gaurī,’ Hemadri’s *Vrata-khaṇḍa*). Her garments are generally prescribed to be white (‘śveta-vastrā’, *Śilpa-ratna*, ‘śveta-mālyāmbra-dhārā’, *Lakshmī-tantra*, 38,29), but some texts give her clothes as red (‘raktāmbara-samanvitā’, *Vishvaksena-saṁhitā*, 20, 256,; ‘pravāḷa-sadrśambarā’ *Īśvara-saṁhitā*, 9,10 and *Pārameśvara-saṁhitā*, 11,9), or yellow (‘pīta-vastram’) *Vishvaksena-saṁhitā* 20, 145).

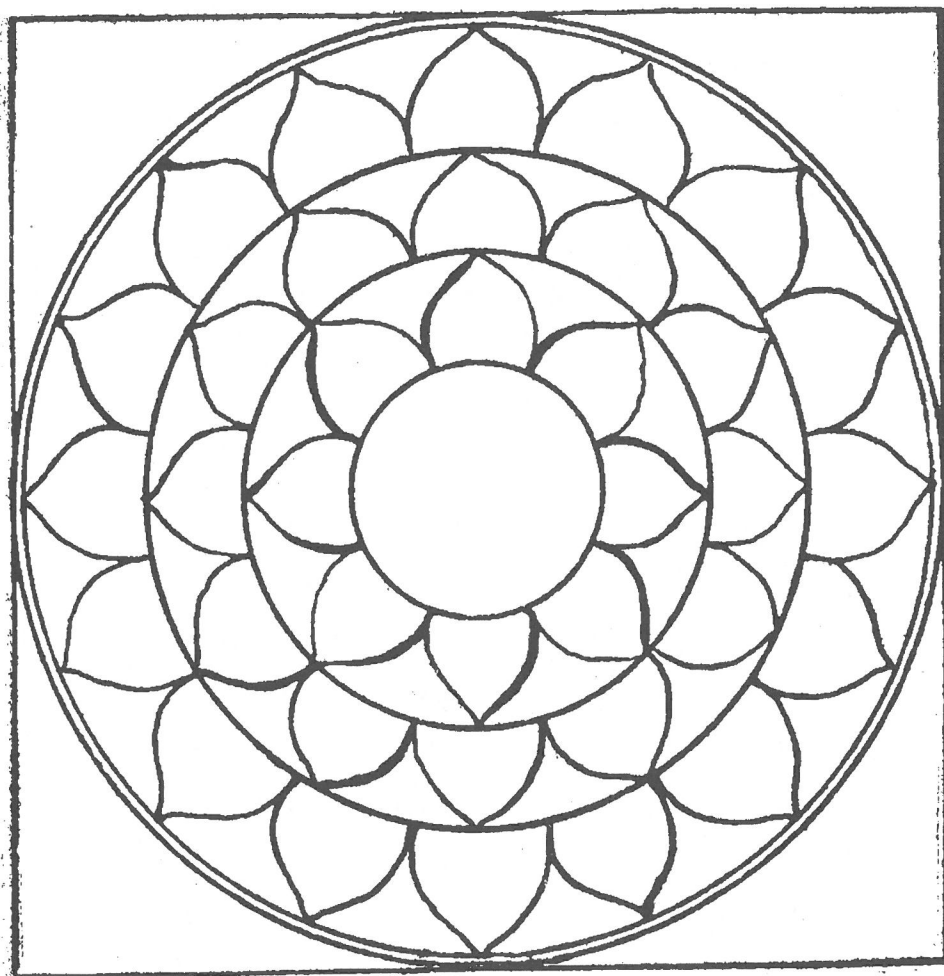
The early iconic representation evidenced by numerous images of Lakshmī on coins and seals of the Mauryas, Śuṅgas and Guptas, appears to have been two-armed. *Lakshmī-tantra* (38, 29-35 and 45, 16-21)



prescribes that Lakshmī must be shown with two arms (dvibhujām), carrying in her hands noose and goad ('pāśāṅkuśa-kara-dvayī'). *Sanatkumāra-saṁhitā* (1, 104) also prescribes for Lakshmī two arms, but provides only lotuses in the hands ('dvi-bhujām padma-dhārīṇīm'). *Hayaśīrsha-saṁhitā* (18,1) speaks of Lakshmī with two arms, carrying lotus in the right hand and wood-apple (śrī-phala) in the left. *Pūrva-kāraṇa* (patala 12) and *Aṁśumadbhedā* (patala 49) prescribe the same details in her hands, and the texts also suggest only two arms for Lakshmī.



Later images are four or more armed. But a two-armed variety continues to be popular. Vīra-lakshmī has two varieties: two-armed (dvibhuja-vīra-lakshmī) carrying the gestures of protection and boon-bestowal in her right and left hands, and eight-armed (aṣṭa-bhuja), carrying noose, goad, rosary, lotus, bowl, mace and the gestures of protection and boon-bestowal in the hands.



It is explained that when Lakshmī is shown near Viṣṇu (or seated on his lap), she must be two-armed ('hares samīpe kartavyā lakshmīs tu dvibhujā', cf. Hemādri-*Vrata-khaṇḍa*), and that when she is independently represented, she must be four-armed ('pṛthak chaturbhujā'). Hemādri-*Vrata-khaṇḍa* prescribes that the right normal hand must assume the gesture of protection while the corresponding left hand carries a golden pot filled with nectar (amṛta-ghaṭa); and the two extra hands hold a bilva fruit (*Agela marmelos*) and conch.

She must be seated in the centre of a lotus with eight petals (*asṭa-patram*) placed upon a throne ('*simhāsana-sthām kamalām*'). Behind her on either side is an elephant pouring water on the goddess from a pot held in its trunk ('*āvarjita-ghaṭam kāryam tat-pṛsthē kuñjara dvayam, devyās cha mastake*'). As we have seen, this is very ancient motif.

Rūpa-maṇḍana, which provides four arms for this goddess, carrying in the normal hands pot of nectar (amṛta-ghaṭa) and citron fruit (*mātulūṅga*), and in the upper hands lotuses (*ūrdhvau hastau pañkaja-dhāriṇau*), suggests that she must be shown seated like Gaṇapati (*vināyakavad āsīnā*) upon the eight-petalled lotus placed on a throne. This is an unusual prescription, for most of the texts insist on the goddess assuming the posture of crossed legs (*baddha-padmāsana*).

Viśvakṣena-saṁhitā (20, 255-261) provides in the four hands of the goddess discus (right upper hand), conch (left upper hand), lotus (normal

right hand) and the gesture of boon-bestowal or of protection (normal left hand). The variety known as Prasanna-Lakshmī is also four-armed, and it carries the bījapūra fruit, golden chalise and golden lotuses in the hands.

Mahā-lakshmī, according to *Chañḍī-kalpa*, is eighteen-armed, carrying in the hands rosary, sacrificial ladle, mace, arrow, vajra, lotuses, bow, small water-pot (kuṇḍika), cudgel (daṇḍa), śakti, sword, shield, bell, bowl of liquor, noose, spear and discus.

It is common practice to represent Lakshmī on top of the door-lintel in a panel. *Īśvara-saṁhitā* (9,9-12) which prescribes that the door-lintel must be of udumbara wood (dvārasyordhva udumvare), makes the goddess sit on lotus with only two arms, holding in one hand a lotus and in the other a pot ('padma-kumbha-karam').

Now, a description may be given of the eight varieties of Lakshmī (aṣṭa-lakshmī) that are less well-known.

1. Ādi-lakshmī : two-armed, with lotus and gesture of protection in the hands, wearing flower-garlands and having an aureole (prabhā-maṇḍala-maṇḍitā).

2. Santāna-lakshmī : having her matted hair done up as a crown (jaṭā-makuṭa) and wearing bodice and cross-belt (kañchuka-chhanavīra); four-armed, showing the gestures of protection and boon-bestowal by the two normal hands, one holding a lamp and the other fly-whisk (dīpachāmara-hastaiś cha pārśva-dvaya-virājitā).

3. Gaja-Lakshmī : having complexion like lac (lākshā-rasa-varṇābhā), wearing karaṇḍa-makuṭa, and four-armed, carrying in the two upper hands lotuses, the normal hands assuming the gestures of protection and boon-bestowal; on her sides are elephants pouring water on her head ('pārśve cha gaja-tuṇḍābhishechanam').

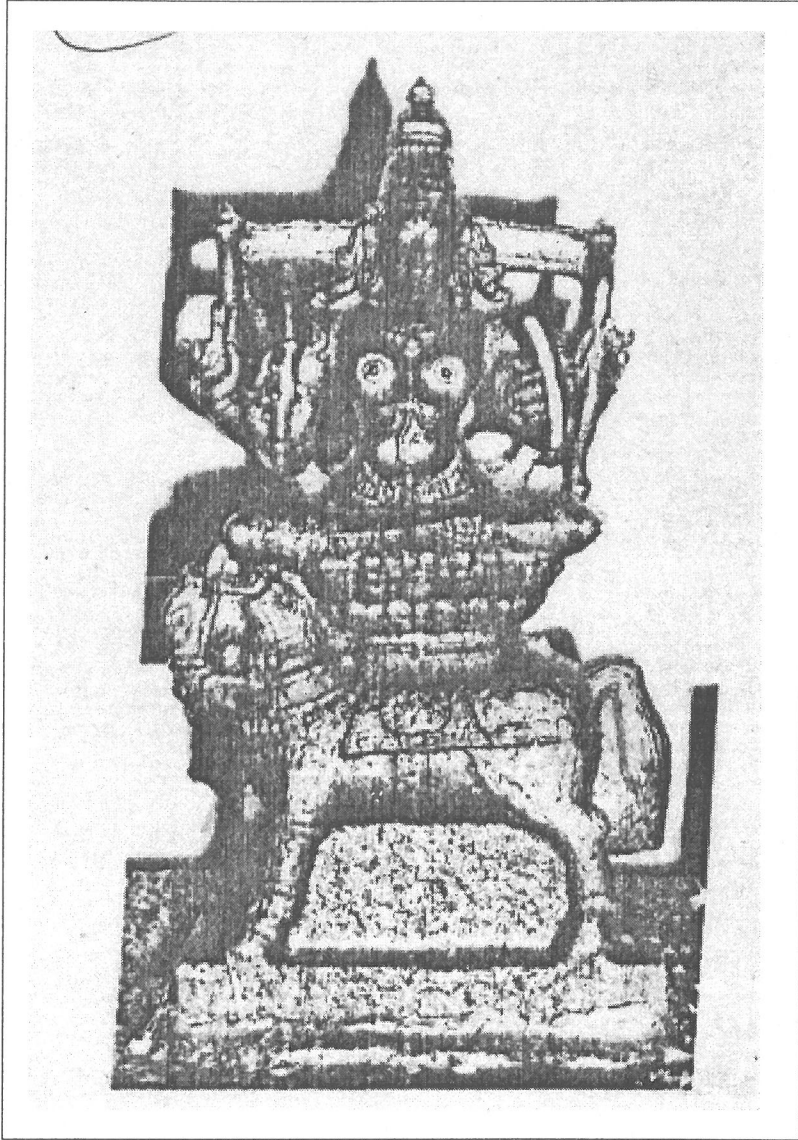
4. Dhana-lakshmī : golden-hued complexion, youthful, wearing kirīṭa-mukuṭa, and bedecked with all ornaments; has six hands, carrying discus, arrow, betel leaf (tāmbūla) (right hands), conch, bow and water pot (left).

5. Dhānya-lakshmī : having six hands, carrying lotus, sugar-cane stalk (ikshu-śāli), basket of plantains (droṇikām kadalī-phalaiaha), sheaf of paddy, and the gestures of protection and boon-bestowal; she is an embodiment of compassion (kṛpā-mūrti) and she rides upon an elephant (gajārūḍhām).

6. Vijaya-Lakshmī : seated upon a throne ('simhāsana-saṁsthitā'), and having swan as her mount (haṁsa-vāhanā); has eight arms, carrying sword, noose, discus, gesture of protection (right hands), shield, goad, conch, gesture of boon-bestowal (left).

7. Aiśvarya-lakshmī : four armed and riding upon a horse.

8. Vīrya-Lakshmī : seated upon a throne and having eight arms, assuming the gestures of protection and boon-bestowal with the two normal hands, and carrying in the other hands discus, arrow, spear, bow, conch, and skull-cup.



There is another form of Lakshmī known as Āryā (or Yoga-nidrā), mentioned in *Sanatkumāra-saṁhitā* (1, 210-219). She is to be represented as dark-complexioned, three-eyed and four-armed, carrying in her hands conch, discus, bow and spear. She is benign in aspect (saumyā) wearing

red garments and a garland of red aśoka flowers (raktāśoka-srajopetā). Her eyes are long like lily (utpalāyata-lochanā), and her girdle consists of a serpent (sarpendra-mekhalā). She is flanked by two damsels carrying fly-whisk: Jayā and Vijayā at the back; and on her right side stands Pushkalā, carrying betel-leaf (tāmbūla-patra-hastā) and on her left Pūrṇā, holding a ball (kanduka) and a hand-mirror (dārpaṇa). This form of Lakshmī is prescribed to be made in the likeness of a thirteen-year old girl (trayodaśābda-deśīya). And further, it is insisted that she must always be shown in a standing posture and never as seated ('kuryād-devīm sthitām nāsīnām tu kadāchana')

She may be made in the nine-tāla measure or eight-tāla measure.

There are numerous shrines in the country where Lakshmī is worshipped as an independent deity. The most celebrated is the Mahālakshmī temple at Kolhāpur in Mahārāshṭra. She is also worshipped in households. Lakshmī is believed to have appeared as Sītā when Viṣṇu incarnated himself as Rāma, and as Rukmiṇī during the incarnation of Viṣṇu as Kṛṣṇa. Her persence is also recognized in the tulasī plant, bilva tree, lotus, cows, elephants, house-threshold and money.



Lakshmi, Gunḍumi



MAHĀ-LAKSHMĪ (Aparajitā)



JYESHṬHĀ-LAKSHMĪ









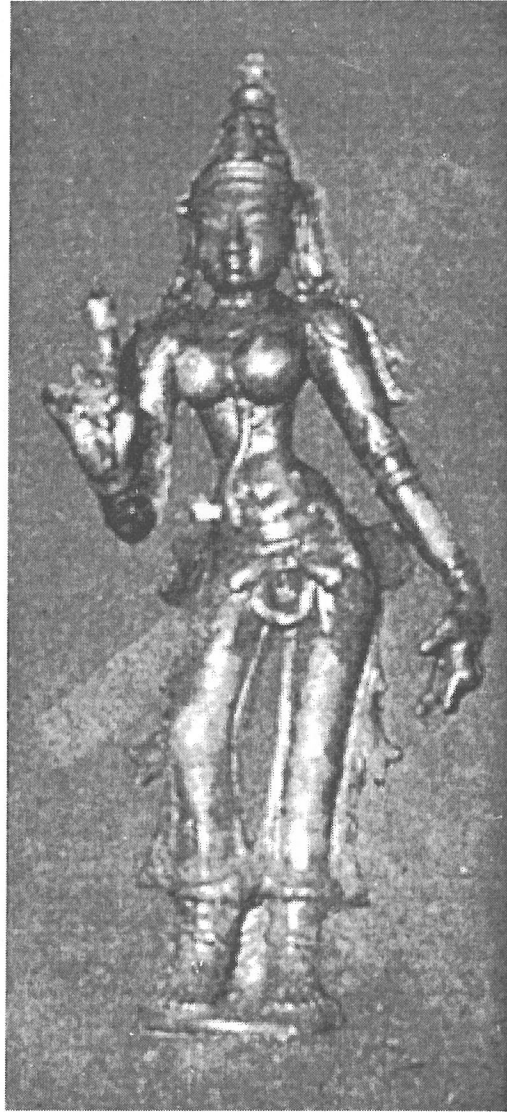








Śrī, Kuḍupu



Śrī, Indrāṇi



Devi in Alevūru

CHAPTER EIGHT

SARASVATĪ

Celebrated as the goddess of learning, Sarasvati (Śaradā) is one of the most popularity worshipped deities in India; and her inclusion in the Vedic, Tāntrik, Jaina and Buddhist pantheons is an evidence of her persistent and widespread appeal. Temples to her have been built in the medieval period, and her iconic representations are remarkably numerous. Known also as Vāgdevī, she is invoked in households all through the year, and especially during nava-rātri. Children are introduced to her as the goddess of learning and of fine arts.

She is undoubtedly of Vedic origin. *Rgveda* knows of this goddess in her two aspects (1,3,12, cf. also *Nirukta*, 2,23): as a river-goddess and as a goddess of speech and intelligence. She is hailed as the 'best of mothers' (ambī-tame), as the 'best of rivers' (nadī-tame) and as the 'best of goddesses' (devī-tame) (2,14,16). She was the first of all the rivers (7,95,2) and is sacred, mighty, benevolent, splendid and dearly loved by human beings, for whom she is an "iron-fortress" (7,95,1 cf. also 1,3,12; 6,3, 10 and 7,96,3). She is also 'the child of lightning'



Sarasvati, Baindūru

(6,49,7); she smote Vṛtra with lightning (6,61,3). She prompts good thoughts ('chodayitrī sūṇṛtānām', 1,3,11); and she protects our thoughts. She is bountiful and she feeds all beings, gives them wealth, and finds for them treasure (1,164, 49 cf. also 6,61,1). *Atharva-veda* eulogizes her as one who can calm down agitated minds (7,57,1).

Her dual role (viz. as a river and as a goddess continued to interest the purāṇas. *Matsya-purāṇa* (113, 20) and *Vāyu-purāṇa* (1,45,94) mention the Himavat (viz. the Himālayan ranges) as the source of the river, more specifically Plaksha. As a goddess, she was produced from the mind of Brahmā, who was in meditative absorption (sattva-guṇa prevailing). Brahmā granted her three forms; as a river on earth, as speech on the tongues of all mortals, and as the goddess of wisdom abiding in himself. The purāṇas have legends associating her with Brahmā (as Sāvitrī and Gāyatrī), with Viṣṇu and with Śiva, as the śakti of all three gods.

Early iconographic accounts of Sarasvī uniformly described her as white-complexioned, wearing white garments, seated upon a white lotus (śveta-padmāsanāsīna) decorated by pearl ornaments, and as four-armed (with book, rosary, water-pot and lotus in her hands). *Amśumadbhedā* (paṭala 49) and *Pūrva-kāraṇa* (paṭala 12) mention also that she is three-eyed and wears a crown of matted hair (jaṭā-makuṭa) and a sacrificial chord (yajñopavīta). The variety called Vāgdevī in the former text and Vagiśī in the latter, carries in her right hands the gesture of scriptural

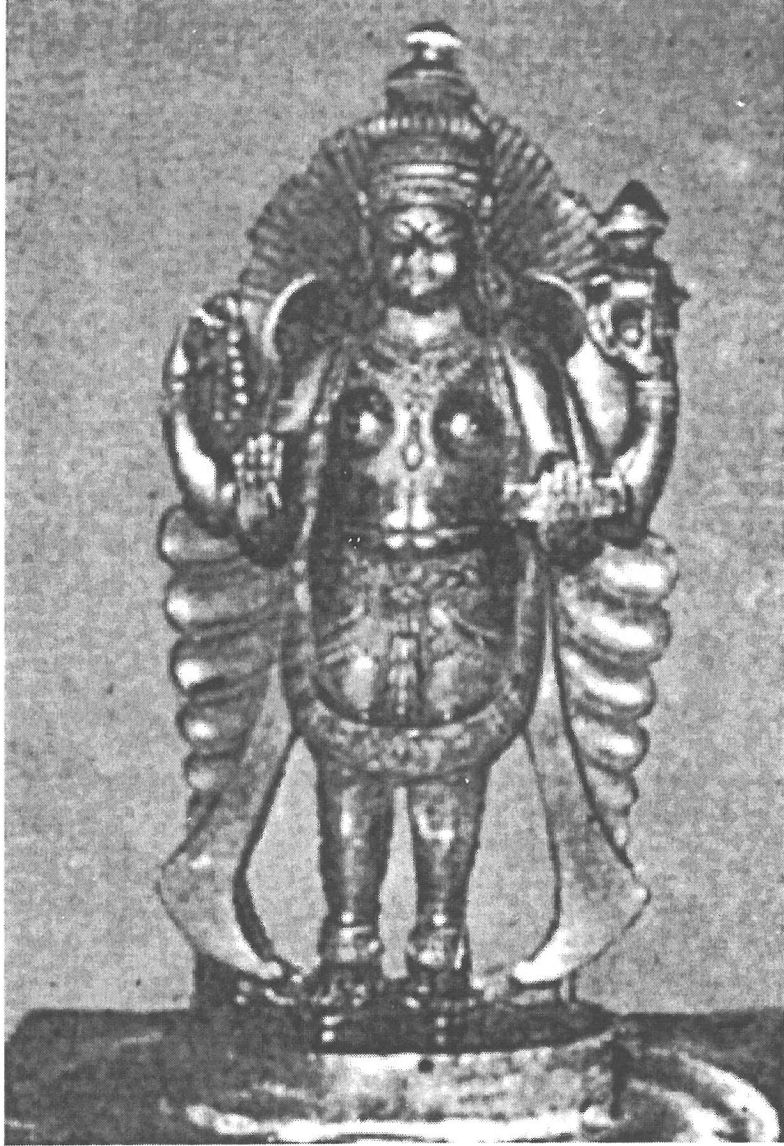


Śārada

exposition (vyākhyāna-mudrā) and rosary, and in her left hands book and white lotus. Crescent moon adorns her crown. *Rūpamaṇḍana* describes the form known as Mahāvidyā as carrying rosary, lotus, lute (vīṇā) and book in her four hands and the form called Sarasvatī as carrying the gesture of boon-bestowal instead of the lute.

While *Amśumadbhedā* makes her sit upon a white lotus. *Vishṇudharmottara* describes her as standing in sama-bhanga upon the white lotus. According to the latter text, one of the hands carries a water-pot (kamaṇḍalu). In *Agni-purāṇa*, she is prescribed to be shown as playing on the lute with her two normal hands, while her upper hands carry book and rosary. Another dhyāna-śloka makes her carry book and rosary in her right hands while the left hands hold a parrot (śuka) and lotus. Still another describes her as holding in her hands book (vidyā), lute (vīṇa), pot of nectar (amṛta-maya-ghaṭa) and rosary (aksha-sraja).

The early texts do not mention any vehicle or mount for her. But later texts provide swan or peacock as her vāhana or lāñchhāna. While all the texts describe her as white-complexioned, *Śilpa-ratna* gives her body colour as red (raktavarṇa), but seated upon a lotus. *Agni-purāṇa* mentions a variety which is eight-armed (with bow, mace, noose, lute, discus, conch, ploughshare and goad in her hands). Actual icons often show in her hands rosary, book, goad and noose, thus making her a variety of Lalitā.



Śārada in Śringēri Maṭha, Gōkarṇa

Vāstu-vidyā-dīpārṇava enumerates twelve forms of Sarasvatī. which are all four-armed and without vāhana; they have aureole around their heads (prabhā-maṇḍala-samyuktāḥ surūpa yauvanāvitāḥ); they are happy in aspect (suprasannāḥ and bright-looking (su-tejaskāḥ). The hands and what they carry are mentioned in this order: right lower, right upper, left upper and left lower.

1. Sarasvati : rosary, lotus, lute, book.
2. Sarasvatī (another form) : rosary, book, lute, lotus.
3. Kamalā (Rukmiṇi) : boon-bestowal, rosary, lotus, book.
4. Jayā : boon-bestowal, lotus, book, rosary.
5. Vijayā : boon-bestowal, rosary, book, lotus.
6. Sāraṅgī : boon-bestowal, book, rosary, lotus.
7. Tumburī : protection, rosary, lute, book.
8. Nārādī : boon-bestowal, book, lute, lotus.
9. Sarva-maṅgalā : boon-bestowal, lotus, book, protection.
10. Vidyā-dhārī : lotus, rosary, lute, book.
11. Sarva-vidyā : rosary, lotus, book, protection.
12. Śārada : protection, lotus, book, rosary.

Jayamata has another list of twelve forms of Sarasvatī :(1) Mahāvidyā (rosary, lotus, lute, book in the above order), (2) Mahā-vāṇī (rosary,



Śārada, Mūḍukēri, Bārakūru

book, lute, lotus), (3) Bhārati (boon-bestowal, rosary, lotus, book) (4) Sarasvati (boon-bestowal, lotus, rosary, book), (5) Āryā (boon-bestowal, rosary, book, lotus), (6) Brāhmī (boon-bestowal, book, lotus, lute, rosary), (7) Mahā-dhenu (boon-bestowal, lotus, lute, book) (8) Veda-garbhā (boon-bestowal, book, lute, lotus) (9) Īśvarī (rosary, protection, lotus, book), (10) Mahālakshmī (rosary, lotus, book), (11) Mahākālī (rosary, lotus, book, boon-bestowal) and (12) Mahā-sarasvatī (rosary, book, lute and lotus).

According to *Śrī-vidyārṇava-tantra*, Mahāsarasvatī (who is born out of the body of Gaurī) has eight arms; and in her hands are held arrow, pestle-club, discus, trident, conch, ploughshare, bell and bow, (Śrikantha-sastri, op.cit., p.18). Among the tāntrik forms of Sarasvatī, Nīla-Sarasvatī (blue-complexion, three eyes, crescent moon on head, one of her legs on an animal, four arms with bell, skull-cup, spear and sword in her hands, or with chopper, skull-cup, trident and bowl), Ghaṭa-sarasvatī (a form of Vāgvādinī), Kiṇi-sarasvatī (another form of Vāgvādinī), and Śārādā. (seated on throne, three eyes, six hands carrying lotus, prāśa, spear and water-pot) are important. Nīla-sarasvatī is also one of the eight forms of Tārā.

In the Vajrayāna pantheon, the tāntrik forms of Sarasvatī figure like Vajra-sarasvatī (six-armed and standing in pratyālīḍha posture), Vajra-sārādā (seated on bhadraśana or white lotus, crescent moon on the head, two hands, the right holding a lotus and the left a book). Vajra-viṇā

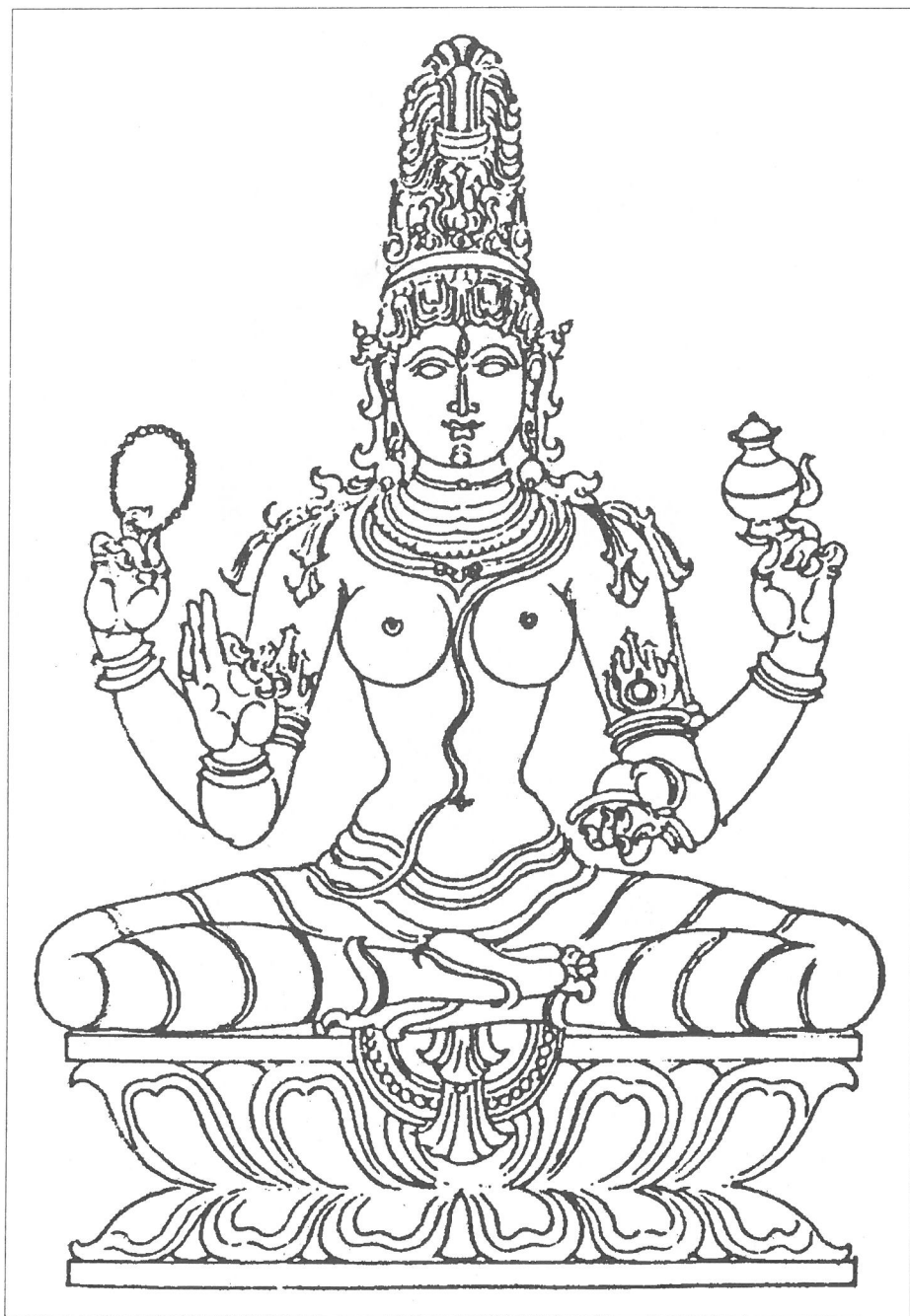
Vajra-vīṇā sarasvatī (two armed, playing on lute with both hands); and deities like Prajñā-pāramitā and Muñjusri incorporate the essential features of Sarasvatī. We find Sarasvati assimilated in the Jaina patheon in deities like Śruta-devatā, Prajñapti, Mānasī and Mahā-mānasī.

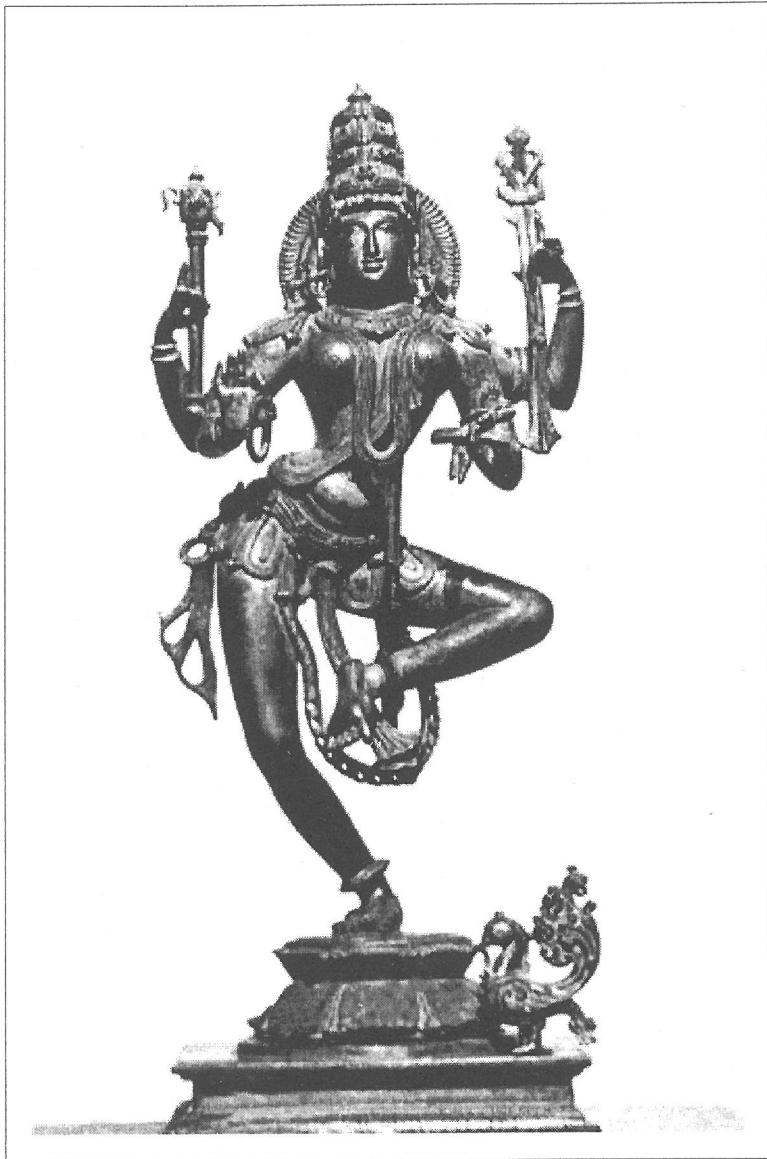


Sarasvati

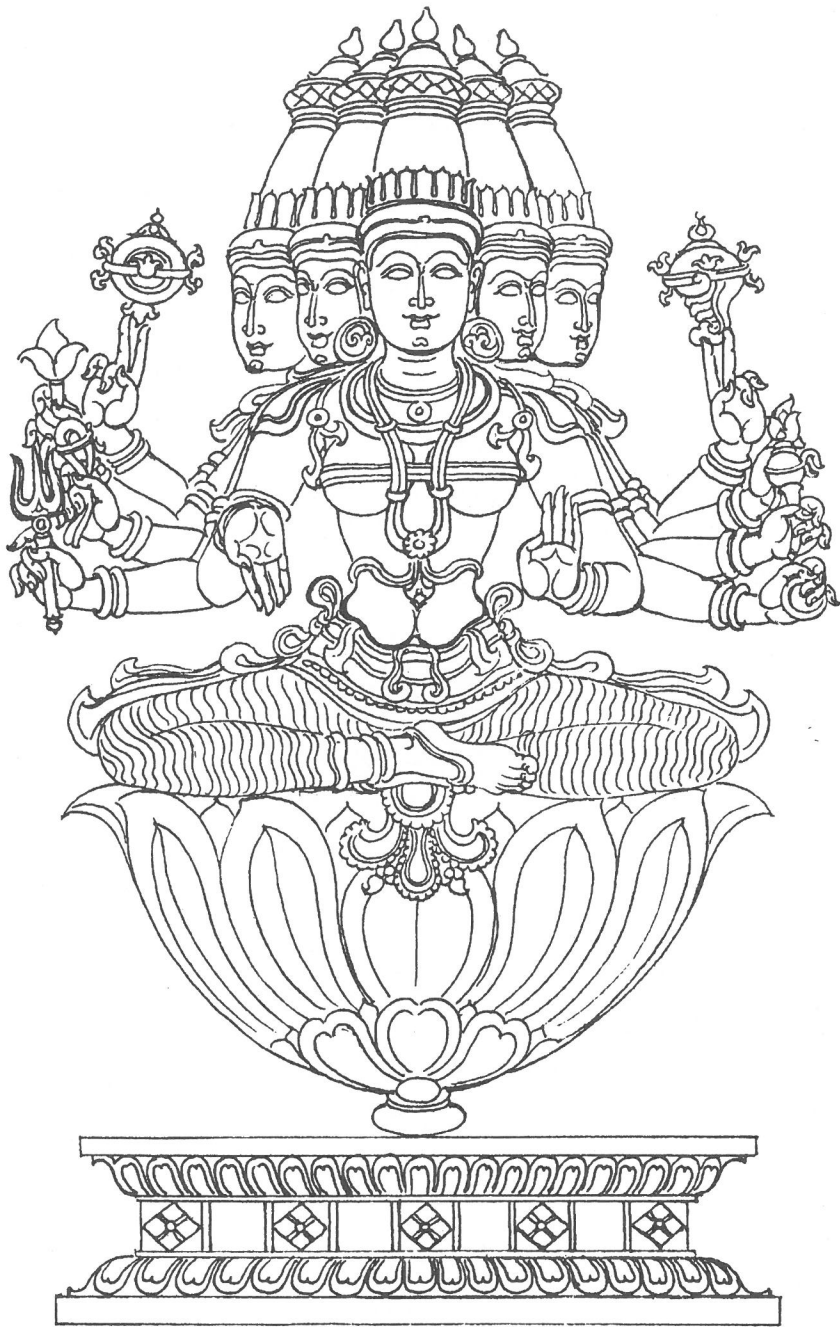




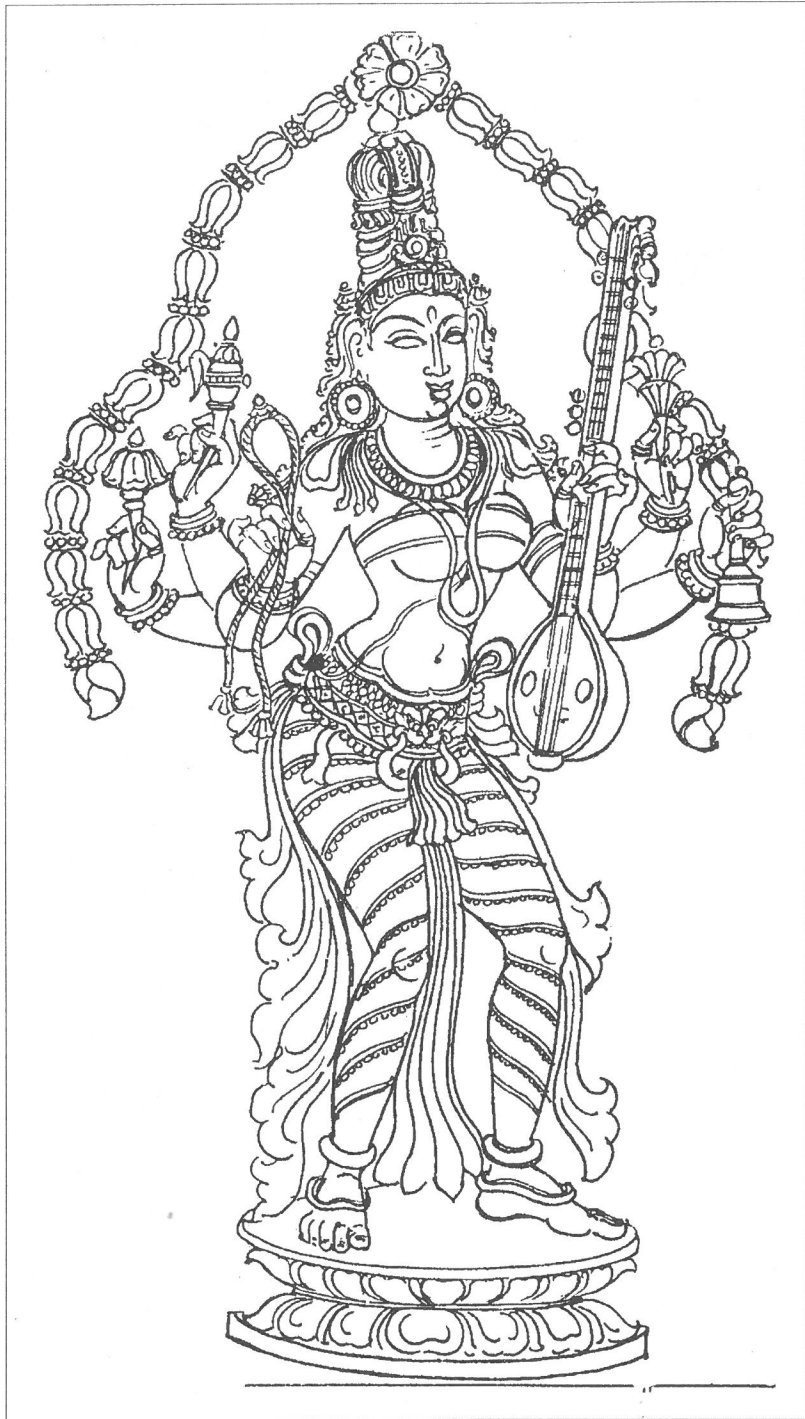






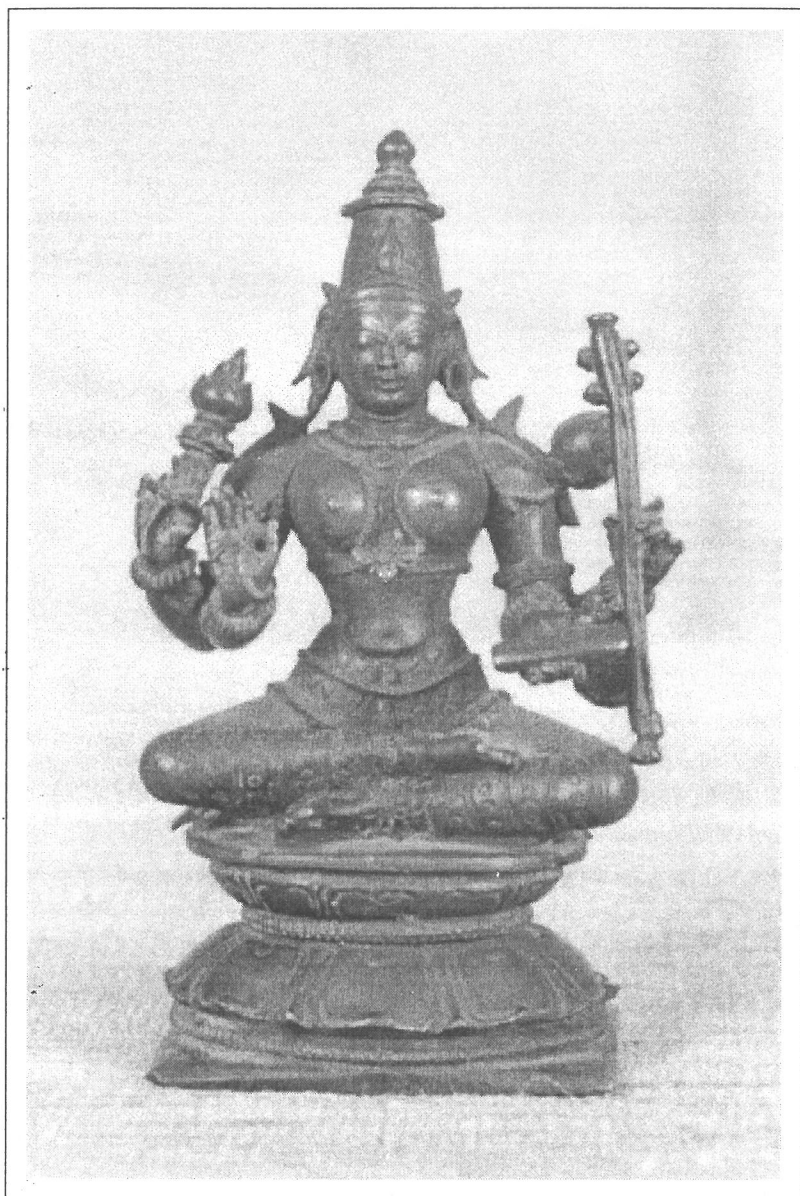


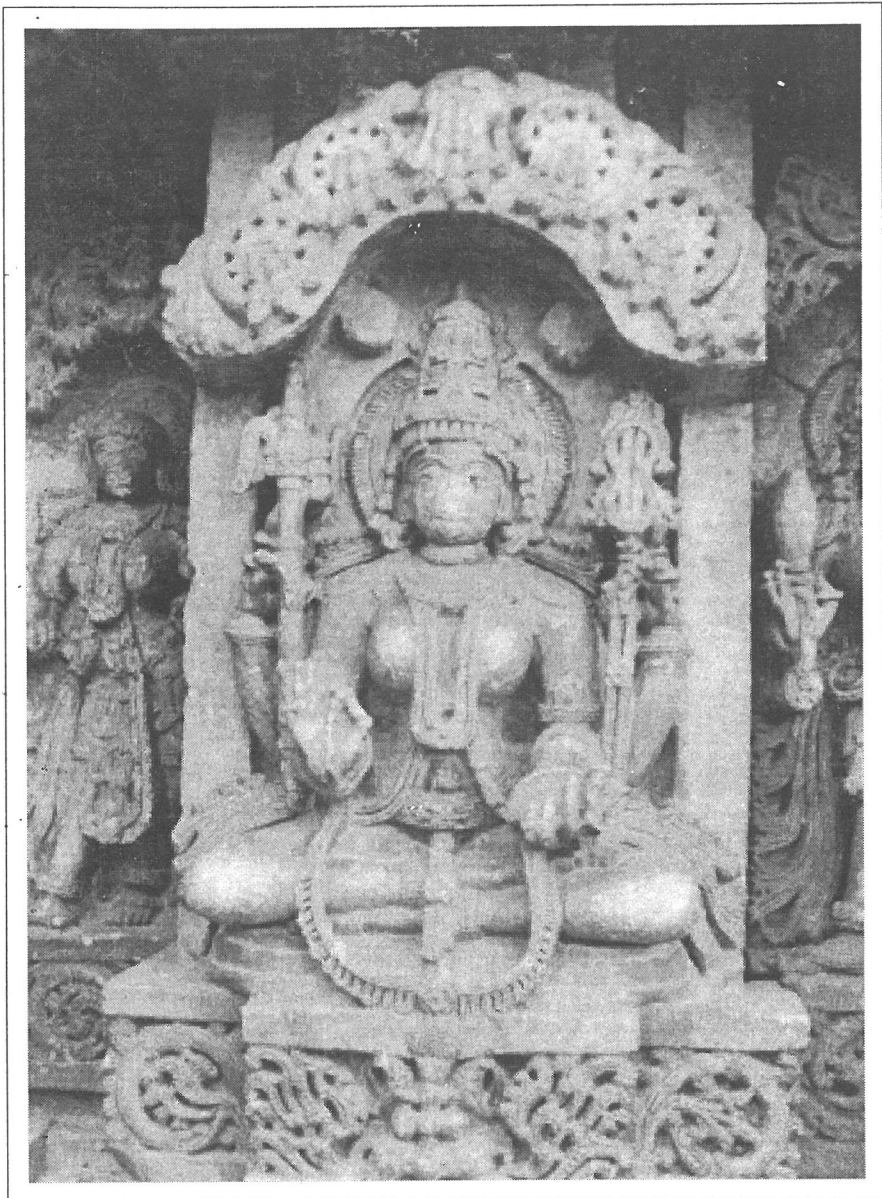








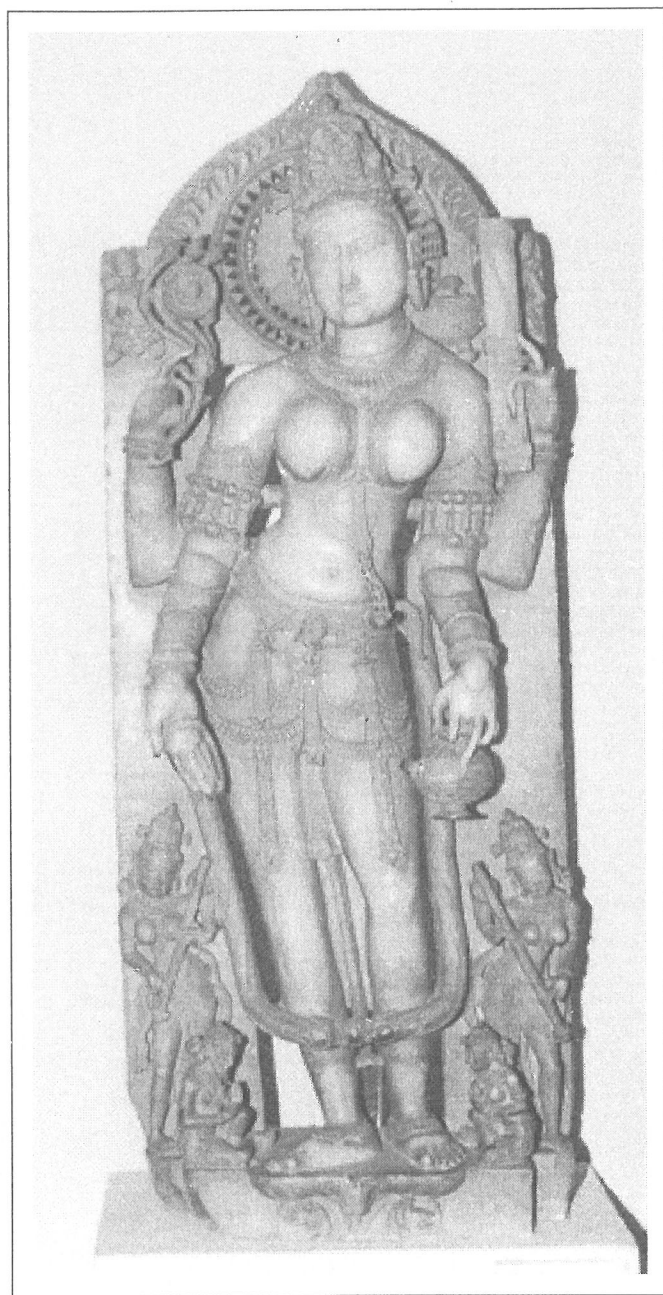


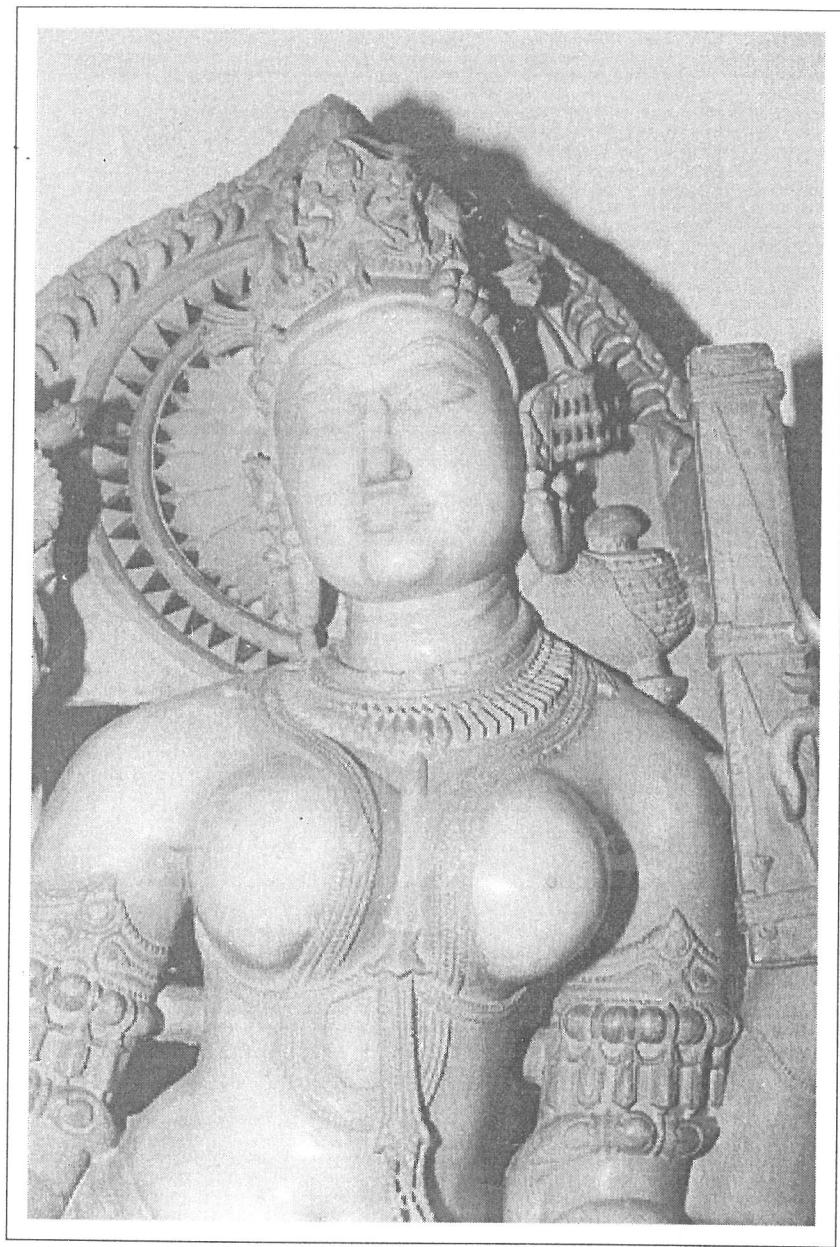












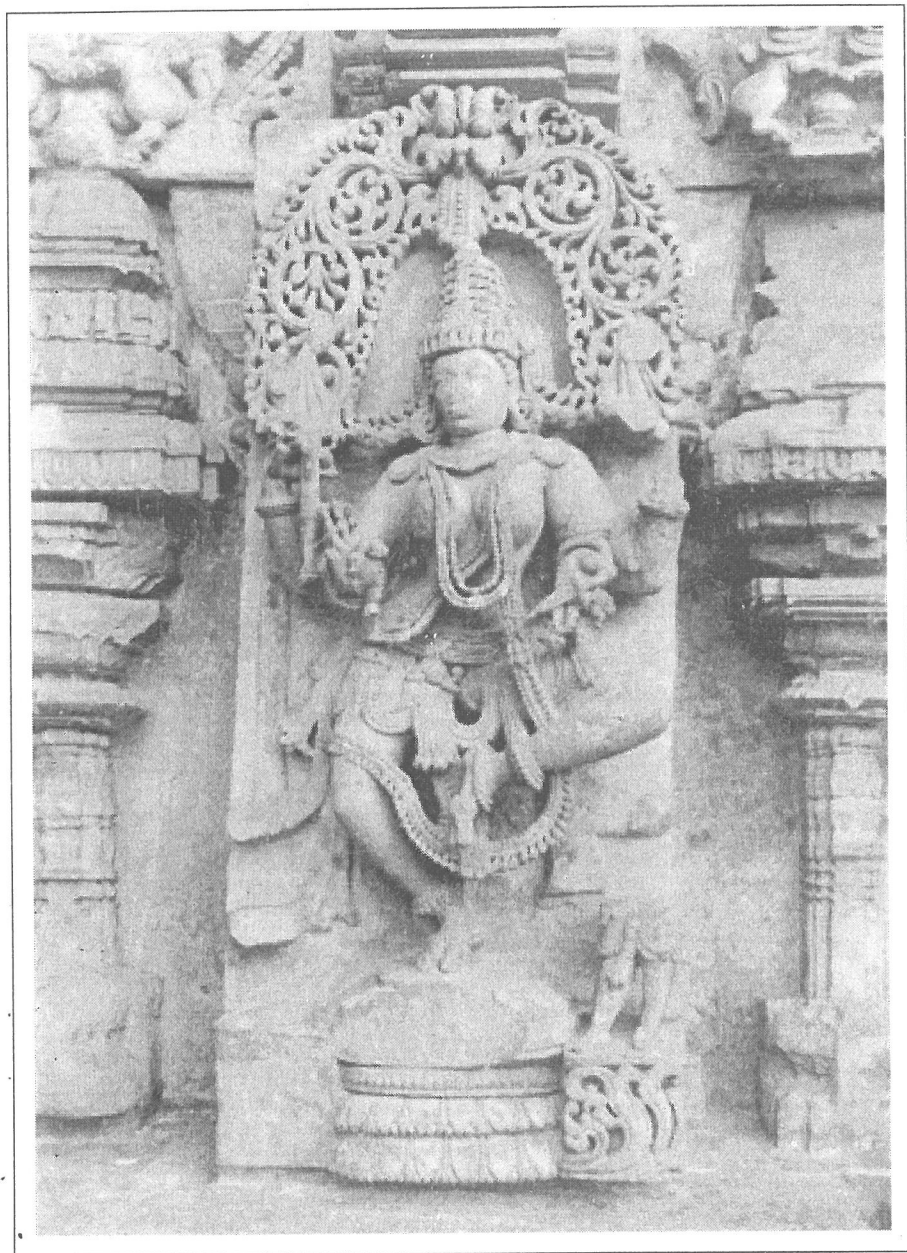












CHAPTER NINE

SAPTA-MĀTRKĀ

The seven mother-goddesses (usually Brāhmī, Vaishṇavī, Māheśvarī, Kaumārī, Indrāṇī, Vārahī and Chāmūṇḍā) are worshipped all over the country since very ancient times. We have numerous references to the 'seven mothers who regulate the preparation of Soma', the 'seven sisters', 'the seven voices' and the 'seven mothers of Agni' even in the R̥gvedic corpus (1,34,8; 1,141,2; 8,96,1; 19,102,4; 1,164,3; 1,191,14, 6,61,10; 8,41,2; 9,66,8; 2,29 etc). *Muṇḍakopanishad* (2,4) speaks of the seven 'tongues' of the fire as so many damsels (Kālī, Karālī, Manojavā, Sulohitaṃ, Sudhūmra-varṇā Sphuliṅginī and Viśvarūpa).

There are sculptural representations of the seven mother-goddesses in the same panel right from the days of the Mohenjo-dāro seals. The early Kushāṇa sculptors showed them as two armed women, well-decorated, showing with their right hand the gesture of protection and holding a water-pot in their left. Works of the first and second centuries, these figures, which are seated, have neither emblems nor vehicles, but are flanked by 'āyudha-purushas' (cf. specimens in the Mathurā Museum).

The figures belonging to the next period (3rd century), now in the Baroda Museum, are standing, with children on their laps and with faces of birds and animals. Rājasthān also had the representations of these

goddesses in relief, either in a group or independently; but the goddesses are already flanked by Vīrabhadra on one side and Gaṇeśa on the other. Ellora (6th century) presents these goddesses with their emblems and weapons, and with children on their laps.

The Chālukyas of Bādāmi were devotees of the seven mothers, and we find splendid specimens of the mātṛkās (about 489-490) standing or dancing, in Aihole, Rāvaḷ-phadī and Hucchimalli temples. The figures in the last mentioned monument are flanked by Śiva and Gaṇeśa (on the right and left sides), and are distinguished by their vehicles (vāhana). The Paruśurāmeśvara temple of Orissa (650 A.D.) and the Vaitāla shrine (755 A.D.) also have mātṛkā representations in relief.

There are variations in the delineation of these goddesses. The usual order is Brāhmī, Māheśvari, Kaumārī, Vaishṇavī, Vārahī, Indrāṇī and Chāmuṇḍā. These specimens preserved in the Patna Museum have Vaishṇavī and Chāmuṇḍā four-armed, but the others only two-armed; each of them, however, has a child on the left lap.

Elsewhere, Brāhmī is sometimes shown as three-faced; and Vārahī carries a lotus and fish, a short axe and water-pot. The figures in the Lucknow Museum have animal faces, and carry babies. In the Mukteśvara temple, the seven goddesses are shown upon lotuses.

While it is usual for Vīrabhadra (or Śiva) and Gaṇapati to be shown on their sides, the Vaitāla shrine of Bhuvaneśvar has these goddesses headed by Kārtikeya, and Chāmuṇḍā is shown as the leader of the group.

The Kailāsanatha temple of Kānchīpuram has these goddesses (all four-armed except Indrāṇī) seated on a common platform, and Vīrabhadra is seated in yoga-paṭṭa while Gaṇeśa has his trunk inclined rightward. The presentation of these goddesses as dancing appears to have become popular by about the ninth or tenth century (Allahabad panel, Mahādeva temple at Hoṭṭul, Kāmeśvara temple of Ālwā in Rājasthān, Mahādeva temple at Kukhaḍ etc); frequently, along with the goddesses Śiva and Gaṇeśa on their sides are also shown as dancing (as in the Kukhaḍ temple).

The dates of these sculptures range from the first century A.D. till about the thirteenth century. The early specimens are from the Kushāṇa period; Mathurā Museum has specimens dating back to the first three or four centuries after Christ. Ellora and Elephanta figures belong to the sixth century; the specimens from Bādāmi and Aihole to the sixth and seventh centuries after Christ. The representations in the Bhuvaneśvar go back to the seventh century, in Rājasthan to the ninth century.

The cult of the seven mother-goddesses was in vogue even when *Brhāt-saṃhitā* (59, 19) was composed. The expression 'mātrṇām api' has been explained by the commentator Utpala as 'in accordance with the cult-texts' ('sva-kalpa-vihita-vidhānena'). The *Nāṭya-śāstra* of Bharata (3, 66) also refers to the worship of 'mothers of dancing' ('namostu nāṭya-mātr̥bhyo brāhmyādibhyo'). The presence of several specimens of early sculpture of the mātr̥kās in dancing postures has already been referred to.

Several are the legends that gained currency during the middle ages concerning the origin and nature of these mother-divinities. *Mārkaṇḍeya purāṇa* (Devī-māhātmaya, 82-7) relates that these śaktis arose from the bodies of the gods when Śumbha attacked. *Suprabhedāgama* (paṭala 42) ascribes the creation of the seven mātṛkās to Brahmā when he wanted to kill Nirṛta. *Vāmana-purāṇa* (30,3) makes the śaktis in reality only Chāṇḍikā: they emerge from her and again dissolve themselves into her ('mayyevā, viśantyah mad-vibhūṭayah').

Matsya-purāṇa (179-9-32) mentions that these divinities were created by Śiva while he fought with Andhaka in Mahā-kāla-vana (in the Avantī-vishaya). *Varāha-purāṇa* which gives the same story, narrates that Śiva created Yogeśvarī out of the fire that issued from his mouth, and the other seven goddesses were sent by other gods (Brahmā, Indra, etc) to assist Yogeśvarī, who according to this text, rides upon a lion and has four hands in which she carries hand-drum, trident, sword and skull-cup. Along with Yogeśvarī, the number of mātṛkās was eight.

Brahmāṇḍa-purāṇa gives the name of the eighth mātṛkā as Mahālakshmī. Other texts substitute Nārasimhī, Charchikā, Chāṇḍikā, Vāmanī, Vaināyakī or Kāla-saṁkarshiṇī for Yogeśvarī. Another list has Raudrī instead of Indrāṇī (or Aindrī) and Charma-muṇḍā instead of Chāmuṇḍā. Some texts retain Vārāhī, Chāmuṇḍā and Indrāṇī, and substitute Nārasimhī, Vāruṇī, Lakshmī, Kapālī and Kurukulyā for others.

Texts also differ in the matter of the total number of mātṛkās. While the usual list has seven (or eight as indicated above), *Naishadha-charita*

(7,97) has nine (nava-mātrkās, adding Gaurī and Sarasvatī), *Skanda-purāṇa* has fourteen and *Brahma-vaivarta-purāṇa* sixteen.

Descriptions of the Sapta-mātrkās occur in several Smṛti texts (like *Gobhila* and *Kṛtya-ratnākara*), purāṇas (*Devī-purāṇa*, *Skānda-purāṇa*, *Mārkaṇḍeya-purāṇa*, *Varāha-purāṇa*, *Matsya-purāṇa*, *Brahma-vaivarta-purāṇa*, etc.) and tāntrik works (like *Prapanācha-sāra*, *Yoginī-hṛdaya* and *Svacchhanda-tantra*). The early tāntrik accounts make all the mātrkās sit in lalitāsana, and wear heavy ornaments; among them, Kaumārī, Vaishṇavī, Vārāhī and Indrāṇī wear kirīṭa-mukutaś.

Brahmāṇī has four heads and four hands (carrying the gestures of protection and boon-bestowal, noose and water-pot). and her swan for her mount, her body colour is yellow.

Māheśvarī has three eyes, four hands (hand-drum, trident, rosary and skull-cup) and rides a bull.

Kaumārī, yellow-complexioned, has six heads and six hands (axe, bow, śakti, ṭaṅka, gestures of protection and boon-bestowal) and rides on a peacock.

Vaishṇavī is dark-complexioned, and four-armed (conch, discus, mace and lotus), she rides on garuḍa.

Vārāhī is also dark in colour and has four hands (cudgel, goad, vajra and cup of liquor), buffalo is her mount.

Indrāṇī, also (dark-coloured) has four hands (goad, noose, lotus, vajra) and rides upon an elephant.

Chāmuṇḍā has an emaciated body, with hanging breasts and sunken belly. she is black in complexion, and has three sunken eyes, she wears a garland of severed heads, and her matted hair is bound by serpents. She has four hands (hand-drum, trident, sword and skull-cup), and her mount is variously given as jackal, owl and dead body (preta).

Suprabheda (paṭala 42) makes all of them four-armed, and prescribes that six of them (excepting Chāmuṇḍā) should be shown as duplicates of their male counterparts (Brahmā, Viṣṇu, Maheśvara, Kumāra, Indra and Varāha). All of them assume the gestures of protection and boon-bestowal in their normal hands, and have weapons, mounts, colours and standards of the gods from whom they have emerged. Chāmuṇḍā is to be shown as terrible-looking (āugra-rūpiṇīmā). They are stationed on lotuses ('nalināsaṇa-saṁsthitāḥ'). The description follows the prescription that the śaktis must have the same form and other details (like ornament, weapon, mount etc.,) as the gods from whom they emerge ('yasya devasya yad-rūpam yathā-bhūṣaṇa-vāhanam, tadvad eva hi tacchhktih').

(1) Brahmāṇī (also called Brāhmī), the śakti of Brahmā, made the enemies powerless by sprinkling holy water over them, so that other śaktis may overtake them. According to *Amśmadbheda* (chap 47) and *Pūrva-kāraṇa* (chap 12) she is to be represented as golden complexioned, four-faced and four-armed, riding on swan, and with matted hair as crown on her head.

The former text provides in her hands gestures of protection and boon-bestowal (normal right and left), spear and rosary (upper right and left), while the latter provides in the upper-hands water-pot and rosary (right and left).

Vishṇu-dharmottara makes her six-armed, and tawny red in complexion. She is clad in antelope-skin as her upper garment (mṛga-charmottariya), and in her hands are seen gestures of boon-bestowal and protection (normal right and left), rosary and sacrificial ladle (upper right), book and water-pot (upper left). She is regarded as the mother of the Vedas (vedamātā) in *Pūjā-paddhati*, a Mahāyāna work on rituals. She resides under brahma-vṛksha (*Aṁśumadbhedā*).

(2) Māheśvarī (or Śivā) attacked the demons with her trident. She is white-complexioned, three-eyed and four-armed, riding upon a bull and wearing a crown of matted hair. According to *Pūrva-kāraṇa* (chap 12), she shows with her normal hands gestures of protection and boon-bestowal. *Aṁśumadbhedā* (ch. 47), however, gives her complexion as deep red (ati-raktasama-prabhā), and *Vishṇu-dharmottara* describes her as five-faced (pañcha-vaktrā) and six-armed (ṣaḍ-bhujā), with the gestures of protection and boon-bestowal (normal left and right), rosary and hand-drum (right-upper) and bell and spear (left upper).

Śrī-tattva-nidhi provides her with five faces and ten arms (sword, vajra, trident, axe, protection and boon-bestowal, noose, bell and goad). *Rūpa-maṇḍana*, which gives her a single face and four hands makes her carry skull-cup, spear, khaṭvāṅga and gesture of boon-bestowal. She charms the three worlds (trilokya-mohinī) according to *Pūjā-paddhati*.

(3) Kaumārī struck down the demons with her śakti-weapon, and bound them with her noose. She is red-complexioned (kuṁkuma-prabhā), clad in red garments (rakta-vastra), and mounted on a peacock, she shows with her normal hands the gestures of boon-bestowal and protection, and she carries in her other hands śakti and cock (*Pūrva-kāraṇa*, *Amśumadbhedā* and *Devī-purāṇa*).

Vishṇu-dharmottara prescribes six faces and twelve arms for her, in her hands on the right side are seen gesture of boon-bestowal, śakti, banner, cudgel, cup and arrow, and in her hands on the other side bow, bell, lotus, cock, axe and gesture of protection. She resides under the udembara tree (*Amśumadbhedā*).

(4) Vaishṇavī attacked the demons with her discus and mace. She is prescribed to be made as a lovely woman with large breasts (su-stanā) and pretty face (chāru-vadanā), dark-complexioned and beautiful eyes (su-lochanā), clad in yellow silken garments and decorated with kirīṭa-mukuta. She has four hands in which she holds conch, discus, mace and lotus, and Garuḍa is her mount. She resides under rāja-vṛksha (*Amśumadbhedā*).

According to *Vishṇu-dharmottara*, she has six arms (śaḍ-bhujā) and wears vanamālā, the gestures of protection and boon-bestowal are seen in her two normal hands, the other four hands carry conch, discus, mace and garland of lotuses (ambuja-sarja). *Pūjā-paddhati* calls her Mahā-māyā.

(5) Vārāhī tears up the belly of the demons with her terrible tusks. She has the face of a boar (sūkarāsyā, varāha-vaktrā), and her complexion is that of the dark cloud; she is clad in yellow garments. She is invincible and extremely hard to restrain (durdharā). She rides upon a buffalo. According to *Amśumadbhedā*, she carries in her four arms ploughshare (hala), śakti and gesture of protection and boon-bestowal. The first two weapons are substituted with pestle-club (musala) and spear (śūla) in *Pūrvā-kāraṇa*. The four hands carry bell, flywhisk, mace and lotus, according to *Rūpa-maṇḍana*.

Vishṇu-dharmottara describes her as large-bellied (mahodarī) and six-armed (showing the gestures of protection and boon-bestowal with her two normal hands, and carrying cudgel, sword, shield and noose in the other four hands). *Amśumadbhedā* makes her sit under the wish-fulfilling tree, kalpa-vṛksha.

(6) Indrāṇī (or Aindrī) is like Indra, having many eyes (lochanair bahubhir vṛtā), riding on an elephant and having four hands in which she carries vajra, spear, mace and gesture of boon-bestowal (*Rūpa-maṇḍana*). *Amśumadbhedā* makes her three-eyed and *Pūrvā-kāraṇa* two-eyed. Both these texts give śakti and vajra in her upper hands, the normal hands showing the gestures of protection and boon-bestowal.

Vishṇu-dharmottara describes her as thousand-eyed (sahasra-drk) and six armed (with gestures of protection and boon-bestowal in her

two normal hands, and rosary, vajra, water-pot and bowl in other hands). She resides under the wish-fulfilling tree (kalpa-druma). *Devī-purāṇa* makes her only two-armed and seated upon an elephant; she carries in her hands an elephant-goad and vajra.

(7) Chāmuṇḍā is the most important of the seven mātṛkās, and when she is shown alone, she represents all the mātṛkās together. She is described as black in colour (kṛshṇakā), terrible looking (bhīma-rūpiṇī) with wide open mouth (vivṛtāsyā) and baring her fangs (daṁśtṛālā); her body is emaciated (kshīṇa-dehā), belly hollow (kshāma-kukshī), and eyes sunken (gartākshā), her hair, red in colour, rises flame-like (ūrdhva-piṅgala-keśā). She has ten arms (digbāhu): pestle-club, armour, arrow, goad and sword are seen in the hands on the right side, while noose, bow, shield, cudgel and short axe are in the hands on the other side (*Vishṇu-dharmottara*).

She is also shown as eight-armed with skull-cup, shield, bell and serpent (on the left side), and spear, sword, vampire (vetāla) and hand-drum (left), or as only four-armed, with skull-cup, spear, and gestures of protection and boon-bestowal (*Aṁśumadbhedā*). *Pūrva-kāraṇa*, mentions that her four hands carry a skull-cup filled with bits of meat (āmāṁsa-khaṇḍa-susāṁpūrṇam kapālamā), fire (vahni), spear and serpent (sūlāhi), she is three-eyed, clad in tiger-skin, and decorated with conch-

shell ear-rings (śaṁkha-kuṇḍala), crescent moon adorns her crest, her tusks are black in colour (kṛshṇa-damshtrikā).

This text (*Pūrva-kāraṇa*) gives her mount as owl (Kauśikārohiṇī) and corpse (śavārūḍhā). *Vishṇu-dharmottara*, *Rūpa-maṇḍana* and *Mayamata* make her ride a corpse (preta-gā). *Amśumadbhedā*, however, describes her as seated upon a lotus-seat (āpadma-pīṭhopari-sṭhitā), under the ficus-tree (vaṭa-vṛksha). This text gives her body-colour as red (rakta-varṇā), while the other texts make her black-complexioned. *Svācchānda-tantra* describes her as sitting with her right leg firmly planted on the seat and with her left leg pressing down the demon (Dārūkāsura). She is surrounded by pretas, bhūtas, piśāchas, hākinīs, ḍākinīs and yōginīs.

The panel of the seven mother-goddesses is required to be flanked on the right side (mātrṇām agrataḥ) with Vīreśvara (Śiva as Vīra-bhadra), and on the left (ante) Gaṇeśa. Vīreśvara is required in some texts to be shown as three-eyed, four or ten-armed, and riding a bull (vṛshārūḍha). When four-armed, he must be shown as playing on the lute (vīṇā) with his normal hands, and carrying bow and trident in the upper hands. When ten-armed, rosary, water-pot, lotus, conch, mace, trident, hand-drum, sword, shield and gestures of protection and boon-bestowal are seen.

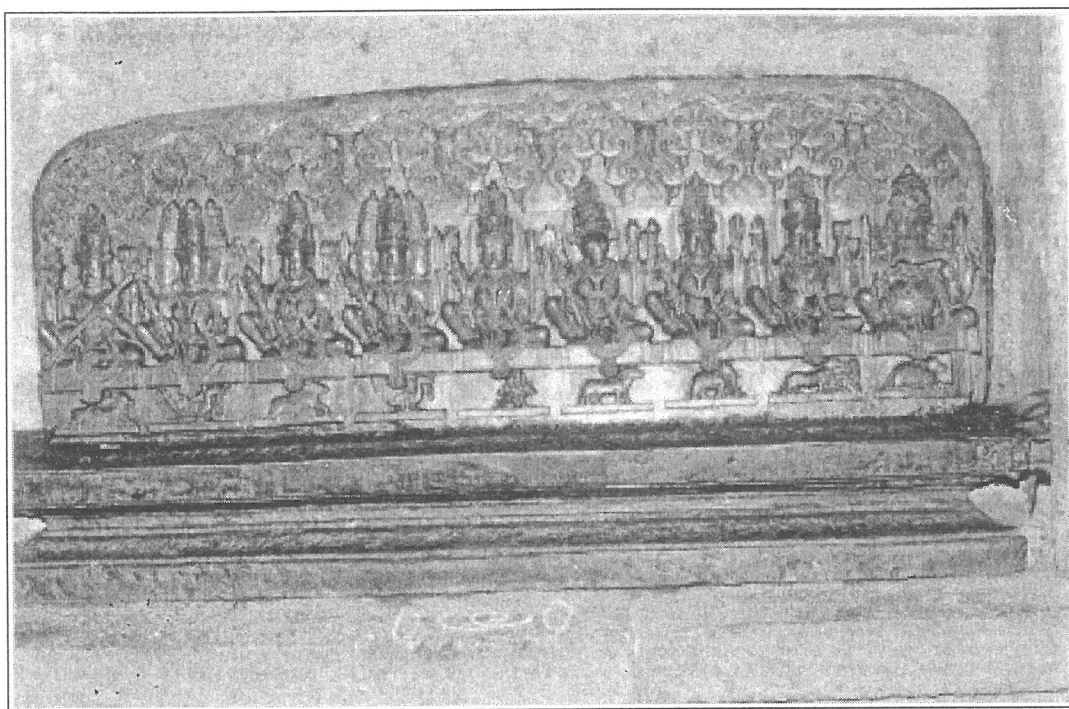
Īśāna-śiva-paddhati identifies Vīreśvara with Lakulīśvara or Puruṣa, and prescribes that he must be shown in the yoga posture (yoga-rūpa)

with two hands carrying rosary and fire (āksha-sūtrāgni-dhārīâ). This text also gives the mantra: 'Lakulīśāya vidmahe, aksha-mālā-dharāya dhīmāhi, tan no vīra-bhadrah prachodayāt'.

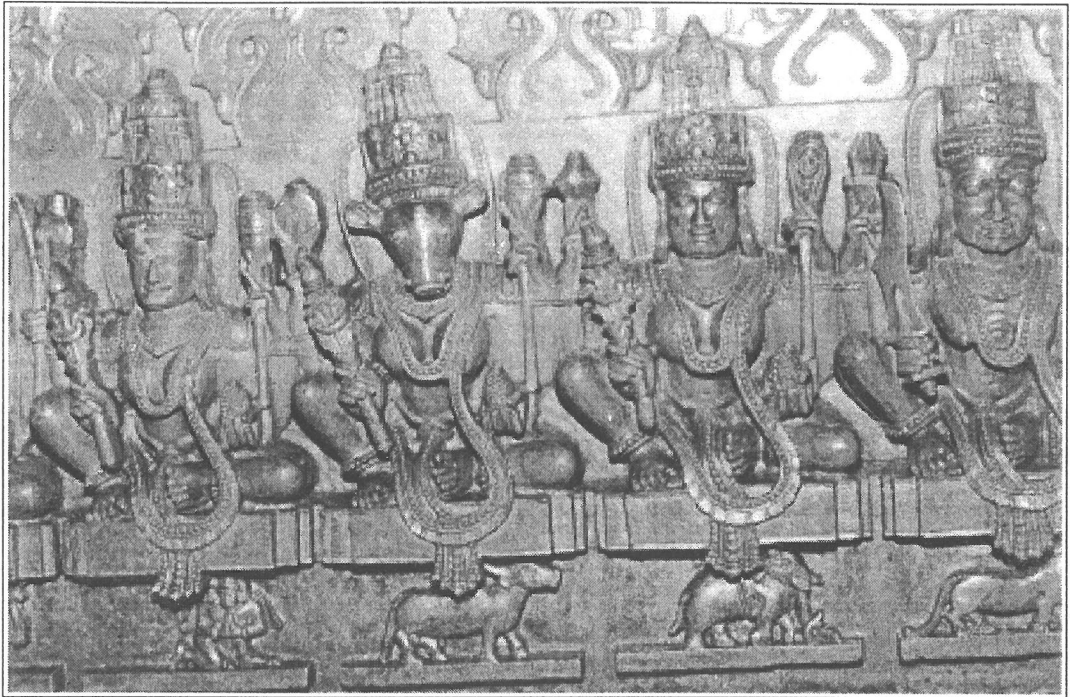
Gaṇeśa on the other side of the panel is the master of all the hosts (gaṇādhipati): he is shown as elephant-headed (hasti-vaktra), one-tusked and two or four-armed.

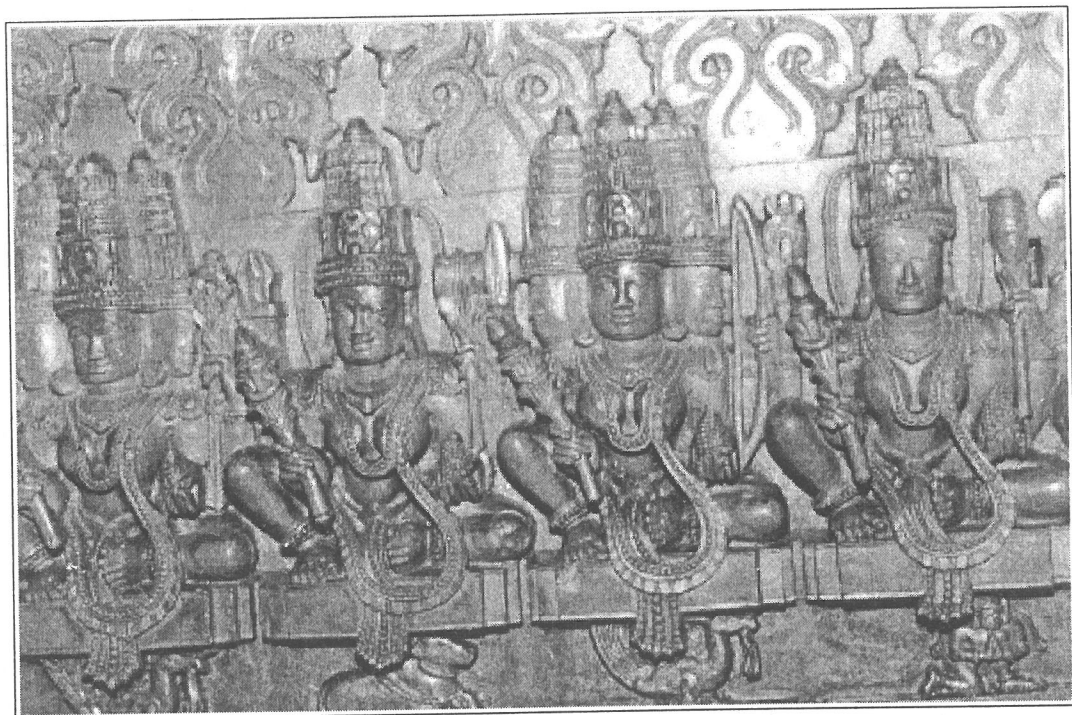
Independent temples to the group of seven mother-goddesses appear to have been there in the early centuries of the present era. We have inscriptional reference to such a temple having been built by Mayūrāksha, a feudatory of Viśva-varma in the fifth century. There is a Sapta-mātrkā temple in Vechcheri in Chinglepet district (Tamil Nāḍu). The Piḍāri temple of Kōlār (in Karnāṭaka) is actually a Sapta-mātrkā shrine. The Chaushasti-yoginī temple of Hirapūr (Orissa) was originally a shrine for the seven goddesses, later it accommodated two more deities and became ānava-kātyāyanīâ shrine.

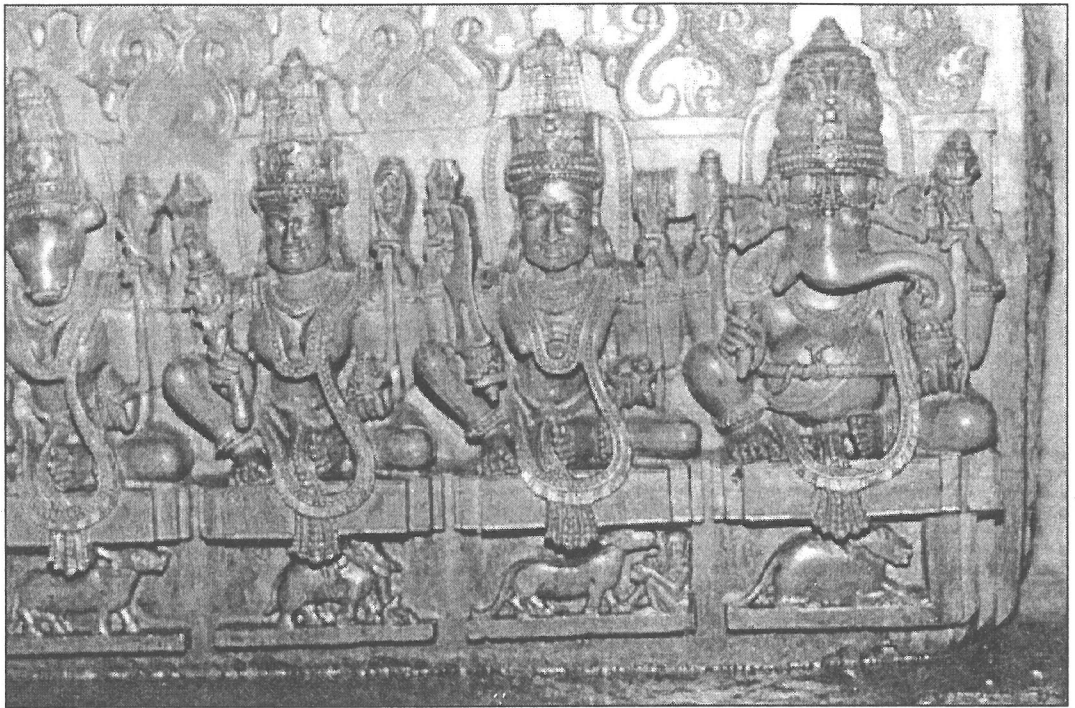
The texts also recognize such independent temples, and prescribe that a Sapta-mātrkā temple must have four entrances called Pramodinī (on the east, guarded by Rakshoghna and Vāha-gahana), Abhayā (on the south, Sumukha and Kāla-daṇḍa), Śānti (west, Atithi and Mudita), and Śubhakarī (north, Sakala and Śukti-karṇa). The door-guardians are also to be accompanied by their yoginī-consorts: Karālī and Kāmukā (east), Subhagā and Dāhinī (south), Gaganā and Hlādinī (west), and Visphuliṅgī and Virūpākshī (north).











क्रियोद्दीशः

KRIYODDĪŚA-TANTRA

INTRODUCTION

Kriyodḍīśa-tantra in twenty chapters called Paṭālas is a work of importance for spiritual practitioners of the Śakti-cult. It deals with all the tāntrik rites involving gods and goddesses, providing practical instructions. It is in the form of a dialogue between Śiva and Devī, where the former is the teacher and the latter taught. The Vedic fire-rituals, ritualistic recitation of charms and spells, formal worship rituals as well as the six magical rites (called Shaṭkarma) are included in this work. Towards the end, several iconic formulations of Devī are given (dhyānaślokaś and pūjā-krama) and the work closes by providing useful information about several sādhanās, mantras, kavachas and yantras.

The authorship of this text is ascribed to one Indrajit, whose identity is uncertain. But the traditional belief is that he was the son of Rāvaṇa of Rāmāyana fame, who was also a tantrik adept.

क्रियोड्डीशः
KRIYODDĪŚA-TANTRA

अथ प्रथमः पटलः॥
PATAŁA - I

Devī asks Śiva :-

आनन्दशिखरारूढं पार्वत्या सह शंकरम् ।
पप्रच्छ गिरिजाकान्ता पुनर्नत्वा वृषध्वजम् ॥१॥

पार्वत्युवाच -

भगवन्सर्वदेवेश सर्वज्ञानमय प्रभो ।
इदानीं श्रोतुमिच्छामि क्रियोड्डीशं विभो वद ॥२॥

Śiva answers :-

ईश्वर उवाच -

शृणु देवि प्रवक्ष्यामि उड्डीशं तन्त्रमुत्तमम् ।
गोपितव्यं प्रयत्नेन मम स्वप्राणवल्लभे ॥३॥

The Shatkarmas :

स्वदेवतादिक्कालादि ज्ञात्वा कर्माणि साधयेत् ।

शीतांशुसलिलक्षोणीव्योमवायुहविर्भुजः ॥४॥

एतेषां बीजयोगेन ग्रथनादिक्रमेण कर्म साधयेत् ॥ ठं वं लं हं यं वं ॥

तत्तद्देवताः- रतिर्वाणी रमा ज्येष्ठा मातङ्गी कुलकामिनी ।

दुर्गा चैव भद्रकाली कर्मादौ ताः प्रपूजयेत् ॥५॥

वसन्ताद्यृतुकालनियमः ।

इति क्रियोङ्गीशे महातन्त्रराजे देवीश्वरसंवादे प्रथमः पटलः ॥१॥

अथ द्वितीयः पटलः

PATAŁA - II

(सर्वरोगमुक्तिकवचम् ॥)

TO ERADICATE ALL AILMENTS

Devī asks Śiva :-

श्रीदेव्युवाच -

देवदेव महादेव सुरासुरनमस्कृत ।

इदानीं श्रोतुमिच्छामि रोगमुक्तः कथं प्रभो ॥१॥

नास्ति त्राता च जगतां त्वां विना परमेश्वर ।

ज्वरादिवारणं शीघ्रं कृपया परया वद ॥२॥

Śiva answers :-

ईश्वर उवाच -

कथयामि तव स्नेहात्कवचं वारणं महत् ॥

ॐ नमो भगवति वज्रशृङ्खले हनतु भक्षतु खादतु अहो रक्तं पिब पिब नरवक्षास्थिरक्तपटे
भस्माङ्गिभस्मलिप्तशरीरे वज्रायुधे वज्रप्राकारानिचिते पूर्वा दिशं मुञ्चतु दक्षिणां दिशं मुञ्चतु

पश्चिमां दिशं मुञ्चतु उत्तरांदिशं मुञ्चतु नागार्थं धनग्रहपतिं बन्धतु नागपीठं बन्धतु
 यक्षराक्षसपिशाचान् बन्धतु प्रेत भूतगंधर्वादयो ये केचिद् उपद्रवास्तेभ्यो रक्षतु ऊर्ध्वं रक्षतु
 अधो रक्षतु श्येनिकां मुञ्चतु ज्वल महाबले एह्येहि तु मोटि मोटि सटावलि वज्राग्नि
 वज्रप्राकारे ऐं फट् ह्रीं ह्रीं श्रीं फट् हं हं फुं फें फः सर्वग्रहेभ्यः सर्व व्याधिभ्यः
 सर्वदुष्टोपद्रवेभ्यः ह्रीं अशेषेभ्यो मां रक्षतु ॥

इतीदं कवचं देवि सुरासुरसुदुर्लभम् ।

ग्रहज्वरादिभूतेषु सर्वकर्मसु योजयेत् ॥१॥

न देयं यस्य कस्यापि कवचं मन्मुखाच्युतम् ।

तद्वत्ते सिद्धिहानिः स्याद्योगिनीनां भवेत्पशुः ॥२॥

दद्याच्छान्ताय वीराय सत्कुलीनाय योगिने ।

सदाचाररतो यश्च निजिताशेष एव हि ॥३॥

ऐकाहिको द्वयाहिकश्च त्रयाहिकश्चातुराहिकः ।

सर्वे ज्वरा विनश्यन्ति कवचं धारयेद्यदि ॥४॥

स्त्रिया वामकरे धार्यं पुंसा च दक्षिणे करे ।

अवश्यमेव सिद्धिः स्यात्सत्यं सत्यं वरानने ॥५॥

इति क्रियोड्डीश महातन्त्रराजे देवीश्वरसंवादे द्वितीयः पटलः ॥२॥

अथ तृतीयः पटलः ॥

PĀṬALA - III

(सर्वरोगविनाशाय पार्थिवशिवलिंगपूजनप्रकरणम् ॥)

Worship of Linga

अतः परं महेशानि पूजनं पार्थिवं शिवम् ।

विशेषतः सर्वरोगे त्र्यम्बकस्य प्रपूजनम् ॥१॥

यत्कृत्वा सर्वतः शान्तिर्भवेद्देवि न संशयः ।

ततः प्रयोगं सर्वेषां वश्यादीनां च कारयेत् ॥२॥

विधानं तत्र वक्ष्यामि शृणुष्व कमलानने ॥२॥

(शिवपूजाविधानम् ॥)

Procedure of Worship

मृदा लिङ्गं विनिर्माय शततोलकमानया । तत्रानीय मृतं मुण्डं स्थापयित्वा
ममार्चन् ॥१॥

पूर्वमग्निं च संस्थाप्य यज्ञस्थानं चतुर्विधम् । उत्तरे दक्षिणे वापि पूर्वे च
पश्चिमे तथा ॥२॥

सर्वकामेषु होतव्यमन्यथा निष्फलं भवेत् । घटं संस्थाप्य मम पूजां
यथाशक्ति कुर्यात् ॥

ततो वह्निस्थापनम् । मुण्डस्थापनम् । नरमहिषमार्जारमुण्डत्रयम् । अथवा नृमुण्डत्रयम् ।
एकमुण्डं वा तदुपरि मां संपूज्य गन्धोदकैः स्नापयित्वा वितस्तिमितधरातले पोथयित्वा
तस्योपरि वेदीं कल्पयेत् । तत्रैव भूतनाथादीन् चतुर्दिक्षु समर्चयेत् । पूर्वे ॐ भूतनाथाय
नमः इति पाद्यादिभिः पूजयित्वा बलिं दद्यात् । एवं दक्षिणे श्मशानाधिपाय । पश्चिमे
कालभैरवाय । उत्तरे च ईशानाय । वेदीमध्ये हौं प्रेतबीजं विलिख्य तत्रैव भारतीं पूजयेत् ।

(पुष्पांजलिः ।)

OFFERING OF FLOWERS

रे वीर शव देवेश मुण्डरूप जगत्पते । दयां कुरु महाभाग सिद्धिदो भव मज्जपे ॥
इति पुष्पाञ्जलित्रयं दत्त्वा आग्नेय्यां ह्रीं नमः नैऋत्यां ह्रीं चण्डिकायै नमः । वायव्यां
ह्रीं भद्रकाल्यै नमः । ईशाने ह्रीं दयामय्यै नमः । श्मशानवासिनो ये ये देवादेवाश्च
भैरवाः । दयां कुर्वन्तु ते सर्वे सिद्धिदाश्च भवन्तु मे । अनेन प्रणवाद्येन पुष्पाञ्जलित्रयं
क्षिपेत् । ततः स्थानं तु संस्पृश्य वश्यो भव वदेदिति ॥

ततः स्नानं तत्र लिङ्गं संस्थाप्य परमेश्वरि । स्नानं तु पञ्चगव्येन दधिदुग्धादिकं तथा ।
अथवा परमेशानि शर्करामधुना युतम् । पञ्चामृतैस्ततः स्नानं कारयेत्परमेश्वरि ॥

ईशानाय प्रथमं स्नानं वामदेवाय द्वितीयकम् । तृतीये सद्योजाताय चतुर्थे च
पिनाकधृक् । पञ्चमं देवदेवेशं पूजयेत्पार्थिवं शिवम् । अधुना मूलमंत्रेण शर्करया गायत्रिकं
परम् । ततो जीवन्त्यासं कृत्वा न्यासादिकं ततः परम् ॥

ध्यानं शृणु महादेवि स्नेहेन कथितं मया ।

हस्ताभ्यां कलशद्वया-मृतरसैराप्लवयन्तं शिरो द्वाभ्यां तौ दधतं मृगाक्षवलये द्वाभ्यां

वहन्तं परम् । अंके न्यस्तकरद्वयामृतघटं कैलासकान्तं शिवं स्वच्छाम्भोज गतं नर्वेदुमुकुटं
देवं त्रिनेत्रं भजे ॥

पुनर्ध्यात्वा तु संपूज्य अंगन्यासं ततः परम् ॥

अंगन्यासः - ॐ तत्सवितुर्वरेण्यं हृदयाय नमः । त्रयम्बकं यजामहे सुगन्धिं
पुष्टिवर्धनं शिरसे स्वाहा ॥

भर्गो देवस्य धीमहि शिखायै वषट् ।

उर्वारुकमिव बन्धनात् कवचाय हुं ।

धियो यो नः प्रचोदयात् नेत्रत्रयाय वौषट् ।

मृत्योर्मुक्षीय मामृतात् अस्त्राय फट्

एवं कर न्यासः ।

ततः षोडशोपचारैः पूजा - जपापराजिता कृष्णबिल्वपत्रं च पिप्पलम् ।

करवीरमपामार्गं प्रत्येकं जुहुयाच्छिवे ।

अष्टाधिकशतेनैव पूजयेत् ॥

अतः परं महेशानि मधु देयं विशेषतः । गुडार्द्रकरसेनैव सुरास्तु ब्राह्मणस्य तु ॥

नारिकेलोदकं चैव कांस्ये तु क्षत्रिस्य च । कांस्यस्थं माक्षिकम् वैश्यस्य । शूद्रस्य
ताम्रपात्रे तु मधुयुक्तं निवेदयेत् ॥

अथवा सार्षपं तैलमाज्येन होमयेद्द्विजः ।

जुहुयात्सर्वकर्माणि कथितानि महेश्वरि ॥

मन्त्रः

मंत्रं शृणु महादेवि कथितं तव श्रद्धया ॥

ॐ तत्सवितुर्वरेण्यं त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्द्धनं

भर्गो देवस्य धीमहि उर्वारुकमिव बंधनाद्

धियो यो नः प्रचोदयात् मृत्योर्मुक्षीयमामृतात् ॥

स्थान भेदकम् - शून्यागारे नदीतीरे पर्वते वा चतुष्पथे । बिल्वमूले श्मशाने वा निर्जने च प्रपूजयेत् ॥

अणिमाद्यष्टशक्तिं च बन्ध्या वा मृतवत्सा वा बद्धो वा राजशत्रुके । सर्वशांतिकरं देवि पूजनं त्र्यंबके शिवे ॥

अत एव कथितं मे च सत्यं सत्यं वरानने ॥

इति क्रियोद्गीशे महातन्त्रराजे देवीश्वरसंवादे तृतीयः पटलः ॥३॥

अथ चतुर्थः पटलः ॥

PATAŁA - IV

(सर्वव्याधिमोचनम् ॥)

Removal of all Diseases

शृणु वक्ष्यामि चार्वङ्गि सर्वव्याधिविमोचनम् । एकादश पूजये द्रुद्रान्दशांशं गुग्गुलैर्घृतैः ॥
चत्वारः कुम्भाः संस्थाप्याः पञ्चपल्लवसंयुताः ॥ उक्तमंत्रेण रौप्याष्टदलपद्ममध्ये लिङ्गं
पूजयेत् । प्रतिवासरं सप्तलिङ्गं पूजयेत् लक्षं जप्तवा ॥ पलाशसमिधा होमम् उक्त मंत्रेण
तत्क्रमात् ॥ अत्र पीठे यजमानमभिषेकयेत् । दक्षिणां दद्याद्गोभहेमतिलांजलीन् ब्राह्मणेभ्यः
किञ्चिद्देया आचार्याय दद्यात् ॥

इति क्रियोड्डीशे महातंत्रराजे देवीश्वरसंवादे चतुर्थः पटलः ॥४॥

अथ पञ्चमः पटलः ॥

PATAŁA - V

(क्रियोपदेशः)

Instruction regarding Kriyā

वशीकरणादिकर्माणि वारतिथिनक्षत्रमण्डलविशेषे कर्तव्यानि ।

स्फाटिकी माला सर्वसिद्धिदा ।

मणिसंख्या ।

पंचविंशतिभिर्मोक्षं पुष्टौ तु सप्तविंशतिः । त्रिंशद्भिर्धनसिद्धिस्तु पंचाशन्मन्त्रसिद्धये ॥
अष्टोत्तरशतैः सर्वसिद्धिः ॥

शिवमन्त्रसमायुक्तमौषधं सफलम्भवेत् । मूलिकोत्पाटनच्छेदनाविधिः पूर्वतन्त्रे कथितः ॥
बन्ध्यादिदोषनिवारणम् ।

स्त्रीणां बाधक मोचनम् । रक्तमाद्रया चतुर्विधबाधक दोषनिवारणम् । तत्र यन्त्रम्
त्रिकोणमथ षट्कोणं नवकोणं मण्डलाकृतिः । यन्त्राण्येतानि संलिख्य
वाहयेन्मन्त्रपूर्वकम् ।

तन्त्रपूजनात् औषधादि भक्षणाद्दोष शान्तिः ॥

इति क्रियोद्देशे महातन्त्रराजे देवीस्वरसंवादे पञ्चमः पटलः ॥५॥

अथ षष्ठः पटलः ॥

PATAŁA - VI

(मृतवत्सादिशांतिकवचम् ॥)

Sānti-Kavacha One

मृतवत्सामृतगर्भापुत्रहीनानां शांतिः कवच धारणात् । कवचं प्रथमम् ।

ॐ नमो नरसिंहाय नमो महाविपन्नाशाय दिव्यरूपाय नरसिंहाय नमः । स्थौ सौ
क्षौ रामाय नमः । रां रामाय नमः । ॐ ह्रीं श्रीं फणं हुं हां फेत्कारशब्देन सर्वबालकस्य
सर्वभयोपद्रवनाशाय इमां विद्यां पठति धारयति यदि तदा नरसिंहो रक्षति सदा हुं फट्
स्वाहा ॥

(प्रकारान्तरेण द्वितीयकवचम् ॥)

Sānti-Kavacha Two

ॐ नमो नरसिंहाय हिरण्यकशिपोर्वक्षः स्थलविदारणाय त्रिभुवनव्यापकाय
भूतप्रेतपिशाचडाकिनीकुलनाशाय स्तम्भोद्भवाय समस्त-दोषान् हरहर विष विष पचपच
मथमथ हनहन फट् हुं फट् ठःठः एहि रुद्रो ज्ञापयति स्वाहा ॥

ॐ क्षौ नमो भगवते नरसिंहाय ज्वालामालिने दीप्तदंष्ट्राय अग्निनेत्राय सर्वरक्षोघ्नाय
सर्वभूतविनाशाय सर्वज्वरविनाशाय दहदह पचपच रक्षरक्ष हुं फट् स्वाहा ॥

गोरोचनाया भूर्जे विलिख्य स्वर्णया गुटिका स्त्रिया वामकरे पुरुषेण दक्षिणे करे धार्या
कदापि न दोषः ॥

इति क्रियोड्डीशे महातन्त्रराजे देवीश्वरसंवादे षष्ठः पटलः ॥६॥

अथ सप्तमः पटलः ॥

PATAŁA-VII

Devī asks Śīva :-

श्रीदेव्युवाच -

श्रुतं कवचचरितमपूर्वं देववांछितम् ।

इदानीं श्रोतुं मिच्छामि यन्त्रं कथय मे प्रभो ।

Śīva answers:-

ईश्वर उवाच -

मात्राहीनं रकारं तु पार्श्वे शीर्षं तथा पुनः ।

मायात्मकं तेन भवेत् षट्कोणं यन्त्रमुत्तमम् । माया बीजं ह्रीं गर्भम् ।

(shaṭkoṇa-yantra)

स्त्रिया वामहस्ते धारणाद्वन्ध्या पुत्रवती भवेत् । बालाया बालक-स्यापि कण्ठे सन्धार्य सुखी भवेत् । भूर्जे गुरोचनया विलिख्य स्वर्णस्थं धारयेत् । षोडशीचक्रस्य गुरोचनया भूर्जे विलिख्य धारणात् स्त्रीणां सौभाग्यवृद्धिः । चतुष्कोणचक्रं संलिख्य ह्रीं गर्भं बाहौ धारणात् नारी जीवत्पुत्रिका अथवा चतुष्कोणे प्रणवादि क्षं पुनः मीनचक्रं संलिख्य धारणात् वन्ध्या जीवत्पुत्रिका भवति ॥

अतः परम् अष्टदल कर्णिकामध्ये माया । ततः परम् दलमध्ये द्वे द्वे मायाबीजे पुनः
पुनः । इतः परं नवदलं मायाबीजं विलिख्य बाहौ धारणात् मृतवत्सा जीवद्वत्सा ॥

गोरोचनाकुंकुमेन संलिख्य रक्तसूत्रेण संवेष्ट्य गुटिकां पञ्चामृतैः पंचगव्यैः स्नापयित्वा ।
प्रणवेन तु संमन्त्र्य स्नापयेद्गन्धद्रव्यकैः । प्राणान् प्रतिष्ठाप्य देवतारूपां गुटिकां सम्पूज्य
धारयेत् ॥

शिवस्नानम् -

घृतेन मधुना वापि स्नापयेद्द्रव्यकर्मणि । दुग्धादिना तथा देवि शान्तौ
मृत्युञ्जयेऽपि च ॥

आकर्षणे तु मधुना भस्मना क्रूरकर्मणि ।

अस्य परिमाणम् शततोलकमानेनद्रव्यमेतत्प्रकीर्तितम् ।

तन्मानं सम्बिदाचूर्णं नैवेद्यं च सुरेश्वरि ॥

बिल्वपत्रं तथा पुष्पंदद्यादष्टोत्तरं शतम् ।

शांतिकादौ द्रोणपुष्पं बर्बरा चाभिचारके ॥

स्तम्भनेमोहने चैव धत्तूरं कनकाह्वयम् ।

विद्वेषोच्चाटने देविविजयाप्यपराजिता ॥

चतुर्दश्यां समारभ्य यावदन्याचतुर्दशी ।

एकैकं क्रमशो लिंगं पूजयेद्भक्तिभावतः ॥

अष्टाधिकसहस्रं तु जपं कुर्याद्दिनेदिने ।

सप्ताहेसप्त लिङ्गानि पंचाहेवाथ पञ्चकम् ॥

चण्डोग्रेण विधानेन जपपूजादिकं स्मृतम् ।
 बटुकेन तु मंत्रेण मंजुघोषेण वा प्रिये ॥
 त्रैयम्बकेण देवेशि शान्तिके जपपूजनम् ॥
 तत्तत्कृपविधानेन जपं पूजां समाचरेत् ।
 जातिध्वंसे कुलोच्छेदे ज्वरादौ रोगसंकटे ॥
 महाभये समुत्पन्ने सर्वाभिचारसम्भवे ।
 यत्नेन पूजयेद्देवि लिङ्गमष्टोत्तरं शतम् ॥
 अतिरुद्रयोगादौ रुद्राध्यायेन वा पुनः ।
 नीलकण्ठेन वा देवि स्तवेन तोषयेच्छिवम् ॥

स्तव -

सर्वज्ञज्ञानविज्ञानप्रदानैकमहात्मने ।
 नमस्ते देवदेवेश सर्वभूतहिते रत ॥
 अनन्तकांतिसम्पन्न अनन्तासनसंस्थित ।
 अनन्तकान्तिसंभोग परमेश नमोस्तु ते ॥
 परापरपरातीत उत्पत्तिस्थिति कारक ।
 सर्वार्थसाधनोपाय विश्वेश्वर नमोऽस्तु ते ॥
 सर्वार्थनिर्मलाभोग सर्वव्याधिविनाशन ।
 योगियोगी महायोगी योगीश्वर नमोस्तु ते ॥
 कृत्वा लिंगप्रतिष्ठाञ्च ध्यात्वा देवं सदाशिवम् ।

पूजयित्वा विधानेन स्तवपाठमुदीरयेत् ॥

लिंगस्तवं महापुण्यं यः

शृणोति सदा नरः ।

नोत्पद्यतेच संसारे स्थानं प्राप्नोति शाश्वतम् ॥

तस्मात्सर्वप्रयत्नेन शृणुयाच्च सुसंस्तवम् ।

पापकर्ता कलेर्मुक्तः प्राप्नोति परमं पदम् ।

इति क्रियोड्डीशे महातंत्रराजे देवीश्वरसंवादे सप्तमः पटलः ॥७॥

अथाष्टमः पटलः ॥

PATAŁA-VIII

(रुद्रकवचम् ॥)

Rudra-Kavacha

भैरव उवाच - वक्ष्यामि देवि कवचं मंगलं प्राणरक्षकम् ।

अहोरात्रं महादेवरक्षार्थं देवमण्डितम् ॥

अस्य श्रीमहादेवकवचस्य वामदेव ऋषिः । पंक्तिश्छन्दः । सौः बीजं । रुद्रो देवता ।
सर्वार्थसाधने विनियोगः ।

रुद्रो मामग्रतः पातु पृष्ठतः पातु शंकरः ॥

कपर्दी दक्षिणे पातु वामपार्श्वे तथा हरः ॥१॥

शिवः शिरसि मां पातु ललाटे नीललोहितः ॥

नेत्रं मे त्र्यम्बकः पातु बाहुयुग्मं महेश्वरः ॥२॥

हृदये च महादेव ईश्वरश्च तथोदरे ॥

नाभौ कुक्षौ कटिस्थाने पादौ पातु महेश्वरः ॥३॥

सर्वं रक्षतु भूतेशः सर्वगात्राणि मे हरः ॥

पाशं शूलञ्च दिव्यास्त्रं खड्गं वज्रं तथैव च ॥४॥

नमस्करोमि भूतेश रक्ष मां जगदीश्वर ॥

पापेभ्यो नरकेभ्यश्च त्राहि मां भक्तवत्सल ॥५॥

जन्ममृत्युजराव्याधिकामक्रोधादपि प्रभो ॥

लोभमोहान्महादेव रक्ष मां त्रिदशेश्वर ॥६॥

त्वं गतिस्त्वं मतिश्चैव त्वं भूमिस्त्वं परायणः ॥

कायेन मनसा वाचा त्वयि भक्तिदृढास्तु मे ॥७॥

फलश्रुतिः -

इत्येतद्रुद्रकवचं पाठनात्पाप नाशनम् ।

महादेवप्रसादेन भैरवेन च कीर्तितम् ॥

न तस्य पापं देहेषु न भयं तस्य विद्यते ।

प्राप्नोति सुखमारोग्यं पुत्रमायुः प्रवर्द्धनम् ।

पुत्रार्थी लभते पुत्रान्धनार्थी धनमाप्नुयात् ।

विद्यार्थी लभते विद्यां मोक्षार्थी मोक्षमेव च ॥

व्याधितो मुच्यते रोगाद्धृद्धो मुच्येत बन्धनात् ।

ब्रह्महत्यादि पापं च पठनादेव नश्यति ॥

इति क्रियोड्डीशे महातंत्रराजे देवीश्वरसंवादे अष्टमः पटलः ॥८॥

अथ नवमः पटलः ॥

PĀṬALA-IX

(आसनम् ॥)

āsana

एकं सिद्धासनं प्रोक्तं द्वितीयं कमलासनम् ।
 व्याघ्राजिने सर्वसिद्धिर्ज्ञानसिद्धिर्मृगाजिने ॥
 वस्त्रासनं रोगहरं वेत्रजं प्रीतिवर्द्धनम् ।
 कौशेयं पुष्टिदं प्रोक्तं कम्बलं सर्वसिद्धिदम् ॥
 शुक्लं वा यदि वा कृष्णं विशेषाद्रक्त कम्बलम् ।
 मेषासनं तु वश्यार्थमाकृष्टौ व्याघ्रचर्म च ।
 शांतौ मृगाजिनं शस्तं मोक्षार्थं व्याघ्रचर्म च ।
 गोचर्म स्तम्भने देवि वाजिं चोच्चाटने तथा ।
 (विद्वेषे श्वानचर्म च) मारणे माहिषं चर्म कर्मोद्दिष्टं समाचरेत् ।
 सर्वकामार्थदं देवि पट्टवस्त्रासनं तथा ।
 कुशासनं कम्बलं वा सर्वकर्मसु पूजितम् ॥
 दुःखदारिद्र्यनाशं तु काष्ठपाषाणजासनम् ॥

(होमघटादिस्थापनम् ॥)

Installation of Ritual Pot

नित्यं नैमित्तिकं कार्यं स्थण्डिलेवा समाचरेत् ।
 हस्तमात्रेण तत्कुर्याद्वालुकाभिः सुशोभनम् ॥
 तोयपूर्णान्घटान्पञ्च स्थापयेत्परमेश्वरि ।
 एकेन मन्त्रयुग्मेन स्थापिताः स्युः सपल्लवैः ॥
 अशक्तौ च महादेवि एकैकेन च वाससा ।
 कदाचिदपि चैकेन सर्वान्नाच्छादयेच्छिवे ।
 अनाच्छादिततोयानि स्थापयित्वा ब्रजत्यधः ॥
 ततः स्थां स्थीं इति श्रीमिति मन्त्रेण घटं स्थिरीकृत्य ।
 ह्रीं इति घटप्रोक्षणम् ।
 क्रामिति घटाभिमन्त्रणम् ।
 ह्रीं इत्यारोपणम् ।
 ह्रीं जलेन पूरणम् ।
 ततः कृताञ्जलिः पठेत् ।
 गंगाद्याः सरितः सर्वाः समुद्राश्च सरांसि च ।
 सर्वे समुद्राः सरितः सरांसि जलदा नदाः ॥
 हृदाः प्रस्रवणाः पुण्याः स्वर्गपातालभूगताः ।
 सर्वतीर्थानि पुण्यानि घटे कुर्वन्तु सन्निधिम् ॥

ततः श्रीमिति पल्लवम्, हुमिति फलम्, रमिति सिन्दूरम्, बमिति पुष्पम्, मूलेन
दूर्वाम्, ओं ओं ओं इत्यभ्युक्षणम्, ॐ फट् स्वाहा इति कुशेन ताडनम् ।

शान्त्यर्थं स्नापयेत्कुम्भम् ॥

पुण्याहं वाचयित्वा कर्म कुर्यात् दिग्बन्धनादि

गणेशग्रहदिक्पालादीन्प्रतिकुण्डे पूजये ।

स्थण्डिले पूजयेद्विष्णुं सर्वपत्तिविनाशनम् ।

कुम्भे चापि पूजयेत् ।

ततः अग्निमानीय संस्कृत्य होमं कुर्यात् ॥

महाविपत्तौ जुहुयात् जवां कृष्णपराजिताम् ।

द्रोणं वा करवीरं वा मनोऽभीष्टफलं लभेत् ॥

करवीरैः श्वेतरक्तै रक्तचन्दनमिश्रितैः ।

द्रोणैश्च केतकीपुष्पैर्होमो रोगं विमोचयेत् ॥

चम्पकैः श्वेतपद्मैश्च कोकनदं च बन्धुकम् ।

बिल्वपत्रं कुरुवकं मुनिपुष्पं च केसरम् ॥

हुत्वा यदि महादेवि अवश्यं पुत्रवान्भवेत् ।

रक्तोत्पलं बिल्वपत्रं काञ्चनं रक्तवर्णकम् ॥

शान्तिमंत्रत्रिकं चापि शतसंख्याक्रमेण तु ।

जुहुयात्तु महेशानि सर्वसिद्धिर्भवेत्तदा ।

इति क्रियोद्दिशे महातंत्रराजे देवीश्वरसंवादे नवमः पटलः ॥९॥

अथ दशमः पटलः ॥

PATAŁA-X

(शाक्ताभिषेकः ॥)

Śaktābhisheka

शाक्ताभिषेको बन्ध्यामृतवत्सारोगिणीनां शान्तिकरः ।

धनकीर्त्यायुर्वद्धि सौभाग्यजननः सर्वाशापूर्णो मन्त्रदोषनिवारणोऽभिचारहरो
ग्रहदोषनाशनः सर्वसिद्धिप्रदोऽभिषेकः ॥

(नयनरञ्जनम् ॥)

Eye-anointment

दीपं कृत्वा ताम्रपात्रे कज्जलं पातयेदथ ।

गवां घृतेन चालोड्य चक्षुषी अथ रञ्जयेत् ॥

पूर्वे च यादृशं दृष्टं तादृशं च प्रपश्यति ॥

प्रकारान्तरे -

रक्तचन्दनसंयोगान्मधुना सहरोदुके ।

कियद्दृष्ट मञ्जनञ्च तिमिरं हन्ति सुन्दरि ॥

अथान्यः -

पुनर्नवाधृतं सद्यश्चक्षुस्तेजः करं भवेत् ।

ज्वरहरणम् -

अपामार्गस्य मूलं च कन्यकासूत्रबन्धने ।

स्वात्यां तथा वैष्णवे च ज्वरं हन्ति सुदारुणम् ॥

सर्वज्वरनिवारणम् -

रक्तवाट्या मूलमर्कवारे कदलीसूत्रैः शय्यायां दापयेत् सर्वज्वरं तापज्वरं
हरेत् ॥

उदररोगप्रशमनम् -

नागेश्वरमूलं मधुना सह पानादुदररोगं शांतिः ॥

तृष्णानाशः -

रक्तचन्दनं वर्षयित्वा तोलकं जलसंमिश्रं वामहस्ते गृहीत्वा मनुमष्टोत्तरशतं
संज्यप्य पिबेत् । सप्ताहात्तस्य तृष्णानाशो भविष्यति ।

मन्त्रस्तु -

शब्दबीजद्वयं भद्रे नाशय द्वितयं वदेत् ।

तृष्णेति पदमुच्चार्य ततः स्वाहा मनुर्मतः ॥

अनेन मनुना देवि तृष्णानाशो भविष्यति ॥

(सर्वापच्छान्तिकरं महास्वस्त्ययनम् ॥)
Pacification of all Calamities

अथ वक्ष्ये महेशानी महास्वस्त्ययनं शृणु ।
 सर्वसिद्धिकरं पुण्यं सर्वपापविनाशनम् ॥
 सर्वोपद्रवशमनं सर्वारिष्टविनाशनम् ।
 महाव्याधिप्रशमनमपस्मारविनाशनम् ॥
 योगिनीभूतवेतालाः प्रेतकूष्माण्डपन्नगाः ।
 तत्र स्थाने न तिष्ठन्ति डाकिन्याद्या विशेषतः ॥
 कृत्यामभ्यर्चयेद्देवि यथाविधि पुरःसरम् ।
 षोडशारं लिखेत्पद्मं योनियुग्मं सविन्दुकम् ॥
 तन्मध्येऽष्टदलं लिख्य यकारादीन्यसेत्क्रमात् ।
 तन्मध्ये चैव षट्कोणं लिखेन्मूलमनुस्मरन् ॥
 चन्द्रबिम्बं लिखेन्मध्ये असाध्ये पार्थिवं शिवम् ।
 तस्य मध्ये न्यसेत् कुंभं गले स्रग्दामभूषितम् ॥
 तस्य मध्ये न्यसेत् कृत्यां सर्वलक्षणसंयुताम् ।
 पूजयेच्च यथान्यासं पायसन्तु निवेदयेत् ॥
 परितोष्य घटे न्यस्य असितांगादिभैरवान् ।
 गन्धपुष्पादिनाभ्यर्च्य तद्बाह्ये क्षेत्रपालकान् ॥
 लोकपालं यजेद्देवि तदग्रे होममाचरेत् ।
 जुहुयादाज्यापामार्गेण रक्षतांभिदमर्षणौ ॥

दूर्वाग्रखदिराश्वत्थं प्रत्येकन्तु शतादिकम् ॥
 कुण्डे वा स्थण्डिले वापि होमकर्म समाचरेत् ॥
 तस्य दक्षिणपार्श्वे तु लक्ष्मीं ध्यायेद्यथाविधि ।
 कुण्डमध्ये न्यसेद्देवीं दक्षिणे च श्रियं स्मरेत् ॥
 वामपार्श्वे स्मरद्देवीं हृल्लेखां परमेश्वरीम् ।
 तस्यैव वामपार्श्वे तु पूजयेद्दश नायकम् ॥
 अयुतं मूलमंत्रञ्च जपेन्मृत्युविनाशनम् ।
 अयुतं भ्रूणहत्यायां जपेत् परिमाणं विदुः ॥
 महाव्याधिं प्रशमनं तावज्जप्त्वाभिषेकतः ।
 एवं यः कुरुते मर्त्यः पुण्यां गतिमवाप्नुयात् ॥
 तस्यावश्यं न विद्येत व्याधिभ्योऽपि भयं नहि ॥

इति क्रियोड्डीशे महातंत्रराजे देवीश्वरसंवादे दशमः पटलः ॥१०॥

अथैकादशः पटलः ॥

PATAŁA-XI

(कुमार्यावेशनम् ॥)

Search for Maiden

श्रीईश्वर उवाच -

अथवक्ष्यामि संक्षेपात् कुमार्यावेशनं शृणु ।

सुगुप्ते विजने देशे गोमयेनोपलेपिते ॥

आचार्यः प्रयतो भूत्वा सुस्नातो विजितेन्द्रियः ।

नवकुम्भान् समादाय शुद्धकुम्भेन पूरयेत् ॥

नवं शरावमानीय कपिलाघृत पूरितम् ।

कुम्भोपरि समारोप्य दीपं प्रज्वालयेत्ततः ॥

शताष्टमन्त्रजापेन कुमारा वा कुमारिकाः ।

अतीता नागतश्चैववर्तमानं च यद्भवेत् ॥

शुभाशुभानि कर्माणि कथयन्ति न संशयः ।

सम्यग्ध्यात्वा गणेशानं गते यामे जपेन्निशि ॥

कन्यकार्थी शुचिर्भूत्वा मन्त्रराजं गणेशितुः ॥

जप्त्वा दशसहस्राणि भानुरक्ता श्वभावजैः ।

पुष्पैर्दशांशहवनात् तां कन्यां लभते ध्रुवम् ॥

(काम्यकर्माणि ॥)

In Kāmya-Karmas

वक्ष्यामि काम्यकर्माणि साधकानां हिताय वै ।
शास्त्रोक्तेनैव मन्त्रेण संक्षेपान्न तु विस्तरात् ॥

(दिव्यज्ञानादिलाभः ॥)

Obtainment of Supernatural gnosis

स्वहृत्पद्मे गणेशानं कुन्देन्दुधवलप्रभम् ।
शुक्लालंकारसम्पन्नं भावयेद्यो निरन्तरम् ॥
भारती तस्य वक्त्राब्जे शास्त्रज्ञा बहुसुन्दरी ।
नित्यं प्रकाशते सत्यं दिव्यज्ञानप्रदायिनी ॥

(वशीकरणम् ॥)

न विनश्येद् गणेशानं सिन्दूर सहस्रप्रभम् ।
पाशांकुशधरं ध्यात्वा यो जपेन्मंत्रवित्तमः ।
अनंगवशसम्पन्ना तमभ्येति वरांगना ॥

प्रकारान्तरम् -

पाशांकुशवराभीतिं हिमकुन्देन्दुमल्लिभम् ।
दिग्वस्त्रं चन्द्रवर्णाभं स्फुरन्माणिक्यमण्डलम् ।
यः स्मरेत्तस्य वशगा ह्यवश्याऽपि वरांगना ॥

मुखस्तम्भनम् -

विवादेषु गणेशानं ज्वलदग्निसमप्रभम् ।

प्रतिवादिमुखे ध्यायन्प्रजपेन्मनसा मनुम् ॥

तन्मुखं स्तंभयेदाशु वादी दीनोऽपि नान्यथा ।

सर्वरोगहरणम् -

अंगुष्ठमानं हृत्पद्मे शुद्धस्फटिकसन्निभम् ।

चिन्तयित्वा गणेशानं चिदंबरसुधारसम् ॥

अभिषिच्य सुरश्रेष्ठं सततं धरणीतले ।

सर्वरोगविनिर्मुक्तश्चिरकालं स जीवति ॥

विषहरणम् -

शुक्लवर्णं गणेशानं दशबाहूं मदोत्कटम् ।

शुक्लांबर धरं सौम्यं चिच्छशांकामृतप्लुतम् ॥

भावयेद्धृदयाम्भोजे नित्यं निर्मलमानसः ।

मन्त्री गरुडवत् सद्यस्त्रिविधं हरते विषम् ॥

नानाविधकार्याणि -

धनार्थी मधुना नित्यं वशार्थी पायसैर्हुनेत् ।

घृतेन लक्ष्मीसंप्राप्त्यै हुनेत् शर्करया तथा ॥

आयुषे चार्थसंपत्तौ दद्यात् च जुहुयात्तथा ।

अन्नेन चान्नसंपत्त्यै द्रव्याप्त्यै तिलतण्डुलैः ॥

लवणैरप्यनावृष्ट्यै वृष्टिकामस्तु बिल्वकैः ।
सौभाग्यार्थी तथा लाजैः कुसुमैश्चापि सोदनैः ॥

विविधवशीकरणानि -

वशिने जुहुयात् पद्मै राजानं वशमानयेत् ।
अश्वत्थोदुंबरप्लक्षन्यग्रोधसमिधो हुनेत् ॥
विप्रक्षत्रियविट्शूद्राः सद्यो वश्या भवन्ति वै ॥

स्त्रीवशीकरणम् -

स्त्रीणां प्रतिकृतिं कृत्वा पिष्टेन प्रतिवासरम् ।
साज्याहुतित्रयन्तस्य वशमायान्ति नान्यथा ॥

प्रकारान्तरम् ।

मन्त्रराजं जपित्वा तु यथाविधि महोदरम् ।
दशांशे जुहुयान्मन्त्री राजिकालवणेन च ॥
तद्भस्म वामहस्तेन गृहीत्वा ताडयेत् स्त्रियम् ।
समागच्छति सा नारी मदनानलविह्वला ॥

रिपुस्तम्भनम् -

तद्वच्च प्रजपेदेनं पीतपुष्पैश्च मन्त्रवित् ।
स्तम्भयेद्रिपुसैन्यं च सामात्यबलवाहनम् ॥
प्रतिवादी भवेन्मूको मन्त्रस्यास्य प्रभावतः ।
स्तम्भयेत् पञ्चद्रव्याणि नात्र कार्या विचारणा ॥

शत्रूच्चाटनम् -

बिभीतकसामिन्द्रिस्तु नियतं जुहुयात्तथा ।
सम्यगुच्चाटयेच्छत्रून् स्वस्थानात्तुविशेषतः ॥
मेरुमण्डलतुल्यो वा स देवोद्विग्रमानसः ।
ग्रामयुद्धे पुरे वापि इमं स्तुत्वा तु होमयेत् ॥
उच्चाटयति वेगेन मानुषेषु च का कथा ॥

मारणम् -

मानुषास्थि समानीय सम्यगष्टांगुलीमितम् ।
मृतकेशैस्तु संवेष्ट्य सहस्राष्टाभिमन्त्रितम् ।
कुलिकोदयवेलायां शत्रुद्वारे खनेद्भुवि ।
सप्ताहान्मरणं तस्य भविष्यति न संशयः ॥

गणेशयन्त्रम् - जळङ्ग-वृक्ष-मूल-लील

अतः परं यन्त्रराजं शृणु देवि गणेशितुः ।
सुसमे भूतले शुद्धे गजाद्यैः सुपरिष्कृते ॥
कामक्रोधविनिर्मुक्तः पूर्ववन्ध्याससंयुतः ।
संपूज्य देवदेवशं गणेशं शंकरात्मजम् ॥
भूर्जे क्षौमे तस्योपरि यन्त्रराजं समुद्धरेत् ।
कस्तूरीरोचनायन्त्रकाश्मीरं चन्दनं रसम् ॥
गोशकृद्रससंयुक्तैर्मातंगमदमिश्रितैः ।
सर्वैश्च सुसमैरेभिः प्राणमापूर्य संलिखेत् ॥

लेखन्या हेमशूच्या वा जातिकाष्टेन दूर्वया ।
 षट्त्रिंशत्कोणमष्टारं द्वादशारं ततः परम् ॥
 कवर्गादीनि गायत्र्या वर्णान्यपि लिखेद्बहिः ।
 महाभूमण्डलं कुर्याद्गजाष्टक - विभूषितम् ॥
 तद्बाह्यं वारुणं कूर्ममण्डलञ्च नतं शुभम् ।
 कर्णिकायां लिखेन्मन्त्री दक्षौ प्रणववेष्टितौ ॥
 अंगानि चाष्टकोणेषु लक्ष्मीमनुदलं लिखेत् ।
 द्वादशारे लिखेच्छक्तिं विना नपुंसकस्वरम् ।
 स्वरपत्रं कलापत्रे ततश्चाष्टदलाम्बुजे ।
 कादिमन्ताक्षरञ्चापि सर्वं पूर्वादितो लिखेत् ॥
 पुनः पार्श्वकोणेषु वादि सान्तं समालिखेत् ।
 एतन्मन्त्रं समाख्यातं न देयं यस्य कस्यचित् ॥
 अणिमाद्यष्टमन्त्रेण चाष्टबाहुं प्रपूजयेत् ।

अं अणिमायै नमः स्वाहा ।
 लं लक्ष्म्यै नमः ।
 व्यं व्यात्यै ।
 प्रं प्राकाम्यायै ।
 मं महिमायै ।
 ईं ईशित्वायै ।
 वं वशित्वायै ।
 कं कामावशायित्वायै नमः
 स्वाहा ॥

एवं संपूज्य विधिवन्मन्त्री मुनिगणान्यजेत् ।
 भोजयित्वा विधानेन नानामिष्टफलादिभिः ॥
 दिव्यगन्धयुतैः पुष्पैर्दिव्यगन्धप्रलेपनैः ।
 मूषिकं पूजयामास नानामिष्टफलादिभिः ॥
 ॐ समूषिकाय गणाधिपवाहनाय धर्मराजाय स्वाहा ।
 इत्यनेनैवमन्त्रेण मूषिकं पूजयेत्ततः ।
 एकदन्ताय विद्महे वक्रतुण्डाय धीमहि तन्नो दन्तिः प्रचोदयात् ॥
 इति क्रियोद्गीशे महातन्त्रराजे शिवगौरीसंवादे एकादशः पटलः ॥२२॥

अथ द्वादशः पटलः ॥

PATAŁA-XII

वशीकरणम् -

पलार्द्धस्वर्णेन रजतेन वा साध्यस्य प्रतिमां कृत्वा सार्धहस्तं गर्तं कृत्वा हरितालहरिद्राचूर्णकं पलार्द्धं तत्र निःक्षिप्य रक्तसाने तत्रोपविश्य चतुर्दिक्षु पताकां निवेश्य तिलपूर्णघटमधः कृत्वा संस्थाप्य प्राणप्रतिष्ठां कृत्वा पूर्वस्यः प्रवालमालया दशसाहस्रजपेन प्रयोगार्हो भवेत् ॥

मन्त्रः-

प्रणवं पूर्वमुच्चार्य मायाबीजं द्वितीयकम् ।

कात्वं त्वल्लाकिनीयुक्तं वामकर्णेन्दुभूषितम् ॥

ततो मत्तुपदं ब्रूयाच्चामुण्डे तदनन्तपरम् ।

साध्यनाम ततो न्यस्य वशमानय तत्परम् ॥

बह्निजायावधिर्मन्त्रं जपेद्दशसहस्रकम् ॥

अथान्यत् ।

चामुण्डे मोहय मोहय अमुकं वशमानय स्वाहा ॥

प्रातः स्नात्वा हरिष्याशी जितेन्द्रियः शुचिर्भूत्वा । प्रातःकालमारभ्य

मध्यन्दिनावधिजपसमाप्तेर्दशांशादिक्रमेण होमार्दीश्च कारयेत् ॥

जातीपुष्पैर्होमेन वशयेन्नात्र संशयः ।

कामतुल्यश्च नारीणां रिपूणां शमनोपमः ।

यावज्जीवनपर्यन्तं स्मरणं च प्रजायते ॥

अन्यच्च ।

श्वेतापराजितामूलं पेषयेद्रोचनायुतम् ।

शतेन मन्त्रितं कृत्वा तिलकं कारयेत्ततः ॥ वशयेन्नात्र संदेहः ॥

राजवशीकरणम् -

रक्तापुष्पेण चामुण्डापूजा ।

ध्यानम् ।

दंष्ट्राकोटिविशंकटा सुवदना सान्द्रा कृकारे स्थिता

खट्वांगासिनिगूढदक्षिणकरा वामेन पाशांकुशा ॥

श्यामा पिङ्गलमूर्द्धजा भयकरी शार्दूलचर्मावृत्ता चामुण्डा शववाहिनी

जपविधौ ध्येया सदा साधकैः ॥

जप्त्वा किंशुककुसुमैर्हुत्वा फलप्राप्तिः ।

आद्यन्ते महती पूजापञ्च दिनप्रयोगेण राजानं वशमानयेत् ॥

प्रकारान्तरेण वशीकरणम् -

मृगशीर्षे तु संग्राह्यं सुरक्तकरवीरकम् ।

नवांगुलं कीलकं तत् सप्तवाराभिमन्त्रितम् ।

यस्य नाम्ना खनेद्भ मौ स वश्यो भवति ध्रुवम् ॥

मन्त्रः ।

ॐ ऋक्लु ऋक्लु स्वाहा । तत्तत्स्थाने यथासंख्यमनुक्ते त्वयुतं जपेत् ॥

इति क्रियोड्डीशे महातंत्रराजे गौरीश्वरसंवादे द्वादशः पटलः ॥१२॥

अथ त्रयोदशः पटलः ॥

PATAŁA-XIII

विद्वेषणम् -

गृहीत्वा शलकीकण्टं निखनेद्भू विदारतः ।

कलहो जायते नित्यं शत्रोर्गोहे न संशयः ॥

मन्त्रः ।

ॐ नमोनारायणाय अमुकामुकेन सह विद्वेषं कुरु कुरु स्वाहा ॥

अन्यच्च -

परस्परं रिपोर्वैरं मित्रेण सह निश्चितम् ।

महिषाश्वपुरीषाभ्यां गोमूत्रेण समालिखेत् ।

ययोर्नाम तयोः शीघ्रः विद्वेषश्च परस्परम् ॥

अन्यच्च -

रक्तेन महिषाश्वेन श्मशानवस्त्रके लिखेत् ।

ययोर्नाम तयोः शीघ्रं विद्वेषश्च परस्परम् ॥

षट्कोणचक्रमध्ये तु रिपोर्नामसमन्वितम् ।

मन्त्रं ततः प्रवक्ष्यामि महाभैरवसंज्ञकम् ॥

महाभैरवमन्त्रः-

ॐ नमो भगवति श्मशानकालिके अमुकं विद्वेषय विद्वेषय हन हन पच
पच मथ मथ

ॐ फट् स्वाहा । अनेन मंत्रराजेन होमयेद्यत्ततः सुधीः ॥

बह्निकुंडे श्मशानाग्निं दीपयेत्स्वादिरैधसा ।

कटुतैलान्वितैः पत्रैर्निम्बस्य परिशोधितैः ॥

होमयेद्युत्तं धीमान्साकं तिलयवाक्षतैः ।

भावयन् कालिकां देवीं मन्त्रशीलसमप्रभाम् ।

व्योमनीलां महाचण्डां सुरासुरविमर्दिनीम् ॥

त्रिलोचनां महारावां सर्वाभरण भूषिताम् ॥

कपालकर्तृ काहस्तां चंद्रसूर्योपरिस्थिताम् ॥

शरजाल धराञ्चत्प्रेत भैरववेष्टिताम् ।

वसन्तीं पितृगहने सर्वसिद्धि प्रदायिनीम् ॥

होमयेद्विविधैः पुष्पैर्वलिच्छागोपहारकैः ।

पूजयित्वा महेशानीं भक्तियुक्तेन चेतसा ॥

एतद्भस्म समादाय धारयेदभिमंत्रितम् ॥

भस्मना तेन मनुना विद्वेषो जायते नृणाम् ॥

मन्त्र -

ओं द्रीं विद्वेषिणि अमुकामुकयोः परस्परयोर्विद्वेषणं कुरु कुरु स्वाहा ॥

अथोच्चाटनम् ।

सौरारयोर्दिने ग्राह्यं नरास्थि चतुरंगुलम् ।

निशावसाने सैलिख्य प्रधानभवने क्षिपेत् ॥

सप्ताहाऽभ्यन्तो शत्रोराशुचोच्चाटनम्भवेत् ॥

द्रूं अमुकस्योच्चाटनं कुरु कुरु स्वाहा ।

द्रूं अमुकं हन हन स्वाहा ॥

स्तम्भनम् -

अमुकस्य मनः स्तम्भय स्तम्भय द्रुं फट् ।

शांतिः -

शांतिः सर्वाभिचारस्य पञ्चगव्येन जायते ।

काम्य प्रयोगे सर्वत्र नियमोऽयुत संख्यकः ॥

(MAHĀKṚTYĀ)

मारणम् -

महाकृत्याप्रयोगः -

अतः परं महेशानि मारणं शृणु पार्वति ।

येन विज्ञातमात्रेण सुसाध्यं भुवनत्रये ॥

रुद्रजाया महायोगिन्यतोगौरी पदं वदेत् ।

भुवनभयंकरीति पदं वर्मास्त्रमुच्चरेन्मनुम् ॥

अथवा प्रथमं न्यासमथातो ब्रह्मणः पदम् ।

यद्दीर्घयुक्तबीजेन चांगमन्त्रेण योजना ॥
 हृदयं च ततोऽङ्गेन धर्मास्त्रेण शिरः - क्रमात् ।
 शिखाकवचनेत्रास्त्रमेवंन्यासक्रमः स्मृतः ॥
 अंगिराश्च ऋषिर्देविगायत्रीच्छन्द ईरितम् ।
 सिंहवक्त्रा च भूतानां भयंकरि ततः परम् ॥
 महाकृत्या देवता च इत्युक्त्या न्यासमाचरेत् ॥

ध्यानम् -

सिंहाननां कृष्णमुखीं लम्बगात्रपयोधराम् ।
 दंष्ट्राकरालवदनां त्रिनेत्रां सर्वप्रोज्ज्वलाम् ॥
 कृष्णकांचीसमायुक्तां विधूमाग्निसमप्रभाम् ।
 त्रिशूलचक्रमुशलखट्वाङ्गकरपङ्कजाम् ॥
 लेलिहानमहज्जिह्वां विद्युत्पुञ्जसुभीषणाम् ।
 ध्यात्वा कृत्यां विधानेन पूजयेन्मन्त्रवित्तमः ॥
 ध्यात्वा कृत्यामर्चयैद्वै रक्तैः पुष्पैश्च वश्यके ॥
 कृष्णैर्मारणकृत्येषु मांसरक्तासवैः स्तुताम् ॥

कृत्यां च मदनां कुमार्यश्वच्छादिनीं तथा ।
 भीषणां श्रीमतीं चैव प्रतिष्ठां च ततः परम् ॥
 विद्यामभ्यर्चयेदष्टपत्रेषु हि (क्रमशः) सुलोचनाम् ।
 पूर्वे तु शांकरि नाम शुक्लवर्णां वरान्विताम् ॥

द्विभुजां सौम्यवदनां पाशांकुशधरां शिवम् ।
 दक्षिणे भीषिकां नाम लम्बजिह्वां सुधामुखीम् ॥
 कृष्णवर्णां रक्तमुखीं रक्तमालानुलेपनाम् ।
 चतुर्भुजां सिंहनादां महाघोषां कपालिनीम् ॥
 खड्ग हस्तां शिरोमालां सर्वाभरणभूषिताम् ।
 पश्चिमे वारुणीं नाम स्वर्णवर्णां हसन्मुखीम् ॥
 सुरद्रमालिकां शुभ्रदंष्ट्रामभयदां सदा ।
 उत्तरे भीमिकां नाम चतुर्हस्तां भयंकरीम् ॥

पूजयित्वा जपेन्मन्त्रं नित्यमष्टोत्तरं शतम् ।
 अवाप्य विनियोगस्तु कर्तव्यो मंत्रिणा सदा ॥
 कालं विदित्वा प्रतिमां मधूच्छिष्टेन कारयेत् ।
 द्वादशांगुलकं शत्रोर्नखलोमसमन्वितम् ॥
 हृदये नामधेयञ्च फट्कारञ्च समर्मके ।
 अस्य प्राणान् प्रतिष्ठाप्य मरिचैर्लेपयेत्ततः ॥
 मृतब्राह्मणचाण्डालकेशाभ्यां पादयोः पृथक् ।
 बद्ध्वा करे करमये तोरणे चाप्यधोमुखम् ॥
 तस्याधो मेखलायुक्तं त्रिकोणं तत्र कुण्डकम् ।
 तत्र शारं विधायाग्निं परिस्तीर्य शरैस्तृणैः ॥
 बिभीतकं परीधाय कल्पयेद्यस्य मारणम् ।
 जुहुयान्निम्बतैलाक्तैः काकोलूकस्य पुच्छकैः ॥

दारयैनं शोषयैनं मारयेत्यभिधाय च ।
 अष्टोत्तरशतेनैव मनुना विधिना ततः ॥
 होमान्ते विधिवत् कृत्वा बाह्ये अग्रेष्वच सन्निधौ ।
 यो मे द्वेष्टि जनः कश्चिद्दूरस्थो वान्तिकेऽपि च ॥
 पिब कृत्येऽमुकं तस्य हुमित्युक्त्वा निवेदयेत् ।
 संरक्ष्याग्निं विधानेन नवरात्रं समाचरेत् ॥
 हुनेद्यावत्तावदस्य भवेदेव रिपोर्मृतिः ।
 अर्कक्षीरे च मरिचं पिष्ट्वा सिद्धार्थमेव च ॥
 जलैः संलोड्य मंत्रेण रिपुं ध्यात्वा निरुद्धहृक् ।
 कृष्णाम्बरोत्तरीयाग्रपादेनाक्रम्य तद्रिपुम् ॥
 वज्रशूलमिति ध्यात्वा तस्योपरि तु निक्षिपेत् ।
 नवरात्रात् परे शत्रुर्भियते नात्र संशयः ॥

VATUKA-BHAIRAVA

बटुकभैरवप्रयोगः-

अतः परं महेशानि शृणुष्व कर्मसिद्धिदम् ।
 बटुकं विमलाङ्गाख्यं पूजयेत् षट्सु कर्मसु ॥
 (आचम्यस्वस्तिवाचनसूक्तं पठित्वा)
 अभ्यर्च्य च शिरः पद्मे श्रीगुरुं करुणामयम् ॥

PĀRTHIVA-ŚIVA-PŪJĀ

संकल्प :-

अद्येत्याद्यमुकगोत्रान्तनामग्रहविशिष्टोपशमनपूर्वकारोग्यायुर्वृ द्विकामो
गणेशादिपूजापूर्वकबटुक
पार्थिवशिवपूजनमहं करिष्ये ॥

शान्तिकादौ :-

रतिं च पूजयेदादौ क्षेत्रपालं ततः पुनः ।
रुद्रं च पूजयेद्देवि ध्यानं शृणु महामते ॥

प्रणवाद्यं ध्यानम् :-

शूलहस्तं महारौद्रं सर्वविघ्ननिषूदनम् ।
पूर्णचन्द्रसमाभासं रुद्रं वृषभवाहनम् ॥
एवं ध्वात्वा महाकालीं पूजयेद्रुद्रदैवतम् ॥
प्रणवाद्यं रुद्राय नमः इति ॥
भक्तियोगतः शततोलकपरिमितलिंगमानीय कांस्यपात्रे लिंगं संस्थाप्य ।
सामान्यान्यार्घ्यं ततः कृत्वा भूतशुद्धिं महेश्वरि ।
प्राणायाममंगन्यासं पीठन्यासं समाचरेत् ॥

ततः ऋष्यादिन्यासः ।

ततो देहन्यासः ।

यथा मूर्ध्नि ॐ भैरवाय नमः ।

एवं ललाटे भीमदर्शनाय नमः ।

नेत्रयोः भूताश्रयाय नमः ।

मुखे तीक्ष्णदर्शनाय नमः ।

कर्णयोः क्षेत्रपाय नमः ।

हृदि क्षेत्रपालाय नमः ।

नाभिदेशे क्षेत्राख्याय नमः ।

कट्यां सर्वाघनाशनायः नमः ।

ऊर्वोस्त्रिनेत्राय नमः ।

जंघयोः रक्तपाणिकाय नमः ।

पादयोः देवदेवेशाय नमः ।

सर्वाङ्गे बटुकाय नमः ॥

कराङ्गन्यासः ।

ॐ ह्रीं श्रूक् अङ्गुष्ठाभ्यां नमः इत्यादि ।

ॐ ऋक् श्रूक् हृदयाय नमः इत्यादि ।

ततो मूलेन व्यापकं कृत्वा ध्यायेत् ।

ॐ वन्दे बालमित्यादि संपूज्य ।

द्वाविंशदक्षरञ्चैवं जपेद्द्रुद्रसहस्रकम् ।

अभिषेकं तर्पणञ्च यथाविधि समाचरेत् ।

एषा शान्तिर्महाशान्ति कथिताः तव श्रद्धया ॥

वशीकरणम् -

पूर्ववत् संकल्प्य ।

राजसध्यानेन ॐ उद्यद्भास्करादि ध्यात्वा ।

स्तम्भनम् -

अतः परं महादेवि पूजनं क्रूरकर्मणि ।

पूर्ववत् संकल्प्य ।

विद्वेषणोच्चाटनादिषु च क्रूरकर्मसु ध्यानं ।

यथा॥

ध्यायेन्नीलाद्रिकान्तमित्यादि ध्यात्वा

संपूज्यशिवसहस्रसंख्याकमुक्तं शेषे अमुकं वशमानय स्वाहा इति

मन्त्रजपकर्माहं करिष्ये॥

यन्त्रे पूजाक्रम :-

पुनर्ध्यात्वा यन्त्रे पुष्पं निधाय आवाहनादिकं कुर्यात् ।

यथा तत्र क्रमः। मूलादि सद्योजातमन्त्रेणावाहनम् ।

यथा मूलं ॐ सद्योजातं प्रपद्यामि सद्योजाताय वै नमः।

भवेऽभवेऽनातिभवेभवस्व मां भवोद्भवाय नमः।

पिनाकधृगिहागच्छ इहागच्छ ।

पुनर्मूलमुच्चार्य ॐ वामदेवाय नमः एवं ज्येष्ठाय रुद्राय कालाय कलविकरणाय बलाय
बलविकरणाय बलप्रमथनाय सर्वभूतदमनाय नमो नमः। उन्मनाय नमः इह तिष्ठ इह
तिष्ठ मूलं इह सन्निधेहि ॥

ॐ वामदेवाय नमः । ॐ ज्येष्ठाय नमः । ॐ रुद्राय नमः । ॐ कालाय
नमः । ॐ कलविकरणाय नमः । ॐ बलाय नमः । ॐ बलविकरणाय नमः ।
ॐ बलप्रमथनाय नमः । ॐ सर्वभूतदमनाय नमो नमः । ॐ उन्मनाय नमः । इह
तिष्ठ इह तिष्ठ मूलं इह सन्निधेहि ॥

अघोरेण सन्निरोधनम् ।

पुनर्मूलं ॐ अघोरेभ्योऽथ घोरेभ्योऽघोरघोरतरेभ्यः ॥

सर्वेभ्यः सर्वशर्वेभ्यो नमोऽस्तुते रुद्ररूपेभ्यः । इह सन्निरुद्धस्व ॥

तत्पुरुषेण योनिमुद्राप्रदर्शनम् ।

पुनर्मूलम् ।

ॐ तत्पुरुषाय विद्महे महादेवाय धीमहि ।

तन्नो रुद्रः प्रचोदयात् ।

इति योनि मुद्रां प्रदर्शयेत् ॥

ईशानेन वन्दनमिति ।

पुनर्मूलम् ।

ॐ ईशानः सर्वविद्या नामीश्वरः सर्वभूतानां

ब्रह्मणोऽधिपतिर्ब्रह्माधिपतिर्ब्रह्माशिवोमेऽस्तु सदाशिव ॐ ॥

शिवं वन्दयामि नमः ।

ततः प्राणप्रतिष्ठा ।

आ५ द्रीं क्रौं हंसः बटुकाय नमः पशुपते शूलपाणेः प्राणा इह प्राणाः
जीव इह स्थितः ।

सर्वेन्द्रियाणि ।

चक्षुः श्रोत्रघ्राणप्राणाः इहा गत्य सुखं चिरं तिष्ठन्तु स्वाहा ।

हुं इत्यवगुण्ठ्य ।

वमिति धेनुमुद्रयामृतीकृत्य छोटिकाभिर्दिग्बन्धनं कृत्वा षडंगानि संपूज्य देवं
पूजयेत् ॥

मूलमुच्चार्य एतत् पाद्यम् ।

ॐ महादेवाय सोममूर्तये बटुकात्मने पशुपतये शिवाय नमः ।

एवं क्रमेणार्घ्याचमनीयादिकं दद्यात् ।

स्नाने तु विशेषः

यथा ।

अद्येत्यादि अमुकस्याऽशेषाशुभनिवृत्तिपूर्वकग्रहारिष्टोपशमनारोग्यायुवृद्धिकामनया
शततोलकपरिमितदुग्धेन बटुकात्मकपशुपतेर्लिङ्गं स्नापयामि ।

ॐ सद्योजातं प्रपद्यामि इत्यादिना स्नापयेत् ॥

ततो जलेन स्नापयित्वा । मूलम् । एष गन्धः ।

ॐ महादेवाय सोममूर्तये नमः । पुष्पे तु अद्येत्यादि उक्तवत् कामनया
बटुकात्मकपशुपतये शिवायाष्टोत्तरशतद्रोणपुष्पाण्यहं संप्रददे ।

मूलमुच्चार्य ॐ महादेवाय सोममूर्तये नमः । इति मंत्रेण एकं एकं कृत्वा दद्यात् ।
एवं बिल्वपत्रम् । मधुपर्कं धूपदीपे तु गन्धवत् ॥

नैवेद्यम् । अद्येत्यादिस्नानीयवत् कामनाया एतत्
सोपकरणशततोलकपरिमितातपतण्डुलनैवेद्यं बटुकात्मक- पशुपतये शिवाय
तुभ्यमहं संप्रददे ॥

ॐ महादेवाय सोममूर्तयेनमः । शततोलकपरिमितसंविदा चूर्णं पानीयं तांबूलं च
पूर्ववत् संकल्प्य दद्यात् ॥

वशीकरणमन्त्रे मूलमुच्चार्य ओं भवाय जलमूर्तये बटुकात्मने शिवाय नमः ॥

एवं क्रमेण पूजयेत् । एवमर्घ्याचमनीयं दद्यात् । स्नाने तु
अद्येत्यादिअमुकस्यामुकवशीकरणार्थं शततोलकपरिमितघृतेन मधुताना वा
बटुकात्मकपाशुपतशिवलिङ्गं स्नापयामि मूलमुच्चार्य ॥

एष गन्धः ॐ भवाय जलमूर्तये । पुष्पे तु अद्येत्यादि अमुकस्यामुकवशीकरणार्थम्
अष्टोत्तरशतद्रोणपुष्पं बटुकात्मने पशुपतिशिवायाऽहं सम्प्रददे ॥

मूलमुच्चार्य एतत् द्रोणपुष्पं ॐ भवाय जलमूर्तये नमः इति प्रत्येकम् ॥
एवं बिल्वपत्रम् ॥

धूपदीपे तु ॐ भवाय जलमूर्तये नमः । नैवेद्यं तु अद्येत्यादि
अमुकस्यामुकवशीकरणार्थशततोलक-परिमितसोपकरण नैवेद्यं ॐ
बटुकात्मकपशुपतिशिवायाऽहं सम्प्रददे ॥

मूलमुच्चार्य एतत् सोपकरणशततोलकपरिमितनैवेद्यं सम्बिदाचूर्णञ्च ॐ भवाय
जलमूर्तये नमः ॥

ततः पानार्थोदकम् आचमनीयं ताम्बूलं च दद्यात् ।

ततः अष्टावरणं पूजयेत् ॥

ततोऽष्टमूर्तिं पूजयेत्

ततो मूलेन पुष्पाञ्जलित्रयं दत्त्वा संकल्प्य शिवसहस्रसंख्याकं तन्मन्त्रं जपेत्
शान्तिकादौ क्रूरकर्मण्यपि । ततो गुह्यादिना जपं समाप्य स्तोत्रादिकं पठेत् ॥

ततो बलिदानम्,

यथा-मूलमुच्चार्य

बटुक भैरवाय एष बलिर्नमः ।

भैरव परिवारगणैः सह मम शत्रून् सरुधिरं पिब पिब इमं बलिं गृह्णा
गृहा स्वाहा ।

ॐ शत्रुपक्षस्य रुधिरं पिशितं च दिने दिने । भक्षय स्वगणैः सार्द्धं
सारमेयसमन्वितम् ॥

ततो विहितद्रव्यैः अष्टोत्तरशतं सहस्रं वा होमयेत् ॥

वशीकरणे तु धृताक्तराजिकाभिरष्टोत्तरसहस्र होमः । शान्त्यर्तं दूर्वादिकम् ।

क्रूरकर्मणि

बिल्वपत्रम् । उच्चाटने तु ॐ ह्रीं हुं शिवाय स्वाहा । इति विशेषः ।

दक्षिणां बटुकात्मक पशुपतये शिवाय तुभ्यमहं सम्प्रदे । श्वेतसर्षपं

लवणमिति ॥

इति क्रियोद्गीशे महातंत्रराजे उमामहेश्वरसंवादे त्रयोदशः पटलः ॥१३॥

अथ चतुर्दशः पटलः ॥

PATAŁA - XIV

(षट्कर्मणां कवचं शत्रुमर्दनम् ॥)

Defence ritual

Devi asks :-

श्रीदेव्युवाच -

श्रुतं बटुकमाहात्म्यं पूर्णविस्मकारकम् ।

इदानीं श्रोतुमिच्छामि कवचं वैषट्कर्मणम् ॥

Śiva answers:-

श्रीईश्वर उवाच -

शृणु देवि प्रवक्ष्यामि यन्मां त्वं परिपृच्छसि । श्रवणात् पठनाद्वापि
शत्रुनाशाय तत्क्षणात् ॥

श्रीदेव्युवाच । त्रैलोक्यमोहनार्थं तु कवचं मे प्रकाशय ।

त्रैलोक्यशत्रुं संहन्तुं नाशितुं यत्क्षमं भवेत् ॥

एवमुक्तो महादेवः क्रुद्धो भूत्वा जगत्पतिः

देवीं प्रबोधयामास वाक्येनामृतवर्षिणा ॥

Śiva then gets angry and asks:-

श्रीमहादेव उवाच

परानिष्टे महादेवि कुतस्ते जायते मतिः ॥

Devi responds

श्रीदेव्युवाच -

जिघांसन्तं जिघांसीयान्न तेन ब्रह्महा भवेत् ।

ये यथा मां प्रपद्यन्ते श्रुतिरस्ति पुरातनी ॥

यदि ते वर्तते देव दया हि कथ्यतां मयि ॥

शत्रूणां प्राणनाशार्थमुच्चाटनवशीकृतो ।

तेषां हि बलनाशार्थं सर्वदा प्रयता नराः ॥

Śiva says :-

ईश्वर उवाच ।

शृणु देवि महाभागे कालग्निप्राणबल्लभे ।

यस्य धारणमात्रेण शत्रूणां नाशनं भवेत् ॥

धृत्वा तु पादमूलेन स्पृष्ट्वा दास इवाकरोत् ।

शरणागतमात्रन्तु नाशितुं नैव शक्यते ॥

शृणु देवि महाभागे सावधानावधारय ।

शत्रूणां प्राणनाशार्थं कुपितः काल एव सः ॥

दशवक्त्रा दशभुजा दशपादाञ्जनप्रभा ।
 कोटिसूर्यप्रभा काली मम शत्रून् विनाशाय ।
 नाशयित्वा क्षणं देवि अन्यशत्रून् विनाशय ।
 क्रीं क्रीं उग्रप्रभे विकटदंष्ट्रे परपक्षं मोहय मोहय पच पच मथ मथ दह
 दह हन हन मारय मारय ये मां हिंसितुमुद्यता योगिनीकैस्तान् वारय
 वारय छिन्धि छिन्धि भिन्धि करालिनि गृह गृह ओं क्रींक्रीं क्रींक्रीं
 स्फूरस्फूर पूरपूर पूनपून चूल्वचूल्व धकधक धमधम मारय मारय
 सर्वजगद्वशमानय ओं नमः स्वाहा ॥

इति ते कवचं देवि भद्रकाल्याः प्रचोदितम् ।
 भूर्जे विलिखितंचैतत् स्वर्णस्थं धारयेद्यदि ॥
 शिखायां दक्षिणे बाहौ कण्ठे वा धारयेद्यदि ।
 त्रैलोक्यं मोहयेत् क्रोधत् त्रैलोक्यं चूर्णयेत् क्षणात् ।
 पुत्र वान्धनवान्धीमान् नानाविद्यानिधिर्भवेत् ॥
 ब्रह्मास्भादीनि शस्त्राणि तद्गात्रस्पर्शनात्ततः ।
 शत्रवो नाशमायान्ति रजतेन प्रधारितम् ॥
 मासमात्रेण शत्रूणां महाविपदकारणम् ॥
 यं यं शत्रुं स्मरन्मर्त्यः कवचं पठति ध्रुवम् ।
 तं तं नाशयते सद्यस्तथ्यं ते तद्वदाम्यहम् ॥
 धारणे भजते शत्रुः कण्ठशोषं सदा भवेत् ।
 हृत्कम्पो जायते तावद्यावत्तस्य कृपा न चेत् ॥

Mohana-Kavacham

(मोहनकवचम्)

ईश्वर उवाच ।

त्रिकालं गोपितं देवि कलिकाले प्रकाशितम् ।

न वक्तव्यं न द्रष्टव्यं तव स्नेहात् प्रकाश्यते ॥

काली दिगम्बरी देवि जगन्मोहनकारिणी ।

तच्छृणुष्व महादेवि त्रैलोक्यमोहनन्त्विदम् ॥

अस्य महाकालभैरव ऋषिः । अनुष्टुप्छन्दः । श्मशानकालिका देवता

सर्वमोहने विनियोगः ॥

ऐं क्रीं कुं क्रः स्वाहा विवादे पातु मां सदा । क्लीं दक्षिणकालिकादेवतायै सभामध्ये
जयप्रदा ॥ क्रीं क्रीं श्यामांगिन्यै शत्रुं मारय मारय । ह्रीं क्रीं क्रीं क्लीं त्रैलोक्यं वशमानय ॥
ह्रीं श्रीं क्रीं मां रक्ष रक्ष विवादे राजगोचरे । द्वाविंशत्यक्षरी ब्रह्म सर्वत्र रक्ष मां
सदा ॥

कवचे वर्जितं यत्र तत्र मां पातु कालिका । सर्वत्र रक्ष मां देवि श्यामा
तूग्रस्वरूपिणी ॥

एतेषां परमं मोहं भवद्भाग्ये प्रकाशितम् ।

सदा यस्तु पठेद्वापि त्रैलोक्यं वशमानयेत् ॥

इदं कवचमज्ञात्वा पूजयेद्धोररूपिणीम् ।

सर्वदा स महाव्याधिपीडितो नात्र संशयः ।

अल्पायुः स भवेद्रोगी कथितं तव नारद ।
 धारणं कवचस्यास्य भूर्जपत्रे विशेषतः ॥
 सयन्त्रं कवचं धृत्वा इच्छासिद्धिः प्रजायते ।
 शुक्लाष्टम्यां लिखेन्मन्त्रं धारयेत् स्वर्णपत्रके ॥
 कवचस्यास्य माहात्म्यं नाहं वक्तुं महामुने ।
 शिखायां धारयेद्योगी फलार्थी दक्षिणे भुजे ॥
 इदं कल्पद्रुमं देवि तव स्नेहात् प्रकाशयते ।
 गोपनीयं प्रयत्नेन पठनीयं महामुने ॥

श्रीविष्णुरुवाच -

इत्येवं कवचं नित्यं महालक्ष्मिं प्रपठ्यताम् ।
 अवश्यं वशमायाति त्रैलोक्यं सचराचरम् ।
 शिवेन कथितं पूर्वं नारदे कलहास्पदे ।
 तत्पाठान्नारदेनापि मोहितं सचराचरम् ।

इति क्रियोद्गीशे महातंत्रराजे देवीश्वरसंवादे चतुर्दशः पटलः ॥१४॥

अथ पञ्चदशः पटलः ॥

PATAŁA - XV

Sarva-Rakshā-Kavacha

(सर्वरक्षाकरं कवचम् ॥)

Devi asks:-

श्रीदेव्युवाच-

भगवन्देवदेवेश सर्वाऽऽम्नायप्रपूजितः ।

सर्वं मे कथितं देव कवचं न प्रकाशितम् ॥

प्रासादाख्यस्य मन्त्रस्य कवचं मे प्रकाशय ।

सर्वरक्षाकरं देवं यदि स्नेहोऽस्ति सम्प्रति ॥

Śiva answers:-

श्रीभगवानुवाच-

प्रासादमन्त्रकवचस्य वामदेव ऋषिः, पंक्तिश्छन्दां, सदाशिवो देवता, साधकाभीष्टसिद्धये विनियोगः प्रकीर्तितः । शिरो मे सर्वदा पातु प्रासादाख्यः सदाशिवः ॥

षडक्षरस्वरूपो मे वदनं च महेश्वरः । पंचाक्षरात्मा भगवान् भुजौ मे परिरक्षतु ॥
मृत्युञ्जयस्त्रिबीजात्मा आयू रक्षतु मे सदा । वटमूलसमासीनो दक्षिणामूर्तिरव्ययः । सदा

मां सर्वतः पातु षट्त्रिंशद्वर्णरूपधृक् । द्वाविंशार्णात्मको रुद्रः कुक्षौ मे परिरक्षतु ।
 त्रिवर्णात्मा नीलकण्ठः कण्ठं रक्षतु सर्वदा । चिन्तामणिर्बीजरूपे सर्वनारीश्वरो हरः ॥
 सदा रक्षतु मे गुह्यं सर्वसम्पत्प्रदायकः । एकाक्षरस्वरूपात्मा कूटरूपी महेश्वरः ॥
 मार्तण्डभैरवो नित्यं पादौ मे परिरक्षतु ॥

ओमित्याख्यो महाबीजस्वरूपस्त्रिपुरान्तकः ॥ सदा मां रणभूमौ तु रक्षतु त्रिदशाधिपः ।
 ऊर्ध्वंमूर्ध्नाममीशानो मम रक्षतु सर्वदा ॥ दक्षिणस्यां तत्पुरुषो अव्यान्मे गिरिनायकः ।
 अघोराख्यो महादेव पूर्वस्यां परिरक्षतु ॥ वामदेवपश्चिमस्यां सदा मे परिरक्षतु । उत्तरस्यां
 सदा पातु सद्योजातः स्वरूपधृक् ॥

इत्थं रक्षाकरं देवि कवचं देवदुर्लभम् ।
 प्रातः-काले पठेद्यस्तु सोऽभीष्टफलमाप्नुयात् ॥
 पूजाकाले पठेद्यस्तु साधको दक्षिणे भुजे ।
 देवा मनुष्या गन्धर्वा वश्यास्तस्य न संशयः ।
 कवचं यस्तु शिरसि धारयेद्यदि मानवः ॥
 करस्थास्तस्य देवेशि अणिमाद्यष्टसिद्धयः ।
 स्वर्णपत्रे त्विमां विद्यां शुक्लपट्टेन वेष्टिताम् ॥
 राजतोदरसंविष्टां कृत्वा च धारयेत्सुधीः ।
 संप्राप्य महतीं लक्ष्मीमन्त्रं च शिवरूपधृक् ।
 यस्मै कस्मै न दातव्यं न प्रकाश्यं कदाचन ।
 शिष्याय भक्तियुक्ताय साधकाय प्रकाशयेत् ॥

अन्यथा सिद्धिहानिः स्यात् सत्यमेतन्मनोरमे ।

तव स्नेहान्महादेवि कथितं कवचं शुभम् ॥

न देयं कस्य चिद्भद्रे यदीच्छेदात्मनो हितम् ।

योऽर्चयेद्गन्धपुष्पाद्यैः कवचं मन्मुखोदितम् ।

तेनार्चिता महादेवि सर्वे देवा न संशयः ॥

इति क्रियोड्डीशे महातन्त्रराजे देवीश्वरसंवादे पंचदशः पटलः ॥१५॥

अथ षोडशः पटलः ॥

PATAŁA - XVI

(त्र्यम्बकमृत्युञ्जयमन्त्रः)

Mṛtyuñjaya-Mantra

Devi asks:-

श्रीदेव्युवाच-

इदानीं श्रोतुमिच्छामि पूर्वमुक्तं च त्र्यम्बकम् ।

प्रभेदे कथितं देव शान्तिं मृतसंजीवनीम् ॥

Śiva answers:-

ईश्वर उवाच -

शृणु देवि प्रवक्ष्यामि यन्मां त्वं परिपृच्छसि ।

मातृणां तिसृणामम्ब गर्भजातो यतो हरः ॥

अतस्त्र्यम्बक इत्युक्तं मम नाम महेश्वरि ॥

वशिष्ठोऽस्य ऋषिः प्रोक्तश्छन्दोऽनुष्टुबुदाहृतः ।

देवताऽस्य समुद्दिस्त्र्यम्बकः पार्वतीपतिः ॥

विभक्तैर्मन्त्रवर्णैश्च षडंगानां च कल्पनाम् ।

ततश्च वह्निबीजेन समन्ताज्जलधारया ॥
 प्राचीरं चिन्तनं कुर्यात्ततः संकल्पमाचरेत् ॥
 पुनः संकल्पं देवेशि भूतशुद्ध्यादिकं च यत् ।
 ततः पश्चात् करन्यासं कुर्याच्च मम सुन्दरि ॥
 त्र्यम्बकं अंगुष्ठाभ्यां नमः ।
 यजामहे तर्जनीभ्यां स्वाहा ।
 सुगंधिं पुष्टिवर्धनं मध्यमाभ्यां वषट् ।
 उर्वारुकमिव बन्धनादनामिकाभ्यां हुम् ।
 मृत्योर्मुक्षीय कनिष्ठाभ्यां वौषट् ।
 मामृतात् करतलपृष्ठाभ्यां फट् । एवं हृदादिषु ॥

ततो द्वात्रिंशन्मन्त्रवर्णान्यसेत् । पूर्वपश्चिमयाम्योत्तरेषु वक्त्रेषु ४ । उरोगलोद्घर्वास्ये
 ३ । पुनर्नाभित्हतपृष्ठकुक्षिषु ४ । लिंगपायूरूमूलान्ते ६ । जानुयुग्मे २ । गुल्फयोर्युग्मे २ ।
 स्तनयोः २ । पार्श्वयोः २ । पादयोः २ । पाण्योः २ । नासिकयोः २ । शीर्षे १ ।
 मन्त्रवर्णान्यसत्क्रमात् पुनस्ततः पादाद्येकादशस्थानेषुन्यसेत् । शिरो १ भ्रुयुगला १ क्षिषु
 १ वक्त्रे १ गण्डयुगे १ भुजयोः २ हृदये १ जठरे १ पुनः गुह्यो १ ॐ रु १ जानु
 १ पादेषु १ न्यासमेवं समाचरेत् ॥

तत उक्तध्यानेन ध्यात्वा मानसोपचारैः संपूज्य विशेषार्घ्यं संस्थाप्य
 शैवोक्तपूजावाहनादिकं पञ्चपुशपाञ्जलीन्दत्त्वा वरुणं पूजयेत् । त्र्यम्बकं हृदयाय नमः ।
 इत्यादि षडङ्गानि पूजेयत् । ततोऽष्टपत्रेषु ॐ अर्काय नमः । एवमिन्दवे वसुधायै, जलाय

बह्वये, वायवे व्योम्ने यजमानाय, तद्बाह्ये पूर्वादितः ॐ रामाय नमः, ॐ राकायै नमः,
 ॐ प्रभायै नमः । ॐ ज्योत्स्नायै नमः । ॐ पूर्णायै नमः । ॐ उषसे नमः । ॐ पूषायै
 नमः । ॐ स्वधायै नमः । ॐ विश्वायै नमः । ॐ विद्यायै नमः । ॐ सितायै नमः ।
 ॐ कृत्यै नमः । ॐ श्रद्धायै नमः । ॐ सरायै नमः । ॐ सन्ध्यायै नमः । ॐ दिवायै
 नमः । ॐ निशायै नमः । तद्बाह्ये ॐ आर्यायै नमः । ॐ आर्द्रायै नमः । प्रज्ञायै नमः
 ॐ मेधायै नमः । ॐ कान्त्यै नमः । ॐ शान्त्यै नमः । पुष्ट्यै नमः । ॐ बुध्यै नमः ।
 ॐ धृत्यै नमः । ॐ मृत्यै नमः । ततो धूपादिविसर्जनान्तं कर्म समापयेत् ॥

प्रयोगस्तु शनैश्चरे कुजै वा अश्वत्थमूलं स्पृष्ट्वा सहस्रं जपेत् ॥

पुरश्चरणविधानेन सर्वं कुर्यान्महेश्वरि ।

साक्षान्मृत्योर्विमुच्येत किमन्याः क्षुद्रिकाः क्रियाः ॥

प्रत्यहं जुहुयान्मन्त्री चतुस्थण्डिलविधानतः ।

द्विसहस्रं दूर्वावटजवाभिः करवीरकैः ॥

बिल्वपत्रं पलाशं च तथा कृष्णापराजिता ।

वटवृक्षस्य समिधं जुहुयाद्युतावधि ।

धनधान्यसमृद्धिः स्यात्सत्यं सत्यं महेश्वरि ॥

MṚTASAÑJIVANĪ - VIDYĀ

(मृतसञ्जीविनी विद्या ॥)

अतः परं देवि शृणु मृतसंजीविनीं तथा ॥

आदौ प्रासादबीजं तदनु मृतिहरं तारकं व्याहृतिं च प्रोचार्य त्र्यम्बकं यो
जपित च सततं संपुटं चानुलोमम् । त्र्यम्बकमिति मृत्युञ्जयमंत्रस्य जपात्
सर्वसिद्धिर्भवति ॥

एतन्मंत्रं जपेदाशु व्याधिमुक्तो भवेद्भुवम् ॥

ध्यानं शृणु महादेवि ।

स्वच्छं स्वच्छारविन्दं स्थितमुभयकरे संस्थितौ पूर्णकुम्भौ ।

पाण्योर्होलाक्षमाले निजकरकमले द्वौ घटौ नित्यपूर्णौ ।

द्वाभ्यां तौ च स्रवन्तौ शिरसि शशिकला चामृतैः प्लावयन्ती

देहं देवो दधानो विदिशतु विशदा कल्पजालां श्रियं नः ॥

एवं ध्यात्वा

त्र्यम्बकाय महारुद्राय नमः ॥ महाघोरं यदि तदा पूजयेत्परमेश्वरम् ॥

ततः सुरसुन्दरीत्यादियोगिनीसाधनम् । ततो भूतिनीसाधनम् ।

BHŪTINĪ - SĀDHANĀ

(भूतिनीसाधनम् ॥)

Devi asks :-

श्रीदेव्युवाच -

योगिनीसाधनं ज्ञातं भूतिनीसाधनोत्तमम् ।

तद्वदस्व महादेव कृपास्ति यदि मां प्रति ॥

Śhiva answers :-

श्री ईश्वर उवाच -

आद्या विभूषिणी देवी परा कुण्डलधारिणी ।

हारिणी सिंहिनी चैव हंसिनी च ततो नटी ।

कामेश्वरी तथा प्रोक्ता रतिदेवी ततः प्रिया ।

इत्यष्टौ नायिकाः प्रोक्ताः साधकानां सुखावहाः ॥

ĀDYĀVIBHŪSHINĪ - SĀDHANĀ

(आद्याविभूषिणीसाधनम् ॥)

यथा मंत्रं महेशानि आद्या विभूषिणी तथा ।

मंत्र :-

हूं फट् फट् ह्रीं भूतिनीं हूं हूं हूं ॥

क्रोधास्त्रद्वयं मायांते भूतिनीं च त्रिकूर्चतः ।

अथवा शृणु देवेशि ॐ ह्रीं ह्रीं फट् फट् विभूषिणी हूं हूं हूं ।

तारं लज्जाद्वयास्त्रद्वयं विभूषिणीक्रोधद्वयम् ॥

हूँ फट् फट् हूँ हूँ हूँ भूतिनीं हूँ हूँ हूँ

ॐ ह्रीं ह्रीं फट् फट् विभूषिणी हूँ हूँ हूँ ।

(ध्यानम् ॥)

दक्षे कर्त्तरिकां परेऽसिलतिकां हस्ताब्जके विभ्रती

ह्यत्तुंगस्तनशोभिवक्षसि चलैहरादिभिः शोभिता ।

दन्तान्तर्गतमांसशोणितवसासिक्तास्ति

यस्यास्तनूःकालश्यामलवर्णिकाम्रैर्गभुजंगैर्वेष्टितारक्षतु ॥

स्थानं वृक्षतले तत्र यामिन्यां दिवसत्रयम् ।

जपेदष्टसहस्रं तु ध्यायेदेकाग्रमानसः ॥

जपान्ते च महापूजा पुनर्धूपं निवेदयेत् ।

चन्दनोदकमिश्रेण दत्त्वार्घ्यं तुष्यति ध्रुवम् ।
 माता वा भगिनी भार्या हृष्टा भवति कामिता ।
 करामलकतां कृत्वा माता भूत्वा जगत्त्रयम् ।
 शताष्टपरिवारस्य ददात्यंजनभूषणम् ॥
 भगिनी चेन्महाभागा सहस्रयोजनादपि ।
 ददाति स्त्रियमानीय दिव्यं रसं रसायनम् ।
 भार्या चेत्पृष्ठमारोप्य स्वर्गं प्रयाति नित्यशः ।
 दीनाराणां सहस्रन्तु रसं चैव रसायनम् ।
 सर्वाशां पूरयत्येव सदा देवी विभूषिणी ।

PARĀKUNḌALINĪ - SĀDHANĀ
 (पराकुण्डलिनीसाधनम् ॥)

पराकुण्डलिनीध्यानं शृणु देवि महेश्वरी ।
 कर्णे कुण्डलधारिणी शशिमुखी लीलावती सस्मिता
 शैलश्रोणिविलंबिकाञ्चिवितता व्यामुग्धलोकत्रया ।
 मुक्ताहारमरीचिकान्तिविलसत्प्रोत्तुङ्गकुम्भस्तनी
 पायात्कुण्डलधारिणी त्रिजगतामानन्दसन्दोहभूः ॥

श्मशाने पूजयेदेतामयुतं जपमाचरेत् ।
 आयाति तत्क्षणाद्देवी ततः कुण्डलधारिणी ॥
 साधकेनापि रक्तार्घ्यं देयं तुष्टा वदत्यपि ।
 किं कर्तव्यं मया वत्स मातरुक्त्वेति साधकः ॥
 पञ्चाशतञ्च दीनारान्देहि त्रैलोक्यदायिनि ॥

SINDŪRA - HĀRIṆĪ - SĀDHANĀ

(सिन्दूरहारिणीसाधनम् ॥)

अतः परंतु चार्वंगि सिन्दूरहारिणीमनुः ॥

क्रोधद्वयेन्दुसंयुक्तः सिन्दूरहारिणीपदम् ।

कूर्चबीजत्रयं चास्त्रं सम्प्रोक्तं विविधं तथा ॥

ध्यानम् -

सिन्दूराकृतिहारिणी चलदलव्यालोलशाखाम्बरा सोत्कण्ठीकृतगात्रयष्टिशुभगा
शुभ्रांशुचन्द्रस्मिता ।

अन्तःसन्ततदंतकांतिमलिना त्रैलोक्यशोभाकरी

पायादुन्नतबाहुयुगमलतिका सिन्दूरहारिण्यसौ ॥

शून्ये देवालये गत्वा निर्जने निशि साधकः ।

तत्त्वसंख्यादिनं यावज्जपस्तत्त्व सहस्रकः ॥

तदन्ते महतीं पूजां वस्त्रालंकारभूषणैः ।

कुर्यात्साधकवर्यस्तु भार्या भवति कामिता ॥

वरं वरय शीघ्रं त्वं प्रोक्ता सिन्दूरहारिणी ।

रक्षति द्वादशदिनं देवी सिन्दूर हारिणी ॥

SIMHINĪ - SĀDHANĀ

(सिंहिनीसाधनम् ॥)

अतः परं देवि शृणु सिंहिन्याश्च महामनुम् ।
 मायाद्वयं क्रोधद्वयं सिंहिनीति पदन्ततः ॥
 पुनः क्रोधं तदन्ते च सिंहिनी च महामनुः ॥
 ह्रीं ह्रीं फट् फट् सिंहिनी हूं हूं फट् ॥
 शैलाग्रे निर्जने वापि सिंहिन्याः पूजनं तथा ॥
 फट् फट् सिंहिनी ।
 “ह्रीं ह्रीं फट् फट् सिंहिनी हूं हूं फट्”

ध्यानम् -

शैलाग्रक्रमदुर्गमं तु अटवीदुर्गास्तु दैत्याहते
 केशाग्रस्थ समस्तविष्णुचरणं प्रभ्रष्टसंसिंहिनी ।
 यावन्तो बलदण्डबालरणबलात् प्रक्षु कसिद्धांगना
 शेषं पातु समस्तमन्तक-कुलव्याकल्पमानाकला ॥

गत्वैकलिङ्गं यामिन्यां प्रजपेदयुतं मनुम् ।
 ततो हृष्टातिवरदा सिंहिनी चेति पूजिता ॥
 किं करोमि वदत्येव भार्या भवति कामिता ।
 दिनावसाने यामिन्यां सिंहिन्यायाति राति च ॥
 वस्त्रयुगलं रसमयं साधकाय दिने दिने ।

HAMSINĪ - SĀDHANĀ

(हंसिनीसाधनम् ॥)

अतः परं शृणु चार्वंगि हंसिनीसाधनक्रमम् ।

ॐ हूं हूं हूं हूं फट् हंसिनी ।

प्रणवं च त्रिकूर्चास्त्रहंसिनी कथितो मनुः ॥

ॐ हूँ हूँ हूँ हूँ फट् हंसिनी ।

ध्यानम् -

शुभ्रा शुभ्रसरोजतुल्यनयना सायुग्मबाणान्विता
शुश्रूषाकुल मुग्धसाध्यवनितासंसेविता सादरम् ।
किंचित्तिर्यगपांगलोलवलितव्यामुग्धस्मेरानना
दिव्या काञ्चनरत्नहारललिताश्रीहंसिनी पातुनः ॥

वज्रपाणिर्गृहं गत्वा प्रतिमां शोभनां लिखेत् ।

अवधानेन संपूज्य जपेदयुत संख्यकम् ॥

यावदूर्ध्वनिशा देवी हंसिन्यायाति निश्चितम् ।

चंदनार्घ्यप्रदानेन दृष्टा भवति हंसिनी ॥

किं मया ते प्रकर्तव्यं शीघ्रं तद्वद साधक ।

वस्त्रालंकारभोज्यानि दिव्यार्थं संप्रयच्छति ।

अवशेषव्ययाभावान्न ददाति प्रकुप्यति ॥

NAṬĪ-SĀDHANĀ

(नटीसाधनम् ॥)

इतः परं महामाये शृणु मे नटीसाधनम् ।
 “ॐ हूँ हूँ फट् फट् नटी हूँ हूँ हूँ” ॥
 तारं कूर्चक्रोधास्त्रद्वयतो नटीति पदमुद्धरेत् ।
 कूर्चत्र यन्तु मन्त्रोऽयं कथितो नर्तकीमनुः ।
 ॐ हूँ हूँ फट् फट् नटी हूँ हूँ हूँ ।

ध्यानम् -

फुल्लेन्दीवर सुन्दरोदरमुखी प्रोत्तुङ्गकुम्भस्तनी
 द्योतन्ती मृगमीनयुग्मनयना सानन्दमन्दस्मिता ।
 क्षीराम्भोनिधिसम्भवा विलसिता भक्तारिसंनाशिनी
 वीणागीतविशालिनी भगवती व्याहारवाक्चातुरी ॥

नीचपाशं गमं गत्वा सप्ताहजपपूजने ।
 नटी सुसिद्धा भवति धूपं दद्यान्मुहुर्मुहुः ॥
 चन्दनेनार्घ्यं देयन्तु नैवेद्येऽपि मनोहरम् ।
 सदा कामभोगदात्री भार्या भवति नर्तकी ॥
 सुवर्णफलमेकन्तु व्ययं त्यक्तवानुगच्छति ।
 दिने दिने नटी देवी स्थायिनी भवति ध्रुवम् ॥

CHETĪ-SĀDHANĀ

(चेटीसाधनम् ॥)

अतः परं महादेवि चेट्या आकर्षणं शृणु ।

मन्त्रो यथा -

तारं कूर्चद्वयान्ते च अस्त्रयुगं ततः परम् ।

चेटी क्रोधद्वयंचोक्तं चेटी मन्त्रोत्तमोत्तमः ॥

ॐ हूँ हूँ हूँ फट् फट् चेटी हूँ हूँ ॥

ध्यानम् -

देव्योषाऽमृतभाषिणी शशिमुखी भ्रष्टोत्तरीयाधरा

बिभ्राणा कलशं सरोजममलं स्वर्णं च सीमंतके ।

श्रीखण्डादिविलेपनामलवपुः सौरभ्यसंभाविता

किञ्चिद्धर्मसमाहितापिकरवा पायात्प्रभाचेटिका ॥

अत्रापि भीषणस्थाने नामोय्यारणमात्रतः ।

ध्रुवं चेटी समागत्य चेटीकर्म करोत्यपि ॥

अथवा स्वगृहद्वारे त्र्यहं रात्रौ रात्रौ जपं चरेत् ।

अगत्य नियतं देवी चेहीकर्म करोति च ॥

KAMEŚVARĪ-SĀDHANĀ

(कामेश्वरीसाधनम् ॥)

कामेश्वरीप्रयोगः-

तारं कूर्चास्त्रयुग्मं कामेश्वरी भूतिनी ततः ।

परं डेन्तं क्रोधत्रयं कामैश्वर्या मनुःस्मृतः ॥

कामेश्वरी ॐ हूँ फट् फट् कामेश्वर्यै भूतिन्यै हूँ हूँ हूँ

ध्यानम् - ॐ तालस्कन्धसमागता मधुरता कामन्तु पुष्पान्विता गायत्री मधुराधरा
स्मितमुखी वीणायुता गायती । रक्ताम्भोज विलोचना मधुमदैयुक्ता समन्तादियं
पुष्यत्पुष्यधनुर्धरामधुमुखी कामेश्वरी भूतिनी ॥

तत्र स्थानं समागत्य कृत्वा मांसस्य भक्षणम् । मांसादिना बलिं दत्त्वा सहस्रं
जपमाचरेत् ॥ मनुमर्कं सहस्रन्तु जपित्वा सिद्धिमाप्नुयात् । जपनिशीथमायाति रक्तेनार्घ्यं
निवेदयेत् ॥ कामेश्वरी भवेत्तुष्टा भार्या भवति कामिता । सर्वांशां पूरयत्येव राज्यं यच्छति
निश्चितम् ॥

KUMĀRĪ - SĀDHANĀ

(कुमारीसाधनम् ॥)

हूं हूं फट् फट् देव्यै हूं हूं हूं ।

क्रोधद्वयास्त्रयुग्मं च देवीति पदमुद्धरेत् ।

डेन्तं क्रोधत्रयं गुप्तं कुमारीमन्त्रमुत्तमम् ॥

‘हूं हूं फट् फट् देव्यै हूं हूं हूं’

क्रोधद्वय हूं हूं

अस्त्रयुग्मं (फट् फट्)

‘देव्यै’

हूं हूं हूं

ध्यानम् -

दिव्यकार्मुकहेमाभा कुमारी दिव्यरूपिणी ।

सर्वालंकारसंयुक्ता भार्या भवति साधिता ॥

रात्रौ देवगृहं गत्वा तत्र शय्यां प्रकल्पयेत् ।

सितवस्त्रं चंदनं च ज्योतिः पुष्पं प्रदापयेत् ॥

धूपं तु गुग्गुलं दत्त्वाष्टसहस्रं जपेन्मनुम् ।

जपान्ते नित्यमायाति चुम्बनालिंगनादिभिः ॥

कामिता जायते भार्या सत्यं देवी कुमारिका ।

ददात्यष्टौ च दीनारान्दिव्यवस्त्रयुगं तथा ॥
 कामिकं भोजनं दिव्यं परिवारस्य दास्यति ।
 अन्या श्रमगृहाद्व्यमानीयाशु प्रयच्छति ॥
 नित्यं सहस्रं जप्त्वा तु सा चायाति कुमारिका ।
 सत्यं सत्यं पुनः सत्यं शृणु मे प्राणवल्लभे ॥

मुहुर्मुहुर्जपेन्मन्त्रं क्रोधस्य मन्त्रमुत्तमम् ।
 क्रोधाधिपं व्योमवक्त्रं वज्रपाणिं सुरान्तकम् ॥
 एतन्मन्त्रमविज्ञाय यो जपेत्सिद्धिकांक्षया ।
 तस्यस्यान्निष्फलं कर्म अन्ते नरकमाप्नुयात् ।
 कलिकल्पतरोर्वल्ली भूतिनी सिद्धिरुच्यते ॥

साधनक्रम -

अतः शृणु परं देवि सुन्दरीसिद्धिसाधनम् ।
 सुन्दर्यादिप्रभेदेन प्रत्येकं पूजयेच्छिवे ॥
 प्रातरुत्थाय सुस्नाते नित्यकर्म समाचरेत् ।
 ततः प्रासादमारुह्य पूजास्थानं सुशोभनम् ॥
 बिल्वमूले श्मशाने वा प्रान्तरे च चतुष्पथे ।
 तत्रस्थः साधयेद्योगी योगिन्यादि च भूतिनीम् ॥

अजिनासनगः शुद्धस्तिलकं मूर्ध्नि कारयेत् ।
 ततो विधिवदाचम्य सूर्यार्घ्यं प्रददेत्ततः ॥
 स्वस्तिवाचनिकं कृत्वा शान्तिपाठं पुनः पुनः ।

गणेशं बटुकश्चैव पूजयेद्यन्त्रकोपरि ॥
ततश्चोदङ्मुखो भूत्वा संकल्पं तत्र कारयेत् ।
गणेशं क्रोधभैरवं पूजयेत्परमेश्वरि ॥
मूलमंत्रेण प्राणायामं षडङ्गन्यासमाचरेत् ।
पूर्ववच्च पुनर्ध्यात्वा मानसैः पूजयेत्ततः ॥
कृत्वार्घ्यं स्थापनं तत्र पद्ममष्टदलं लिखेत् ।
तन्मध्ये च विनिर्माय चन्दनेन विलेपनम् ॥
लज्जाबीजं लिखेत्तत्र पुनर्ध्यात्वा प्रपूजयेत् ।
निशायां पूजयेद्वीरं दिवसे पूजयेत्पशुम् ॥
मूलमंत्रं महादेवि मासं व्याप्य जपेत् सुधीः ।
अर्द्धरात्रे ततः पूजां बलिं कृत्वा विधानतः ॥
निर्भयः संजपेन्मंत्रं हृद्गतं च निवेदयेत् ॥

अतः परं महादेवी यक्षसाधनमुत्तमम्

YAKSHA-SĀDHANĀ

(यक्षसाधनम् ॥)

The names of twenty Yakshas

(यक्षाणां नामानि ॥)

भीमवक्त्र, महावक्त्र, सिंहवक्त्र, ह्यानन, गर्द्धभास्य, महावीर, बहुवक्त्र,
गजानन, विभ्रम, बाहुक, वीर, सुग्रीव, रंजक, पिशाचास्य, जृम्भक वामक, अर्थद,
जयद, मणिभद्र, लश्र मनोहर

यक्षमन्त्र -

गगनो ग्रहणश्चैव युक्तचन्द्रार्द्धशेखरः ।

एकाक्षरमहामन्त्रो साधकैर्जप्यते यदि ।

संख्ययाष्टसहस्राश्च सर्वसिद्धिप्रदायकः ॥

Devī asks :-

श्रीदेव्युवाच -

भीमवक्त्रादियक्षाणां महामन्त्राः श्रुता मया ।

चंद्रशेखर तद्धानं संक्षेपेण वद प्रभो ॥

Śiva tells the nāma-mantras

- हौं भीमवक्त्राय स्वाहा,
 हौं हौं महावक्त्राय स्वाहा २
 वं हौं सिंहवक्त्राय स्वाहा ३
 हौं लंकर्माणि साधय हयाननाय स्वाहा ४
 हौं कुरु कर्माणि साधय साधय गर्द्धभास्वाय स्वाहा ५
 हौं महावीराय स्वाहा ५
 हौं कुरुकुरु बहुवक्त्राय स्वाहा ७
 हौं महाबलिने राजाननाय स्वाहा ८
 हौं विभ्रमाय स्वाहा ९
 हौं हौं बाहुकाय स्वाहा १०
 हौं ऐं वीराय स्वाहा ११
 हौं सुग्रीवाय स्वाहा १२
 हौं रचकाय स्वाहा १३
 हौं सर्वकर्माणि साधय पिशाचाय स्वाहा १४
 हौं जृम्भकाय स्वाहा १५
 हौं लुं वामकाय स्वाहा १६
 हौं अर्थदाय स्वाहा १७
 हौं जयप्रदाय स्वाहा १८
 हौं मणिभद्राय स्वाहा १९
 ॠश्च हौं मनोहराय स्वाहा २०

(यक्षाणां ध्यानानि ॥)

भीमवक्रध्यानम् ।

प्रत्यालीढपदं कृष्णं खर्वकर्बुरमूर्धजम् ।

द्विभुजं दक्षिणे कर्त्री वामे खर्परधारिणम् ।

व्याघ्रचर्माम्बरधरं त्रिनेत्रं भीषणाननम् ॥

महावक्रध्यानम् ।

ध्यायेद्देवं महावक्रमग्निवर्णं त्रिनेत्रकम् ।

द्विभुजं दक्षिणे खड्गं खेटकं वामहस्तकम् ॥

कृष्णकेशंतु कुटिलं विकृतास्यं भयानकम् ।

साधकाय प्रयच्छन्तमभयं वरमेव च ॥

सिंहवक्रध्यानम् ।

ध्यायेद्देवं सिंहवक्रं जटाभारसमन्वितम् ।

विकृतास्यं द्विजिह्वं च चतुर्नेत्रं द्विकर्णकम् ।

द्विभुजं च गदापाणिं वामे चाऽभयसंयुतम् ॥

हयाननध्यानम् ।

श्वेतो हयाननः सर्वो द्विभुजोऽतिभयानकः ।

दक्षे डमरुकं धत्ते वामे चैव त्रिशूलकम् ॥

महावीरध्यानम् ।

ध्यायेद्देवं महावीरं द्विकर्णन्तु त्रिनेत्रकम् ।

द्विभुजं हास्यवदनं वराऽभयविधारकम् ॥

PATAŁA - XVII
अथ सप्तदशः पटलः ॥
MṚTYUÑJAYĀ - VIDHĀNA
(मृत्युञ्जयविधानम् ॥)

Devī asks:-

देव्युवाच -

प्राणनाथ कृपासिन्धो ब्रूहि शास्त्रविशारद ।

मृत्युञ्जयस्य पूजायाः किं फलं किं विधानकम् ॥

Śiva answers:-

श्री शिव उवाच

वक्तुं नाहं क्षमो गौरि त्वयि स्नेहात् प्रकाशितम् ।

मृत्युञ्जयविधानं तु न वक्तव्यं बहिर्मुखे ॥

मुखे तु देवि वक्तव्यं यत्ततः प्राणवल्लभे ।

मृत्युञ्जयो महादेवः साक्षान्मृत्युहरः परः ॥

विधानं तस्य संक्षेपाद्वक्तव्यं शृणु सुन्दरी ।

देवेशि रोगशान्त्यर्थं तस्य पूजाविधिर्यथा ॥

मृत्युंजयं समापूज्य लिंगं त्रिभुवनेश्वरम् ।
 रोगार्तो मुच्यते रोगाद्ध्रो मुच्येत बन्धनात् ॥
 यस्तु संपूजयेद्भक्त्या लिंगं मृत्युंजयामिधम् ।
 यमोऽपि प्रणमेद्भक्त्या किं करिष्यतिपामरः ॥

तस्य पूजाविधिं वक्ष्ये शृणु मत्प्राणवल्लभे ।
 जातिभेदैर्मृत्तिकां तु गृहीत्वाऽशीतितोलकाम् ॥
 निर्माय पार्थिवं लिंगं कांत्याधारे निवेशयेत् ।
 पौराणिकेन मंत्रेण कुर्याच्च पठनं बुधः ॥
 स्नापयेत् पञ्चगव्येन प्रत्येकस्याष्टतोलकम् ।
 स्वस्व मन्त्रैश्च प्रत्येकद्रव्येण स्नापयेत् सुधीः ॥
 रोगक्षयेच्छया विद्वान्नामगोत्रादिपूर्वकम् ।
 उपविश्यासने विप्रो धृत्वा धौतं च वाससम् ॥
 रुद्राक्षमालां कण्ठे वै धृत्वा भस्मत्रिपुंड्रकम् ।
 उपचाराः षोडश तु देया भक्त्या प्रयत्नतः ॥
 सुवर्णस्यासनं देयं तथैवाभरणानि च ।
 वस्त्रयुग्मं प्रदद्यात्तु परिधेयं यथा भवेत् ॥

ŚIVA-YANTRA

शिवयंत्र

षट्कोणमण्डलं कृत्वा तदन्ते साध्यनामकम् ।

प्रसादबीजं हौं संलिख्य यतः षट्कोणेषु प्रणवसहित पञ्चाक्षरवर्णान् षडंगमंत्रांश्च विलिख्य तद्वहिः पञ्चदलानि विरच्य तद्वले ॐ ईशानाय नमः । ॐ तत्पुरुषाय नमः । ॐ अघोराय नमः । ॐ सद्योजाताय नमः । ॐ वामदेवाय नमः । इति पञ्च मंत्रान् प्रागादिक्रमेण लिखेत् ।

तद्वहिरष्टदलानि रचयित्वा तद्वलेषु मातृकावर्णान् लिखेत् ।

तद्वहिरवृत्तं त्र्यम्बकेण वेष्टयेत् ।

एतद्यन्त्रं जपहोमादिना संपूज्य धारयेत् ।

आयुरारोग्यैश्वर्यादिसिद्धिर्भवति ।

मृत्युंजयमंत्र :-

अथवा शृणु देवेशि यंत्रं सर्वसुसिद्धिदम् ।

मध्येसाध्याक्षराढ्यं ध्रुवमभिविलिखेन्मध्यमं दिग्दलेषु कोणेष्वन्तं मनोस्तत् क्षितिभुवनमयो दिक्षु चन्द्रं विदिक्षु । ढान्तं यन्त्रं तदुक्तं सकलभयहरं क्ष्वेडभूतापमृत्युव्याधिव्यामोहदुःखप्रशमनमुदितं श्रीपदं कीर्तिदायि ॥

मधुपर्कं कांस्यपात्रे दद्याद्भोजनयुग्मकम् ।
 बिल्वपत्रसहस्रन्तु ह्यभग्नं विनिवेदयेत् ॥
 एवं संपूज्य लिंगैकं द्विसहस्रं मनुं जपेत् ।
 समिद्धिस्तु गुडूच्यास्तु तत्र होमं समाचरेत् ॥
 दक्षिणां ब्राह्मणे देवि सुवर्णं वस्त्रकं तथा ।
 तदर्धं वा तदर्धं वा यथाविभवमानतः ॥
 अंगहीना न कर्तव्या पूजा चाफलदा यतः ।
 एकलिंगं समाराध्य फलं स्यादन्यके युगे ॥
 तत्फलं लभते देविकलौ संख्या चतुर्गुणा ।
 आम्रपात्रे तु संस्थाप्य जले चाशीतितोलकम् ॥
 तज्जलेनैव देवेशि कुलैः सम्मार्ज्यं रोगिणम् ।
 क्षिपेद्दीपशिखायां च मन्त्रमुच्चार्य मानकम् ॥
 एवं विधिविधानेन पूजयेन्मम लिंगकम् ।
 यादृग्यादृग् भवेद्रोगो नाशमेति मयोदितम् ॥
 सांगेन पूजयित्वा तु लभते वाञ्छितं फलम् ।
 अंगव्यतिक्रमेणैव वृथा भवति वासना ॥
 रोगी प्रमुच्यते सद्यो भोगीवोज्झितकंचुकः ।
 यदि मद्बचने भक्तिस्तदा मुक्तो थवेद्भ्रुवम् ।
 अन्यथा यदि देवेशि सर्वं भवति निष्फलम् ॥

YANTRA - PŪJA

(यंत्रपूजाविधानम्)

अतः परं देवि शृणु यंत्रपूजाविधानकम् ॥

कृतानित्यक्रियो देवि स्वस्तिवाचनपूर्वकम् ।

संकल्पं च ततः कुर्याद्विधिवाक्यानुसारतः ॥

अद्येत्यादि अमुकगोत्रः श्रीपूर्वकदेवशर्मा यंत्राधिष्ठितदेवतायाः

पूजार्थममुकमंत्रसंस्कारमहं करिष्ये ।

इति संकल्प्य महादेवि गुरोरर्चनमाचरेत् ।

पञ्चगव्यं ततः कृत्वा शिवमंत्रेण मंत्रितम् ।

तत्र चक्रं क्षिपेन्मन्त्री प्रणवेन समाकुलम् ॥

तदुद्धृत्य ततश्चक्रं स्थापयेत्स्वर्णपात्रके ॥

पञ्चामृतेन दुग्धेन कस्तूरीकुंकुमने च ।

पयोदधिघृतक्षौद्रशर्कराद्यैरनुक्रमात् ॥

तोयधूपान्तरैः कुर्यात् पञ्चामृतमनुत्तमम् ।

अष्टाभिःकलशैर्देवीमष्टाभिर्वारिपूरितैः ॥

कषायजलसम्पन्नैः कारयेत् स्नानमुत्तमम् ॥

स्नानं समाप्य तां देवीं स्थापयेत् स्वर्णपीठके ॥

YANTRA - GĀYATRĪ

गायत्री यथा -

यंत्रराजाय विद्महे महामंत्राय धीमहि तन्नो यन्त्रः प्रचोदयात् ।
 स्पृष्ट्वा यंत्रं कुशाग्रेण गायत्र्या चाभिमन्त्रयेत् ॥
 अष्टोत्तरशतं देवि देवता भावसिद्धये ॥
 आत्मशुद्धिं ततः कृत्वा षंडंगैर्देवतां यजेत् ।
 तत्रावाह्य महादेवि जीवन्यासञ्चकारयेत् ॥

प्राणप्रतिष्ठा -

अस्य प्राणप्रतिष्ठामन्त्रस्य ब्रह्मविष्णुमहेश्वरा ऋषयः ।
 ऋग्यजुः सामानि छन्दांसि ।
 चैतन्यं देवता ।
 प्राणप्रतिष्ठायां विनियोगः ॥
 उपचारैः षोडशभिर्महामुद्रादिभिस्तथा ।
 फलतांबूलनैवेद्यैः शिवं तत्र समर्चयेत् ॥
 पट्टसूत्रादिकं दद्याद्वस्त्रालंकारमेव च ।
 अगुरुं चामरं घण्टां यथायोग्यं महेश्वरि ॥
 सर्वमेतत्प्रयत्नेन दद्यादात्महितेतरतः ।
 ततो जपेत्सहस्रन्तु सकलेप्सितसिद्धये ॥
 जपसमापनं कुर्यादष्टांगेन नमस्कृतम् ।

अष्टोत्तरशतं हुत्वा सम्पाताज्यं विनिक्षिपेत् ॥

होमकर्मण्यशक्तश्चेद्विगुणं जपमाचरेत् ।

गुरवे दक्षिणां दद्यात्ततो देवीं विसर्जयेत् ॥

अस्य प्रयोगः ।

कृतनित्यक्रियः स्वस्तिवाचनपूर्वकं संकल्पं कुर्यात् ।

अद्येत्यादि अमुकगोत्रः श्रीअमुकदेवशर्मा

अमुकदेवतापूजार्थममुकयन्त्रसंस्कारमहं करिष्ये ।

ततः पञ्चगव्यमानीय हौंइति मंत्रेणाष्टोत्तरशतमभिमन्त्र्य प्रणवेन यन्त्रं तत्र क्षिपेत् ।

तत उत्थाप्य स्नापये च्छीतलजलचन्दनगन्धकस्तूरीकुंकुमैः ।

स्नापयित्वा पञ्चगव्यमानीयहौं इति मंत्रेणाष्टोत्तरशतमभिमन्त्र्य प्रणवेन शोधयित्वा स्नापयेत् ।

तत्र क्रमः ।

प्रथमं क्षीरेण स्नापयित्वा धूपं दद्यात् ।

एवं दध्ना घृतेन मधुना शर्करया च ।

ततोऽष्टाभिः कलशैः स्नापयेत् ।

कुंकुमगोरोचनया चन्दनमिश्रितैस्तोयैः स्नापयेत् ।

सर्वत्र स्नानं मूलमंत्रेण ततो यन्त्रमुत्तोल्य कुशाग्रेण तत्स्पृष्ट्वा

गायत्र्यष्टोत्तरशताभिमन्त्रितं कृत्वा प्राणप्रतिष्ठां कुर्यात् ।

अस्य प्राणप्रतिष्ठामंत्रस्य ब्रह्मविष्णुमहेश्वरा ऋषयः ऋग्यजुः सामानि च्छदांसि
चैतन्यं देवता प्राणप्रतिष्ठायां विनियोगः । तद्यथा - आं ह्रीं क्रौं यं रं लं वं शं षं सं
हौं हंसः ॥ अमुकदेवतायाः प्राणा इह प्राणाः । जीव इह स्थितः । सर्वेन्द्रियाणि बाह्यमन
इत्यादि प्राणान् प्रतिष्ठाय तत्र प्रकृतिदेवतामावाह्य षोडशोपचारैः पंचोपचारैर्वा पूजयेत् ।

तत्र पट्टसूत्रादिकं दत्त्वा अष्टोत्तरशतं सहस्रं वा जपित्वा
शक्तश्चेद्बलिंदद्यात् ।

ततोऽष्टोत्तरशतं होमं कुर्यात् । होमाभावे द्विगुणो जपः कार्यः ।

ततो दक्षिणां दत्त्वा छिद्रावधारणं कुर्यात् ॥

आं ह्रीं क्रौं यं रं लं वं शं षं सं हौं हंसः अमुकदेवतायाः
प्राणा इह प्राणाः जीव इह स्थितः इत्यादि ।

इति क्रियोड्डीशे महातन्त्रराजे देवीश्वरसंवादे

सप्तदशः पटलः ॥१७॥

अथाष्टादशः पटलः
 PATAŁA- XVIII
 ŚIVA-YANTRA
 (for japa and homa)

तत्रादौ षट्कोणमण्डलं कृत्वा तदन्त साध्य नाम युक्तं प्रसादबीजं विलिख्य षट्कोणेषु प्रणवसहितपञ्चाक्षरवर्णान् विलिख्य विवरेषु षडंगमंत्रान् , तद्बहिः पंचदलानि विरच्य तद्दलेषु ॐ वामदेवाय नमः । ॐ ईशानाय नमः । ॐ तत्पुरुषाय नमः । ॐ अघोराय नमः । ॐ सद्योजाताय नमः । इति पंच मंत्रान् प्रागादिक्रमेण लिखेत् । तद्बहिरष्टदलानि रचयित्वा तद्दलेषु मातृकावर्णान् लिखेत् ; तद्बहिवृत्तं त्र्यम्बकेन वेष्टयेत् । तद्यन्त्रे जपहोमादिः कार्यः ॥

MṚTYUÑJAYA-MANTRA

मृत्युञ्जयमन्त्रम् ।

मध्ये साध्याक्षराढ्यं ध्रुवमभिविलिखेन्मध्यमं दिग्बलेषु कोणेष्वन्तं
 मनस्तक्षितिभुवनमथो दिक्षु चन्द्रं विदिक्षु ।

ढान्तं यन्त्रं तदुक्तं सकलभयहरं

क्ष्वेडभूतापमृत्युव्याधिव्यामोहदुःखप्रशमनमुदितं श्रीप्रदं कीर्तिदायि ॥

TRYAMBAKA-MṚTI-SAÑJĪVINĪ-MANTRA

(रोगशान्त्यर्थ - त्र्यम्बकमृतिसंजीविनिविधानम् ॥)

स्वच्छं स्वच्छारविन्दस्थितमुभयकरे संस्थितौ पूर्णकुम्भौ
द्वाभ्यामेणाक्षसाले निजकरकमले द्वौ घटौ नित्यपूर्णौ ।
द्वाभ्यां द्वौ च स्रवन्तौ शिरसि शशिकलां चामृतैः प्लावयन्तं
देहं देवो दधानं विदिशतु विशदां कल्पजालैः श्रियं वः ॥

आदौ प्रासादबीजं तदनु मृतिहरं तारकं व्याहृतिं च
प्रोच्चार्य त्र्यम्बकं यो जपति च सततं संपुटं चानुलोमम् ।
गायत्र्याः पूर्वपादं तदनु च शिवदं त्र्यम्बकस्यादिमं
तत्प्रोच्चार्य ध्यानपूर्वं जपति हि मननोऽत्वेति मृत्युं ध्रुवं सः ॥
प्रासादबीजं हौं, मृतिहरं त्र्यक्षरं मृत्युञ्जयमंत्रं ॐ जूं सः ।
तारकम् । ॐ व्याहतयः भूर्भुवःस्वः । तेन हौं ॐ जूं सः । ॐ भूर्भुवः
स्वः

ततस्त्र्यम्बकमंत्रः पूर्वमन्त्रेणानुलोमक्रमेण संपुटितः ।

अस्य जपात् सर्वसिद्धिर्भवति पुनः गायत्र्या प्रथमपादं त्र्यम्बकस्य
प्रथमपादमित्यादि च ध्यानं पूर्वमुक्तम् ॥

इति क्रियोद्दिशे महातंत्रराजे

देवीश्वरसंवादेऽष्टादशः पटलः ॥२॥

अथैकोनविंशतितमः पटलः ॥

PĀṬALA - XIX
MṚTYUÑJAYA-KAVACHA
(मृत्युञ्जयकवचम् ॥)

Devi asks:-

श्रीदेव्युवाच -

भगवन् देवदेवेश देवताभिः प्रपूजित ।

सर्वं मे कथितं देव कवचं न प्रकाशितम् ॥

मृत्युरक्षाकरं देव सर्वाशुभविनाशनम् ।

कथयस्वाद्य मे नाथ यदि स्नेहोऽस्ति मां प्रति ॥

Śiva answers :

ईश्वर उवाच -

अस्य मृत्युञ्जयमन्त्रस्य वामदेव ऋषिर्गायत्रीच्छन्दः

मृत्युञ्जयो देवता साधकाभीष्ट सिद्ध्यर्थे जपे त्रिनियोगः ॥

शिरो मे सर्वदा पातु मृत्युञ्जयसदाशिवः ।

सत्र्यक्षरस्वरूपो मे वदनं च महेश्वरः ॥

पञ्चाक्षरात्मा भगवान् भुजौ मे परिरक्षतु ।
 मृत्युञ्जयस्त्रिबीजात्मा ह्यायू रक्षतु मे सदा ॥
 बिल्ववृक्षसमासीनो दक्षिणामूर्तिरव्ययः ।
 सदा मे सर्वतः पातु षट्त्रिंशद्वर्णरूपधृक् ॥
 द्वाविंशत्यक्षरोरुद्रः कुक्षौ मे परिरक्षतु ।
 त्रिवर्णात्मा नीलकण्ठः कण्ठं रक्षतु सर्वदा ॥
 चिन्तामणिबीजपूरे ह्यर्द्धनारीश्वरो हरः ।
 सदा रक्षतु मे गुह्यं सर्वसम्पत्प्रदायकः ॥
 स त्र्यक्षरस्वरूपात्मा कूटरूपी महेश्वरः ।
 मार्तण्डभैरवो नित्यं पादौ मे परिरक्षतु ॥
 ॐ जूं सः महाबीजस्वरूपस्त्रि पुरान्तकः ।
 ऊर्ध्वमूर्द्धनि चेशानो मम रक्षतु सर्वदा ।
 दक्षिणस्यां महादेवो रक्षेन्मां गिरिनायकः ।
 अघोराख्यो महादेवः पूर्वस्यां परिरक्षतु ॥
 वामदेवः पश्चिमस्यां सदा मे परिरक्षतु ॥
 उत्तरस्यां सदा पातु सद्योजातस्वरूपधृक् ॥
 इत्थं रक्षाकरं देवि कवचं देवदुर्लभम् ।
 प्रातर्मध्याह्न काले तु यः पठेच्छिवसन्निधौ ॥
 सोऽभीष्टफलमाप्नोति कवचस्य प्रसादतः ।
 कवचं धारयेद्युत्सु साधको दक्षिणे भुजे ॥

सर्वसिद्धिकरं पुण्यं सर्वारिष्टविनाशनम् ।
योगिनीभूतवेतालाः प्रेतकूष्माण्डपन्नगाः ॥
न तस्य हिंसां कुर्वन्ति पुत्रवत्या, लयन्ति ते ।
पठित्वाभ्यर्चयेद्देवि यथाविधि पुरःसरम् ।
लक्षं च मूलमंत्रस्य पुरश्चरणमुच्यते ।
तद्धारणे महादेवि मृत्युरोगविनाशनम् ॥
एवं यः कुरुते मर्त्यः पुण्यां गतिमवाप्नुयात् ।
इति ज्ञातं महादेवि तस्य वक्त्रे स्थितं सदा ॥
कवचस्य प्रसादेन मृत्युमुक्तो भवेन्नरः ।
अन्यथा सिद्धिहानिः स्यात्सत्यमेतन्मनोरमे ॥
तव स्नेहान्महादेवि कथितं कवचं शुभम् ।
न देयं कस्यचिद्भद्रे यदीच्छेदात्मनो हितम् ॥

अथ विंशतितमः पटलः ॥

PATAŁA - XX
CHAPTER ON YANTRA
 (यन्त्रप्रकरणम् ॥)

बन्ध्यायन्त्रम् -

अतः परं देवि शृणु यन्त्रधारणमुत्तमम् ।

यन्त्रधारणमात्रेण सर्वाभीष्टफलं लभेद् ॥

जन्मबन्ध्या च या नारी शुभपुत्रवती भवेत् ।

तदा गोरोचनाद्येन लिखेद्यन्त्रमुत्तमम् ॥

वृत्तद्वयं समालिख्य पद्ममष्टदलं लिखेत् ।

प्रतिपद्मे लिखेन्मायाबीजं भूपुरकं ततः ॥

भूर्जपत्रे लिखेद्यन्त्रं धारयेत्तु महेश्वरि ।

कुक्षौ धृत्वा महायन्त्रं शुभपुत्रवती भवेत् ॥

प्रयोगान्तरमन्यत्र प्राणसंङ्कटतो न हि ।

दक्षिणां गुरवे दत्त्वा गृहीणीयाद्यन्त्रमुत्तमम् ॥

वृत्तं चतुर्दलं पद्मं भूपुरेण समन्वितम् ॥

वृत्तमध्ये लिखेद्देवि साधकाख्यां विशेषतः ॥

पुत्रवतीपदं पश्चात् भवत्विति पदं ततः ।
 प्रणवैः पुटिता लज्जा त्रिधा पत्रेषु संलिखेत् ॥
 पूर्ववत्पूजयेद्देवि धारयेद्दक्षिणे भुजे ।
 सत्यं सत्यं हि देवेशि वन्ध्या पुत्रवती भवेत् ॥
 दुर्भगा चेद्भवेन्नारी सुभगा मासतो भवेत् ।

RAKSHA-YANTRA

(रक्षायन्त्रम् ॥)

अतः परं प्रवक्ष्यामि महारक्षाकरं परम् ।
 धारणाद्दानवपतिर्महारक्षाकरो भवेत् ॥
 पञ्चदलं लिखेद्देवि ग्लौबीजेनैव लाञ्छितम् ।
 गणपञ्चकं सर्वमध्ये लिखित्वा धारयेद्यदि ॥
 न तस्य पुत्रभीतिः स्यात्तत्र रक्षाकरोहरः ।
 गोरोचनाकुंकुमाभ्यां भूर्जे संलिख्य धारयेत् ॥
 तत्र पूजां महादेवि गणपस्य समाचरेत् ।
 पूजितं धरितश्चैव सर्वोपद्रवनाशनम् ॥
 वृत्तमष्टदलं पद्मं पुनः पद्मेषु संलिखेत् ।
 गोरोचनाभिः संलिख्य धारयेत्परमेश्वरि ॥
 उक्तरूपेण लिंगस्य पूजां कृत्वा महेश्वरि ।
 धारयेद्यो भवेत्तस्य ह्यपमृत्युविनाशनम् ॥

PUTRAJANA-YANTRA

(पुत्रजननयन्त्रम् ॥)

बिन्दुवृत्तं समालिख्य लिखेदष्टदलं ततः ।
 प्रतिपत्रेषु यंबीजं लिखेदथ पृथक्पृथक् ॥
 पूर्ववत्पूजयेद्देवि धारणान्मृत्युनाशनम् ।
 काकवन्ध्याजनस्यापि बहुपुत्रकरं परम् ॥
 षट्कोणं विलिखेद्वृत्तं ततश्चाष्टदलं लिखेत् ।
 षट्कोणेषु च षट् दीर्घान् विलिखेत्परमेश्वरि ॥
 ऐं ह्रीं ॐ ऐं ह्रीं फट् स्वाहा लिखेदष्टदले ततः ।
 सर्वमध्ये लिखेद्देवि ततः शृणु महेश्वरि ॥
 प्रणवस्तु ततो माया साधकाख्यं तु डेन्तकम् ।
 सुपुत्रं च समालिख्य उत्पादय पदं ततः ॥
 विधाय चैवं विधिवद्धारयेद्यन्त्रमुत्तमम् ।
 धारणात्स्वसंपत्तिर्भवेद्देवि न संशयः ।
 पूजनं पूर्वमुक्तम् ।
 देवीं कालीमंत्रेण पूजयेत् ॥

VAŚĪKARAṆA-YANTRA

(वशीकरणम् ॥)

वशीकरणयन्त्रं तु शृणु मत्प्राणवल्लभे ।
 यस्य धारणमात्रेण वशीकुर्यात् पुनः प्रिये ॥
 चतुर्वृत्तं समालिख्य लिखेदष्टदलं ततः ॥
 ॐ शत्रुमुखं बन्धयेति प्रतिपद्मदलं लिखेत् ॥
 यस्य नामाभिसंलिख्य बाहौ सन्धारयेच्छिवे ।
 पूर्ववत्पूजयेद्देवीं जपेद्वक्षं विधानतः ॥
 चामुण्डोक्तविधानेन पूजयेद्देवि साधकः ।
 हुत्वा चैव विधानेन स वशी भवति ध्रुवम् ॥

BANDHA-MOCHANA-YANTRA

(बन्धमुक्तियन्त्रम् ॥)

प्रथमं तु लिखेद् वृत्तं तद्बहिस्तु स्वरांलिखेत् ।
 बहिर्बुभूद्वयं लिख्य चतुर्दिक्षु च ह्रीं लिखेत् ॥
 वृत्तयुग्माष्टपत्रं च लिखेद्गोरोचना दिना ।
 ग्रीवायां कंठदेशे वा शिखायां वापि धारणात् ॥
 बन्धमुक्तिर्भवेत्तस्य नवमे दिवसे तथा ।
 पूर्वोक्तविधिना लक्षं दुर्गामंत्रं जपेद्बुधः ॥

BHAYAVINĀŚANA-YANTRA

(डाकिन्यादिभयविनाशनयन्त्रं जीववत्सायन्त्रं च ॥)

वृत्तयुग्मं लिखेत्तत्र महाबीजचतुष्टयम् ।
चतुष्कोणद्वयं बाह्ये लिखित्वा धारयेद्यदि ॥
नाशयेत्क्षणमात्रेण डाकिन्यादिभवं भयम् ।
मृतवत्सा यदि भवेन्नारी दुःखपरायणा ॥
धारयेत् परमं यन्त्रं जीववत्सा ततो भवेत् ॥

दीर्घरेखाद्वयं दत्त्वा तद्गात्रेऽष्टदलं लिखेत् ।
ॐ ह्रीं देवदत्त ह्रीं रेखामद्ये लिखेच्छिवे ॥
रेखगात्रदले ॐ हूं रेखाद्यन्तदले च ॐ (लिखेत्) ।
गोरोचनाकुंकुमेन तथैवालक्तकेन वा ॥
यस्य नाम तु संलिख्य स्थापयेत्परमेश्वरि ।
पञ्चामृतेषु देवेशि जीववत्सा भवेद्धि सा ॥
तत्सुतस्याकालमृत्युर्नान्यथा जायते प्रिये ।
उक्तरूपे तथा पूजां लक्ष्मन्त्रं जपेच्छिवे ॥

इति क्रियोड्डीशे महातंत्रराजे देवीश्वरसंवादे विशंतितमः पटलः समाप्तः ॥२०॥