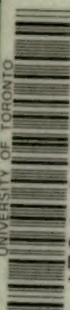


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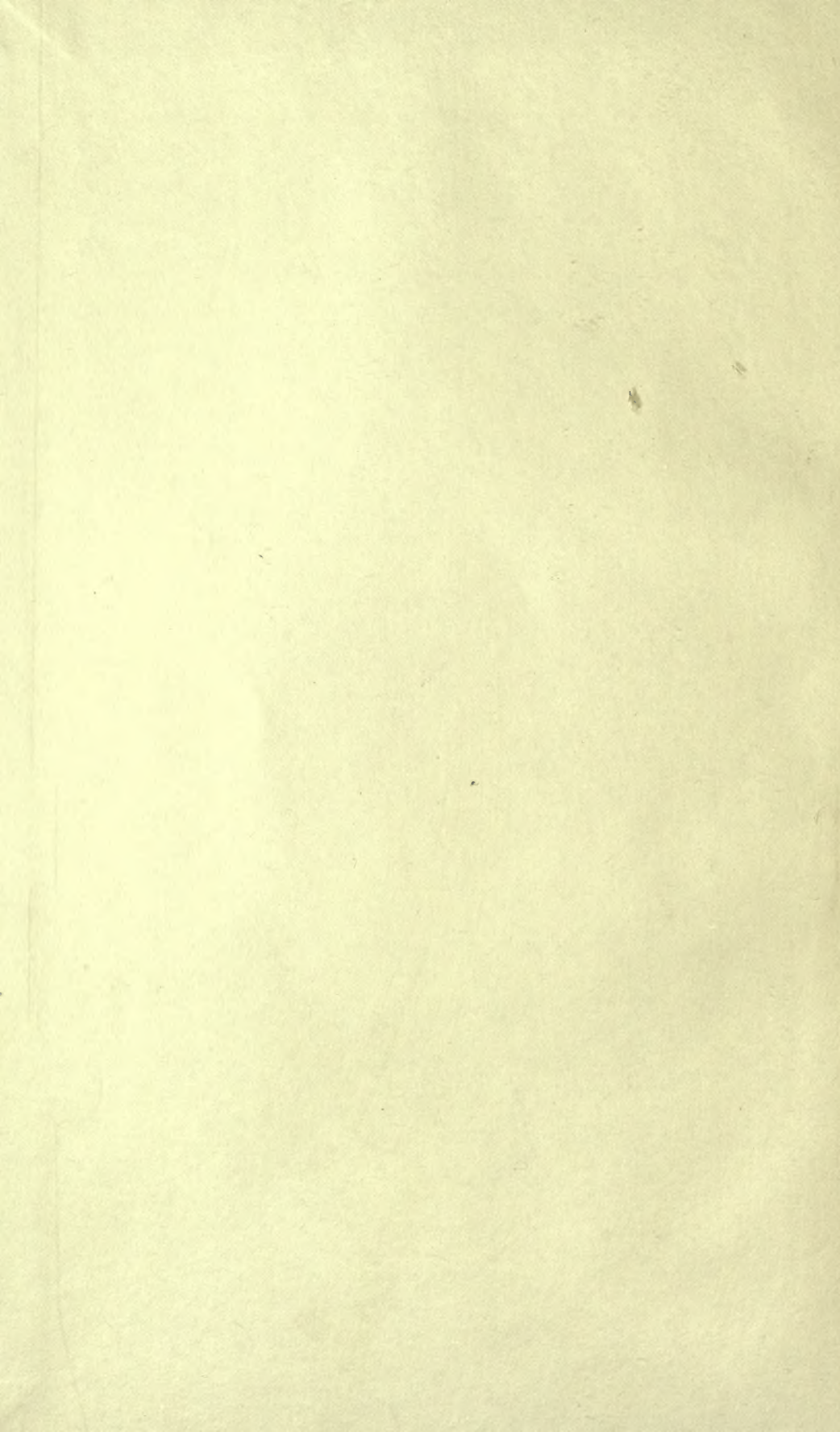
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# TANTRIK TEXTS

EDITED BY ARTHUR AVALON

VOL. IX



KARPÛRÂDISTOTRAM

WITH INTRODUCTION AND COMMENTARY

BY

VIMALÂNANDA SVÂMÎ

TRANSLATED BY ARTHUR AVALON

CALCUTTA

ÂGAMÂNUSANDHÂNA SAMITI.  
SANSKRIT PRESS DEPOSITORY  
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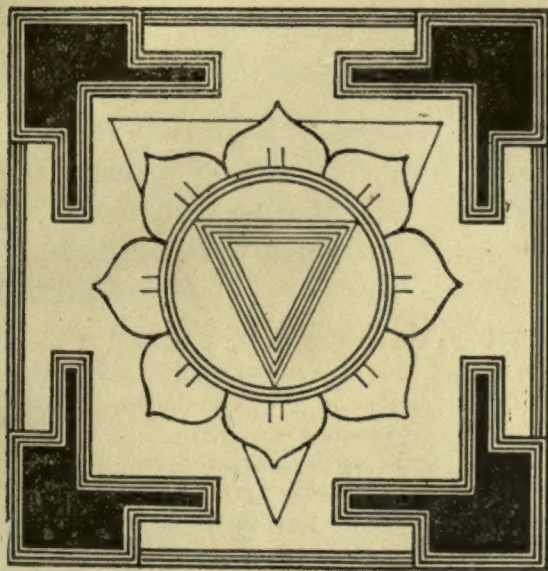


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## PREFACE

THIS celebrated Kaula *Stotra*, which is now translated from the Sanskrit for the first time, is attributed to Mahākāla Himself. The Text used is that of the edition published at Calcutta in 1899 by the Sanskrit Press Depository, with a commentary in Sanskrit by the late Mahāmahopādhyāya Krishnanātha Nyāya-panchānana, who was both very learned in Tantra Shāstra and faithful to his Dharma. He thus refused the offer of a good Government Post made to him personally by a former Lieutenant-Governor on the ground that he would not accept money for imparting knowledge.

Some variants in reading are supplied by this commentator. I am indebted to him for the Notes, or substance of the notes, marked K. B. To these I have added others, both in English and Sanskrit explaining matters and allusions familiar doubtless to those for whom the original was designed, but not so to the English or even ordinary Indian reader. I have also referred to the edition of the *Stotra* published by Ganesha Chandra Ghosha at Calcutta in 1891, with a translation in Bengali by Gurunātha Vidyānidhi, and commentary by Durgārāma Siddhāntavāgīśha Bhattāchāryya. I publish for the first time Vimalānanda Svāmī's Commentary to which I again refer later. When in this Introduction or in the Commentary I have not mentioned these two works my authorities are the Tantras or Tāntrik works which I cite, or the information I have gathered from those whom I have consulted.

One of the chief features of this *Stotra* is that it gives the *mantrōdihāra* of the Dakshinā Kālīkā. It not only gives us the *Dhyāna*, *Yantra*, *Sādhanā* and *Svarūpa-varnana* of the Mahādevī, but it also contains the chief Mantras of Dakshinā-kālīkā. The adjective "*Tava manu-samuddharanajanu*" qualifying "*idam stotram*" in Shloka 21 expressly states this fact.

Among the various Mantras of Dakshinā Kālīkā the greatest is the "*Vidyā-rājñī*" consisting of 22 syllables (*Dvāvimśhākshari*).

This mantra gives the fullest and the truest symbol of the Svarûpa of Her. This *mantra* is contained in the first five Shlokas.

The first Shloka contains	<i>Krîm, Krîm, Krîm</i>	(3, <i>aksharas</i> )
2nd „ „	<i>Hûm, Hûm</i>	(2 „ )
3rd „ „	<i>Hrîm, Hrîm</i>	(2 „ )
4th „ „	<i>Dakshine Kâlîke</i>	(6 „ )
5th „ „	<i>Krîm, Krîm, Krîm, Hûm, Hûm, Hrîm, Hrîm, Svâhâ</i>	(9 <i>aksharas</i> )

So the first five Shlokas give us altogether 22 *aksharas* i. e. the full *Vidyârâjñî*.

In Vimalânanda Svâmî's *Tîkâ* of the 5th Shloka in the revised Sanskrit text he has proved by quotations from the 9th patala of Shâktânanda-taranginî that this 22-syllabled *mantra* is the full and true representation of the Svarûpa of the Mahâdevî. See the quotation which begins with

“*Krîm-kâro mastakam devi Krîm-kârashcha lâlûtakam*” and ends with

“*Svâ-shabdena pada-dvandvam hâ-kârena nakham tathâ*”

The words “*Svarûpam*” (5th sl.) and “*Sakalam*” (6th sl.) point to this *Vidyârâjñî*. After the full *Vidyâ-râjñî* has been given in the first five Shlokas, the 6th Shloka gives the various other Mantras of less importance and significance—ranging from one syllabled, to nine-syllabled, 15-syllabled, 21-syllabled and so forth.

This Mantroddhâra has been made following the authority of Kâlîkâ-shruti, Niruttara Tantra and other Tantras. Many commentators, however, have apparently in the view of Vimalânanda failed to consult the above authorities, and have thus fallen into errors and have given a different *Mantroddhâra*. Some take the 1st Shloka to give a one-syllabled *mantra*, the 2nd sloka as also the 3rd, two two-syllabled *mantras*, the 5th a nine-syllabled one and so on : a view which it is contended is opposite to such passages as “*atha hainam brahma randhre brahma-svarûpinîm âpnoti.....vrihad-bhânû-jâyâman uchcharet*” in the 1st Sûkta of Kâlîkôpanishad ; or passages in Niruttara-Tantra (Ch. II) beginning with “*Atha vakshye*



*Kuleshâni Dakshinâ-kâlikâ-manum*" and ending with "*Sarva-mantra-mayî vidyâ srishti-sthityanta-kârintî*." The Svâmi further, refers me to the end of the Kâlikopanishad where dealing with the various Mantras of the Dakshinâ Kâlikâ it is said "*Atha sarvâm vidyâm prathamam ekam dvayam vâ trayam vâ nâma-trayaputitam vâ kṛtvâ japeṭ*." The great Tântrik Pûrnânanda Giri explaining the passage says "*Sarvâm vidyâm-iti pûrvokta-dvâvimshatyaksharyâḥ prathama vṛjam vâ vṛja-dvayam vâ* etc. (vide Shyâmâ-rahasyam Rasikamohan's edition p. 36.)

From the above consideration, it is clear that at the very beginning in the first 5 Shlokas the 22-syllabled *Mantra* is given and then the others. It may be added here that the fact of Mahâkâla's composing the Hymn in 22 Shlokas not more nor less—is also an indication of the correctness of the Svâmi's view, who, in further support of it cites 5 Shlokas dealing with the *Mantroddhâra* from the *Krama-stava* of the Dakshina-kâlikâ under the first 5 Shlokas of the Karpûrâdi, which will be found in the printed text,

In course of revising his *Vyâkhyâ* Vimalânanda Svâmi has in the first six Shlokas given good grounds to prove that the *Stotra* not only contains the *Mantroddhâra* and the *Sâdhanâ* of Shrî-Shrî-Dakshinâ Kâlikâ but also in it are given the *Mantras* and *Rahasyapûjâ* of Shrî-Shrî-Târâ and Shrî-Shrî-Tripura-sundarî.

In addition to the *Mantroddhâra* the following matters are contained in the *Stotra*.

			No. of slokas.
Dhyâna	..	...	1, 2, 3, 4, 5, 6, 7, 8, 11.
Yantra	...	...	18.
Sâdhanâ	...	...	10, 11, 15, 16, 17, 18, 19, 20.
Madya	...	...	13.
Mâmsa	...	...	19.
Maithuna	...	...	10.
Phala-shruti	...	...	21, 22.

The Shlokas 9, 12, 14 contain *stuti* only.

Shlokas 10, 15-18, 20 refer to the Tântrik *vîrâchâra-sâdhanâ*. *Vîrâchâra* is for the class of *sâdhaka* who are

*vīrabhāva* and *abhishikta*. To those who follow *pashvāchāra* this ritual is strictly forbidden. The nature of the *rahasyapūjā* is indicated in the text, to which I have added an explanatory commentary in English and Sanskrit.

To the *Pashu*, *sādhana* by night is prohibited, for it connotes in Shākta-sādhana, worship with the *Panchatattva*. The *Pashu* is still bound by the *pāsha* (bonds) of desire, etc., and he is, therefore, not *adhikārī*, for that which, if undertaken by the unfit, will only make these bonds stronger. For him, on the contrary, there are severe restrictions in this matter, for, as the Shāktakrama cited by the commentator says, “*Maithunam tatkathālāpang tadgossthing parivarjjayet.*” (The *Pashu* should avoid *maithuna*, conversation on the subject, and the like.) The *Pashu* should avoid the eight forms of *maithuna* known as *ashtāṅga maithuna*—viz., *smaranam* (thinking upon it), *kīrtanam* (talking of it), *kelih* (play with women), *prekshanam* (looking upon women), *guhyabhāshanam* (talk in private with women), *sangkalpah* (wish or resolve for *maithuna*), *adhyavasāyah* (determination towards it), as well as *kriyānishpattiḥ* (actual accomplishment). The Nityā Tantra, which the commentator cites, says: “*Rātrau naiva yajed devīng sandhyāyāng vā parāhṇake*”—“He (the *Pashu*) should never worship the Devī during the latter part of the day or in the evening or at night.” To this, from amongst many other authorities, I may add the Svatantra, which says that the Pashubhāva Sādhaka should do one lakh of *japa* in day time and that a *Vīra* devoted to his own Āchāra should do one lakh of *japa* at night ;

*Pashubhāvarato mantrī divā laksha-japang charet.*

*Svāchāranirato vīro rātrau laksha-japang charet.*

In connection with this verse I must observe that in the notes to verse 20 it is said that the first half of the 20th Shloka is meant for “*Pashusādhakas*” and that the 2nd half refers to the “*pūrnābhishiktavīrasādhaka*,” as also that the word “*param*” (afterwards”) means and refers to the time when the ‘*Pashu*’ having received *abhisheka* enters *vīrāchāra* and is



*adhikâri* for the midnight *purashcharana*. Vimalânanda tells me that this is wrong and that the whole Shloka has reference to the *vîra* or *divya sâdhaka* and that no portion of it refers to the *Pashu-sâdhaka*.

The quotation just made from the Svatantra Tantra no doubt seems to lend support to the view that the first part of the Shloka refers to the Pashu, but he informs me and I fully accept the correction that he and other followers of the Shâstra knew the passage to bear a meaning which is consonant with his view, that is, it means this:—*Mantri* means the *vîra-sâdhaka*; the *mantri* should perform *laksha-japa* in the day time following the *âchâra* of the *pashu* (*pashu-bhâva-ratah*). The *vîra-sâdhaka* should perform *laksha-japa* in the night following his own *âchâra* (*svâchâra-niratah*.) The word “*svâchâra*” (own *âchâra*) points to his interpretation being correct.

In support of his view the Svâmî cites the following Verses which all say the same thing namely that the initiate should be Brahmachârî during day and at night worship according to Kulâchâra. Kaulâvalî says :

*Naktam bhojî havishyânnam japed vidyâm divâ shuchih  
Dvîvâsâh sarvathâ vîro brahmachârî bhavet sadâ  
Râtrau sampûjayed devîm kulâchâra-kramena tu  
Dvijanmanâm tu sarveshâm dvidhâ vidhir ihochyate.*

Again, Kâlikopanished says :

*Shâmbhava-dikshâsu ratah shâkteshu vâ divâ brahmachârî  
râtrau nagnah sadâ maithunâsaktamânasah japa-pûjâdi-niyam-  
am kuryâd iti.*

Kaulâvalî again says :

*Unmukhyâh Kâlikâyâsh cha visheshah kathiyate 'dhunâ  
Divase brahmacharyena svîyasamkhyâjapang charet  
Râtrau mâmsâsavairmatsyairmudrâbhir maithunodbhavaih.*

The reason of the *vîrasâdhaka* being instructed to adopt the *âchâra* of *brahmachârî* in the day-time is the necessity for the concealment of the *vîrâchâra* from the public which Tantra so

often insists upon. Shiva says that *vīrāchāra* can not be understood aright by the common people and therefore must be concealed, as closely as a man should conceal his own mother's sin "*gopayet mātṛi-jāra-vat.*"

Moreover, the worship of Kālī in "*pashvāchāra*" is totally forbidden by Shiva. The *Pashu* is precluded by Tantra from the worship of Kālī. For example the Niruttara Tantra says

*Divya-bhāvam vīra-bhāvam vinā Kālīm prapūjayet*  
*Pūjane narakam yāti tasya dukkham pade pade*  
*Pashubhāva-rato devi yadi Kālīm prapūjayet*  
*Rauravam narakam yāti yāvad āhūta-samplavam.*

(By the worship of Kālī without *Divyabhāva* and *Virabhāva* the worshipper suffers pain at every step and goes to hell. If a man who is of the *Pashubhāva* worships Kālī then he goes to the *Raurava* Hell until the time of final dissolution).

Vimalānanda Svāmi says : The worship of Kālī without the use of wine, though seen in many places, is Paurāṇik and not Tāntrik (i. e. sanctioned by the Tantra.)

Verses 1-8, 11, the first part of verse 20, and 21 (except at midnight) deal with *japa* of the *mantra* of, and *dhyāna* upon, the Devī, which, of course, may be done by the *Pashu*. Verses 9, 12, 13, and 14 are *stuti*, and 22 is the usual *phalashloka*, which states the reward to be gained by the reading of the *Stotra*.

Verses 10, 15-18, and the second portion of verse 20 deal with *Latāsādhana*. The *shakti* of this *sādhana* is ordinarily the own wife of the *sādhaka*, married according to the Vaidik injunctions ; the *svashakti* or *ādyāshakti*, as she is technically called in Tantra. One's own wife is *Ādyā-Shakti* and *Sādhana* should be done with her aid (*Ādyā shaktiḥ svadārāḥ syāt tām evāshritya sādhayet*). With her is practised that *shakti-sādhana*, the aim of which is the acquirement of self-control, which, checking the outward-going current, places the *sādhaka* upon the path of *nivṛtti*. Indeed, the Kaulikārchana-dīpikā says, "Without *ādyā shakti* worship is but evil magic". (*Ādyāshakting vinā pūjā abhichārāya kalpate*). It is only the *siddha*, which term is here used in the special sense of one

who has obtained complete control over his passions, to whom is permitted another *shakti* (*parashakti*). So the Prānātoshinī quotes, "a man shall obtain *siddhi* with his own *shakti*, and afterwards (that is, when he is *siddha*) he should make *jaṇa* with *parashakti*" (*Svashaktau siddhim āpnuyāt parashaktau tadā jayet*). And similarly Niruttara Tantra says, that the *sādhaka* who is *siddha* in Kulāchāra may worship "another" woman. (*Siddhamantrī kulāchāre parayoshām prapūjayet*). In both these cases *parashakti* has a double meaning viz. "another" woman that is corporeal woman, or "Supreme" that is the Supreme Woman who in the body is Kundalinī Shakti. This latter appears to be sense in the quotation which speaks of the *siddhamantrī*. It has been said also, as in the Mahānirvāṇa Tantra, that *parashakti* must (if unmarried) be married either by Vaidika or Shaiva rites, or (if married and the husband is dead) according to the latter rite. Further, that which determines the moral character of an act is the intention with which it is done. As the Kaulāvaliya says, when a man's intention is bad then his act is so, otherwise there is no fault :

*Ata eva yadā yasya vāsanā kutsitā bhavet*

*Tadā doshāya bhavati nānyathā dūshanang kvachit.*

As an example of the same act and varying intention, it is aptly said : "A wife is kissed with one feeling and a daughter's face with another". (*Bhāvena chumbitā kântā bhāvena duhitṛānanam*). A *Mantrin* who is given over to lust, for the subjugation of which the *sādhana* is prescribed, goes, as is said in the Tantrasāra, to the Hell called Raurava. (*Lingayonirato mantrī rauravang narakang brajet*). In the words of the Āchārābheda Tantra — *Vāmāchāro bhavet tatra vāmā bhūtvā yajet parām*. "One may be a *Vāmāchārī* if one can worship *Vāmā* being oneself a woman." This is on the principle that a worshipper should always be like the object of his worship. Woman is *Devatā*, and the embodiment of the Supreme Shakti, and is as such honoured and worshipped, and is, when *pūjyā shakti*, never the subject of enjoyment.



Verses 15 and 16, as sufficiently appears from their context, refer to the *sâdhana* of those who are not *siddha*.

Verses 10, 17, and 18 apply to both *sâdhaka* and *siddha*, as to verse 20, see pp. 4, 5 *ante*.

By such *sâdhana* the last vestiges of the most powerful of such bonds is sought to be destroyed, and with such destruction the seed of *karma* and rebirth. He, like Shiva, becomes destroyer of Smara, and Shiva Himself. Verses 4, 18, and 20 refer directly to this fruit of *sâdhanâ*. Others indicate the material and intellectual greatness on earth of the *sâdhaka*, who devoutly worships the Devî. To him is given mastery over all persons and things of the world, which on death, if *siddha*, he leaves for the dwelling by the Supreme Feet (verse 17), or Nirvâna. As Shiva says in the Kâlivilâsa Tantra "I have told you, my beloved, all about the five Tattvas, Sâdhanâ in the cremation ground and with the funeral pyre now listen to the doctrine of the Siddha-vîra."

*Madyang matsyang tathâ mângsang mudrâng maithunam*  
*eva cha*

*Shmashânasâdhanam bhadre chitâsâdhanam eva cha*  
*Etat te kathitang sarvang siddhavâramatang shrînu.*

It is the *sâdhana* of the cremation-ground on which all passion is burnt away. There are two kinds of cremation-ground, of which the one is the funeral pyre (*chitâ*), and the other *yonirûpâ mahâkâlî*. As the first Chapter of the Niruttara Tantra says there are two cremation grounds namely that which is the funeral pyre and the *yoni* which, in its *sûkshma* sense, is the Devî, the *shmashâna* being in the same sense dissolution or *pralaya*. (*Shmashânang dvivâdhang devi chitâ yoni prakirtitâ*.) In even the *sthûla* sense the *sâdhaka* must be *susâdhaka*, for union without right disposition—*japa*, *dhyâna* etc.—is the animal *maithuna* of a *pashu*.

Shloka 19 refers to animal and human sacrifice to Kâlî. Reference to this sacrifice is also made in the Kâlikâ Purâna, and the Tantrasâra speaks of a substitute in the figure of a man made of the paste of cereals. The latter work also

says that by the sacrifice of a man one acquires great prosperity, and the eight *siddhis*. (*Naradatte maharddhih syād ashtasiddhir anuttamā*). But it adds that this is not for all. For the Brāhmaṇa may not make such a sacrifice. (*Brāhmanānāṅ naravalidāne nādhikārah*). And if he does so, he goes to Hell. Moreover according to K. B., who cites as his authority the Yāmala quoted in the Kâlîkalpalatâ, the King alone can make such a sacrifice.

This leads one to point out that the Hymn has other than these gross (*Sthûla*) meanings. In Brāhmanism everything has three aspects—Supreme (*Para*), Subtle (*Sūkshma*) and Gross (*Sthûla*). Thus the nineteenth Shloka when referring to the sacrifice of various animals and of man himself intends according to the subtle sense the six great sins for which they stand, ranging from Lust (goat) to Pride (man). It is these which must be sacrificed by the knowers who are worshippers of the Mother, the age of material sacrifice, so universal throughout the world, having passed away. So again the word Parashakti may refer to the Supreme Shakti or may be used in the sense of a Shakti other than the *svashakti* or Sâdhaka's wife who, may in the case of the competent (*adhikârî*) be an associate in the worship on the principle stated in the Guhyakâlikhanda of the Mahākâlâ Samhitâ.

“As is the competency of the Sâdhaka, so must be that of the Sâdhikâ. In this way only is success attained and not otherwise even in ten million years”.

*Yâdrishah sâdhakah proktah Sâdhikâpi cha tâdrishî*

*Tatah siddhim avâpnoti nânnyathâ varsha-kotibhih.*

This principle rests on the fact that man and woman together make one whole and can only co-operate in the rites where the attainments or *Adhikâra* of each is the same. But this does not necessarily mean that such co-operation is by *Maithuna* in its sexual sense; quite the contrary. In the same way in the Vaidik ritual the wife is *Sahadharminî*. But such ritual is only for the competent within the bounds of Shâstric injunction for, as the Shaktisangama Tantra (Part

IV) says,—“ Though a man be a knower of the three times, past, present and future and though he be a controller of the three worlds, even then he should not transgress the rules of conduct for men in the world were it only in his mind ”.

*Yadyapyasti trikâlajnas trailokyâkarshanakshamah*

*Tathâpi laukikâchâram manasâ'pi na langhayet.*

But *Parashakti* again may mean no woman at all, but Supreme Shakti or the Mother Herself whose forms they are and in such sense the union of the Sâdhaka is with the “woman” within himself—the Kundalinî Shakti who in Yoga unites with Her Supreme Husband Paramashiva. (See A. Avalon's “Serpent Power”). The context must be known as in the misunderstood saying “*Maithunena mahâyogî mama tulyo na sangshayah,*” which does not mean, as a recent English work on Hinduism suggests, that by sexual connection (*Maithuna*) the *Mahâyogî* becomes without doubt the equal of Shiva or God. This is on its face absurd and had it not been that such criticism is clouded with prejudice the absurdity would be recognised. How can sexual connection make any one God or His equal? The person spoken of is a *Mahâyogî* who, as such, has no connection physical or otherwise with women. *Maithuna* means “action and reaction” and “coupling” and sexual intercourse is only *one form* of such coupling. Thus when Mantra is said there is a coupling or *Maithuna* of the lips. In Yoga there is a coupling (*Maithuna*) of the active and changeless Principles of the Universe. The saying means that the *Mayâyogî* who unites Kundalî Shakti in his body with Paramashiva becomes himself Shiva.

So again it is said in an apparently alarming verse quoted by Tarkâlangkâra, in his commentary on the Mahânirvâna.

*Mâtri-yonau kshipet lingam bhaginyâh stanamardanam*

*Guror mûrdhni padang dattvâ punarjanma na vidyate.*

This verse in its literal sense means that if any one commits incest with his mother and sister and places his foot on the head of his Guru he is liberated and is never again



reborn. But of course that is not the meaning. The first half of the line refers to the placing of the *Jīvātmā* in the triangle situated in the *Mūlādhāra* centre with the *Svayambhūlinga* in it which triangle is called *Mātri-yoni*. The *Linga* is the *Jīvātmā*. From this point upwards, after union with Kundalinî, the *Jīvātmā* is to be led. The union of *Jīvātmā* with Kundalinî is spoken of in the second half of the first line. Kundalinî is the sister of the *Jīvātmā* both being in the same body. The meaning of the last line is as follows :—after union of Kundalinî and *Jīvātmā* the united couple are led up to the *Sahasrâra* or thousand-petalled lotus in the head which is situated above the twelve-petalled lotus which again is the abode of the Guru. When the Yogî is above the twelve-petalled lotus his feet may be described as being on the head of the Guru. Moreover it is said that at this point the relationship of Guru and disciple ceases. *Mātri-yoni* is also the term given to those sections of the fingers between the joints on which count of the Japa or recital of the mantra is *not* to be done. If *Mātri-yoni* suggests incest, then this verse is a prohibition of it—*Mātri-yonim paritajya viharet sarva-yonishu*. There are many other technical terms in Tantra Shâstra which it is advisable to know before criticising it. One of the tests to which an intending disciple may be put consists in being questioned as to such passages. If he is a gross-minded or stupid man his answer will show it.

In order therefore that the Hymn may be understood in its various aspects I have given in the Notes explanations of or in respect of its *Sthūla* or gross meaning. This is followed by the valuable commentary given to me, some years ago and now first published, by Vimalânanda Svāmî which is called *Svarūpavyākhyā*; that is, it gives the subtle (*Sūkshma*) or, as we should say in English, the inner sense or esoteric meaning according to the teaching of his own Guru Mahāmahopādhyâya Rāmânanda Svāmî Siddhântapanchânana. The text books and Commentary are preceded by an admirable little essay of Svāmî Vimalânanda by way of Introduction to

the *Vimalânandadâyinî svarûpa-vyâkhyâ* on this "Lord of Hymns" which is commonly known as the Karpûrâdi Stotra chanted by Mahâkâlâ to, and in honour of, Dakshinâ Kâlîkâ. It, as also the inner-sense Commentary are written for those liberation-seeking Sâdhakas who, worshipping Shrîvidyâ, meditate not on the gross form (*Sthûlamûrti*) but on the *Svarûpa-tattva* of Brahmayidyâ Kâlîkâ. As such many will be glad, as I was, to read it and will derive benefit therefrom.

I may note here that the Svâmî while revising the Vyâkhyâ, has given a new interpretation of the line "*te Lakshmî-lâsyâ-lîlâ-kamala-dala-drishah kâma-rûpâh bhavanti*" in the 5th Shloka and of "*ratî-rasa-mahânanda-nîratâm*" in the 13th Shloka.

On the attainment of *siddhi*, ritual ceases. There is neither sacrifice nor worship, nor *yoga*, *purashcharana*, *vrata*, *japa*, or other *karma*. For all *sâdhana* ceases when it has borne its fruit in *siddhi*. The Siddha Kaula is beyond all rules.

For the meaning of these and other terms, the reader is referred to the Author's "Principles of Tantra (Tantratattva)," "Shakti and Shâkta," "Serpent Power" and "Garland of Letters" which is a study on the Mantra Shâstra; and for other Hymns to the Devî, his and Ellen Avalon's "Hymns to the Goddess," translated from the Sanskrit of the Tantra, Purâna, and the Devîstotra of Shangkarâchâryya, which gives other specimens of the Hindu Hymnal, of which that now published is but one and a special type.

PURI,

ARTHUR AVALON.

30, May, 1922.

## INVOCATION

### AIM

I make obeisance to the Lord Guru, the wish-granting Tree of Suras, eternal Consciousness and Bliss Itself, the highest of the highest, Brahman, Shiva Himself. I make obeisance to Her who by Her Shakti of three Gunas creates, maintains, and at the end of the Kalpa withdraws, the world and then alone is. Devoutly I call to mind Her, the Mother of the whole universe. Shivā Herself.

### OM

Obeisance to the Supreme Devatā.

*Here follows an Introduction to the Vimalānandadāyini Commentary on that Lord of Hymns called the Karpûrādi Stotra to Shrimat Dakshinā Kālikā.*

All-good and all-powerful Parameshvara is without beginning or end. Though in Himself Nirguna He is the Ādhāra of the three Gunas. Though Himself formless He creates, preserves and withdraws the world of extended matter (Prapancha) by means of the Āvarana and Vikshepa Shaktis of His own Māyā which can make that possible which seems impossible. The Shvetāshvatarā Upanishad says that by meditation was seen the Svashakti of the Deva, who is the abode of all causes, associated with Kālatattva. In the Niruttara Tantra Shiva speaks of the three-eyed corpse-like One, Nirguna but also seat of Gunas associated with Shakti. Though Himself without beginning, middle or end, He creates and is the material Cause of the world which has a beginning, middle, and end. For this reason the Tantras and other Shāstras call Him Ādinātha, Mahākāla



Paramashiva and Paramabrahman. It is this unlimited, undivided, beginningless, and endless Mahākāla who is imagined to be limited by the Sun, Moon and Planets, and, as such, is called by the names of Kālā, Kāshthā, Muhūrta, Yāma, Day, Night, Paksha, Month, Season, Half-year, Year, Yuga, Kalpa and so forth. It is He who divides Time into Kāla, Kāshthā and so forth, and as Vyashti is called by the name Kālā, and the rest. He is named Paramashiva Mahākāla when creating, preserving and withdrawing the millions of worlds.

Apart from individual name and form, He exists as the Samashti of them and the Endless Supreme Greatness (Paramo mahān). Vishnu Purāna says that Bhagavān Kāla is without beginning or end. From him appears the limited in creation. Atharvaveda says that Kāla created beings (Prajā) He is Prajāpati. From Kāla was self-born Kashyapa and Tapas. Mahākāla is omniscient since He is all-pervading, dependent on none, and the Âtmā of all. Kūrma Purāna also says that he is the Supreme, imperishable, without beginning or end, all pervading, independent, the Âtmā of all who fascinates (Manohara) all minds by His greatness. Kālamādhava cites Vishnudharmotara as saying that He is called Kāla because of his dissolving (Kalanāt) all beings, and He is Parameshvara because He is Himself without beginning or end. Mahākāla is Himself Nirguna and Nishkriya, but his Shakti makes the Sun and other heavenly lights rise, stay and set.

It is by the Power of the Shakti of Kāla that men and other Jīvas are conceived in the womb, are born, attain childhood, boyhood, middle and old age and leave the world on death. In the Shāntiparva of Mahābhārata, Vedavyāsa says that it is through Kāla that women bear, that birth and death occur, winter, summer and rains come, and the seed germinates. Even Brahmā, Vishnu and Rudra appear, stay and disappear through the Shakti of Kāla. None can escape Its operation. Vishnu Samhitā says that even those Devas who create and withdraw

the world are themselves withdrawn by Kāla. Kāla or time is certainly then the stronger. Mahākāla is called Mahākālī because He is one and the same and not different from His eternal Shakti. It is She who is Mahāvidyā, Mahādevī, Mahāmāyā, and Parabrahmarūpīnī. As Ādinātha Mahākāla is the first creator of the world so the Shakti of Mahākāla, the merciful Mahākālī is the Ādiguru of the world. Yoginī Tantra says that Mahākālī is the Mother of the world, and one with Mahākāla, as is shown in the Arddhanārīshvara Mūrti.

It was this Brahmadevī who (Yoginī Tantra, 10th Patala) at the beginning of this Kalpa was heard as a bodyless voice from the sky by Brahmā, Vishnu, and Maheshvara, who were then told to perform Tapasyā for the acquisition of creative and other Shaktis. It was this Aniruddha-sarasvatī who in the Satyayuga appeared in the Heavens before Indra and other proud Devatās in the form of a brilliant Yaksha, and crushing the pride of the Devas Agni and Vāyu, in the form of all-beautiful Umā, taught Brahmatattva to Indra, the King of the Devas (See Kathopanishad).

This Kālī again who is Parameshtiguru and grants Kaivalya, compassionating the sensuous and short-lived Jīvas of the terrible Kaliyuga revealed the Shāmbhavī Vidyā. This, which was taught in the form of conversations between Devī and Īshvara, had been during the three preceding ages kept as concealed as a lady of high family from public gaze. It contained three sets of sixty-four Āgamas each, which revealed the path of Liberation for these Jīvas. Though She is Herself eternal and Sachchidānandarūpīnī, She at times out of compassion for Sādhakas assumes forms fitted for their Sādhana. Similarly the Veda, Āgama and the rest though everlasting portions of the Shabda-brahmarūpīnī are only revealed to Sādhakas at different times in the several Yugas.

When the Mahādevī who is Consciousness (Chinmayī) at the beginning of the Kalpa was pleased by the Tapasyā of Deva

Rudra, floating on the Causal Waters, She assumed the Virât aspect and became thus visible to Him. At that time by the command of Mahâdevî the Deva Rudra saw in the Sushumnâ millions of universes (Brahmânda) and millions of Brahmâs, Vishnus and Maheshvaras in them. The Deva, greatly wondering in the Heart-Lotus of Mahâdevî, there saw the Mûrtti of Shabdabrahman consisting of Âgamas, Nigamas, and other Shâstras (See Yoginî Tantra 9th, Patala). He saw that of that Mûrtti, Âgama was the Paramâtmâ, the four Vedas with their Angas were the Jīvâtmâ, the six systems of philosophy (Darshana) were the senses, the Mahâpurânas and Upapurânas were the gross body, the Smritis were the hands and other limbs, and all other Shâstras were the hairs of that great Body. He also saw the fifty Mâtrikâ (Letters) resplendent with Tejas on the edges and petals of Her Heart-Lotus. Within the pericarp of the Lotus of the Virâtrûpinî He saw the Âgamas, brilliant as millions of suns and moons, replete with all Dharma and Brahmajñâna, powerful to destroy all Mâyâ, full of all Siddhis and Brahmanirvâna. By the grace of Mahâkâlî he fully mastered the Veda, Vedânta, Purânas, Smriti and all other Shâstra. Later, Brahmâ and Vishnu received this knowledge of Âgama and Nigama from Him.

In the Satyayuga Brahmâ revealed the Smritis, Purânas and other Shâstra to the Devarshis. In this way Brahmagvidyâ was promulgated to the world. This therefore is authority to show, that just as Brahman is everlasting, so are the Âgamas and Nigamas which tell of Brahman. Just as in the Satya and other Yugas, only the three twice-born castes, wearing the sacred thread, but not the Shûdra and other low castes were entitled to worship according to the Veda, so in those three Yugas only Devarshis, Brahmarshis and Râjarshis, who had conquered their passions and knew Advaita doctrine and Brahman, were entitled to the Âgama Shâstra which destroys all sense of difference caused by ignorance and grants knowledge of Advaitatattva.



By Shiva's command they kept it as secret in their heart as they would a knowledge of their own mother's illicit love. By Upâsanâ they became liberated whilst yet living (Jîvanmukta) and attained to Brahmanirvâna. At that time the Upâsanâ of the Âgama was unknown to Sâdhakas devoted to Karma. For this reason many people nowadays think the Tantrashâstra to be of recent origin. Probably all know that in the first three Yugas Brâhmana boys, after investiture with the sacred thread, used to learn the Karmakânda and Jnânakânda of the Veda orally from their preceptors. The Veda was not then classified or reduced to writing. Towards the close of the Dvâparayuga, Shrikrishna-dvaipâyana Maharshi Vedavyâsa divided the Veda into four parts and reduced it to writing. This however does not show that the Veda is a recent production. The Supreme Science (Parâ vidyâ) which is contained in the Âgama was also handed down from generation to generation of Gurus in the first three Yugas and is being now similarly transmitted. Towards the end of the Dvâparayuga, and at the beginning of the Kali age, merciful Shiva impelled by compassion for humanity bound in the toils of ignorance, divided the Tantrashâstra, which is unlimited knowledge, into three sets of sixty-four parts each, according to the necessity of different Adhikâris, and then told them to Ganapati and Kârtikeya the two beloved sons of Pârvatî. They repeated these Tantras to Rishis of Siddhâshramas, and these last, in their turn, told them to their own disciples. Of the Rishis who knew Âgama the chief was Dattâtreyâ, an incarnation of Vishnu. At the beginning of the Kalpa the ancient Brahma-vidyâ contained in the Âgama appeared from out the Parameshtiguru who is Mahâbrahma-vidyâ and exists in man's heart unlimited and imperishable. If Sâdhanâ is done according to the instructions of a Sadguru it becomes visible in the Sâdhaka's heart. Upâsanâ, in the Vaidik form, predominated in the Satyayuga. In those days Brâhmanas, and other twice born castes, impelled by a desire for wealth, progeny and so forth used to worship Indra, Agni, Vâyu, Sûryya, Soma, Varuna and other Devas presiding

over particular Shaktis of Parameshvara in whom all Shaktis reside. But desire-free Brahmarshis and Maharshis did Sâdhanâ of Brahmanavidyâ the full and perfect Shakti. And so we see in the tenth Mandala of the Rîgveda Samhitâ that Mahâdevî appeared in the heart of the daughter of Maharshi Ambhrina and so told the true nature of Brahmanavidyâ to Rishis. This is the Devîsûkta full of Advaitatattva, the Hymn telling of the true nature of Brahmanavidyâ in the Veda. In the Tretâ and other Yugas the Brâhmanas and other twice-born devoted to the Karma-kânda used to perform Yajnas and so forth, according to the Smritishâstras of Manu and others. But Brahmarshi Vashishtha (in Chinâchâra) Râjarshi Vishvâmitra (see Gandharva Tantra, First Patala), Videharâja Janaka, Bhrigurâma the son of Jama-dagni (see Kâlikulasarvasva), Shri Râmachandra and other high souled men were worshippers of Brahmanavidyâ the full and perfect Shakti. Again in the Dvâparayuga, despite the existence of Vaidik and Smârta cults, the Agnihotra Yajna and other rites used to be performed according to the Purânas. But high-souled Shrikrishna the son of Vasudeva (see Râdhâ Tantra, Devî Bhâgavata and Mahâbhârata Anushâsana Parva, Ch. 14), the five Pândavas namely Yudhishtira and others (Virâta Parva, Ch. 6) the high souled Râjarshi Bhîshma, the great Muni Vedavyâsa, high souled Shukadeva, Asita, Devala and Brahmarshis such as Durvâsa were worshippers of Mahâvidyâ the perfect Shakti. Of this the Mahâbhârata and other books provide particular proofs. In the present Kaliyuga also the ten Sangskâras such as marriage and so forth of the twice born, and the obsequial ceremonies such as Shrâddha are performed according to Vaidik ritual. Smriti governs Chândrâyana and other matters relating to Âshrama and legal affairs such as inheritance. The autumnal Durgâpûjâ and other Vratas are performed according to the Purânas. But initiation, Upâsanâ of Brahman with Shakti and various practices of Yoga are done according to the ritual of the Âgama Shâstra.

This latter is of three kinds according to the prevalence of the Gunas namely Tantra, Yâmala and Dâmara. There are in

all 192 Āgamas current, namely 64 each in Ashvagrântā, Rathamkrântā, and Vishnukrântā. Many Tantras were lost in Buddhist and Mahomedan times and the few which still remain with Sādhakas in different parts of the country are not shown by them to any but to their disciples, so that these also are about to be lost. The late Rasika Mohana Chattopādhyāya, with great effort and cost, saved some of these and the English Arthur Avalon has done the same and I hope yet others will in future be rescued by him.

In the Yoginī Tantra Īshvara says to Devī that the difference between Vedas and Āgamas is like that between Jīva and Ātmā, that is between Jīva covered with Avidyā and Īshvara who is full of Vidyā. Indra and other Devas who used to be worshipped as Ishvaras in Yajnas held under the Karmakānda or Samhitā of the Vedas are, in Tantra-shāstra, worshipped as the Presiding Devatās of the Dikpālīnī Shakti of Her who is all Shaktis (Sarva-shaktisvarūpīnī). The three Īshvaras Brahmā, Vishnu and Rudra of the Vedas and Purānas are in Tantra-shāstra the presiding Devatās of the creative, preservative, and dissolving Shaktis of Mahādevī. As such they are worshipped as the supports of the couch of the Mahādevī. She in the Devigītā says that 'Brahmā, Vishnu, Īshvara, Sadāshiva are five Mahāpreta at my Feet. They are constituted of the five Bhūta and represent the five different elements of matter.' 'I however' She says 'am unmanifested consciousness (Chit) and in every way beyond them.'

Again the Veda says 'All this is verily Brahman.' Despite this Mahāvākya, various distinctions are made, such as those of caste, Adhikāra of men and women and so forth. So a male Brāhmana may say Vaidik Mantras but not Brāhmana women. Distinction was again made between objects as between the water of the Ganges and a well. All such distinctions are wholly opposed to the Spirit of the Great Word (Mahāvākya). The Tantrashāstra says that the supreme Brahman is both subtle and gross. In dependence on the truth of this Mahāvākya Tāntrik



Sâdhakas purify wine which is 'not to be taken and drunk' according to Veda. Considering it to be as holy as nectar, they offer it into the mouth of Kulakundalinî who is Consciousness itself (Chitsvarûpinî). Again, in accordance with Veda, the Tantra holds food to be sacred and knowing that food is Brahman ordains the offering of it to Mahâdeva. This offered food is Mahâprasâda and very holy and rare even for Devas, and whether it be brought by a Chandâla, or even fallen from the mouth of a dog. The Vedas and Smriti say that the Chandâla and other low castes are untouchable. On touching them one must bathe, do Aghamarshana and so forth. But the Tantra Shâstra says that even a Chandâla, who has a knowledge of Kula doctrine and Brahman, is superior to a Brâhmana who does not know Brahman. The Tantra Shâstra again says that during the Chakra all castes are equal. Since all are children of the one Mother of the World, no distinctions should be made at the time of worshipping Her. It is on this Tântrik authority that no caste distinctions are observed in the matter of eating and so forth in the Virajâkshetra of Shrî Shrî Vimalâ Devî. The Veda again prohibits the performance of Yajna or worship after the taking of food. Tantra Shâstra however says that one should not worship Kâlikâ whilst suffering from hunger or thirst otherwise She becomes angry. That is since Shiva and Jîva are really one it is futile to worship the Paramâtmâ saying 'I offer Naivedya' when the Jîva, who is one with It, is in want of food and drink. Smriti again, which explains Veda ordains that the Shâlagrama stone which represents Nârâyana should not be touched or worshipped by any but Brâhmanas. On the other hand, the Tantra Shâstra ordains that the Vânalînga representation of the Brahman may be touched and worshipped not only by Brâhmanas but by Shûdras, Chandâlas and women. In fact the Karmakânda of Veda contains many such ordinances opposed to Brahman-knowledge. For this reason Bhagavân Shrîkrishna has said in the Gîtâ that the Vedas are concerned with objects constituted of the three Gunas (Trigunavishaya) and bids Arjuna to free himself of the

Gunās. He says the Veda contains the Karmakāṇḍa but that he who seeks the Brahman-state above the Gunās should abandon the Karmakāṇḍa and perform Sādhana according to Shāstra by which Liberation is gained. In spite however of differences in worship and practice both Veda and Tantra Shāstras are one in holding that there can be no Liberation without Tattvajñāna. In the Nirvāṇa Tantra Shiva says 'Oh Devi, there is no Liberation without Tattvajñāna.' According to Veda, a Sādhaka, in order to become fit for Nirvāṇa, must have first accomplished the fourfold Sādhana. He must have acquired the faith that Brahman is alone everlasting, and have no desire for happiness either on earth or in heaven. He must possess the six virtues, Shama, Dama and so forth, and must long for Liberation. He then discusses (Vichāra) and ponders on the Mahāvākya 'That thou art' (Tat tvam asi), and thus realizing the unity of Paramātmā and Jīvātmā, attains the knowledge 'He I am' (So'ham).

In Tāntrik Upāsana the Jñānakāṇḍa is mingled with the Karmakāṇḍa. The Āgama teaches the ignorant Pashu, steeped in dualism, Virabhāva Sādhana in which dualism and non-dualism are mingled. It thus endeavours to raise them to the divine state of Jīvanmuktas, the state of pure Monism. Manu says 'Know dualists to be Pashus. Non-dualists are Brāhmanas.' Rudrayāmala says that Virabhāva is revealed for the development of Jñāna. After perfecting Jñāna and attainment of Brahmasiddhi, the Sādhaka becomes Devatā in a pure state of Sattva. The Vedānta and philosophic Shāstras are replete with instructions and arguments touching non-dualism. But they do not indicate the path by which one can be in actual practice non-dualistic. For this reason we see Vedāntic Pandits deeming it unclean to touch a low caste man such as a Shūdra. They also observe endless distinctions as to what should or should not be eaten, and what should and should not be offered to Devatā. Tantra Shāstra however says that non-dualistic Bhāva (Bhāvādvaita) should be accompanied by non-dualistic

action (Kriyâdvaita). The Yogavâshishtha Rāmâyana says that to the Muni who realizes non-dualism (Advaita) in Bhâva, in Kriyâ, and in objects (Dravya) in all these three matters the world, seems but a dream.

According to the instruction of Tantra Shâstra the Sâdhaka rises in the early hours of the morning, and sitting on his bed, meditates as follows: 'I am the Devî and none other. I am that Brahman who knows not grief. I am a form of Being-Consciousness-Bliss, Whose true nature is eternal Liberation.' Again at noon sitting at worship he does Bhûtaśuddhi, and therein merging the 24 Tattvas beginning with earth in Paramâtmâ and thinking of the Paramâtmâ and Jīvâtmâ as one he meditates:—'He I am.' Gandharva Tantra says that, after due obeisance to the Guru, the wise Sâdhaka should think 'He I am' and thus unite Jīvâtmâ and Paramâtmâ. In all Sthûla Dhyâna of Mahâvidyâs, forming part of daily worship, Tantra Shâstra everywhere enjoins meditation on the Mahâdevî as not different from, but one with, the Sâdhaka's Âtmâ. The Kâlî Tantra says that, after meditating as enjoined, the Sâdhaka should worship the Devî as Âtmâ. 'He I am' (So'ham). Kubjikâ Tantra says that the Sâdhaka should think of his Âtmâ as one with Her. Nîla Tantra in the Dhyâna of Târâ says that meditation should be done on one's own Âtmâ as one with the Saviour-goddess (Târîṇî). In Gandharva Tantra Mahâdevî says, as regards the Dhyâna of Tripurasundarî, that the Man who meditates on the unattached, attributeless, and pure Âtmâ which is Tripurâ as one with, and not different from, his own Âtmâ becomes himself Her (Tanmaya). One should become Her by ever thinking 'She I am' (Sâ'ham). Again in the Kâlîkulasarvasva Shiva says that whoever meditates on the Guru and recites the Hymn of the spouse of Shiva and thinks of Kâlîkâ's Âtmâ as one with his own Âtmâ is Shrî Sadâśhiva. Similarly Kulârṇava Tantra says 'The body is the temple of Devatâ and the Jîva is Deva Sadâśhiva.' Let the Sâdhaka give up his ignorance as the offering (Nirmâlya, which is thrown



away) and worship with the thought and feeling 'He I am.' It is not only at times of worship and so forth that the Sâdhaka is enjoined to meditate on Her who is Paramâtmâ as one with his own Âtmâ. Shiva teaches that our thought and feeling should be non-dualistic in all that we do, in eating, in walking and so forth. Hence in the Gandharva Tantra Shiva says 'I am both the Deva and the food offered to Him, the flower and perfume and all else. I am the Deva. There is none other than Me. It is I who worship the Deva and I am also Deva of Devas.' Again it is ordained that at the time of taking Kârana (wine) and the rest they should be offered to the Fire of Consciousness in one's own heart, uttering the Mantra, and thinking that Kula-Kundalinî extends to the tip of his tongue, let the Sâdhaka say: 'The liquid shines. I am the Light. I am Brahman. She I am. I offer Âhuti to my own Self Svâhâ.' He who does Sâdhanâ of the Mahâvidyâ in Virâchâra with such Advaitabhâva attains by Her Grace to Divyabhâva, and with the thought 'I am Brahman' becomes liberated whilst living, and on death is one with Mahâdevî. In the Devigîtâ Shri Shri Devî says 'He becomes Myself because both are one.' Again the Mahânirvâna Tantra enjoins a similar non-dualistic feeling in the Mantra to be said when taking the Dravya (wine). 'The ladle is Brahman, the offering is Brahman, the fire is Brahman, the offering is made by Brahman and to Brahman he goes who places all his actions in Brahman.'

Sachchidânanda Mahâvidyâ, in undistinguishable union of Shiva and Shakti, can alone be worshipped with such non-dualism of feeling. Although Tântrik worshippers are divided into five communities namely Shâkta, Shaiva, Vaishnava, Gânapatya, Saura the first alone are all Dvijas since all worshippers of Sâvitri (Gâyatri) the Mother of the Veda belong to the Shâkta community. The Mâtrikâbheda Tantra says 'Sâvitri the Mother of the Veda was born of the sweat of Kâlî's body. That Devî grants the threefold fruit and is Shakti of Brahman.' Sâdhakas belonging to the other four communities worship their respective

male Devatâs associating with them their Shaktis. Thus the Shaivas worship Shiva under the names Umâ-Maheshvara, Shiva-Durgâ, Kâlî-Shangkara, Arddhanârishvara and so forth. The Vaishnavas worship Vishnu under the names, Râdhâ-Krishna, Lakshmî-Nârâyana, Sitâ-Râma, Shrî-Hari and so forth. In the Nirvâna Tantra Shrî Krishna says 'To those who do Japa of Râdhâ first and then Krishna, to such I, of a surety, grant a happy lot even now and here.' By uttering the name Sitâ-Râma (Sitâ coming first) one utters the Târa of Mahâdevî, and for this reason it is also called Târaka-Brahma. The Sauras perform their worship with the Mantra 'Obeisance to Shrî Sûryya accompanied by the Shakti who reveals.' Moreover the Mâyâ-Bija (Hrîm), which is the Pranava of Devî, is added to the Mûlamantra by every sect. This clearly shows that all these five sects are directly or indirectly worshippers of the Brahman who is Shiva-Shakti (Shivashaktyâtmaka) both in his Nirguna and Saguna aspects. Kaivalyopanishad says 'By meditation on the three-eyed, blue-throated serene Lord (Prabhu) Parameshvara, who is without beginning, middle and end, who is one and pervades all thing, who is wonderful, Chidâ-nanda Itself, accompanied by Umâ, the Muni goes to the Source of all being (Bhûtayoni) to the Witness of all, who is beyond all darkness.' Hence in the Tantra Shâstra, Shiva has said that the Shiva-shakti Tattva is the cause of Tattvajnâna and therefore Japa should be done by a Mantra in which they are united. That is one attains Tattvajnâna, which is liberation, by worshipping Brahman as Mother and Father. All Mantras being composed of Shiva and Shakti one should meditate on Shiva-Shakti as being one. In the Tantra Shâstra also Shiva has said that there is no difference between them who are inseparably connected (Avinâbhâvasambandha). He who is Shiva is also Shakti and She who is Shakti is also Shiva. Fatherhood and Motherhood are merely distinctions of name. In reality they stand for one and the same thing. The Tantra Shâstra again says that Shakti, Maheshvara, Brahman all denote the

same Being. Male, female, neuter are verbal and not real distinctions. Shakti, Maheshvara, Brahman ; all three denote the one eternal Mahāvidyā who is Sachchidānanda. Although the Mahāvidyā is in truth Nirguna and eternal, She assumes various Māyik forms, varying according to the Gunas, for the fruition of the desires of Sādhakas. It is said in Chandi that She ever appears to fulfil the purposes of Devas, and at such time She, who is Truth eternal, is commonly said to be generated. In the Devyāgama it is said : 'Mahāmāyā who is Chitirūpā and Parabrahmasvarūpini assumes by Her grace towards Sādhakas various forms.' We may meditate on Mahādevi as either female or male, for these terms may be attributed to any gross body. They cannot however be attributed to Her in so far as She is Sachchidānanda. Sādhakas of Shakti worship Brahman as Mother, for in the world the mother-aspect alone of Her who is Brahman is fully manifested. In the Yāmala, Shiva says :— 'Devī may, My Beloved, be thought of as female or male, or the Sachchidānandarūpini may be thought of as Nishkala Brahman. But in truth She is neither a female, male, neuter being, nor an inanimate thing. But like the term Kalpavati (a word in feminine gender denoting tree) feminine terms are attributed to Her.'

In fact the main cause of the birth and nourishment of men and animals is their respective mothers. Their fathers are merely helpers (Sahakārti). Every Jīva on issuing from his mother's womb, lives on her milk, and receives his first initiation with the Mantra 'Mā' (Mother). The first preceptor (Ādiguru) of every man is his mother. She is his visible Devatā. His first lessons are learnt of her. It is the mark also of the Earth to generate and nourish all Jīvas, like a mother, by producing for them all kinds of fruits and grains and holding them in her bosom. Hence we are not wrong in saying that the world is full of the Mother.

In mathematics zero has no value and is merely an empty formless (Nirākāra) thing, indicative of infinity until it is joined to an integer. But when joined to the figure 1 it converts it into



10. Similarly when She who is formless Brahman is joined to Her own Prakriti, consisting of the three Gunas, spoken of in Shruti as 'the unborn one, red, black, and white,' then She assumes for the fruition of the Sâdhaka's desires ten different forms (Dashamahâvidyâ) whose variety is due to difference in the proportions of the three Gunas. There are the ten Mahâvidyâs who are Shiva and Shakti (Shivashaktimayî). These ten forms are Kâlî and Târâ, the Mahâvidyâ Shodashî, Bhuvaneshvari, Bhairavî, Chhinnamastâ, Dhûmâvatî the Vidyâ Bagalâ, the Siddhavidyâ Mâtanggî, and Kamalâ. Some Tantras mention eighteen Mahâvidyâ, but these are forms of the ten with slight variations. Of the ten Mahâvidyâs, Kâlî is Shuddhasattvagunapradhânâ, Nirvikârâ, Nirgunabrahmasvarûpaprakâshikâ. It is this primordial form which alone directly gives Kaivalya. In Yoginî Tantra Devî says 'Now see my form (Rûpa) which is Brahmânanda and supreme. Listen, this form is the supreme state (Paramadhâma) in the form of Kâlî. There is no Brahman-form higher than this.' In Kâmadhenu Tantra Shiva says 'In the void is Kâlî who grants Kaivalya'. Târâ is Sattvagu-nâtmikâ and Tattvavidyâdâyinî; Shodashî (Mahâtripurasundarî), Bhuvaneshvari and Chhinnamastâ are Rajah-pradhânâ and Sattvagu-nâtmikâ and hence they grant Gaunamukti in the form of Heaven (Svarga) Aishvaryya and so forth. The forms of Dhûmâvatî, Bagalâ, Mâtanggî and Kamalâ are Tamah-pradhâna and hence their Sâdhana is done in Shatkarma, such as causing death to others and so forth. In short all the ten forms of Mahâdevî give Enjoyment and Liberation directly or indirectly.

The forms of the Mahâvidyâ are divided into two groups namely the Kâlîkula and Shrikula. So Niruttara Tantra says that 'Kâlî, Târâ, Raktakâlî Bhuvanâ, Marddinî, Triputâ, Tvaritâ, Durgâ and Vidyâ Pratyangirâ belong to the Kâlî-kula. And to the Shrikula belong Sundarî, Bhairavî, Bâlâ, Bagalâ, Kamalâ, Dhûmâvatî, Mâtanggî, Vidyâ Svapnâvatî and Mahâvidyâ Madhumatî. Of all the Siddhavidyâs Dakshinâ is, O my beloved, the Cause (Prakriti).'

Kālī-kula is for the worship of Jñānīs in Divya and Vīrabhava, and Shrī-kula is for the worship of Karmīs in Divya, Vīra and Pashu Bhāvas. The Tantra Shāstra gives an account of the Mantras, Yantras, mode of worship and so forth for all the ten or eighteen Mahāvidyās. But almost all Tāntrik writings hymn the greatness of, and give the highest place to, Kālīkā the first Mahāvidyā for the others are but different forms of Brahmarūpīnī Kālīkā. The Nigama Kalpataru says 'Of all castes the Brāhmaṇa is the highest. Amongst all Sādhakas the Shāktas is the highest. Of Shāktas he is the chief who does Japa of the Kālīmantra.' Pichchhilā Tantra also says 'of all the Mantras of the Devas that of Kālīkā is the best. Even the vilest can become Jīvanmukta simply through this Mantra.' In Yoginī Tantra, Shiva says 'This Vidyā Kālīkā is Mahā-Mahā-Mahā-Vidyā, through whom even the worst may attain Nirvāṇa. Even Brahmā, Vishnu, and Maheshvara are Her worshippers. She who is Kālī the supreme Vidyā, is Tārā also. The notion of a difference between them has given rise to various Mantras.' Again the Kāmakhya Tantra says 'Oh Parameshvari, seven lakhs of Mahāvidyās remain hidden. Of them all Shodashī is said to be the most sublime. But Oh Devi, the Mother of the world, Kālīkā is the mother even of Her.' Niruttara Tantra says 'Without knowledge of Shakti, Oh Devi, there is no Nirvāṇa. That Shakti is Dakṣiṇā Kālī who is the own form of all Vidyās (Sarvavidyārūpīnī).' The Yāmala again says 'As is Kālī so is Tārā and so are Chhinnā and Kullukā. Oh Devi, thou, who art the supreme Kālīkā, art also the Mūrti which is composed of these four. In the Vaidik system Sāgnika (fire-maintaining) Brāhmaṇas achieved their ends by the offering of oblations to the seven lolling tongues of fire named Kālī, Karālī, Manojavā, Sulohitā, Sudhāmravarṇā, Sphulinginī and Devī Vishvaruchi' (1st Saptaka, 2nd Khanda, 4th Sūtra).

Another important characteristic of the Tantra Shāstra remains to be mentioned. Although this Scripture is very liberal in matters of practice and worship and does not recognize

distinctions of caste and so forth, it has yet repeatedly enjoined Sâdhakas to keep this Âchâra hidden from ignorant Pashus. Of Kaulas it says that ' they are at heart Shâktas, outwardly Shaivas, and in gatherings Vaishnavas '. It also contains injunctions such as that the teaching should be kept as secret as one would the knowledge of one's mother's illicit love, and that if it is given out the Sâdhaka's purpose is frustrated and so forth. In the Gandharva Tantra, Shiva says that only such men as are without dualism, have controlled their passions and are devoted to Brahman are entitled to this Shâstra. ' He alone is entitled, who is a believer, pure, self-controlled, without dualism who lives in Brahman, speaks of Brahman, is devoted to Brahman, takes refuge in Brahman, who is free from all feeling of enmity against others, and who is ever engaged in doing good to all beings. Others are not true Sâdhakas (Bhramasâdhaka). It should not be told to Pashus, to those who are insincere, or to men of shallow knowledge.' For this reason Shiva has used symbols in the teaching of all Dhyânas, Mantras, Yantras, and modes of Sâdhanâ of Devas and Devts. The meaning of these symbols is not known to any but the Sadguru. Hence the secret mysteries are unintelligible even to the learned without the grace of the Guru. In the Kulârnavâ Tantra, Shiva says ' There are many Gurus who know the Veda the Shâstras and so forth. But, Oh Devi, rare is the Guru who knows the meaning of the supreme Tattva '. Hence in order to know the true meaning of the Dhyânas and so forth, there is no other means than to seek refuge with the Guru who knows the meaning of all Âgamas.

It is owing to ignorance of the true nature of Devatâ that even Brahmayidyâ, who is subtler than the most subtle and Consciousness Itself, seems to be a gross thing. Even learned men do not shrink from saying that this Brahmayât, whose desires are fully realized (Pûrnakâma) is fond of offerings of blood, flesh and so forth. In the Jnânasangkalinî Tantra, Shiva says, 'Agni is the Deva of the twice born. The Devatâ of Munis is in



their hearts. Men of small intelligence worship images. To the wise, Devatā is everywhere.' That is Karmin Brāhmanas worship Agni as Ishvara, Yogīs see the Devatā in their own hearts, men of small intelligence (that is compared with the others) worship the Devatā in images, and high-souled seers of the Tattva see Brahman everywhere. In fact much as a teacher shows his little students, small globes and maps, in order to make them understand the nature of the great earth, so Gurus counsel Sādhakas of no great intelligence and of inferior Adhikāra to meditate on Sthūla forms in images and pictures so that their wandering minds may be rested, and they may learn the true aspects of Devatā. Unfortunately however, ignorant men consider the Sthūla form to be the true aspect of the Devatā. In the Kulār-  
 nava Tantra, Shiva says that some meditate on the Sthūla to still the mind, which, when so stilled, can fix itself on the Sūkshma. The Sādhaka should first learn from the Guru what quality or action each limb of the image represents, and should then practise meditation on the subtle, otherwise the gross form will itself become for him mere earth or stone. In Kubjikā Tantra, Shiva says 'Oh Lady of Mahesha, One should meditate on the Formless (here used in the sense as opposed to forms of images, etc.) along with the form. It is by constant practice, Oh Devi, that one realizes the formless.'

Hence Sādhakas who desire Liberation should always think of the Svarūpatattva of Brahmanavidyā Kālikā. Of this Svarūpa the Devī says in Mahābhāgavata : 'Those who long for Liberation should, in order to gain freedom from the bonds of the body, meditate on that aspect (Rūpa) of Mine which is the supreme Light (Jyotiḥ), Sūkshma, and Nishkala, Nirguna, the all-pervading unbeginning, non-dual sole Cause which is Sachchidānanda Itself. This is the Svarūpa of the Devī which is beyond all mind and speech.'

The Mārkaṇḍeya Purāna says, 'The Mahāmāyā is Nishkala, Nirgunā, endless, undecaying, unthinkable, formless and both

eternal (Nityâ) and transient (Anityâ)', that is, Mahâmâyâ Kâlikâ is free from Kalâ (Mâyâ) and free from Gunas, without end, imperishable, eternal, and not transient as is the world (Jagat), formless, and hence, as such, is not the object of meditation. In the Kârma Purâna, Vishnu in the form of a Tortoise says that the Supreme Devî is Nirgunâ, pure, white, stainless, free from all duality and realizable by the Âtmâ only. This state of Hers is attainable only by Jnâna. In the Kâmadâ Tantra, Shiva says 'That eternal Kâlî who is supreme Brahman is one without a second either male or female. She has neither form, Âdhâra, or Upâdhi. She is sinless and imperishable Sachchidânanda, the Great Brahman.' She who is eternal Brahman has neither appearance (Âvirbhâva) nor disappearance (Tirobhâva), and being all-pervading, She cannot be said, like other Devas and Devis, to reside in any particular Loka. Thus Brahmâ resides in Brahmaloка, Vishnu in Vishnuloka, Rudra in Kailâsa and Shrî Krishna in Goloka, but Mahâdevî is always and everywhere equally present; though for the fulfilment of the desires of Sâdhakas, She appears in particular forms in their minds and hearts. It is clear therefore that her Sthûla aspect is Mâyâ-made (Mâyâmaya) and transient (Anitya). For this reason Shiva, in the Gandharva Tantra, says, 'That aspect (Rûpa) of the Devî which is the Supreme Bliss and the Great Cause of the worlds neither appears nor disappears'. In the Kulârnavâ Tantra, Shiva says, 'It neither rises nor sets, nor grows nor decays; It shines Itself and makes others shine without any help. This aspect is without condition (Anavasthâ) and is being only (Sattâmâtrâ) and unknowable to the senses (Agochara).' That is, the Svarûpa aspect of the Mahâdevî who is Supreme Bliss is the root-cause of this world of three Gunas. This aspect has no appearance or disappearance and no growth or decay. 'It is self-manifest and manifests all other objects. It is beyond the states of waking, dreams, and sleep. It is unattainable by speech and mind and is Being itself.'

In fact just as fire which, though pervading all objects, does not show its power of burning and lighting, and can-

not be put to use for cooking and so forth, until it has been generated by the friction of two objects, so although the Chinmayī is all-pervading, She does not become visible nor does She grant one's desire without the action of Sādhana. Again just as the Sun itself, motionless in the distant Heavens, by its rays draws moisture from the earth, so the Mahādevī, who is the abode of all Shaktis, though in Herself changeless (Nirvikāra) creates (and the like) the world by means of the eight Shaktis, Brahmānī, Vaishnavī, Māheshvarī and other Devatās, presiding as Her creative and other Shaktis. For this reason in the Yantra of Mahādevī Kālikā (see Kālikopanishad) the Sādhaka worships the fifteen Shaktis Kālī and others in the fifteen corners, the eight Shaktis Brāhmī and others on the eight petals, the eight Bhairavas and Vatukas Asitāṅga and the rest at the edges of the eight petals, the four Devatās, Vishnu and others, at the four corners of the Yantra, and the ten Dikpālas, Indra and others, in the ten directions as being the rays of Kālikā who is Herself a mass of pure light (Tejoghana). The Mahādevī is worshipped as the Mūrtti consisting of Shiva-Shakti (Shivashaktimaya) in the Bindu at the centre of the Yantra.

Although the Āgama Shāstra, which grants Advaitabhāva and educes Tattvajñāna, has been revealed by all-merciful Shri Shri Bhairava and Bhairavī, it is still unknown to a mass of people. Many in fact to-day despise the Tantra because it contains Virāchāra and Kulāchāra, and some even refuse to admit that it is a Dharmashāstra at all. If they had read the Tantra Shāstra intelligently and learned its principles from Sādhakas truly versed in it, they would have realized how mistaken were their notions of it and, instead of despising it, would certainly have admitted that this Shāstra is the only means of Liberation for the undisciplined, weakminded and short-lived. Seeing that wine, flesh, fish are consumed and sexual intercourse takes place in the world at large I am myself unable to understand why many people should shudder at the Sādhana of Pancha-



ma-kâra to be found in the Tantra Shâstra. Do these acts become blameable only if made a part of worship (Upâsanâ)?

All know that Ghee which nourishes and promotes longevity causes serious stomach-disease and even death if taken in too large quantities, whilst snake-poison, which kills, will yet cure and lengthen the life of a dying delirious man, if it be purified and given under suitable condition with a cold bath, a diet of whey, and so forth. Similarly the Great Physician (Vaidyanâtha) Himself has prescribed the Mantra of Âdyâshakti possessed of all Shaktis, and the invigorating Pancha-ma-kâra as Sâdhanâ suitable for the cure of the malady of Existence (Bhavaroga) of the sinful Jîvas of this dark Kali age, and as a means whereby they may attain the supreme state full of eternal bliss, imperishable and immortal. All classes of physicians prescribe the use of wine, fish and flesh in measured quantities for the acquisition of strength by patients who are weak and have a low vitality. On that account the medical science does not deserve to be hated. Similarly the Tantra Shâstra does not deserve to be blamed for prescribing the Pancha-ma-kâra for the Liberation of Jîvas suffering from the disease of worldly existence. Shiva has nowhere said that Sâdhakas of Shakti should always drink wine, always slaughter animals and eat their flesh and always enjoy women, and that thus they will attain Liberation. On the contrary He has counselled various means for checking excesses in these matters, and He has in particular controlled license by making these acts part of the worship of Īshvara. It is the degraded conduct of a number of great Pashus who pretend to be Sâdhakas which is the cause of the public dislike for, and hatred of, the Tantra Shâstra. In the Mahânirvâna Tantra Shrī Śaḍāshiva says 'Wine, is Tārā (the Saviour) in liquid form (Dravamayī). It saves Jîvas destroying dangers and disease, and grants both Enjoyment and Liberation. But wine, if drunk in contravention of rule (Vidhi), destroys the intelligence, reputation, wealth and life of men.

Even a Kaula who has received Abhisheka an hundred times is to be deemed a Pashu and without the pale of Kuladharmā if he is addicted to excessive drinking.' In the Kulārṇava, Shiva says 'Oh My Beloved, he who kills animals for self-satisfaction in contravention of Shāstric ordinance (Avidhānena) will dwell in a terrible Hell for as many days as there are hairs on the body of the animal.' These utterances of Shiva clearly show that He has nowhere ordained the free use of Pancha-ma-kāra by people in general. He has ordained Virāchāra or Kulāchāra only for Sādhakas of the Nivritti path who long for Liberation. Such Sādhakas, free from duality (Nirvikalpa) as they are, wish to see the Sachchidānanda aspect of the Mahādevī, and Shiva has prescribed the Pancha-ma-kāra to enable them to realize the Ānanda aspect. Just as a man who knows not sweetness is given sugar or honey to eat, so the Sādhaka is made to taste the fleeting objective (Vishaya) bliss (Ānanda) of Pancha-ma-kāra so that, thus controlling his six enemies for the time being, he may have a notion of the Eternal Brahman-bliss (Brahmānanda): This momentary taste of eternal Brahman-bliss makes the Liberation-desiring Sādhaka eager for and industrious to gain it. But after the attainment of this natural (Sahaja) Brahman-bliss he no more longs for the five Ma-kāras and becomes gradually devoted to Divyāchāra. If a Sādhaka takes wine in a limited way, after purification, the outgoing of his senses is weakened, and the mind or inner sense is stilled so that he is thus fitted for Sūkshma Dhyāna. For this reason wine is called cause (Kāraṇa). In the Kulārṇava Tantra, Shiva says, 'Ānanda is the Self (Rūpa) of Brahman and that exists in the body. Wine is its revealer and is hence drunk by Yogis. Wine and flesh are taken with Brahmajñāna for the satisfaction of all Devas, and whoever partakes of them for self-gratification is a sinner.' That is Sādhakas do Sādhana with Pancha-ma-kāra for the satisfaction of the Devatās whom they worship and the development of Brahmajñāna in their hearts; but whoever takes them for his own enjoyment is doomed to a terrible hell as a

great sinner. Shiva has also said in the Kulârnava, 'One reaches heaven by the very things which may lead to Hell.' The fifth Ma-kâra, that is, sexual intercourse, is the root-cause of the creation of the world of Jîvas. All Jîvas, be they Devatâs, men, beasts, birds, fish, insects or flies, are produced by the sexual union of their respective parents. In this world every male is an individualised (Vyashtîbhûta) aspect of Shiva, the Âdipurusha, and Chandî says, 'all females in all the worlds' are part of the Mahâshakti. The Kârma Purâna says, 'The Mahâdevî is Herself One, present in many parts or divisions (Anekavibhâgasthâ), beyond Mâyâ, absolutely pure, Mahâmâyâ, Ishvari, eternal, stainless (Niranjana), ancient, consciousness (Chinmayî), the First Purusha (Âdipurusha) of all Purushas.' The Gandharva Tantra says, 'The male form (Pungsho rûpam) the female form, and any other good form—all this is undoubtedly Her supreme form (Paramam rûpam.)' One Brahman, becoming dual, appears as Shiva and Shakti, and that aspect in which there is union of Shiva and Shakti is the true aspect of Sachchidânanda Brahman. It is from this aspect of Blissful (Ânandamaya) union that the world is created, and for that reason men and all other creatures ever seek happiness. The Bliss of the reproductive power of males and females manifests in their bodies only at the time of sexual union. At this time ignorant men remain intent only on gratifying their passion, but Sâdhakas, possessed of the knowledge of Kula, then meditate on the Yoga-blissful (Yogânanda) form (Mûrtti) of Shiva and Shakti present in the hearts of males and females and, calling to mind the meaning (Artha) of the Mantra of their Ishtadevatâ, do Japa of it. In the Kâlikulasarvasva, Shri Sadâshiva says, 'By doing Japa of Mantra and by adoration of Bhagavati, the consort of Shiva, at times of sexual union, a man becomes, like Shuka, free from all sins.' In another place He says, 'The consort of Shiva should be worshipped by becoming Shiva.' True Shakti-sâdhanâ consists in considering all girls and women, old and young, and of all castes, as the visible forms



of one's own Ishtadevatâ and (according to one's means) worshipping them with clothes, ornaments and so forth; or bowing to them as mothers with the Ishtamantra in mind and not treating them with neglect or contempt under any circumstance. In the Kaulâvalî Tantra, Shiva says, 'One should make obeisance on seeing a young woman of a Kaula family. One should bow to any female, be she a young girl, or flushed with youth, or be she old, be she beautiful or ugly, good, or wicked. One should never deceive, speak ill of, or do ill to, a woman and one should never strike her. All such acts prevent the attainment of Siddhi.'

At the present time a measured use of wine, flesh and so forth and a thorough respect for woman as for the Devatâ are particularly seen in the civilized society of the West. Satisfied at this, the Mahâdevî, who is the Queen of Queens, has granted to the people of the West the light of science and sovereignty over the whole world. Shâmat Âdinâtha Mahâkâla has, in the 'Karpûrâdi Stotra' called the Svarûpa-Stotra, briefly described the Mantra, Yantra, Dhyâna and Sâdhanâ of Shâmat Dakshinâ-Kâlikâ who is Parabrahman (Parabrahmarûpini). This Supreme Tattva is hard to attain even by such Îshvaras as Brahmâ, Vishnu and Rudra. Mahâkâla Himself says, 'Neither Dhâtâ nor Îsha nor Hari knows Thy Supreme Tattva.'

However, in accordance with the teachings of my Paramaguru, Mahâmahopâdhyâya and most worshipful Râmânanda Svâmi Siddhântapanchânana, the crest-gem of Tântrikas, now gathered to the feet of Shiva, I write this Svarûpa commentary under the name of 'Vimalânandadâyini,' of this Karpûrâdi Stotra, in consonance with the views of Tantra and other Shâstras.

## PRAYER

*At the Feet of Shrî Shrî Kâlikâ.*

May the Mahâ-Devî who is called Kâlikâ,  
Because She is without beginning or end,

Whose Body is imagined to be blue of colour,  
 Because like the blue sky She pervades the World,  
 And because She is Chidghanâ<sup>1</sup> Sattvagunamayî  
 Who is imagined to be black  
 Because She is colourless and above the coloured Gunas,  
 Whose hair is dishevelled (Muktakeshî)

Because though Herself changeless She binds infinite numbers  
 of Jîvas by bonds of Mâyâ, symbolized by Her dishevelled  
 hair and because She makes liberated (Mukta) Brahmâ,  
 Vishnu and Maheshvara who are Kesha,<sup>2</sup>

Who is imagined as having the Sun, Moon and Fire as Her  
 three eyes,

Because as the Virât, the Witness of the world past, present and  
 future She sees everything,

Who is pictured as wearing the dead bodies of two boys as Her  
 ear-ornaments,

Because as said in Âgama and Nigama the childlike and unper-  
 turbed (Nirvikâra) Sâdhaka is very dear to Her, who  
 being the sole Creatrix, Preserver and Destructress of  
 infinite millions of Worlds, has on Her Body the mark of  
 the Yoni signifying creation, full and high breasts denoting

<sup>1</sup>This is a play on the word Ghana which means mass and black or dark blue cloud. Chidghana is massive, compact, unmixed, pure Consciousness (Chit). Again She is Nirguna and stainless but is also Meghânggî (cloud-bodied) because through Adhyâsa of the three Gunas She appears varicoloured just as a cloud in itself colourless appears white, blue, and so forth by contact with the sun's rays. So Devî Purâna says, 'Just as the uniform cloud appears as of many colours, so does She too through the instrumentality of the Gunas.'

<sup>2</sup>Kesha=K+A+Îsha. And K=Brahmâ, A=Vishnu, and Îsha=Rudra. The Niruttara Tantra says, 'Kâlî who is Aniruddha-sarasvatî, is the great desire-granting tree, the sole Cause of Enjoyment and Liberation for Brahmâ, Vishnu and Mahesha.'

preservation, and a terrible visage signifying the withdrawal of all things,

Who is said to have large teeth, and a lolling tongue and to hold in Her hand a cup made of human skull,

Because the Chinmayī Mahādevī drinks the wine of delusion arising from the Tamas Guna of Her Sādhaka by means of Sattva-pradhāna rajoguna,<sup>1</sup>

Who is pictured as wearing a garland of severed heads

Because She is Shabdabrahman (Shabdabrahmarūpini) and the heads are the fifty letters,

Whose upper and lower right hands are seen to be making the Abhaya and Vara Mudrās

Because She both destroys the dangers, and grants the desires of Sakāma Sādhakas,

Whose upper left hand is depicted as wielding a sword

Because She severs the bonds of illusion for the Nishkāma Sādhaka

Whose lower left hand is seen to hold a human head

Because She grants him Tattvajñāna,

Who is called Digambarī (space-clad)

Because being Brahman (Brahmarūpini) She is free from the covering of Māyā<sup>2</sup> and unconcerned (Nirvikāra),<sup>3</sup>

<sup>1</sup> White Teeth stand for the white Sattva Guna, the red Tongue stands for the red Rajo Guna and Delusion is the Tamo Guna. The meaning is, the Mahāvidyā is represented with a lolling tongue because She first destroys the Sādhaka's Tamo Guna by increasing his Rajo Guna, and large teeth because by increasing his Sattva Guna and suppressing his Rajo Guna She grants him the state of Nirguna Brahman. In the Dhyāna of Tārā it is said, 'Ugratārā Herself destroys the Jādyā (unconscious nature) of the three worlds by putting it in her skull-cup.'

<sup>2</sup> In the eighteenth century work of Kamalākānta called Sādhaka-ranjana it is said: 'Of the Nirākāra Brahman, understand, Māyā to be the Ākāra' (Nirākāra-brahmer ākāra dekha Māyā). The Shūnya has no form until encircled by Māyā.

<sup>3</sup> Vikāra is also 'change'. She is then in Her changeless aspect.



Who is pictured as having a waist-chain of human hands

Because hands are the principal instrument of work (Karma)  
and at the close of a Kalpa all Jivas with their Karmas  
are merged in the Avidyâ Shakti of Mahânâyâ,

Who is seen standing on the breast of corpse-like Shiva,

Because the Supreme State (Paramapada) and Svarûpâvasthâ  
or Mahâdevî (one with Shiva) is Nirguna and changeless  
(Nirvikâra),

Who is seen in Viparîta-maithuna<sup>1</sup> with Mahâkâla,

Because at the beginning of a Kalpa She who is ever blissful  
(Nityânandamayî), and being united with Shiva, feels  
pleasure in the work of creation which She effects by  
bringing the changeless Parashiva under Her dominion  
(Vashîbhûta),

Who is again said to live in the cremation ground,

Because when at the end of a Kalpa all things in the universe  
from Brahmâ to a blade of grass are dissolved in Mahâkâla,  
She is in and one with that Mahâkâla, who may be thus  
compared to a cremation ground, and because at the death  
of Jivas She exists as the individual (Vyashti) Jivâtma in  
the burning ground,

Whose Yantra for worship is composed of a circle symbolizing  
Mâyâ, an eight-petalled lotus denoting the eightfold  
Prakriti, three Pentagons representing the fifteen Avayavas  
and a Bindu denoting Shiva-Shakti,

Because She is, as Paramâtmâ, in the gross and subtle bodies  
consisting of the three Gunas and twenty-four Tattvas,

Whose Bija 'Krîm',<sup>2</sup> the Queen of Mantras is pure Sattva  
Guna, and consciousness (Chaitanyamayî) and grants both  
Enjoyment and Liberation,

<sup>1</sup> Coition in which the woman assumes the dominant roll.  
Shakti is active and Shiva is the passive principle.

<sup>2</sup> The Svâmi also points out that the 'Kr' sound in this  
Mantra are also to be found in the word Christ and in the Mussul-  
man's Karîm. See Mâyâ Tantra Ch. vii for the Yavana Bija.

Who is worshipped as Dakshinā because She alone grants the full fruits of all forms of Upāsana and Yajna.

May She, this Mahādevī, who is Sachchidānandarūpini and forgiveness itself, pardon all offences committed by me in the explanation of this Her Hymn.

Shambhu with His five mouths is unable to relate Thy qualities. Pardon all my childishness. Be propitious.

Guard my life, guard my repute and guard my wife, sons and wealth.

And at death grant me Liberation.

O Mother of the World, obeisance.

Shrī Shrī Vimalānanda Svāmī.





## Hymn to Kālī

(KARPÜRĀDISTOTRA)

1

O MOTHER<sup>1</sup> and Spouse of the Destroyer of the three cities,<sup>2</sup> they who thrice recite<sup>3</sup> Thy *Bija*<sup>4</sup> formed by omitting from *Karpūra*, the middle and last consonants and the vowels, but

### NOTES

<sup>1</sup> The Divine Mother of the World in Her aspect as *Dakṣiṇākālīka* that is the beneficent Grantor of *Nirvāna*.

The *Kalikahridaya* says: 'I worship *Kālī* the Destructress of *Kālā*, the Shining One, who is the *Bija Kṛīm* who is *Kamā* who is beyond *Kālā* and who is *Dakṣiṇākālīka*.' *Gandharva Tantra* says: 'Hṛīm, I bow to *Mahadevī* who is *Turiyā* and *Brahman*. He who remembers Her does not sink in the ocean of existence.' *Chandi* says: 'Oh Thou whose Body is pure *Jñāna* who hast three divine eyes, who weareth the crescent moon, to Thee I bow for the attainment of all good.' (V)

<sup>2</sup> *Shakti* of Mahesha who destroyed the *Asura* named *Tripura* (*Tri*=three; *Pura*=city) along with his three cities in Heaven, Earth and the Nether regions (V).

<sup>3</sup> Recite (*Japanti*); utter repeatedly with mind fixed on the meaning of the *Mantra* (V). Lit., 'make *Japa*.' The word 'recite' is employed as the nearest English equivalent, but is not accurate, in so far as in *manasa Japa* the action is purely mental, and in *Japa* of the next lower degree (*Upāṅghu*) there is movement of the lips only, but no utterance.

<sup>4</sup> The 'seed' *mantra*. *Bija* is seed, the cause of the *Mantra* body (V). According to the *Nityā Tantra*, *Mantras* are of four kinds—*Pinda*, *Kartari*, *Bija* and *Mālā* according to the number of syllables. See as to *Bija*, A. Avalon's 'Garland of Letters'.

adding *Vamākshī* and *Bindu*,<sup>1</sup> the speech of such, whether in poetry and prose, like that of men who have attained all powers,<sup>2</sup> issues of a surety with all ease from the hollow of their mouth, O Thou who art beauteous with the beauty of a dark rain cloud.<sup>3</sup>

## I

## COMMENTARY

## (INNER SENSE)

*With respectful obeisance to the beauteous feet of Svāmī Rāmānanda I write this Svarūpa-vyākhyā named the Grantor of Pure Bliss (Vimalānandaddāyini).*<sup>4</sup>

'Oh Mother'  
(Mātah)

The root *Mā*=to measure, to which is added the suffix *trich*=*Mātri*: that is, She who measures out or gives: She who grants enjoyment or Liberation according as the *Sādhaka* is desire-ridden or free from desires.

<sup>1</sup> That is, *Karpūram*, less the vowels *a*, *ū*, *a*, and the consonants *pa* and *ra* and *m*=*Kr* + *Vamākshī* ('the left eye' or long vowel *i*), with the *Nada-bindu* superimposed=*Krīm* which accomplishes all desire (*Tantrasāra*), is *Mantrarāja* (*Shyāmārahasya Tantra*) (K.B.). *Tantrarāja* says, 'letter *Ka* is Thy form.'

<sup>2</sup> *Siddhi*, or success. *Siddhi* is that which is sought for (*Sadhya*) and is the result of *sādhana*, the training of the higher psychical and spiritual faculties. It includes the eight great powers, *Anima*, *Laghima*, etc., the power of motion and suspension in space, and others mentioned in the *Skanda Purāna* and other works. The *Devī* is Herself *Mahasiddhi* (*Lalitāsahasranāma*, v. 55).

<sup>3</sup> *Dhvantadharādhararuchiruchire*. Just as dark clouds, by shedding nectar-like rain, cool the earth parched by the sun's rays, so too dost Thou, by shedding the nectar of Thy Grace, give immortality to *Sādhakas* tormented by the three forms of pain (*Ādhyātmika*, *Ādhibhautika*, *Ādhidaivika*). The *Rudrayāmala* says, '*Devī* is Supreme *Shakti* and delivers from all difficulties. She is dark with the refulgence of a million suns and is cooling like a million moons.' (V).

<sup>4</sup> *Vimalānanda* is also the name of the Commentator.

The three cities are three bodies, gross, subtle, causal. She is the Shakti of Him who grants Liberation from these bodies. As the Power-holder (Shaktimân) and His Power (Shakti) are one, it is She who is grantor of such Liberation. Kaivalya Upanishad says, 'From the Âtmâ, the root, the bliss, looking on all alike who abides within the three cities, is born the multiple and various world and into Him these three cities are merged.'

'Spouse of the  
Destroyer of  
the three  
cities'

That is meditating on the same as being one with the Âtmâ of the Sâdhaka. Kâlikâ Shruti says, 'One should always think of Âtmâ as Kâli. Those who do, attain the fourfold Purushârtha whether directly desired or not.' Todala Tantra (Ch. vi) says, 'Oh Devi, K grants Dharma, R grants Kâma, I grants Artha and M grants Moksha. Oh Beloved, the recital of these combined give Nirvâna Moksha.'

'They who  
recite'

Thy Sattva sachchidânanda aspect denoted by the Bija 'This' (Etat) 'Kring.'

That is the triple aspect Sâttvika, Râjasika, Tâmasika.

'Triple' (Trih-  
kritang)

Denotes the aspect in which 'Thou art the Cause of the World. Although as Sachchidânandarûpinî Thou art Nirgunâ when free of Mâyâ characterized by the Karma of Jîvas and Kâla, Thou becomest the seed in the creation of the world, what time Jîvas must enjoy the fruit of their Karma. In the Devîgîtâ Devi says 'Then I who am Âtmâ, Chit, Parabrahman and called the "One" assume the Bija (seed) aspect through union with My own Shakti. The causal body of which I have aforetime spoken is Avyakta in which the world exists as seed (Bija) from which issues the subtle body.'

'Bija'

Saguna Brahman the Kalpaka or fashioner of the World.

'Karpûram'

Omitting from Mûlaprakriti composed of Sattva, Rajas, and Tamas Gunas the middle Rajas Guna which is Ū and the last Tamas Guna which is M. It is thus composed of Sattvaguna alone. The Jnânasangkalinî Tantra says, 'A is Sâttvika, U is Râjasa, M is Tâmasa. Prakriti is these three.'

'Omitting  
therefrom'



‘Adding’

Powerful to give Nirvâna Moksha and by Mâyâ to grant the desires of Sâdhakas; and in whom the pure Sattvaguna predominates. The Tantra Kalpadruma says, ‘K on account of its brilliance is the Chitkalâ, Jnâna. Associated with the fiery letter (R) She is auspicious and full of all Tejas. As “Î” She grants the desires of Sâdhakas. As Bindu She grants Kai-valya.’

‘Beauty of  
dark clouds’

Thou who should be meditated upon as of a dark (Nîla) colour because Thou art Chidâkâsha and dost possess the compact Tejas Shuddhasattvaguna. In the Nirvâna Prakarana of Yogavâshishtha it is said, ‘Because Shivâ is Vyoma She is seen as black.’ Tripurâsârasamuchchaya says, ‘As being Liberation, She who is attained by devotion (Bhakti) should be meditated on as being like the sky itself free from clouds.’

## 2

O Maheshi,<sup>1</sup> even should one of poor mind<sup>2</sup> at any time recite but once another doubled *Bîja* of Thine, composed of *Îshâna*,<sup>3</sup> and *Vâmashravana*,<sup>4</sup> and *Bindu*;<sup>5</sup> then, O Thou who hast great and formidable ear-rings of arrow form,<sup>6</sup> who bearest on Thy head the crescent moon, such an one becomes all

## NOTES

<sup>1</sup> *Shakti* of *Mahesha* the Lord of even *Brahmâ*, *Vishnu* and *Rudra* (V). The *Devî* as *Îshvarî*, (Ruler), of the Universe and Spouse of Nirguna Maheshvara. *Îshvara*, according to the *Lînga Purâna*, when associated with *Tamas*, is Rudra the Destroyer; with *Rajas*, the One born from the golden egg, *Brahmâ*; and with *Sattva*, Vishnu.

<sup>2</sup> *Mandachetâh* who is not capable of devotion to thy lotus feet according to Commentator K.B.; for, as the *Brahmânda Purâna* says, all sin is expiated by remembrance of the feet of the Supreme Shakti.

<sup>3</sup> That is, *Ha*.

<sup>4</sup> The ‘left ear,’ or long vowel *î*.

<sup>5</sup> *Nâda-bindu*—that is,  $H + \acute{a} + m = H\acute{a}m$  *Hâm*. He who makes Japa of *Hâm* is more praiseworthy than Deva or Asura (*Vishvasâra Tantra*) (K.B.)

<sup>6</sup> Worn by Kâli: reading Bâna instead of Bala as to which see *post*.

powerful,<sup>1</sup> having conquered even the Lord of Speech<sup>2</sup> and the Wealth-Giver,<sup>3</sup> and charmed countless youthful women with lotus-like eyes.<sup>4</sup>

## II

## COMMENTARY

Possessor of the great Power of creating, preserving and withdrawing. 'Mashehi'

Durgārāma Siddhāntavāgīśha is of opinion that by the use of Kadāchit it is meant that unlike other religious Karma which can be done only in a state of purity (Shuchi), Japa of the Mantra of Kālī can be done at any time whether one is in a state of purity or not (Shauchāshaucha-kāla). Here he says one should not give up the worship if there be a birth or death in the house. The Tantra Shāstra says that one should do Japa of the Mantra, whether one is in the state of purity or not, and whether walking, standing or sleeping.

Meditate upon.

'Recite'  
(Japati)

Having the dual aspect of Shiva-shakti. The Tantra Shāstra speaks of the King of Mantras being generated by the union of Shiva and Shakti.

'Of dual  
aspect'  
(Dvandvam)

Thy causal (Kāraṇa) aspect which is the Bīja Hūṃ. In the Yāmala it is said, 'It is with the double Shabdabīja (which is Hūṃ) that She awakens the mass of Shabda.'

'Another Bīja'  
(Bijamanyat)

Is īshvara. Kathopanishad says, 'Purusha is the size of only a thumb. He is like smokeless fire, the Ishāna of what

'Ishāna'

<sup>1</sup> Vishvasāra (K.B.).

<sup>2</sup> Brihaspati, Guru of the Devas.

<sup>3</sup> Dhanada, i.e. Kuvera, Lord of Wealth, King of the Yakshas; according to one account the son, and, according to another, the grandson of Pulastya (see Muir, O.S., T. iv., 481, 488 ; v. 483 ; i, 492).

<sup>4</sup> That is, to them are given eloquence and learning, riches and beauty.

has been and will be. He is to-day and He is to-morrow. This is That.' Indu is immortality. Vâmashravana is the power of granting speech and of attracting forms (Rûpa). The Tantrâbhidâna says, 'Û is Bhairava, subtle, Sarasvatî . . . attractor of forms.'

Dost bear the  
half-moon'  
(Chandrârâ-  
dhachûde)  
'Earrings'

Who dost grant Nirvâna liberation. The Mahânirvâna Tantra says, 'The forehead of Her who is Nityâ, Kâlarûpâ, Arûpâ, and Shiva Himself is marked with the moon on account of immortality.'

(Mahâghora-  
bilâvatangse)

Whose earrings (things very dear) ore formed of two Sâdhakas who are like Maheshvara and simple as boys; that is child-like simple Sâdhakas who have true knowledge are dear to Her. In the Vivekachûdâmani it is said, 'Just as a boy plays with toys heedless of hunger and other pain so the wise man plays happy, unattached and selfless.' Such a Sâdhaka attains all forms of knowledge and riches and can charm the whole world.

There is however another reading given by Durgârâna Siddhântavâgîsha namely Mahâghoravânâvatangse, that is whose earrings are formed of frightful arrows (Vâna).

## 3

O Kâlikâ, O auspicious Kâlikâ<sup>1</sup> with dishevelled hair,<sup>2</sup> from the corners of whose mouth two streams of blood trickle,<sup>3</sup> they

## NOTES

<sup>1</sup> The Devi. See Mahânirvâna Tantra, chap. xiii. and chap. iv, verse 31 : 'At the dissolution of things it is Kâla who will devour all, and by reason of this He is called Mahâkâla; and since Thou devourest Mahâkâla Himself, it is Thou who art the supreme primordial Kâlikâ'.

*Kâlikâ is Brahmarûpini* (V)

<sup>2</sup> *Vigalitachikurâ*, as is the worshipped *nâyikâ*. See *post*.

<sup>3</sup> *Srikkadvandvâsradhârâdvayadharavadane*, Kâli is so represented as having devoured the flesh of the demons. The Mahânirvânâ Tantra, chap. xiii, verse 9, says : 'As She devours all existence, as She chews all things existing with Her fierce teeth, therefore, a mass of blood is imagined to be the apparel of the Queen of the *Devas*.' Esoterically blood is Rajas Guna.



who recite another doubled *Bija* of Thine composed of *Īsha*,<sup>1</sup> *Vaishvānara*,<sup>2</sup> *Vāmanetra*,<sup>3</sup> and the lustrous *Bindu*.<sup>4</sup> destroy all their enemies, and bring under their subjection the three worlds.<sup>5</sup>

## III

## COMMENTARY

Ka is Brahmā, A is Ananta, La is Ātmā of the universe, I is subtle, Ka is Brahmā, A is Ananta. (Tantrābhidāna). Thus it is said that Mahādevī is the subtle, beginningless and endless Ātmā of the universe. 'Thou who art Brahman without beginning or end.' In the Asitāstotra in the Adbhūtarāmāyana Shri Rāma says, 'I bow to that Thine aspect which is Purusha without beginning and end. the unmanifest Kūtastha superior (to Thine aspect) as Prakriti, the Ātmā of the universe appearing in multiple and differing forms.'

Kālikā

[Durgārāma Siddhāntavāgīsha derives the word Kālikā as follows:—He who dissolves (Kalayati) the world is (Kāla or Shiva. And She who shines (Divyati) that is plays (Kridati) with Him is Kālikā. Kāla + ikaṇ + ā = Kālikā.]

That is one who is free from all Vikāras such as the passion for arranging the hair and so forth.

'With dishevelled hair'  
(Vigrahitachikure)

This blood indicates (the red) Rajas Guna. Mahādevī is without that for She is Shuddhasattvaguna.

'Streams of blood'  
(Asradhārā)  
Recite (Japati)

Meditate upon.

<sup>1</sup> That is, *Ha*, as to which see Kāmādhenu Tantra, chap. ii; and Prānatoshint, 53 *et seq.*

<sup>2</sup> Lord of Fire, whose *Bija* is *Ra*.

<sup>3</sup> 'Left eye,' or fourth vowel long *i*.

<sup>4</sup> *Nāda-bindu* the *Bija* is thus  $H + r + i + m = Hriṃ Hriṃ$ . In Svatantra Tantra *Ha* (*Vyoma*) is said to denote manifestation; *Ra* (*Vahnī*) is involution; and *Ī* maintenance of the worlds.

<sup>5</sup> The earth, upper and nether worlds (see Vishvasāra Tantra and Fhotkarini Tantra). *Tribhuvanam*, that is *Devas*, *Men*, *Nāgas* and so forth inhabiting *Svarga* (Heaven) *Martya* (Earth) and *Pātāla* (Nether world) (V).

Of dual aspect  
(Dvandvam)

The Bija Hrîm is both Shiva and Shakti. In the Devîgîtâ Mahâdevî says, 'H is the gross body, R is the subtle body, Î is the causal body. I am Hrîm the Turîya.'

Îsha

Who is the aspect of subtle Bija.

Vaishvânara

Which is full of Tejas.

Vâmanetra

That is, with Mâyâ consisting of pure Sattva Guna.

Indu

This is, the Shakti which gives immortality.

Three  
syllabled  
Dakshinâ'

Dakshine is Dakshinâ in the vocative, and the latter is the Sachchidânanda aspect which grants Kaivalya and is indicated, by the three-syllabled Mantra. Nirvâna Tantra says, 'The Sun's son (Death) is established in the south (Dakshina). The name of Kâlî makes him flee in all directions with fear. Hence She is called Dakshinâ in three worlds.' Kâmâkhyâ Tantra says, 'Just as guerdon (Dakshinâ) given at the end of a rite, causes it to be fruitful and gives Liberation, so this Devî grants the fruit of all Karma and hence She is called Dakshinâ Kâlî.' The same Tantra also says, 'Purusha is on the right (Dakshinâ) and Shakti on the left. The left conquers the right and becomes the grantor of great Liberation. Hence She is called Dakshinâkâlî in the three worlds.'

[Durgârâma construes these words as follows :—Dakshine tryakshare ati (by Sandhi tryakshare'ti) that is Dakshine ati tryakshare. As Upasargas can shift their position 'ati' has been placed in the verse after Tryakshare. Atitryakshare is the vocative of Atitryaksharâ. Atitryaksharâ means Atikrântah (Adhah-kritah or placed under) Tryaksharah (Shiva) yayâ (by whom) She: that is, She who has placed Shiva under Her. The whole then means 'Oh Dakshinâ who dost stand on Shiva.' Tryakshara literally means the three lettered one which is the Pranava (Om) and is used for Shiva. The Mahimnastotra (see 'Greatness of Shiva' Ed. A. Avalon) calls Shiva 'Om' and another Stotra calls Him Tryaksharamaya.

The same commentator then says that there is a different reading for Dakshine tryakshareti, namely, Dakshine Kâliketi which he explains in two ways (a) Dakshine Kâlike'ti = Dakshine

Kālike ati=Dakshine atikālike. The last word is the vocative of Atikālikā which means Atikrāntā (Sadrishikritā, made similar to) Kālikā (Meghajālam; a bank of cloud) yayā (by whom) She—that is, She who looks like a bank of cloud; the whole then meaning ‘Oh Dakshinā who hast the appearance of a bank of clouds’ (b) Dakshine Kāliketi—Dakshine Kālike iti which means Oh Dakshinā Kālikā. The word ‘iti’ is Svarūparthaka that is simply indicates that She is addressed as Dakshinā Kālikā. Examples of the elision of ‘I’ after ‘E’ in Sandhi are Shakuntaleti and Meghajāle’pi Kāliketi.]

## 4

O Destructress of the sins of the three worlds, auspicious<sup>1</sup> Kālikā, who in Thy upper lotus-like left hand holdest a sword,<sup>2</sup> and in the lower left hand a severed head;<sup>3</sup> who with Thy upper right hand maketh the gesture which dispels fear,<sup>4</sup> and with Thy lower right hand that which grants boons; they, O Mother with gaping mouth,<sup>5</sup> who reciting Thy name, meditate in this

## NOTES

<sup>1</sup> *Dakshinā*, the beneficent grantor of *Nirvāna*. (V)

<sup>2</sup> *Khadga*, the peculiar heavy sword with the blade curved at the tip so named, used to behead the sacrificial animals.

<sup>3</sup> The Devi is the destroyer of the wicked.

<sup>4</sup> The Devi is the dispeller of all fear, and makes with Her hand the *mudrā*. The right upper hand makes the gesture of dispelling fear, or the gesture of assurance of safety (*Abhayamudrā*) and the right lower hand makes the gesture of granting boons (*Varamudrā*). (V) The *Sādhaka* seeks fearlessness, which is the great gift of the Goddess, who is *Bhayāpahā*, ‘remover of fear.’ ‘If thou art remembered in times of difficulty, Thou takest away all fear’ (*Mārkaṇḍeya Purāṇa*). At the same time it is she who fills the ignorant with terror (*Pashuloka-bhayangkari*)—that is, those devoid of the knowledge of non-duality, for ‘fear comes when there is duality’ (Br. Up. 1-4-2, *Lalitā*, v. 99).

<sup>5</sup> *Prakatita-vadane* (see ‘*Dasha-Mahāvidyā Upāsanaṛahasya*,’ by Prasanna Kumāra Shāstrī). *Vimalānanda* reads *Prakatitaradane*, that is, with big protruding teeth. The *Yoginī Tantra* says, ‘Supreme eternal, large-toothed, smeared with blood.’ The *Tārākalpa* speaks of ‘*Shyāmā* of the colour of a new (freshly formed) cloud, with large breasts, terrible with protruding teeth. (V)



way<sup>1</sup> upon the greatness of Thy mantra, possess the eight great powers<sup>2</sup> of the Three-Eyed One<sup>3</sup> in the palm of their hands.<sup>4</sup>

## IV

## COMMENTARY

‘Sword’  
(Kripānam)

The sword is knowledge (Jnāna) by which the bonds of ignorance of the desire-free Sādhaka are severed See Shiva-dharmottara.

‘Severed head’  
(Chhinna-  
mundam.)

The human head is the seat of Tattvajñāna free of attachment.

‘Terrible  
countenance’  
(Prakratita-  
radane)

Her white teeth indicative of the white self-manifesting Sattva Guna bite the red lolling tongue indicative of Rajas Guna and suppress both Rajas and Tamas by Sattva.

‘Precious  
Mantras’  
(Manu-vi-  
bhavam)

The three ‘Kṛīm’ Bījas represent the Chidghana aspect of Devī, the two Hūm Bījas the Sattva Guna aspect and the two ‘Hṛīm’ Bījas the Rajahpradhānasattva Guna aspect.

<sup>1</sup> As stated—that is, *Kṛīm Kṛīm Kṛīm Hūm Hūm Hṛīm Hṛīm* which with *Dakṣiṇe* makes ten syllables.

<sup>2</sup> *Siddhi*—that is, *Animā Laghimā Garimā, Prāpti, Prākāmya, Īshitva, Vashitva, Kāmavasāyitā* the power of becoming small, great, heavy, light, etc., which are inherent in Īshvara, and are attainable by Yogis who become Īshvara and gain *Āishvarya*. By realization of the self, that Divine state which is the universal Self is manifested, as also the eight-fold manifestation of the Divine power.

<sup>3</sup> *Tryambaka* or *Shiva*. According to Tarkālangkāra’s Commentary on Mahānirvāna Tantra, *Tryambaka* means the father of the three *Devas*, Brahmā, Vishnu, and Rudra. The Rīgvidbhāṇa uses it as an equivalent of Mahādeva. The Mahānirvāna Tantra says: ‘As She surveys the entire universe, which is the product of time, with Her three eyes—the Moon, Sun, and Fire—therefore She is endowed with three eyes’ (*Ullāsa* xiii, verse 8) The Moon, Sun, and Fire are the *Ichchhā, Kriyā, Jñāna* and other *Shaktis* (see the Shatchakranirūpana of Pūrṇānanda Svāmī) and Serpent Power by A, Avalon.

<sup>4</sup> ‘By him who carries a flower its odour is enjoyed without seeking. By him who looks upon himself as the universal Self the powers (of Brahmā, etc.) are enjoyed’ (Commentary of Sureshvarāchārya on nth *Shloka* of *Dakṣiṇāmṛti Stotra*).

[Durgārāma Siddhāntavāgisha explains this in the following different ways:—(a) Manuvibhava—the Vibhava or Sampatti (precious possession) of Manus or Mantras. This precious possession is the name in the vocative case ‘Dakshine Kālike.’ The meaning of the passage then is that those who recite Thy name Dakshine Kālike, which is the precious possession of Mantras, and meditate on this Thine appearance possess the Powers and so forth. (b) Manuvibhava is the Vibhava of the Manu that is the twenty-two syllabled Mantra of Kālī. This possession is the name Dakshinā Kālikā. (c) Manu-vibhava=Manu (Mantra) vibhava (Ghataka) of which (the Devī’s body) is the body of which Mantra is the generator. The bodies of the Devatās are produced by their Mantras. The passage thus means that, they who recite Thy name Dakshinā Kālikā and meditate on this Thine appearance generated by Mantra possess and forth.]

See last Verse.

Kālikā (Kālike)

[The same commentator (Durgārāma) offers three explanations of the term Tryambaka used for Shiva (a) He who has three Ambakas or eyes is Tryambaka (b) He who has three Mothers or Ambās is Tryambaka. The Kālikāpurāna says, ‘As Hara is born of three Mothers He is known, even amongst Devas, by the title Tryambaka. (c) Todala Tantra says ‘the Vidyā Bhuvaneshvarī is in Heaven, Earth, and the Nether world (Pātāla). He who delights in the Devī as threefold in three places is called Tryambaka. He is with Shakti and is worshipped in all Tantras.’

‘Three eyed one  
(Tryambaka)’

5

O Mother, they who recite Thy charming *Bija*, composed of the first of the group of letters,<sup>1</sup> followed by *Vahni*,<sup>2</sup> *Rati*,<sup>3</sup> and beautified by *Vidhu*,<sup>4</sup> thrice, the *Kūrcha Bija*<sup>5</sup> twice, and there-

<sup>1</sup> That is, *Ka*.

<sup>2</sup> Deva of Fire, or *Ra*.

<sup>3</sup> Shakti of Kāma, God of love, or long *ī*.

<sup>4</sup> The moon, or *Nāda-bindu*. The *Bija* is, therefore,  $K + r + i + m =$  *Krīm*.

<sup>5</sup> That is, *Hūm*.

after, O Smiling Face, the *Lajjā*<sup>1</sup> *Bija* twice, followed by the two *Thas*,<sup>2</sup> they, O Spouse of the Destroyer of the Deva of Desire, contemplating Thy true form,<sup>3</sup> become themselves the Deva of Love whose eyes are as beautiful as the petals of the lotus which Lakshmî holds in Her playful dance.<sup>4</sup>

## V

## COMMENTARY

Whoever' (Ye, ye).	Even the most sinful. The Kâltkularahasya says, 'Whoever he be who remembers Durgâ with or without reverence is delivered from evil and attains the supreme end.'
Recite (Japanti)	Meditate upon.
'Thy Bija'	[Durgârâma Siddhântavâgîsha calls it the nine syllabled Bija.]
First letter (Vargâdyam)	The aspect of Consciousness (Chinmayarûpa) which is the beginning of creation.
Placed on Vahni (Vahni- sainstham)	Full of Tejas.
'Associated' (Vidhuratilali- tam.	That is cooling and beautiful.

<sup>1</sup> *Hrim*, literal meaning of *Lajjâ*, is modesty.

<sup>2</sup> Or Svâhâ, Shakti of Agni. The *mantra* is, then, *Krim*, *Krim*, *Krim*, *Hûm*, *Hûm*, *Hrim*. *Hrim Svâhâ*, or the nine-lettered *Vidyâ*, or feminine *mantra*, which ends with *Svâhâ*, (see Vishvasâra Tantra).

<sup>3</sup> *Smarahara* or *Shiva*, who destroyed Manmatha with fire from his central eye of wisdom when the latter sought to distract him by passion from his *Yoga*. The Devi, according to the Brahmapavivarta Purâna, restored Manmatha to life (see as to this Bhâskara-râya's Commentary on the Lalitâ, verse 34).

<sup>4</sup> *Svarûpam*, that is true form as described in the first and other verses (V).

<sup>5</sup> *Lakshmî* is associated with, holds, and stands on the lotus, hence Her titles—Kamalâ, Padmâ, Padmâlayâ, Padmadhârini (see Lakshmî-stotra in Tantrasâra, p. 577, Rasik Mohan Chatterjee's edition).



That is the three aspects of Sattva, Rajas, Tamas

'Thrice'  
(Trayam)

Is Shabdabrahman.

Kûrchcha

Is Brahman associated with Mâyâ

'Lajjâ'

Svâhâ the revealing Shakti of Fire.

'Two Thas'

Because She is always blissful.

'Smiling face'  
(Smitamukhi)

Shakti of Shiva who is the Destroyer of passionate Desire ; that is She destroys the lust, anger and so forth of Her Sâdhakas.

'Spouse of the  
'Destroyer'  
(Smarahara-  
mahile)

That which is not different (in essence) from Jivâtâmâ. Svarûpa is explained here as the Rûpa of Sva, that is Âtmâ, meaning the Oneness of Paramâtâmâ and Jivâtâmâ. Kâlikâ Shruti says, 'One should always think of Âtmâ as Kâlî'. Kâlîkulasarvasva says, 'He who worships the spouse of Shiva thinking that his Âtmâ is Kâlikâ's Âtmâ and meditating on the Shiva-like Guru is Sadâshiva Himself.' Yoginî Tantra says, 'He who thinks, even if it were for a moment, "I am Brahman" to him the Devî gives unending fruit. One's own body should always be thought of as the body of the Ishtadevatâ. And so the whole world should be considered as Her body.'

'Thy true form'  
(Svarûpam)

[Durgârâma explains Svarûpa in the following ways: (a) The true form is that indicated in the previous or following verses. (b) It is that of the nine-syllabled Mantra. (c) It is that indicated by the letters composing the Mantra. For instance Baradâ Tantra says that in 'Krîm', K is Kâlî, R is Brahmâ, Î is Mahâmâyâ, Nâda is the Matrix of the universe and Bindu is the Dispeller of Sorrow. In 'Hûm', H is Shiva, Û is Bhairava, Nâda means the Supreme and Bindu is the Dispeller of Sorrow. In Hrîm, H is Shiva R is Prakriti Î is Mahâmâyâ Nâda the Generatrix by the Universe and Bindu the dispeller of pain. Contemplation on Mantras constituted of these letters reveals their Chaitanya. Japa of Mantra without knowing its Chaitanya is useless.]

'Become  
themselves'  
(Kâmarûpâ  
bhavanti)

They acquire the power of assuming whatever form they desire and of charming the whole world with their beauty.

## 6

O Devî<sup>1</sup> of full breasts,<sup>2</sup> whose throat is adorned with a garland of heads, They who meditating<sup>3</sup> recite any one or two or three of Thy very secret and excelling *Bîjas* or all thereof<sup>4</sup> together with Thy name,<sup>5</sup> in the moonlike face of all such the

## NOTES

<sup>1</sup> *Devî* which comes from the root *Div* to shine, is the Shining One. (V)

<sup>2</sup> *Pinastanâdhye* (see also Bhairavistotra in Tantra-sâra, p. 596). The physical characteristics of the Devî in swelling breasts and hips are emblematic of Her great Motherhood, for She is *Shrimâtâ*. See also as to the former, Durgâ *Dhyâna* in Devî Purâna, which speaks of her large and rising breasts (*Pinonnatapayodharâm*); the Annapûrnâ *Stava* (*Bakshojakumbhântari*); Bhubanesvarî *Stotra* (*Âpivarastana-tatim*); and the Saraswatî *Dhyâna* (*Kuchabharanamitâṅgin*). The Annapurnâ *Dhyâna* (*Annapradânaniratâṅ stanabharanamrâm*) speaks of Her limbs as weighted by Her breasts. The Mahâbhâgavata describes Her as naked, terrific, with fiery eyes, full and erect breasts, and dishevelled hair; and the Lalitâ (verse 15) says: 'Her golden girdle supports Her waist, which bends under the burden of Her breasts, thrice folding the skin below Her bosom' (*Stanabharadalan-madhyapatibandhavalitraya*).

<sup>3</sup> *Bhâvayanâsh*, that is, meditating on the naked, full-breasted, black form with dishevelled hair as stated in Her *Dhyâna*, and which is the *Artha* of the particular *Mantra*. The *Bhûtaśuddhi Tantra* says, 'A *Mantra* should be recited mentally meditating the while on the form of the *Devî* denoted by it' (V).

<sup>4</sup> Any one of the aforesaid *Bîjas* or the whole that is, the whole nine-lettered *Vidyâ* in full. Which according to the Kumâri Tantra cited in Tantrarâtna is *Krîm*, *Krîm*, *Krîm*, *Hûm*, *Hûm*, *Hûm*, *Hrîm*, *Hrîm*, *Hrîm*. Shyâmârahasya quoting Kâlîkâ Shruti, says that the whole *Vidyâ* should be recited once, twice, or thrice, or the whole *mantra* with 'Dakshine Kâlîke between the *Bîjas*.' (K.B.) Thus, *Krîm*, *Krîm*, *Krîm*, *Hûm*, *Hûm*, *Hrîm*, *Hrîm*, *Dakshine Kâlîke*, *Krîm*, *Krîm*, *Krîm*, *Hûm*, *Hûm*, *Hrîm*, *Hrîm*.

<sup>5</sup> *Dakshinâ Kâlîkâ*.

Devī of Speech<sup>1</sup> ever wanders, and in their lotus-like eyes Kamalā<sup>2</sup> ever plays.<sup>3</sup>

## VI

## COMMENTARY

The self-manifest one.

‘Devī

The milk of these is the food with which She nourishes the world and the drink of immortality with which She liberates Her Sādhakas.

‘Full breasts  
(Pinastanā-  
dhyā)

She who is Shabdabrahman consisting of 50 Letters. Niruttara Tantra says, ‘She is adorned with a garland of heads representing the 50 letters.’ Kāmadhenu Tantra says, ‘In My throat is the wonderful Bija of 50 letters.’ Again ‘I worship the Mother the source of the universe, Shabdabrahman itself, blissful.’ Vishvasāra says, ‘Blissful Brahman is adorned with Shabdabrahman and within the body is represented by all Mantras’.

‘Whose neck  
(Mundasra-  
gatishaya-  
lasatkanthi)

Mūrti (appearance) in the individual aspect as Prājña, Taijasa, and Vishva and in the aggregate as Īsha, Sūtra and Virāt. Devigītā says ‘the causal self is Prājña, the subtle bodied one is Taijasa and the gross bodied one is Vishva.’ Similarly Īsha is spoken of as Īsha, Sūtra and Virāt. The first is the individual (Vyashti) aspect and the second the aggregate (Samashti) aspect.

‘Bija’

Eyes (Netra)

Not to speak of themselves being wealthy, the sight of them gives wealth to others. Bhairava Tantra says that Kamalā and the Devī of speech never forsake them for three generations downwards.

<sup>1</sup> *Sarasvatī*. The Bhāradvāja Smṛiti says Sarasvatī is She who ever resides in the tongue of all beings, and who causes speech.

<sup>2</sup> *Lakshmi* : for them is all learning, wealth, and prosperity (see Mahānirvāṇa Tantra, *Ullāsa*, vii. verse 50).

<sup>3</sup> In other words they become rich and learned.



O Mother, even a dullard becomes a poet who meditates upon Thee raimented with space,<sup>1</sup> three-eyed<sup>2</sup> Creatrix<sup>3</sup> of the three worlds, whose waist<sup>4</sup> is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse,<sup>5</sup> as Thy

## NOTES

<sup>1</sup> The Devî is naked, as is Shiva, for, like Him, She is clothed with space, and is the great void itself (Mahāshūnya).

<sup>2</sup> *Trinayanām*. The three eyes are Sun, Moon, and Fire (V). *Mahānirvāṇa Tantra* says, 'Three eyes are attributed to Kālikā because She observes the whole world with such eyes as the Sun; the Moon, and so forth'. See as to the meaning of these three terms which do not merely denote these luminaries and elements, A. Avalon's 'Serpent Power' and 'Studies in Mantra Shāstra'.

<sup>3</sup> *Vidhātrim*. Who provides Enjoyment and Liberation for all *Jivas*. (V).

<sup>4</sup> *Nitamba*, literally, buttocks but the girdle goes all round. Kālî is represented as so girdled.

<sup>5</sup> The corpse (*Shava*) represents *Shiva* (V) because He is inactive whilst his *Shakti* it is who does everything. *Shavahridi*—that is, on the breast of Shiva (*Viparitarati*). The Devî is given the dominant position in her union with Her consort, because She is *Kartri* (actress), and He is *Bhoktā* (unacting enjoyer). According to Sāṅkhya, *Purusha* is neither producer nor produced, but passive, and a looker-on upon the actions of *Prakriti*. It is not the *Purusha* who is active in the creation of the world, but it is She who, in the light of His gaze, dances the world-dance. So Kubjikā Tantra says: 'Not Brahmā, but Brahmanî, creates; it is Vaishnavî, not Vishnu, who protects; Rudrânî, not Rudra, who takes all things back. Their husbands are like dead bodies.' For in respect of power they are dependent on their Shakti. As to the *Sādhana*, see Prānatoshinî 622, *Viparitaratau japtvā nirvāṇapadabing brajet*. Two corpses are sometimes pictured, the lower being the eternally quiescent Shiva, and the upper being the Shiva united with Shakti in creation. Similarly the Devî is represented as reclining on a couch made of five corpses, which are the Mahāpreta (see Bhairavayāmala, Lalitā verse 174, etc.). The *Mahāpretas*, whose *Bija* is *Isau*, are Sadāshiva, Īshāna Rudra, Vishnu, and Brahmā.

couch in the cremation-ground,<sup>1</sup> enjoyest Mahākāla.<sup>2</sup>

## VII

## COMMENTARY

One whose mind is smitten with passion for the world.

‘Dullard’  
(Jadachetāh)

A great Jnāni.

‘Poet’  
(Kavih)

Who in mental vision sees Thee who art Sachchidānandarūpini.

‘Meditates’  
(Dhyāyan)

At the end of each Kalpa all Jivas abandon their gross bodies, and existing in their subtle bodies in which their respective Karmas inhere, form part of the Avidyā which is in the causal body of the Brahmarūpini associated with Her own Gunas (Svaguna) until they are liberated at some future time after the commencement of the next Kalpa. Hence the girdle adorning the loins, lower belly and generative organ of the Mahādevī virātrūpini, capable of producing children, is fashioned of the arms and hands of dead Jivas. For these arms and hands were their principal instruments for the doing of work (Karma). The Shāktānandatarangini says, ‘With Karma is a Jiva born, with Karma he dies, and in the next body again that Karma is attached to him.’ Devigītā says, ‘In Her at dissolution Jivas and their Karmas are merged in undifferentiated mass, just as all which is done (Vyavahāra) merges in dreamless sleep (Sushupti).’ Again the Devī says, ‘It is I who create the whole world and enter therein with Prāna, Māyā, Karma and so forth.’

‘Whose loins’  
(Vāhuprakara-  
krita-kāñchi-  
parilasanni-  
tambām)

Raiment is the covering of Māyā. She is without that and above Māyā.

Raimented  
with space  
(Digvastrām)

<sup>1</sup> The site of certain forms of Tantrik Sādhana, such as *Shavāsana* *Mundāsana*, etc., as to which the Fetkārini Tantra says that it is an excellent place for Sādhana. ‘He who makes *japa* a number of times on a corpse in a cremation-ground attains all manner of success (*Siddhi*).’

<sup>2</sup> Parama Shiva.

Three-eyed  
(Trinayanām)

Having knowledge of the three divisions of Time, past, present and future.

Creatrix  
(Vidhātṛī)

She who at the beginning of the next Kalpa gives birth and enjoyment to Jīvas according to their respective Sanchita Karma.

'On the breast  
of a corpse'  
(Shavahṛīdī)

The corpse is Nirguna Brahman. The couch is the support (Ādhāra). On Nirguna Brahman as Thy Ādhāra, that is established in Thine own state (Pada) as Nirguna Brahman. Gâyatrī Tantra says, 'By the word corpse is indicated Brahman as the dead body (Preta).' Gandharva Tantra says Sadāshiva is the couch on which lies the subtle Tripurasundarī.

'In the crema-  
tion ground'  
(Shmashāna-  
tha)

The cremation ground (Shmashāna) is the great Ether (Mahākāsha) in which all creatures are merged as corpses in the Great dissolution (Mahāpralaya). In dissolution even the greatest of creatures are but corpses and hence it is a cremation ground.

'Dost enjoy  
Mahākālā'  
(Mahākāla-  
surataprayuk-  
tām)

At the end of a Kalpa, there being no creation, She being inactive, and there being nought but supreme Brahman, She being inseparable from Parashiva, experiences Herself as unlimited (Akhanda) Bliss.

## 8

Those who truly<sup>1</sup> meditate on Thee, the Spouse of Hara,<sup>2</sup> who art seated in<sup>3</sup> the cremation-ground strewn with funeral pyres, corpses, skulls, and bones, and haunted by female jackals howling fearfully; who art very youthful,<sup>4</sup> and art in full

## NOTES

<sup>1</sup> Commentator K. B.; where *param* is said to mean 'rightly,' or meditation alone without *japa*.

<sup>2</sup> *Shiva*.

<sup>3</sup> *Pravishtām*, 'literally Entered'.

<sup>4</sup> '*Atiyuvati*. She is without childhood or old age. The *Shāradā-tilaka* says, 'Although Thou art primordial, Thy youth is ever fresh'. (V)



enjoyment upon<sup>1</sup> Thy Spouse, are revered by all and in all places.'

## VIII

## COMMENTARY

That is see with unperturbed mind.

'Meditate on'  
(Dhyāyanti)

Hara is He who removes (Harati) the threefold pains (Ādhyātmika, Ādhibhautika, Ādhidaivika) of Jīvas. His spouse is Shakti, that is She who grants Liberation to Jīvas and is Sachchidānandarūpini.'

'Spouse of  
Hara' (Hara-  
badhām)

Art established.

'Hast entered'  
(Praviśtām)

Chit-shakti On account of Her being self-manifested. Chandī speaks of 'Her who pervades the whole universe as consciousness (Chit)'

'Flaming  
pyre'  
(Prakṛitā-  
chitāyām)

That is very powerful.

'Fearful'  
(Ghorābhīh)

That is Mahābhūtas which are auspicious (Shiva) before being made fivefold (Pañcikṛita).

'Jackals'  
(Shivābhīh)

The white colour of the skulls and bones indicates the white Sattvaguna. Hence associated with the Sattva and other Gunas of the Jīvas dissolved in Mahāpralaya.

'Skulls &  
bones'  
(Mundāsthin-  
karāih)

That is She is always the same, fresh, unchanging, and unwasting.

'Ever  
youthful'  
(Atiyuvatīm)

She, after subduing Parama Shiva to Her will, has willingly enjoyment in the work of creation, preservation and dissolution. Nirvāna Tantra says, 'The Vāmā (She who is on the left) is the

'Satisfied with  
enjoyment'  
(Santushtām-  
uparīsuratena)

<sup>1</sup> Santushtām uparīsuratena, that is, viparītarati, or viparītavihāra as to which see note 5 of last shloka.

<sup>2</sup> Commentator K. B., literally 'They nowhere suffer (Kvachidapi na), that is, neither in this nor the next world defeat or humiliation.'

Grantrix of Great Liberation after conquering the Dakshina (Shiva who is on the right).’ Gandharva Tantra says, ‘She who is the Sun, Moon, and Fire and half of Ha (Shiva) puts down the Purusha and enjoys him from above.’ Niruttara Tantra says, ‘When Nirgunâ Kâlî becomes Sagunâ She is engaged in Viparîtarati.’ The Yogavâshishtha in the Nirvâna Prakarana says, ‘Natural unity is Shiva. Creation is (compared with it) unnatural.’ That is the Mahâdevî is Nirguna Braman in Her Svarûpa aspect and the subversion of this Svarûpa is the cause of creation.

‘Nowhere’  
(Kvachidapi  
na)

In no birth.

Humiliated  
(Paribhavaḥ)

That is they are not subjected to birth, death, and rebirth and attain Nirvâna.

### 9

What, indeed, O Mother,<sup>1</sup> can we of so dull a mind say of Thee whose True Being<sup>2</sup> not even Dhâtâ,<sup>3</sup> Îsha<sup>4</sup> or Hari<sup>5</sup> know? Yet, despite our dullness and ignorance, our devotion towards Thee makes us talk of Thee.<sup>6</sup> Therefore, O Dark Devî,<sup>7</sup>

### NOTES

<sup>1</sup> *Janani*; origin of the three worlds.

<sup>2</sup> *Paramam*, or ‘reality’ (Commentator K. B.).

<sup>3</sup> *Dhâtâ* is *Brahmâ* who dispenses the fruits of *Karma*. (V)

<sup>4</sup> *Shiva*. *Îsha*: *Rudra* who wields the power of *Îshvara*-hood. (V)

<sup>5</sup> *Hari*: *Vishnu* who dispels the threefold sorrows of *Jivas*. (V)

<sup>6</sup> *Tathâpi tvadbhaktir mukharayati*. *Tathâpi*: still, despite our dullness and ignorance (V). *Tvadbhaktih*: inclination to sing Thy praises (V). *Mukharayati*: impels to utter words in praise of Thee (V).

<sup>7</sup> This is literal but According to V *Asite*=unlimited one. *Mahâkâla-samhitâ* says, ‘Unthinkable, unlimited, *Shakti* Itself, which is That on which all that is manifested rests, beyond the *Gunâs*, free of the opposites (*Dvandva*) to be apprehended only through *Buddhi*: Thyself alone art Supreme Brahman.’ (V)

forgive this our folly. Anger towards ignorant creatures such as we, is not befitting Thee.<sup>1</sup>

## IX

## COMMENTARY

Of us all including Brahmâ, Vishnu, and Rudra. In the Devî Sûkta, Vishnu says, 'One, subtle, and unchanged, and yet many, Thou dost give birth to millions of worlds. Who am I Vishnu, and who is the other Shiva and who are the Devas that we and they should be able to (fully) sing Thy praises?' In the Mârkandeya Purâna, Brahmâ says, 'When Vishnu, Ishvara and myself owe our appearance to Thee who has the power to (fitly) praise Thee?' In Vishnuyâmalâ, Vishnu says to Devî 'Oh Mother, none know Thy supreme aspect. The heavenly ones therefore worship that gross (Sthûla) aspect of Thine in the form of Kâlî and the rest.' The Mahâkâla-samhitâ say, 'When Dhâtâ was not, nor Vishnu, nor Kâla, when the five Bhûtas were not, then Thou the Cause wast alone as the Supreme Brahman, the Being of all that is.' 'Mother'

She is not limited by the Gunas and is Nirgunâ.

(Asite)

'Unlimited'

## 10

If by night,<sup>2</sup> Thy devotee<sup>3</sup> unclothed, with dishevelled hair,

## NOTES

<sup>1</sup> As one does not become angry with animals (Pashu or animal and ignorant men also called Pashu) because they do wrong, so do not be angry with us. It is, moreover, the part of the great to overlook the faults of their inferiors (Commentator K. B.).

<sup>2</sup> *Naktam*. At dead of night. The Fetkârini Tantra says, 'By night, naked with dishevelled hair in union with *Shakti*, by him is all *Siddhi* gained'. The Kâlîkrama says, 'The *Pashu* devoted to his own *Âchâra* should recite his *Mantra* a lakh of times by day. The *Vira* or *Divya* should recite it a lakh of times by night.' Kubjikâ Tantra says, 'Such as are in *Pashubhâva* are but *Pashus*. They should not touch a rosary nor recite *Mantra* by night.' (V)

<sup>3</sup> *Bhaktah*. Here a *Vira Sâdhaka*. Niruttara Tantra says, 'The



recites whilst meditating on Thee,<sup>1</sup> Thy *mantra*,<sup>2</sup> when with his *Shakti*<sup>3</sup> youthful, full-breasted, and heavy-hipped, such an one makes all powers subject to him, and dwells on the earth ever<sup>4</sup> a seer.<sup>5</sup>

## X

## COMMENTARY

**Laya Yoga** is here described in this and following verses. Gheranda Samhitâ says, 'One should become Shaktimaya by doing Yoni Mudrâ. One should be in Paramâtmâ with sweet Shringârarasa (love sentiment) and being Blissful (Ânandamaya) should unite with Brahman.' The Goraksha Samhitâ says, 'Raising the Shakti with the Jîva to the Lotus in the head one should become Shaktimaya and uniting with Shiva should think of all forms of happiness and enjoyment.' The Tantra Kalpadruma says, 'One should meditate on Devî Kundalinî as Ishtadevatâ, ever youthful, of the age of sixteen, full-breasted, dark, subtle, appearing as creation and in the form of creation, maintenance and dissolution (Srishtisthitilayâtmikâ).'

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*Mantrin* who has received *Abhisheka* should do *Kulapûjâ*. Oh Devi the *Mantra* of *Kâlî* does not become *Siddha* without *Kulâchâra*. (V)

<sup>1</sup> *Tvâṅ dhyâyan*. Mentally seeing Thee in his heart as ever in the Enjoyment of union with *Mahâkâlâ*. (V)

<sup>2</sup> Thy *Mantra* is the aforesaid great *Mantra*. (V)

<sup>3</sup> He is *Ratâsakta*, the meaning of which is as follows: *Sa mantram japati yadâ sa shobhanâṅgapratyangashâlinyâ manohârinîyâ yuvatyâ shaktyâ saha maithunâsakto bhavati*. Whilst in union (*Maithuna*) the mind must be concentrated on *Devi Kâlî* and *japa* must be done of Her *Mahâmantra*. The devotee should not think of aught else.

<sup>4</sup> So also Fetkârini Tantra (ch. x) says:

*Râtrau nagnah shayâṇash cha maithune cha vyavasthitah, Athavâ muktakeshash cha tena syuh sarvasiddhayah Stambhanam mohanang chaiva vashikaranam eva cha.*

Here *Athavâ* means if the *Sâdhaka* is without a *Shakti*; then recitation of *mantra* with dishevelled hair gives the same *siddhi*.

<sup>5</sup> *Kavi* which has not here the limited sense of 'Poet.'

Here the Divya Sādhaka who is a Yogin.

'Thy devotee'  
(Bhaktah)

That is, awaking in Brahmavidyā which (though Light) is darkness for all ordinary creatures. The Bhagavadgītā says, 'The self-controlled man awakes in what is night to all creatures.'

By night  
(Naktam)

That is, stripped of the covering of Māyā: that is awakened.

'Naked'  
(Vivāsah)

That is, with mind free from all restlessness. The word Chikura means both hair and restless.

'Dishevelled  
hair' (Galita-  
chikurah)

On Thee as in enjoyment of Sāmarasya bliss with Parama-shiva.

'Meditating'  
(Dhyāyan)

By doing Laya of (merging) the Jivātmā in Kundalini Shakti, the ever-youthful, all-pervading Genetrix and Preserver of all Jivas. The creative and nourishing function of Kundalini is indicated by the epithets 'heavy-hipped' and 'full-breasted.'

Enjoying  
(Ratāsaktām)

# 11

O Spouse of Hara,<sup>1</sup> should (a Sādhaka) daily<sup>2</sup> recite Thy *mantra* for the space of a year meditating the while<sup>3</sup> with knowledge of its meaning<sup>4</sup> upon Thee intent<sup>5</sup> upon Thy union<sup>6</sup> with

## NOTES

<sup>1</sup> Shiva.

<sup>2</sup> *Sadd*: Means 'always' here 'daily' (K.B.)

<sup>3</sup> *Vichintya*, that is, who has mentally thought of the letters of the *Bija* and their meaning, which is mental *japa* (*Mānasa japa*), defined in Narasimha Purāna (cited in the Āhnikāchāratattva of Raghunandana) as the repetition in the mind, letter by letter, syllable by syllable, of the *mantra*, meditating at the same time upon its meaning.

<sup>4</sup> That is upon *Varna-samsthāna* or placing of the letters and their meaning and so forth.

<sup>5</sup> *Susthibhāya*—that is, whose senses are not directed to any other object (Commentary, K.B.)

<sup>6</sup> *Atishayamahākālasuratām*.

the great Mahākāla, above whom Thou art,<sup>1</sup> then such a knower<sup>2</sup> has every pleasure that he wills upon the earth,<sup>3</sup> and holds all great powers<sup>4</sup> in the grasp of his lotus-like hands.

## XI

## COMMENTARY

‘Spouse of  
Hara’  
(Harabadhā)

Charmer of Mahākāla.

‘Mentally  
recite’  
(Vichintya  
japati)

The Kaulāvalī says that mental (Mānasa) Japa is a hundred times more efficacious than verbal (Vāchika) Japa.

According to Durgārāma the words may also mean ‘recite’ keeping in mind the Artha or meaning and so forth of the Mantra. For it is said that he who does not know the Artha of Mantra, the Chaitanya of Mantra, and Yoni-mudrā is without success (Siddhi) even if he do Japa of the Mantra a million times.

‘Unperturbed  
mind’ (Susthi-  
bhāya)

The Kulārnavā Tantra thus enjoins :—‘Beloved when doing Japa of a Mantra one should be calm, pure, sparing in food, reverential self-controlled, unaffected by the opposites (Dvandva), steady of mind, silent and self-disciplined.

‘Meditating  
on Thee’  
(Vichintya  
tvām)

The Kaulāvalī Tantra says, ‘One should meditate upon the Spouse of Shiva before Japa and after meditation should again do Japa.’ The Sādhaka who does Japa and meditation together soon attains success.

‘Upon Him’  
(Viparītām)

[The original is ‘Viparītah’ in the first case and Durgārāma therefore makes it an adjective of the Sādhaka who he says unites with his Shakti in Viparīta Maithuna. Vimalānanda however reads it as Viparītām in the second case making it an adjective of ‘Thee’ (the Devī) who is the object of meditation.]

<sup>1</sup> *Viparītām* (see *śloka* 7, note 5.)

<sup>2</sup> *Vidvān* whose sole aim in *Moksha*.

<sup>3</sup> Literally ‘wandering freely on Earth’ (Commentary, K.B.)

<sup>4</sup> *Siddhi* (see *ante*, p. 38.)



Such as that by which is gained Śālokya, Śārūpya, Śāyujya and Nirvāṇa forms of Liberation.

'Great Powers'  
(Mahāsiddhi-nivāṇa)

## 12

O Mother, Thou givest birth to and protectest the world, and at the time of dissolution dost withdraw to Thyself<sup>1</sup> the earth and all things; therefore Thou art Brahmā, and the Lord of the three worlds, the Spouse of Shri,<sup>2</sup> and Mahesha,<sup>3</sup> and all other beings and things.<sup>4</sup> Ah Me! how, then, shall I praise Thy greatness?

## XII

## COMMENTARY

That is dost make the world lose itself in Thy Causal (Kāra-  
na) body. Dost withdraw (Samharati)

She is the creative Shakti of Brahmā.

Dhātā

She is the preservative Shakti of Vishnu whose spouse is  
Shri or Lakshmi. 'Husband of Shri'  
(Shripatih)

She is the dissolving Shakti of Rudra.

'Mahesha'

Thou art both the material and instrumental cause of the  
world. The Tripūtā Stotra says, 'Thou art Earth, Brahmā, and  
'All things'  
(Samastam)

## NOTES

<sup>1</sup> It is commonly said that She destroys but not so. Devatā does not destroy (*Na devo nāshakah*). Man does. She takes back what She has put forth.

<sup>2</sup> Vishnu, husband of Lakshmi.

<sup>3</sup> Shiva. The Trimūrti is, in fact, Her manifestation.

<sup>4</sup> *Prāyaḥ sakalam api*, that is, all moving and unmoving things (Commentary, K.B.). For the Devi is *Vishvarūpini* in the form of the whole universe. She is the objective world, '*jadātmikā*' (Lalitā, verse 90), as well as its Cause.

Creatrix of the world. Thou art also Water, Vishnu, and Preserver of the world. And thou art Fire, Rudra and the Dissolver of the world. As the Air of the world thou art Aishvarya.' Another Stotra says, 'She assumes three forms of body for the purpose of creation, maintenance and dissolution. The world being constituted of the three Gunas, Brahmâ, Vishnu and Rudra are Her Vikritis.'

## 13

O Mother, people there are who worship many other *Devas* than Thyself.<sup>1</sup> They are greatly ignorant, and know nothing of the high truth,<sup>2</sup> (but I) of my own uncontrollable<sup>3</sup> desire for Thee approach Thee, the Primordial Power, 'who dost deeply enjoy the great Bliss arising from union (with Shiva),<sup>5</sup> and who art worshipped by Hari, Hara, Virinchi, and all other *Devas*.<sup>6</sup>

## NOTES

<sup>1</sup> That is, thinking that other *Devas* grant greater boons (Commentary, K.B.). Cf. also what Shaṅkarāchārya says about the worship of other *Devas* in fourth *shloka* of the *Devīparādhakṣhamāpanastotra*, and see *Devībhāgavata* (V. 19) (Hymn to Jagadambikā).

<sup>2</sup> *Paramam*, that is, *Tattvam*.

<sup>3</sup> For he is a devotee (Bhakta) whose desire for Her is so great that he cannot control but is controlled by it. <sup>4</sup> *Ādyā*.

<sup>5</sup> *Ratīrasamahānandanīratām*. The Devī delights in creation, which is the fruit of Her union with the *Purusha* (Shiva). 'Great Bliss,' for, as on the physical plane *yadrūpang paramānandam tan nāsti bhūvanatrāye* (*Mātrikābheda Tantra*, chap. ii), it is the counterpart on that plane of the ecstatic union which produced the Universe itself. It is the reflection of the higher Bliss attainable even here by the union of Shīvaśakti (in the form of Kundalinī) in the *Sahasrāra*. Some read *Rasikam* for *Nīratām*.

<sup>6</sup> *Vishnu*, *Shiva*, and *Brahmā*. What, then, is the use of praying to *Brahmā*, *Vishnu*, and *Shiva* when they themselves worship Her? (Commentary, K. B.). Cf. also *Devībhāgavata*, *loc. cit.* The Devī is Mother of all, from *Brahmā* to the lowliest worm (*Ābrahmāḥkhilajānamī*, *Lalitā* 67).

## XIII

## COMMENTARY

That is, devoid of discrimination.

'Deluded'  
(Vimûdhâh)  
Enlightened  
(Vibudhâh)

The Bagalâ Stotra says, 'Oh four-armed, four-headed, worshipful Parameshvari, Oh Devi Ambikâ who art ever worshipped with devotion by Krishna, Oh Parameshvari who art worshipped by the Lord of the daughter of Himâlaya, grant beauty, grant victory' and so forth.

Who art before and the beginning of the world.

Âdyâ

Which is Viparita as above described.

Union  
(Rati)

That is Rasa.

'Wine'

## 14

O Kâlî, spouse of Girisha,<sup>1</sup> Thou art Earth, Water, Fire, Air and Ether.<sup>2</sup> Thou art all. Thou art one and beneficent.<sup>3</sup> What can be said in praise of Thee, O Mother? Of Thy mercy show Thy favour towards me, helpless as I am. By Thy grace may I never be reborn.<sup>4</sup>

## NOTES

<sup>1</sup> The Lord who inhabits the mountain, whereas, *Girisha* is Lord thereof.

<sup>2</sup> *Liṅgapurâṇa* says, 'Devi becomes matter' (*Kshetra*). She is *Kshetrasvarîpâ*, that is, the field or matter which is known by the soul (*Kshetrajna*). See *Lalitâ Sahasranâma* (fourth hundred) for the Brahman who creates the visible world. Itself enters into it (*Tat srishtvâ tad evânuprâbîshat*.)

<sup>3</sup> *Kalyâṇi*. According to the *Padma Purâṇa*, *Devi* is worshipped as *Kalyâṇi* in the Malaya Mountain.

<sup>4</sup> *Bhavam anu na bhûyân mama januh*, that is, liberated. The *Shyâmârahasya* reads *Bhavam ananubhûyât*, using *bhavam* as meaning *duḥkham* (pain), arising from *bhava* (the world) (K.B.).



## XIV

## COMMENTARY

‘ KÂLÎ ’

Dispeller of the fear Kâla or Death.

‘ Thou art  
Earth ’  
(Dharitri  
kilâlangshu-  
chirapi sam-  
ropi gaganam)

Guptârnavâ Tantra says, ‘ Thou art Earth, Thou art Water, Thou art Fire, Thou art the Air of the world, Thou art Ether, Thou art Mind as Manas, Ahangkâra, Mahat (Buddhi) and Thou art Prakriti. Thou art also, Oh Mother, Âtmâ. Thou art the Supreme. Nothing is greater than Thee. Oh Devi of terrible form showing Thy teeth may my sins be forgiven me.’ The Tripuṭâ Stotra also says, ‘ Thou art the Âdhâra Shakti and the Âdhâra. Thou dost pervade the world and the world is in Thee.’

‘ One ’ (Ekâ)

Without a second.

Beneficent  
(Kalyâni)

Because She grants Nirvâna Liberation to Jîvas.

‘ Spouse of  
Girisha ’  
(Girisharamani.)

Spouse of Shiva. Or He who is in the Giri or Kûta is Girisha that is Kûtastha Brahman; His spouse or Shakti. Though changeless (Nirvikârâ) Thou dost appear as the twenty-four Tattvas, namely, Earth and the rest through Thy Mâyâ. The Devisûkta of the Rig Veda says, ‘ Thou who art one and many, subtle and the Vikâras (gross things) and giveth birth to millions of universes.’

‘ All ’

Shruti says, ‘ Verily all this is Brahman ’.

(Sakalam)

‘ Helpless ’

On account of liability to rebirth despite Sâdhana.

(Agatikam)

## 15

He, O Mahâkâlî,<sup>1</sup> who in the cremation-ground, naked, and with dishevelled hair, intently<sup>2</sup> meditates upon Thee<sup>3</sup> and recites

## NOTES

<sup>1</sup> Mahâkâlî, Shakti of Mahâkâla.

<sup>2</sup> Susthah : with undistracted mind. (V)

<sup>3</sup> Tava dhyâna-niratah, that is, Upon Thy form. (V)

Thy *mantra*, and with each recitation makes offering to Thee of a thousand *Ākanda* flowers <sup>1</sup> with seed, <sup>2</sup> becomes without any effort a Lord of the earth.<sup>3</sup>

## XV

## COMMENTARY

For Divya Sādhakas.

‘And’ (Tu)

or Parabrahmarūpini.

‘Mahākālī’

The cremation-ground is Parabrahman into which in the great Dissolution (Mahāpralaya) all beings go as though corpses ‘In the cremation-ground’ therefore, means devoted to Parabrahman.

‘Cremation-ground’  
(Smashānasthah)

That is, free from the covering of Māyā; whose Consciousness is untainted.

Naked  
(Dikpata-dharah)

That is, upon Thy Sachchidānanda aspect. The Rudrayāmala says, ‘He who follows the Kula path should do Japa of Mantra seeking protection from Devī who is Consciousness,

‘Meditates on Thee’  
(Dhyānāniratah)

<sup>1</sup> *Arka* = Sun flowers known as *Ākanda* (V) not the flower so called in English.

<sup>2</sup> *Nijagalitaviryena kusumam*. Thus the offering is not only of the flowers of the *Ākanda* plant, *yatah sādhakah devyai svaviryamishritārkapushpāni samarpayati*. Durgārāma Siddhāntavāgīsha cites the Mahākālasamhitā as saying that the *sūryapushpa* should be offered in the same way with *japa* of the *mūlamantra* (*svaviryamishrita-sūryapushpāni*). The *virya* does not, refer to the sap of the plant. *Nija* refers to the *sādhaka*. ‘Along with, that is dipped in or that is spread over with.’ *Mahākāla-samhitā* says, ‘A *Kaula Sādhaka* in the cremation-ground, naked, dishevelled and with tranquil mind, should offer a thousand sun-flowers with seed reciting the while his *Mantra*. After meditating and worshipping with great devotion he should recite the Hymn’ (V).

<sup>3</sup> That is, a king or *rājā*. So the Fetkārini Tantra says that wealth, strength, eloquence, intelligence, and the love of women (*Sarvayoshitpriyah*) is gained.

Bliss and Source of knowledge, who is all Tattvas whose refulgence is that of millions of flashes of lightning.'

'Sunflowers'  
(Arkânâm)

Flowers of feeling such as compassion, forgiveness and so forth which are functions of the Mind called the Sun in the Brahmarandhra. The Jnânasamkalinî Tantra says, 'Oh Beloved the mind is seated on the surface of the sun and life on that of the moon.' The Yājñavalkya Samhitâ says, 'The Moon is known to be in the Idâ and the sun in the Pīṅgala (Nâdi).'

Self-produced  
Bija  
(Nijagalita-  
viriyena)

This Bija is here the nectar which naturally flows from the thousand-petalled Lotus. The Mahânirvâna Tantra says, 'The Heart-Lotus should be offered for seat, the nectar (Amrita) shed from the Sahasrâra for water to wash the feet, the mind as the offering (Arghya), Memory (Chitta) is offered by way of flowers, and the vital airs (Prâna) as and by way of incense.' Jnânasamkalinî Tantra says, 'Libation (Tarpana) to the Supreme Liberatrix should be made from out the vessel of the Moon and Arghya should be given from out the vessel of the Sun. Compassion, wisdom, and forgiveness are flowers as is also control of the senses. So too are charity (Dayâ) and religious merit. Non-injury (Ahimsâ) to any being is an excellent flower. Bliss is a flower and so too is the worship of the Sâdhaka. Whoever offers these ten flowers attains to the feet of the Liberatrix.' In this verse Savikalpa-samâdhiyoga is indicated.

### 16

O Kâlî,<sup>1</sup> whoever<sup>2</sup> on Tuesday at midnight,<sup>3</sup> having uttered Thy *mantra*, makes offering even but once with devotion to Thee of a

### NOTES.

<sup>1</sup> *Kalî* is destroyer of *Kâla* (V).

<sup>2</sup> 'Whoever' is here a *Vira Sâdhaka*.

<sup>3</sup> *Madhyāhne*. Noon or (here) midnight, *Kakarakūtarahasya* says, 'Whoever naked and with dishevelled hair, on a Tuesday, at midnight, does *Homa* in the cremation-ground with hair, nails, seed and whatever adheres to the *Sammâṛjani* and offers them after having uttered the *Mûlamantra* and recited Thy name a thousand times attracts to him the Lord of the Earth' (V).



hair of his *Shakti*,<sup>1</sup> in the cremation-ground,<sup>2</sup> becomes a great

<sup>1</sup> The offering is stated in the words *grihe sammārjanyā parigalitabijam hi chikurang samūlam madhyānhe vitarati chitayāṅ kujadine*. These words have received various interpretations, of which the two chief alternatives are given. *Grihe* is by some translated as 'at home,' in distinction from the cremation-ground to which, according to this rendering, the *sādhaka* subsequently goes to make his offering. This, however, is said to be erroneous, as the *sādhana* takes place not in the house but in the cremation-ground. Others (see Calcutta edition) translate it as the equivalent of *grihini*, or wife. *Sammārjani* is by them read to mean 'comb.' *Parigalita* is translated 'removed,' in the sense that the curling of the hair of the wife is 'removed' or straightened with the comb. *Bijam* given either its primary meaning, or as the equivalent of *virya* is said to mean *kautilyam*, or curl of the hair. *Chikuram* is 'hair,' and *samūlam* qualifies it, meaning pulled out, taken off at the root. The meaning is, then, an offering is made of the wife's hair, the curls (*kautilyam*) of which have been straightened out with the comb (*sammārjanyā*), and some of which has come off at the root (*samūlam*). The correct rendering, however, is according to K.B. *Shaktisādhakayoh grihe maithunasamaye yonilinga-saṅgharshavashat shaktiyonipatitāṅ viryaliptāṅ loma devyā samarpitāṅ bhavati*. *Grihe* thus does not mean 'at home,' but *manmatha-grihe*. The hair is from the same. *Sammārjani* = *Shishna*. *Samūlam* qualifies *chikuram* in the sense of 'come off at the root' under the circumstances stated. *Parigalita* is 'dropped'—referring to the *virya*.

According to *Vimalananda*, *Grihe parigalita-viryam*, is that produced by union with the *Sādhaka's* *svashakti* or wife (V).

Of the words *Grihe sammārjanyā parigalita-viryam chikuram samūlam* the Commentator *Durgārāma Siddhāntavāgisha* gives the two following alternative expressions:—(a) *Sammārjanyā* means with a comb with which the hair is put in order. *Parigalitaviryam chikuram* means hair of which the *Virya* or crookedness has been removed. *Grihe* means in the wife: for it is said the wife is the home. The whole phrase then means Wife's hair, root and all, combed out straight with a comb or (b) *Sammārjanyā parigalita-viryam* means *Shukra* produced by *Sammārjani* here meaning *Liṅga* of the *Sādhaka*; *grihe* means in the abode of *Kāma* that is *Yoni* of *Shakti* together with hair, root and all.

The English translation is somewhat abbreviated with the object of giving only so much as all renderings are agreed upon. But in practice *Virya* is used by most in its literal sense, this is the gross meaning. The inner sense is given in the *Svarūpa-vyākhyā* which follows.

<sup>2</sup> According to some, the offering is made on the built-up pyre, and,

poet, a Lord of the earth, and ever goes mounted upon an elephant.<sup>1</sup>

## XVI

## COMMENTARY

'Kâli'	Dispeller of the fear of Kâla or Death
'Whoever'	Here a Divya Sâdhaka
'Midday'	At noon.
(Madhyâhne)	
Devotion	That is Parabhakti
(Premnâ)	
'Offers'	Merges in Thee, that is, attains Nirvikalpa Samâdhi.
(Vitarati)	Pâtanjala Sûtra says that Nirvikalpa Samâdhi is attained by suppression of the Vritti of mind.
'In the cremation-ground'	In thee as Consciousness (Chit)
(Chitâyâm)	
Bija	That is here nectar which issues on the enjoyment of the union of Kulakundalinî and Paramashiva. The Gandharva-mâlikâ Tantra says, 'Oh beloved One, the Queen of Devas unites with Parashiva and in a moment, Oh Devi Parameshvari, nectar is forthwith produced. That nectar, Oh Devi, is like the juice of lac. With it, Oh Mistress of the Devas, libation (Tarpana) should be offered to the supreme Devatâ.'
'At home'	In the thousand petalled Lotus (Sahasrâra)
(Grihe)	
'Hair with its root.'	The mind with its functions. It is such a Sâdhaka who gains both enjoyment and Liberation.
(Chikuram samûlem)	

according to others, on the fire after the body has been consumed. *Chitâ*, however, is really used as a synonym for the burning ground (*Shmashâna*). The Niruttara Tantra (Ch. I) speaks of two Kinds of *Shmashâna* :—

*Shmashanang dvividhang deva chita yonih prakirtitam.*

<sup>1</sup> That is, he becomes a *Râja*, and has no longer to go on foot like common folk.

The devotee<sup>1</sup> who, having placed before himself,<sup>2</sup> and meditated and again meditated<sup>3</sup> upon, the abode,<sup>4</sup> strewn with flowers,<sup>5</sup> of the *Deva* with the bow of flowers,<sup>6</sup> recites<sup>7</sup> Thy *Mantra*, Ah!<sup>8</sup> he becomes on earth the Lord of Gandharvas,<sup>9</sup> and

<sup>1</sup> *Bhaktah*: here the *Vira Sādhaka* (V).

<sup>2</sup> *Purah*: that is with the *Mandala* of *Kāma* before him (V).

<sup>3</sup> That is, with intensity. *Dhyāyan dhyāyan*, repeatedly meditating (V).

<sup>4</sup> *Kusuma-dhanusho mandiram*. The *Deva* with the bow of flowers is *Kāma* whose abode is the *Madanāgāra*. *Tantrakalpadruma* says, 'He who recites the *Mantra* ten thousand times meditating on the flower-covered *Yoni* (*Swapushpairākīrnam*) of *Shakti*, of a certainty charms all with his poetry.' *Swapushpa* is called *Svayambhukusuma* in *Tantra-shāstra*. *Mātrikābheda Tantra* says, 'Oh Lady of *Maheśha* *Swapushpa*, which charms all is the *Ritu* which first appears in a married girl (V).

<sup>5</sup> *Swapushpairākīrnam*. The word *swapushpa* = *svayambhupushpa* mentioned in the *Tantras*. The word *pushpa* has here, and in ordinary parlance, a figurative sense, as in English. For *pushpashabāena atra ritur uchyate, mātrikābheda tantrapramānanusarena anādhayāh kanyayāh prathama eva ritur atra uchyate. Tantrantare tu vivahitāya eva balaya ritur atra vivakshitah*. The *Shyāmārāhasya* reads '*supushpa*,' which literally means, pleasing fragrant flower, but which is possibly a misprint for *swapushpa*. The meaning of the passage is as follows: *Sādhakah svasya purobhage shakting samsthāpya tasya riturudhira-siktāṅg yonim avalokayan san devimantrāṅg japati*.

<sup>6</sup> That is, *Kāma*, the *Deva* of Desire, whose bow and arrows are made of flowers.

<sup>7</sup> *Japati* recites ten thousand times (V).

<sup>8</sup> *Aho*. 'Ah' an exclamation of wonder (V).

<sup>9</sup> Celestial spirits (*devayoni*), who play and sing at the banquets of the *Devas*. According to the *Vishnu Purāna*, sons of *Brahmā* 'born imbibing melody.' The *Sādhaka* thus becomes a master of dance, music and song. *Gandarovashrenipatih*. He becomes a great singer and a master of melody. The *Sahasanka* says, '*Haha* is called a *Gandharva* and singing also makes a *Gandharva*' (V).



the ocean of the nectar of the flow of poesy,<sup>1</sup> and is after death in Thy supreme abode.<sup>2</sup>

## XVII

## COMMENTARY

- 'Devotees'  
(*Bhaktah*) The Sâdhaka who is a Yogi on the Divya path.
- 'The Abode'  
(*Kusumadhanusho mandiram*) The triangular Yoni Mandala in the Mûlâdhâra. Nirvâna Tantra says, 'In the triangle, the abode of Kâma, the Linga is Maheshvara.'
- 'With its own flowers'  
(*With its own flowers*) Adorned with the Svayambhu-linga which is compared to a flower. Goraksha Samhitâ says, 'He is truly wise who knows the supreme Tejas in the Yoni called Svayambhu-linga. Others are but beasts of burden.'
- 'Lord of Gandharvas'  
(*Gandharva-shrenipatih*) A great singer. It is said 'there is nothing better than a song.'
- 'Poesy'  
(*Kavitvâmritanadinadinah*) He becomes like the great poet Kâlidâsa.
- 'Is great'  
(*Prabhavati*) He attains Nirvâna on being united with Thee who art Sachchidânandarûpâ. Kârma Purâna says, 'Brahmavâdis have learnt in all Vedas and Vedântas the one, omnipresent, subtle (Kûtastha), immovable, absolute, endless, undecaying Brahman, the sole supreme Nishkala Tattva higher than the highest, eternal, auspicious, wondrous.' Devîgitâ says 'Oh Mountain, he in whom Parabhakti is thus generated becomes merged in Pure Consciousness.'

<sup>1</sup> He becomes a *Pandita* in all literature. The Kâli Tantra, quoted in the Kâlikalpatalâ, says that in strength he becomes like the wind, in wealth of gifts like Indra, and in the musical art like Tamburu (K.B.)—a *Rishi*, master of music and inventor of the *tambur*.

<sup>2</sup> *Paramapadalinah prabhavati*, that is, he attains *nirvana* (K. B.). *Prabhavati*: becomes capable of creating and so forth on being merged with Thy Supreme Feet (V). The word literally means 'Excels.'

He who at night, when in union with his *Shakti*,<sup>1</sup> meditates with centred mind<sup>2</sup> on Thee, O Mother with gently smiling face, as on the breast of the corpse-like Shiva, lying on a fifteen-angled yantra<sup>3</sup> deeply enlisted in sweet amorous play with Mahākāla, 'himself' becomes the destroyer of the God of Love.<sup>5</sup>

## XVIII

## COMMENTARY

The Progenitrix.

Midnight. Brihannila Tantra says, 'He who is intent on meditation at midnight or early dawn surely sees the supremely blissful aspect of Devī.'

Mother  
(Janani)  
'At night'  
(Naktam)

'On Thee as not different from the Sādhaka's own Ātmanā, who art Chidābhāsa in his body as a Yantra.' Gandharva

'Meditates'  
(Dhyāyet)

## NOTES.

<sup>1</sup> *Ṣvayam api ratanandanirataḥ*, of which the meaning is as follows: *tada sādhaḥ shaktyā saha maithunakriyasakto bhavati, tada sa shlokoktadhyana-prakaranusarena deving dhyayati.*

<sup>2</sup> *Samasaktah*, concentrated on Thee.

<sup>3</sup> Kālikāpalatā says it is a kind of yantra (diagram).

*Tripīṇchāre pithe*. The Yantra. The Kālī Tantra says, 'First draw a triangle. Outside it put another. Next draw three triangles. In the centre draw the *Baiṇḍava Chakra* adorned with the *Māyā Bija*. Draw a circle outside the six-cornered figure. Next draw the eight petals attached to the outer circle and *Bhūpura*. He who knows this great Yantra surely attains liberation.' *Bhūpura* is the gross body composed of the five *Bhūtas* (V). It is made with five triangles superimposed.

<sup>4</sup> *Mahakalenochchairmadanarasalavanyaniratam*. Mahakala is *Paramashiva* (V). *Madanarasalavanyaniratam* refers to *Viparitrati* (V).

<sup>5</sup> *Smarahara*. The destroyer of *Kāma* is *Shiva* Himself (V).

That is, he becomes *Shiva* Himself, who destroyed *Smara* the *Deva* of Love (*Kāma*), with Fire from His central eye, when the latter, by the excitation of desire (towards *Parvati*), sought to detract him from his *yoga*. Or it may be translated 'excels in beauty the God of Love.'

Tantra says, 'He who is in Advaitabhâva, and thinks of the self as Devatâ in the three forms of body thinks of Her and his Âtmâ as one. He should worship the Devi as Âtmâ with the articles prescribed. The Yantra which is one's own body should be considered the best of all Yantras.' Again 'He who meditates on the Nirguna, unattached pure Âtmâ of Tripurâ as not being different from his own Âtmâ becomes one with Her.'

'Thee' (Tvâm)

That is, Brahmayî.

'Smiling face'  
(Smera-  
vadanâm)

Because She is ever blissful, being Bliss itself.

'On the breast'  
(Mahâkâlen-  
ochchâih)

On the breast of Shiva who is inactive like a corpse. She divides Herself into two parts like a grain of gram, namely, Shiva and Shakti by means of Mâyâ associated with Ichchhâ, Kriyâ, Jnâna, whilst at the same time remaining established in Her Nirguna Brahman state.

'Fifteen-  
cornered seat'  
(Tripanchâre  
pithe)

This is the Sâdhaka's own body conceived as the Yantra in which Avidyâ is the encompassing circle, the eight-fold Prakriti consisting of Earth and so forth is the eight-petalled lotus, the five Jnânendriya, the five Karmendriya, and five Prâna are the five Triangles and the Bindu which is Consciousness reflected in Mâyâ composed of pure Sattvaguna is the adorning Bija. The Gandharva Tantra says, 'The Chakramantramaya is the Devatâ's Supreme Body which is Shiva-shakti.' The Bhagavadgîtâ says, 'Earth, Water, Fire, Air, Ether, Manas, Buddhi, Ahangkâra, these Tattvas constitute my eightfold Prakriti.' Gandharva Tantra says, 'The subtle body composed of uncompounded (Apanchikrita) Bhûta and equipped with five Prânas, Manas, Buddhi and ten Indriya is the vehicle for Enjoyment. Unbeginning and undefinable (Anirvâchyâ) Avidyâ is the causal Upâdhi. Know Âtmâ to be different from the three-fold Upâdhi.'



Always united in the reverse (Viparīta) way with Parama-shiva the Sagunabrahman. The Gandharva Tantra says, 'When that Supreme Shakti by putting that Purusha down, of Her will appears as the universe then She becomes passionate. And then becoming Herself active the Devī rises upon Bhairava and enhances Her own bliss with waves of natural pleasure.'

'Deeply  
enlisted'  
(Madanarasa-  
lāvanyanirataṃ)

Enjoying the bliss of union in Laya with Paramātmā by Yoni-mudrā and becoming Shaktimaya himself. The Gheranda Samhitā says, 'He should do Yoni-mudrā and himself become Shaktimaya. He should move in Paramātmā with the good Shringārarasa. Becoming Ānandamaya he should be one with Brahman.'

'Himself also  
enjoying'  
(Svayam api  
ratānanda-  
nirataḥ)

The Advaita Sādhaka attains Kaivalya by being merged in Thee who art Paramātmā.

Destroyer of  
Kāma  
(Smarahara)

19

O Dark One,<sup>1</sup> wondrous and excelling in every way,<sup>2</sup> becomes the accomplishment,<sup>3</sup> of those worshippers<sup>4</sup> who living in this world<sup>5</sup> freely make offering to Thee in worship<sup>6</sup> of the greatly<sup>7</sup>

### NOTES.

<sup>1</sup> *Asitā* That is Kālīkā v. post.

<sup>2</sup> *Pratipadam*. The Shyāmārahasyasārasaṅgraha reads *pratidinam* (every day) (K.B.), which seems preferable, for, as K.B. says, the worship (*pūjā*) is the general daily *pūjā*, upon which daily advancement in *siddhi* would follow.

<sup>3</sup> *Siddhi*; success in work accomplishment of all which is desired (V).

<sup>4</sup> *Sat*, that is, *sādhu* (wise, good, pious). *Satām* = *Sādhakanām* (V).

<sup>5</sup> That is, among men.

<sup>6</sup> *Pūjāyam api* (see note 2), *ante*.

*Pūjāyam*: *Naimittika* or occasional worship (V). The force of the particle *api* is that the offering is not confined to special *Sādhana* but is made in ordinary worship also. (K.B.)

<sup>7</sup> *Param* (K. B.).

satisfying flesh, together with hair and bone,<sup>1</sup> of cats, camels, sheep,<sup>2</sup> buffaloes, goats, and men.<sup>3</sup>

## XIX

## COMMENTARY

'Oh Black  
One' (Asitā)

Asitā means free from bondage. Sitā means bound. Asitā is therefore 'not bound' or eternally liberated. The root *So*, means 'to bind.' Amarakosha gives the meaning of Sita as 'bound.'

'Wondrous'  
(Apūrvā)

Best.

'At every  
step'

In succession, step by step.

(Pratipadam)

All Powers  
(Sarvasiddhi)

The five Siddhis which are the five forms of Liberation. The Shivagītā says, 'Sālokya, Sārūpya, Sārshti, Sāyujya and Kaivalya. Know these to be the five forms of liberation.'

The flesh of'  
(Palalang)

These animals represent the Six Enemies (Ripu) or Vices which are specially characteristic of the following animals:— The goat stands for Lust (Kāma) 'as lustful as a goat (Ch-; hāga),' the buffalo, Anger (Krodha) 'as angry as a buffalo (Mahisha),' the cat, Greed (Lobha) 'as greedy as a cat' (Mārjjāra), the sheep, Delusion (Moha), 'as stupid as a sheep' (Mesha) the camel, Envy (Mātsarya) 'as envious as a camel' (Ushtra), Man, Pride (Mada) 'the Pride and arrogance of man' (Nara).

<sup>1</sup> That is flesh and all.

<sup>2</sup> *Maisham*. The Shyāmārahasyasārasaṅgraha gives also *mausham*, or rat's flesh. The Fetkārini Tantra has both sheep and 'rat's flesh' (K. B.).

*Shyāmārahasya* says, 'To him who makes offering of the flesh of cats, sheep, camels, and buffaloes together with bone, hair and skin *Dākshinā* is ever beneficial like a Mother.'

<sup>3</sup> As to this human sacrifice, K. B. says that Kings alone, and not any other, are entitled to make human sacrifice, citing the Yāmala quoted in the Kālikālpātā (*Rājā naravāling dadyān nānyopi parameshvari*). For inner sense see Svarūpa-vyākhyā post.

The Annadâkalpa says, 'Worship should be done by making offering of lust as goat, buffalo, and so forth'. Offering is made to Thee who art Chidrûpâ of lust and other vices as articles of offering (Upachâra) in worship with the object of ridding oneself of them. Brihannîla Tantra says, 'In the fire of Âtmâ which flames with the ghee (Havih) of Dharma and Adharma, I ever offer in Homa by the Sushumnâ path, with the mind as ladle, all the functions of the senses—Svâhâ.'

In mental worship according to the manner prescribed.

'In worship'  
(Pâjâyam)

That is the whole without omitting any part. Such Sâdhakas attain the Sâlokya and other forms of liberation.

'With hair  
and bone'  
(Loma, asthi)

## 20

O Mother, he who, being a controller of his passions,<sup>1</sup> eats *havişhyânnam*,<sup>2</sup> and, being proficient in meditation on Thy feet, rightly recites<sup>3</sup> Thy *mantra* a hundred thousand times by day, and he who afterwards<sup>4</sup> naked at night, when united with his *Shakti*,<sup>5</sup> rightly recites Thy great *mantra* another such hundred thousand times, becomes on earth like unto the Destroyer of Smara.<sup>6</sup>

## NOTES.

<sup>1</sup> *Vaşi*. The first part of this *Shloka* refers to *Pashvâchâra*.

<sup>2</sup> That is, one who has undertaken the *Purascharanavrata*, and eats the pure form of food known as *Havişhyânnam* (K. B.).

*Havişhyâshanaratah*: that is after the recitation (V).

<sup>3</sup> Makes *japa* (see *ibid.*).

<sup>4</sup> *Param*: that is, when he has been *Abhishikta* into *Virachara*.

<sup>5</sup> *Naktang nagno nidhuvanavinodena*, the meaning of which is *yada sâdhakah shaktyâ saha maithunakriyasakto bhavati, tada sa mantrang japati*.

<sup>6</sup> *Smarahara* or *Shiva* (see note <sup>5</sup> to *Shloka* 18, *ante*). The *Tantra-kalpadruma* says, 'He who eats *Havişhyânnam* who keeping *Devi* in mind recites the *Mantra* a hundred thousand times by day and is at night united with his *Shakti* becomes the Lord of the earth.' (V)



## XX

## COMMENTARY

That is free from the covering of Mâyâ; Nirvikâra.

'Naked'  
(Nagnah)

'Amorous  
play'  
(Nidhuvana-  
vinodena)

That is enjoying the bliss of union between Âtma and Parashakti. The Kulârnavâ Tantra says, 'That is coition (Maithuna) in which there is the bliss arising from the union of Âtmâ and Parashakti. Others are but Enjoyers of women.'

'Becomes'  
(Syât)

That is, becomes liberated whilst yet living (Jivanmukta) like Shiva.

## 21

O Mother, this Hymn of Thine is the source from whence originates Thy *mantra*.<sup>1</sup> It sings of Thy real self, and contains injunctions for the worship of Thy two lotus Feet. He who reads it at midnight or at time of worship<sup>2</sup> even his random talk<sup>3</sup> becomes the nectar juice of poesy.

## XXI

## COMMENTARY

Speaks of the Dhyâna of both Thy gross and subtle aspects.

Thy real  
self' (Svarûpâ-  
khyam)

Reads  
(Pathati)

That is recites aloud. The Vishuddheshvara Tantra says, 'Oh Devi, the reading of a Hymn (Stotra) mentally, or the recitation of a Mantra loudly is as ineffectual as water in a broken jar.'

## NOTES.

<sup>1</sup> *Manusamuddharanajanuk*—that is, cause of *mantroddhâra*: formation of Mantra of Devi. The *mantra* is made known, and then impressed with the life and consciousness (*chaitanya*) of the *sâdhaka* (*mantrachaitanya*).

<sup>2</sup> *Pâjâ*.

<sup>3</sup> That is, even his meaningless delirious talk, as in fever or madness, etc. (K. B.).

He becomes full of the sweetness of Poesy. The Kālikulasarvasva says, 'All whose difficulties and dangers are destroyed by a single reading, as it were flies in a flame. His speech flows like the Ganges full of prose and poetry.'

'Nectar of  
Poesy'  
(Prasarati  
kavitvāmri-  
tarasah)

## 22

Numbers of women with large eyes, like those of the antelope,<sup>1</sup> impatient for his love, ever follow him. Even the King becomes subject to his control. He becomes like unto Kuvera<sup>2</sup> himself. An enemy fears him as if he were a prison. Living in continuous bliss<sup>3</sup> the devotee is liberated when yet living, and is never again reborn.<sup>4</sup>

Here ends the Hymn by Shri Mahākāla, entitled *Karpūrā-distotra*.

## XXII

## COMMENTARY

And on death gets Videhamukti.

He gets Nirvāna in Brahman. The Mahākālasaṃhitā says, 'Whoever constantly and with devotion reads this Hymn originating from Mahākāla, is free from danger, disease and death and in the end attains Kaivalya liberation.'

'Liberated'  
(Jivanmukta)

'No rebirth'  
(Muktah  
pratijānuh)

## NOTES.

<sup>1</sup> *Kurāṅga*, which has beautiful large eyes.

<sup>2</sup> Lord of wealth.

<sup>3</sup> *Kelikalayā*, by the various entertaining acts (*parihāṣadīnā*) of which there are sixty-four. The meaning here is that there is continuous bliss.

<sup>4</sup> *Kelikalayā chiram jivanmuktah sa bhavati cha bhaktah pratijānuh* The translation in the text reads *pratijānuh* to mean as K. B. says, *Janmanivṛitti* or cessation of birth. But *Pratijānuh* may also mean 'birth after birth.' According to this translation *jivanmukta* would not refer to the state immediately preceding *Kaivalya* but, as K. B. says, *Jivadavasthānubhūta-devata-sakṣat-kara-mukha* in which case the translation will be, He living in continuous bliss obtains direct Experience of the *Devata* and is reborn life after life as Her devotee. According to the translation adopted complete liberation follows and in the other case some lower though happy state.

*Here ends the Hymn named Svarûpastotra of Shrimatî Dakshinâ Kâlikâ by Shrimân Mahâkâla*

*Here also ends its annotation and Svarûpavyâkhyâ entitled Vimalânandaddâyinî.*

#### OBEISANCE

to Kâlî the spouse of Kâla, who destroys all sin and is Kâla.<sup>1</sup>

She who is Târâ the Saviour the Supreme Brahnavidyâ who is adored by the Lotus-born Deva.<sup>2</sup>

She who is Shrividyâ, desirous of the welfare of Sâdhakas, on the path of Liberation, to whom Hari and Hara<sup>3</sup> make obeisance.

May that Devî the Mother, who appears in the form of all things, bring forth benefits for all such as sing Her praises.

#### COLOPHON

Of this King of Hymns wherein Mahâkâla has described the true self of Kâlikâ, the Karpûrâdya Hymn, untainted by worldly desire, which gives bliss to Devotees, the aforesaid Annotation containing its simple interpretation, as well as the Svarûpavyâkhyâ (Commentary) which gives pure joy was prepared by me Vimalânanda Svâmi for the enlightenment of Sâdhakas in the Saka year 1837. Mayest Thou reside in the throat of him who reads it.

Om,      Tat      Sat,      Om

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<sup>1</sup> The first Kâla is Mahâkâla and the second is the produced Kâla.      <sup>2</sup> Brahmâ.      <sup>3</sup> Vishnu and Rudra.



श्रीश्रीगुरवे नमः । ॐ नमः परमदेवतायै ॥

## श्रीश्रीकपूर्रादिस्तोत्रम् ।

कपूर्णं मध्यमान्यस्वरपरिरहितं सेन्दुवामाक्षियुक्तं  
बीजन्ते मातरेतत्त्रिपुरहरबधु त्रिःकृतं ये जपन्ति ।  
तेषां गद्यानि पद्यानि च मुखकुहरादुल्लसन्त्येव वाचः  
स्वच्छन्दं ध्वान्तधाराधररुचिरुचिरे सर्वसिद्धिं गतानाम् ॥१॥

### टीका ।

ॐ विशुद्धज्ञानदेहाय त्रिवेदीदिव्यचक्षुषे ।  
श्रेयःप्राप्तिनिमित्ताय नमः सोमार्द्धधारिणे ॥ श्रीश्रीचण्डो ।  
प्रणमामि महादेवीं तुरीयां ब्रह्मरूपिणीम् ।  
यस्याः स्मरणमात्रेण भवाध्वी न निमज्जति ॥ गन्धर्व्वतन्त्रम् ।  
कालीं कालहरां देवीं क्रीङ्कारबीजरूपिणीं ।  
कामरूपां कलातीतां कालिकां दक्षिणां भजे ॥ कालीहृदयम् ॥

कपूर्णमिति । कपूर्णमित्यादिपञ्चभिः श्लोकैः महादेव्याः सूक्ष्मरूपात्मक-  
विद्याराज्ञीनाम-द्वाविंशत्यक्षरं मन्त्रम् उद्धृतं तथा तस्याः साधनप्रकारं माहात्म्यञ्च  
क्रमेणोक्तम् । षष्ठश्लोके तस्याः विविधमन्त्रोद्धारश्च कथितः । उक्तञ्च कालिका-  
श्रुती “अथ हैनां ब्रह्मरन्ध्रे ब्रह्मस्वरूपिणीमाप्नोति सुभगां कामरेफेन्दिरासमष्टि-  
रूपिणीं । एतत्त्रिगुणितमादौ तदनु कूर्चद्वयं, कूर्चबीजं तदग्रेण षष्ठस्वरविन्दु-  
मेलनरूपं । तदेव द्विरुच्चार्य्य तदनु भुवनाद्वयं, भुवना तु व्योमज्वलनेन्दिराशून्य-  
मेलनरूपा । तदेव द्विरुच्चार्य्य दक्षिणे कालिके चेत्यभिमुखंगता, तदनु बीज-

सप्तकमुच्चार्य बृहद्भानुजायामुच्चरेत् । अयं सर्वमन्त्रोत्तमोत्तमः” । तथाच निरुत्तरतन्त्रे :—

अथ वक्ष्ये महेशानि दक्षिणाकालिकामनुम् ।

येन विज्ञानमात्रेण जीवन्मुक्तः प्रजायते ॥

ब्रह्मानलयुतं देवि नादविन्दुसमन्वितम् ।

वामनेत्रेण संयुक्तं चित्स्वरूपं परात्परम् ॥

एकाक्षरो सिद्धविद्या मन्त्रराज्ञी कुलेश्वरि ।

त्रिगुणा च कूर्चयुग्मं लज्जायुग्मं ततः परम् ॥

दक्षिणे कालिके चेति सप्तबीजानि योजयेत् ।

अन्ते वक्त्रिबधूं दद्यात् विद्याराज्ञी प्रकीर्त्तिता ।

सर्वमन्त्रमयी विद्या सृष्टिस्थित्यन्तकारिणी ॥

अपरञ्च प्रथमश्लोके श्रीमत्कालिकायाः एकाक्षरी मन्त्रराज्ञी क्रीं बीजं उद्धृतम्, द्वितीयश्लोके श्रीमत्तारायाः एकाक्षरमन्त्रं ह्रं बीजं उद्धृतम् । तृतीय-श्लोके श्रीमत्त्रिपुरसुन्दर्याः एकाक्षरमन्त्रं क्लीं बीजं उद्धृतञ्च तथा कालीतारा-सुन्दरीणां रहस्यसाधनप्रकरणञ्च वर्णितं, तेन एतत्स्वरूपाख्यस्तोत्रं ककार कूटस्तोत्रवत् त्रिशक्तिविषये पाठ्यम् इति क्रमदीक्षितसाधकेन्द्राणाम् मतं । उक्तञ्च तारारहस्यतन्त्रे :—

यथा काली तथा तारा तथा नीलसरस्वती ।

सर्वाभीष्टफलप्रदा तथा त्रिपुरसुन्दरो ॥

अभेदमतमास्थाय यः कश्चित् साधयेन्नरः ।

त्रिलोके स तु पूज्यः स्यात्तारासुतश्च एव सः ॥

भेदं कृत्वा यदा मन्त्रौ साधयेदत्र साधनम् ।

न तस्य निष्कृतिर्देवि निरये पच्यते हि सः ॥

उक्तञ्च ताराध्याने कवचे च “ह्रङ्कारबीजोद्भवा” “ह्रं घाटां मे सदा पातु बीजैकाक्षररूपिणी” ॥ तथा श्रीसुन्दर्याः स्तोत्रे च :—

क्रीङ्कारमेव तव नाम गृणन्ति ये वा मातस्त्रिकोणनिलये त्रिपुरे त्रिनेत्रे ।

क्रीं क्रीमिति प्रतिदिनं जपतां तवाख्यां किन्नाम दुर्लभमिह त्रिपुराभिधाने ॥

तथाच महाकालसंहितायां । “श्रीविद्या कालिका तारा त्रिशक्तिविषये पठेत्” ॥ वस्तुतस्तु यद्विभिन्नजातीयबीजैश्च एकविधा लता कदापि न उत्पद्यते तद्वत् क्रीङ्कार-ह्रङ्कार-क्रीङ्कारादिभ्यो विभिन्न-बीजमन्त्रेभ्य एकरूपा

मूर्त्तिः न सम्भवति, अतः पूर्वोक्तैस्त्रिभिर्वीजैः ब्रह्मविद्या श्रोमद्दक्षिणकालिकेव सर्वरूपिणीति सूचिता ।

हे मातः ध्वान्तधाराधर-रुचि-रुचिरे नीलमेघकान्तिरिव मनोज्ञे नवीन-जलधरो यथा अमृतवारिवर्षणेन आनपतप्तपृथ्वीं शोतलां करोति तद्वत्त्वमपि कृपामृतवर्षणेन त्रितापतःसाधकाय अमृतत्वं ददामिति भावः । त्रिपुरहरबधु स्वर्गमर्त्यपातालस्थैः त्रिपुरैः सह त्रिपुराख्यासुरनाशकमहेशशक्ते । कर्पूरं मध्यमान्धस्वरपरिरहितं कर्पूरशब्दस्य मध्यमो रेफयुक्तः पकारः, अन्यं अनु-स्वारः, स्वराः अकारोकारान्तिमरेफस्थाकाराः तैः सर्वतो भावेन वर्जितं, तेन “क्र” इति स्थितं । सेन्दु बिन्दुयुक्तार्द्धचन्द्रेण सह वर्त्तमानं । वामाक्षियुक्तं ईकारेण युक्तं, तथाच “क्रौ” इति । ते तत्र वोजं मन्त्रात्मकशरीरस्य कारणं । त्रिःकृतं त्रिगुणीकृतं ये जनाः जपन्ति मन्त्रार्थगतमानसाः सन्तः मनसा उच्चारयन्ति । सर्वसिद्धिं गतानां शिवस्य अणिमाद्यष्टसिद्धिं प्राप्तानां साधकानां सुखकुहारात् आस्यविबारात् । गद्यानि पद्यानि च वाचः गद्यपद्य-मयानि वाक्यानि स्वच्छन्दं अप्रयत्नसुलभं उल्लसन्ति प्रस्फुरन्ति इत्यर्थः ॥ अपिच श्रूयते यत् श्रोमत्कालिकायाः इदं “क्रौ” बीजं इस्लामधर्मावलम्बिनः साधकाः मोक्षलाभकामनया आरबीय भाषया रूपान्तरितं “करीम्” इति मन्त्रं जपन्ति, तथा ख्रिष्टानधर्मावलम्बिनः साधका अपि “क्राइष्ट” इति मन्त्रं मुक्ति-कामनया सदैव जपन्ति ॥ १ ॥

### अथास्य स्वरूपव्याख्या ॥ १ ॥

नत्वा श्रोपादुकां भक्त्या रामानन्दस्य योगिनः ।

कृता स्वरूपव्याख्येयं विमलानन्ददायिनी ॥

हे मातः ( माति परिमितं ददातीति माता - मा + टच् ) सकामनिष्काम-भेदेन भोगमोक्षदात्रि । ध्वान्तधाराधररुचि-रुचिरे ' शुद्धसत्त्वगुणात्मकधनीभूत-तेजोमयत्वात् तथा चिदाकाशत्वाच्च नीलवर्णचिन्तनीये । त्रिपुरहरबधु स्थूल-

१ । शिवयोर्व्योमरूपत्वादमितं लन्त्यने वपुः । योग-त्राशिष्टम् । ( शिवा च शिवश्च शिवौ, तयोः )

मोक्षे सालादपेताम्बुदगगननिभां भावयेद्भक्तिगम्यां ॥ त्रिपुरासारसमुच्चयः ॥

२ । पुरवये क्रौडिति यथ जीवस्तत स्तु जातं सकलं विचित्रं ।

आधारमानन्दमखण्डबोधं यस्मिन्नर्थं याति परतयच्च ॥ कैवल्योपनिषत् ॥



सूक्ष्म-कारण-देहान् हरतीति विदेहसुक्तिदायकविपुरहरस्तस्य विदेहसुक्ति-  
दातुर्या शक्तिः सा त्वमेव विदेहकैवल्यदात्रीति भावः । मध्यमान्वस्वरपरि-  
रहितं<sup>१</sup> सत्त्वरजस्तमोगुणात्मिकाया मूलप्रकृतेः मध्यम उकारात्मकः रजोगुणः  
अन्त्यं मकारात्मकः तमोगुणः ताभ्यां रहितं शुद्धसत्त्वगुणात्मकं । सेन्दुवामाक्षियुक्तं<sup>२</sup>  
निष्क्रान्तमोक्षदायिनी शक्तिः तथा साधकाभोष्टदायिका शुद्धसत्त्वप्रधाना माया-  
शक्तिः ताभ्यां युक्तं । कर्पूरं कल्पयति जगत् प्रपञ्चं यत् तत् सगुणब्रह्म इत्यर्थः ।  
ते तव वीजं<sup>३</sup> जगत्कारणभावं सच्चिदानन्दरूपिणी त्वं निर्गुणापि जीवकर्मा-  
कालविशिष्टया मायया युक्ता सती तत्तज्जीवतत्तत्कर्माफलभोगसमये प्राप्ते  
जगत् सर्जने वीजात्मतां गतासीति भावः । एतत् क्रीं वाचं तव शुद्ध-  
सत्त्वात्मकं सच्चिदानन्दरूपं । ये साधकाः विज्ञातं विगुणोक्तं, सात्त्विकराज-  
सिकतामसिकभेदेन, तथा सूक्ष्म-सूक्ष्म-कारणभेदेन विविधं विशतिरूपञ्च ।  
अपन्ति<sup>४</sup> स्वाभाभेदेन चिन्तयन्ति ते अनिच्छन्तोऽपि धर्मार्थकाममोक्ष-  
रूपचतुर्वर्गे लभन्ते इति भावः । उक्तञ्च विश्वसारतन्त्रे दक्षिणकालिकायाः  
क्रमस्तोत्रे :—

त्वदीयवीजत्रय मेतदम्ब अपन्ति सिद्धास्तु विमुक्तिर्हेतोः ।

तदेव मातस्तव पादपद्मगा भवन्ति सिद्धाश्च दिनत्रयेऽपि ॥ १ ॥

१ । अकारः सात्त्विको द्वय उकारो राजसः युतः ।

मकारात्मनः प्रोक्तस्त्रिभिः प्रकृतेरुच्यते । आत्मसङ्ख्येयौ ।

स्वर्गस्य सत्त्वमेतं रजस्तमस्यं भावयति जगम् । इति ब्रह्म विन्दुरनित्यः ।

२ । कर्कशोऽस्मिन्मण्डपात् केवलं शून्यचित्तकलाः स्वतन्त्रास्तेनान्येभ्यः सञ्जेनेज्जिमेने यमाः ।

दीर्घं कविष दीर्घं मायकाभोष्टदायिनी । विन्दुः विश्वसत्त्वस्य कैवल्यकदायिनी । तत्त्वकलद्रुमः ।

तोहन्तन्त्रे च ककारं धर्षणं दीर्घं ईकारं चार्धदायकं ।

रकारं कामदं कालं मकारं मोक्षदायकं ।

एकवोहन्तन्त्रे निष्क्रान्तमोक्षदायिनी ।

३ । तादात्म्यरूपं चित्तमन्वितं परब्रह्मेकनात्मकं । भवजन्तुं समानेवादर्शं वीजात्मतां गता ।

अक्षरं कर्णयो देहः स योऽयं प्रज्ञामेव हि । अक्षरं जगदीश्वरं स्थितं चिद्दीदृशयो वतः ॥ टीक्ष्णीयता ॥

४ । सदा कालोपपन्नाभ्यां विज्ञातवतेन । कल्पयन्ति यः ।

ईशानः सेन्दुवामश्रवणपरिगतो बीजमन्यन्महेशि  
हन्दुन्ते मन्दचेता यदि जपति जनो वारमेकं कदाचित् ।  
जित्वा वाचामधीगं धनदमपि चिरं मोहयन्नम्बुजाक्षो-  
वृन्दं चन्द्रार्धचूडे प्रभवति स महाघोरबालावतंसि ॥ २ ॥

टीका ।

हे महेशि ब्रह्मविष्णुरुद्राणामपि ईशः महेशस्तस्य गते । हे चन्द्रार्धचूडे  
चन्द्रार्धाद्वितमस्तके । हे महाघोरबालावतंसि अतिभयानकशबलानुकृत  
कर्णालङ्कारि । मन्दचेता जनः मृदुबुद्धिर्जनः । ते तव सेन्दुवामश्रवणपरिगतः  
चन्द्रविन्दुमहिता यो दीर्घं जकारस्तेन युक्तः । ईशानः हकारः । एतेन “हृ”  
इति तव द्वितीयमूर्तेस्तारायाः एकाक्षरबीजमन्त्रश्च उद्धृतं । हन्तं एतत्  
युग्मं कृत्वा । यदि कदाचित् एकवारमपि जपति तदा सः चिरं यावज्जीवं  
वाचामधीगं वृहस्पतिं धनदमपि कुवेरश्च जित्वा पराभूय अम्बुजाक्षी-  
वृन्दं सुन्दरीसमूहं मोहयन् प्रभवति मोहयितुं समर्थो भवति, स साधकः  
अतीव विद्वान् धनवान् रूपवाञ्च भवतीत्यर्थः । तथाच ताराग्रहस्य “तारकत्वात्  
सदा तारा या काली सैव निश्चिता” ॥ क्रमस्तोत्रे च

त्वदीयकृच्छ्रद्वयजापकत्वात् सुरासुरभ्योऽपि भवेच्च पूज्यः ।

धनित्वं पाण्डित्वं लभन्ति सर्व्वे किंवापरं देवि परापराख्ये ॥ २ ॥

स्वरूपव्याख्या ॥ २ ॥

हे महेशि सृष्टि-स्थिति विनाशात्मकमहैश्वर्य्यवति । चन्द्रार्धचूडे निर्व्विण-  
मोचदायिनि । हे महाघोरबालावतंसि महेश्वरसदृशनिर्व्विकारबालकव-  
विक्षामसाधकाभ्यां कृते अतिप्रिये कर्णभूषणे यथा तत्सम्बोधने । बालकव-  
निर्व्विकारतत्त्वस्य साधकः ब्रह्मरूपिस्त्वा अतीव प्रिय इत्यर्थः । सेन्दुवामश्रवण-

१ । निवाद्याः कालरूपायाः चरुपायाः जिवादानः । असतत्वाज्जलाटेऽस्याः शक्तिचिह्नं निरूपितम् ॥ महानिर्वाण

२ । चूडां देहव्यर्थां नृकां बालः श्रौहति वस्तुनि ।

तुष्टैव विद्वान् रमते निशमो निरहं मुखी ॥ विवेक-चूडामणिः ॥

तथाच ब्रह्मोपनिषदि—यथाकुमारो निष्काम आनन्दमुपयाति ॥

परिगतः<sup>१</sup> इन्दुः अमृतत्वं वाग्दाह्यत्वं रूपकर्षिणीत्वञ्च तैर्युक्तः । ईशानः<sup>२</sup> ईश्वरः । इति ते अन्यबीजं<sup>३</sup> ह्रूँबीजात्मककारणभावं । इन्द्रं<sup>४</sup> शिवशक्त्यात्मकं स्वरूपं । यदि कदाचित् एकवारमपि जपति मानसजपेन चिन्तयति । तर्हि स साधकः ज्ञान-विज्ञानवान् धनबांश्च भूत्वा सर्वं जगत् मोहयितुं शक्नोतीति भावः ॥ २ ॥

ईशो वैश्वानरस्थः शशधरविलसत् वामनेत्रेण युक्तो  
बीजन्ते इन्द्रमन्यत् विगलितचिकुरे कालिके ये जपन्ति ।  
द्वेष्टारं घ्नन्ति ते च त्रिभुवनमपि ते वश्यभावं नयन्ति  
सृक्कइन्द्रास्त्रधाराद्वयधरवदने दक्षिणे त्र्यक्षरेति ॥ ३ ॥

टीका ।

हे विगलितचिकुरे मुक्तकेशि । हे कालिके ब्रह्मरूपिणि । हे सृक्कइन्द्रास्त्र-  
धाराद्वयधरवदने ओष्ठप्रान्तद्वयगलितरुधिरधाराशोभितानने । वैश्वानरस्थः  
रकारयुक्तः । शशधरविलसत् चन्द्रविन्दुयुक्तः । वामनेत्रेण युक्तः ईकारेण युक्तः ।  
ईशः हकारः । अन्यत् “ह्रीं” इति त्रिपुरसुन्दरीबीजं । इन्द्रं उक्तबीजं  
द्विगुणीकृतं । तथा “दक्षिणे” इति नामात्मकत्र्यक्षरमन्त्रञ्च ये जनाः जपन्ति,  
ते द्वेष्टारं शत्रुं घ्नन्ति नाशयन्ति त्रिभुवनमपि स्वर्ग-मर्त्त्य-पातालस्थं  
देवनरनागादिकञ्च वश्यभावं नयन्ति अधीनत्वं प्रापयन्ति इत्यर्थः ॥ ३ ॥

स्वरूपव्याख्या ॥ ३ ॥

हे विगलितचिकुरे केशविन्यासादिविलासविकाररहिते, निर्विकारे  
इत्यर्थः । कालिके क<sup>१</sup> ब्रह्म, आ<sup>२</sup> अनन्त, ल<sup>३</sup> विश्वात्मा, इ<sup>४</sup> सूक्ष्मा,

१ । जकारो मयैवः सूक्ष्मो दीर्घघोषा सरस्वती । बिलासिनी विघ्नकर्ता लक्षणो रूपकर्षिणी ॥

२ । अङ्गुष्ठमात्रः पुरुषो ज्योतिरिवावधुसकः । ईशानो भूतभव्यस्य स एवायः स ईश्वरः ॥ कठोपनिषत् ॥

३ । शब्दबीजद्वयेनैव शब्दराशिप्रबोधिनी ॥ यामलम् ॥

४ । शिवशक्तिसमायोगाज् जनितो मन्त्रराजकः । तन्मयीं परमानन्दनन्दितां मन्त्ररूपिणीम् ॥ गन्धर्व्वतं ॥

५ । कः क्रोधीशौ महाकालौ कामदेवः प्रकाशकः । श्रीपुरं रमणो वङ्गकुसुमा परमात्मकः ॥

६ । आकारो विजयानन्तः ।

७ । लघुन्द्रः पूतना पृथ्वी माधवः शक्रवाचकः । विश्वात्मा सन्दो बलवान् मेरुगिरिकलारसः ।

८ । इः सूक्ष्मा शान्तली विद्या चन्द्रः पूषा सुगन्धकः ॥ तन्वाभिधानसः ।



क ब्रह्म, आ अनन्त इति कालिका, एतेन महादेव्या, आद्यन्तरहितत्वं अनन्तत्वं सूक्ष्मत्वं विश्वात्मकत्वञ्च सूचितं, हे अनाद्यन्तब्रह्मरूपिणि इत्यर्थः । उक्तञ्च अद्भुत-  
रामायणे श्रीरामकृतासितास्तोत्रे—

आद्यन्तहीनं जगदात्मरूपं विभिन्नसंस्थं प्रकृतेः परस्तात् ।

कूटस्थमव्यक्तवपुस्तवैव नमामि रूपं पुरुषाभिधानं ॥

सृक्कहन्दास्त्रधाराहयधरवदने सृक्कहयगलद्रक्तधाराविस्फुरितानने, अत्र रक्त-  
धारया रजागुणः सूचितः तस्मात् महादेवी रजोरहिता शुद्धसत्त्वात्मिका विरजा<sup>१</sup>  
इति निरूपिता । त्रिपुरसुन्दरीपक्षे तु रजोगुणेन महादेव्याः रक्तवर्णा मूर्तिः  
सूचिता । वैश्वानरस्थः तेजोमयः शशधरविलसत् अमृतदाढ्यशक्त्या सह वामनेत्रेण  
युक्तः शुद्धसत्त्वगुणात्मिकया मायया युक्तः । ईशः ईश्वरात्मकसूक्ष्मबीजात्मभावः  
इति ते तव अन्यत् अपरं । इन्द्रं हृल्लेखावाच्यशिवशक्त्यात्मकं बीजात्मरूपं ।  
तथा “दक्षिणे”<sup>२</sup> इति सम्बोधननामात्मकत्रयचरं मन्त्रवाच्यं कैवल्यदायकसच्चिदा-  
नन्दरूपं ये साधकाः जपन्ति ध्यायन्ति ते द्वेष्टारं साधनविघ्नकरकामक्रोधा-  
दिकं घ्नन्ति नाशयन्ति त्रिभुवनमपि त्रिलोकीञ्च वश्यभावं नयन्ति  
वश्यतां प्रापयन्ति ॥ श्रीसुन्दरीपक्षे तु हे कालिके, रक्तकालिके तृतीय-  
महाविद्याश्रीमत्त्रिपुरसुन्दरि इत्यर्थः उक्तञ्च वृहन्नीलतन्त्रे—

इयं नारायणी काली तारा स्यात् शून्यबाहिनी ।

सुन्दरी रक्तकालीयं भैरवी नादिनी तथा ॥

तथाच तन्त्रान्तरे—

कालिका द्विविधा प्रोक्ता कृष्णारक्ताप्रभेदतः ।

कृष्णा तु दक्षिणा प्रोक्ता रक्ता तु सुन्दरी मता ॥

दक्षिणे दक्षिणामूर्त्तिभैरवाराधिते इत्यर्थः । त्रयचरे ऐं क्लीं ह्रीं मन्त्रवाच्ये  
इत्यर्थः ॥

१ । हिरन्मये परे कोषे विगजं ब्रह्मनिष्कलं । तच्छुभं ज्योतिषां ज्योतिषद्वयदात्मविदो विदुः ॥ मल्लक-उप ॥

२ । इकारः स्थूलदेहः स्याद्रकारः सूक्ष्मदेहकः । ईकारः कारणत्मासौ ज्ञीडारोऽहम् तूरीयकः ॥ देवीगीता ॥

३ । दक्षिणस्यां दिशि स्थाने संस्थितय रवेः सुतः । कालीनाम्ना पलायित भीतियुक्तः समन्ततः ।

अतः सा दक्षिणा काली विषु लोकेषु गीयते ॥ निर्व्याणतन्त्रम् ॥ तथाच कामाख्या तन्त्रं—

यथा कर्मसमाप्तौ च दक्षिणा फलसिद्धिदा । तथा मुक्तिरसौ देवी सर्वेषां फलदायिनी ॥

अतो हि दक्षिणाकाली कथ्यते वरवर्णिनि । पुरुषो दक्षिणः प्रोक्तः वामाशक्तिर्निगद्यते ॥

वामा सा दक्षिणं जित्वा महामोक्षप्रदायिनी । ततः सा दक्षिणा नाम्ना विषु लोकेषु गीयते ॥

तथाच क्रमस्तोत्रे—

त्वदीयलज्जाद्वयजापकत्वाद् भवेन्महेशानि चतुर्थसिद्धिः ।

दयासमुद्रस्य वरप्रसादाद् भवाधिपत्यं लभते नरेशः ॥ ३ ॥

ऊर्ध्वं वामे कृपाणं करकमलतले छिन्नमुण्डं तथाधः

सध्ये चाभौर्ध्वं रश्च त्रिजगदघहरे दक्षिणे कालिके च ।

जम्बु तन्नाम ये वा तव मनुविभवं भावयन्त्ये तदम्ब

तेषामष्टौ करस्थाः प्रकटितरदने सिद्धयस्त्रयस्त्रयः ॥ ४ ॥

टीका ।

हे त्रिजगदघहरे त्रिजगतां जनानां पापनाशिनि । हे प्रकटितरदने<sup>१</sup> प्रकाशितदशने । हे अम्ब मातः । दक्षिणे निर्व्वानदाति ये साधकाः तव मनुविभवं<sup>२</sup> पूर्व्वोक्तं कालोबीजत्रयं कूर्चद्वयं<sup>३</sup> मायाद्वयं “दक्षिणे” इति त्र्यक्षररूपं दशाक्षरमन्त्रसम्पत्तिं तथा “कालिके” इति नामात्मक त्र्यक्षर मन्त्रञ्च जम्बु वामे ऊर्ध्वं करकमलतले कृपाणं खड्गं तथा अधः निम्ने छिन्नमुण्डं छिन्नमस्तकं । सध्ये दक्षिणे ऊर्ध्वं । करकमलतले अभीः अभयमुद्रां । वरश्च दक्षिणे अधः करकमलतले वरमुद्राञ्च । एतत् ईदृशं ऊर्ध्वं वामे कृपाणं इत्यादिप्रकाररूपं भावयन्ति चिन्तयन्ति । त्र्यम्बकस्य शिवस्य । अष्टौ सिद्धयः<sup>४</sup> अणिमादयः अष्टप्रकाराः सिद्धयः तेषां साधकानां करस्थाः अनायासलब्धाः भवन्ति इत्यर्थः ॥ ४ ॥

स्वरूपव्याख्या ।

हे त्रिजगदघहरे त्रिलोकीनां कार्याकवाचनिकमानसिकत्रिविधपापनाशिनि । हे प्रकटितरदने स्वप्रकाशसत्त्वगुणसूचकशुभ्रदशनपंक्त्या रजोगुणसूचकरक्तवर्णां लोलरसनां दशति सत्त्वगुणेन रजस्तमस्य नाशयति या तस्याः

१ । दन्तुरां परमां नित्यां रक्तमण्डितविग्रहां ॥ योगिणी तन्त्रं ।

तथाच ताराकल्प — नवाब्धौदश्यामां प्रकटरदभीमां पृथक्कुचां ॥

२ । माया लज्जा च क्रीडारः ह्रंकारः कूर्च उच्यते ।

३ । अणिमा महिमा चैव लघिमा प्राप्तिरेव च । प्राकाम्यञ्च तथेशित्वं बशित्वञ्च तथापरं ॥

तथाकामावशयित्वं गुणनितान नैश्वरान् । प्राप्नोत्यष्टौ नरव्याघ्रः परनिर्व्वान-सूचकान् ॥ मार्कण्डेय पुः ॥

सम्बोधने । हे अम्ब मातः । दक्षिणे निर्व्याणदात्रि । ते तव मनुविभवं  
निजबीजत्रयात्मकचिह्नमूर्त्तिं कूर्चबीजद्वयात्मकसत्त्वात्मकमूर्त्तिं तथा माया-  
बीजद्वयात्मकरजः प्रधानसत्त्वमूर्त्तिञ्च । तथा कालिके, कालिके इति नामवाच्यं  
आद्यन्तरहितं सच्चिदानन्दमूर्त्तिञ्च जप्त्वा चिन्तयित्वा । स्त्रीमूर्त्तिधारिणी त्वं  
स्वीयवामोर्द्धहस्तेन ज्ञानखड्गेन १ निष्कामसाधकानां मोहपाशं कृत्वा तदधो-  
हस्तेन विगतरजं तत्त्वज्ञानाधारं मस्तकं दधामि, तथा दक्षिणोर्द्धहस्तेन  
सकामसाधकेभ्यः अभयं तथा तदधोहस्तेन चाभीष्टवरञ्च दधामि इति । एवम्भूतां  
त्वां ये साधकाः ध्यायन्ति, तेषां अणिमाद्यष्टमिदयः अनायासलब्धाः भवन्ति  
इति भावः ॥ ४ ॥

वर्गाद्यं वज्रसंस्थं विधुरतिललितं तत्तृयं कूर्चयुग्मं  
लज्जाद्वन्द्वञ्च पश्चात् स्मितमुखि तदधष्ठद्वयं योजयित्वा ।  
मातर्ये ये जपन्ति स्मरहरमहिले भावयन्तः स्वरूपं  
ते लक्ष्मीलास्यलीलाकमलदलदृशः कामरूपा भवन्ति ॥ ५ ॥

### टीका ।

हे स्मितमुखि ईषदास्यवदने । हे स्मरहरमहिले मदनान्तकमोहिनि ।  
हे मातः ये ये जनाः वज्रसंस्थं ३ रकारोपरिस्थितं । विधु<sup>४</sup>रति ललितं विधु-  
श्चन्द्रविन्दुः रति दीर्घ ईकारः त्याभ्यां पुक्तं । वर्गाद्यं पञ्चवर्गाणां आदिभूतं “क”  
वर्णं, “क्री” इति बीजं तत्तृयं तस्य त्रितयं । पश्चात् तदनन्तरं कूर्चयुग्मं हूँ  
बीजद्वयं । लज्जाद्वन्द्वञ्च क्रीं बीजद्वयञ्च तदधः तत्पश्चात् । ठद्वयं ५ द्विठं  
“स्वाहा” शब्दं । योजयित्वा संयोज्य । स्वरूपं ध्वान्तधाराधररुचिररुचिरे इत्यादि

१ । स्त्रीरूपां वा सरेदेवीं पुंरूपां वा सरेत् प्रिये । सरेत् वा निष्कलं ब्रह्म सच्चिदानन्दविरहम् ॥

२ । तस्मात् ज्ञानासिना तूर्णमशेषं कर्मवन्धनम् । कामाकामकृतं कृत्वा युद्धशक्तमिति तिष्ठति ॥

शिवधर्मोत्तरे ।

तथाच योगिनीतन्त्रे—पापपथं पथं हत्वा ज्ञानखड्गेन शाश्वति ॥

३ । रो रक्तः क्रीधनी रेफः पावकसौजसो मतः । तन्त्राभिधानम् ॥

४ । ईन्द्रिमूर्त्तिर्महाभावा.....रतिश्च पौण्ड्रवर्द्धनः । तन्त्राभिधानम् ।

५ । द्विठः स्वाहानलप्रिया । वर्णाभिधानम् ॥



त्वदीय-द्वाविंशत्यक्षर-मन्त्रघटितं रूपं । भावयन्तः<sup>१</sup> ध्यायन्तः जपन्ति क्रीं क्रीं  
क्रीं इत्यादि स्वाहान्तं द्वाविंशत्यक्षरीं विद्यारार्त्त्रीं पुनः पुनः उच्चापयन्ति, ते  
साधकाः लक्ष्मीलास्यलीलाकमलदलदृशः लक्ष्म्याः या नृत्यक्रीडा, सा यत्र कमले  
पद्मे, तद्दलमिव पत्रमिव दृशो च चूर्णं येषां तथाविधाः । कामरूपा कामदेव-  
सदृशकमनीयरूपा भवन्ति ॥ ५ ॥

### स्वरूपव्याख्या ॥ ५ ॥

हे स्मितमुखि नित्यानन्दरूपिणि । स्मरहरमहिले स्मरहरः कामनाशकः  
हरः तस्य महिला शक्तिः, स्वीयसाधकानां कामक्रोधादि नाशिणीतिभावः । हे  
मातः ये ये<sup>२</sup> ये केचित् साधकाः नराधमा अपि यदि तव बल्लिसंस्थं तेजोमयं ।  
विधुरतिललितं शैत्यसौन्दर्ययुक्तं । वर्गाद्यं मृष्टेः आदिभूतं चिन्मयरूपं ।  
तत्त्रयं सत्त्वरजस्तमोभेदेन त्रिविधरूपं । पञ्चात् तथा कूर्चयुग्मं शब्दब्रह्मरूपं ।  
लज्जादन्धञ्च मायाशवलब्रह्मरूपञ्च । तदधः ठद्वयं योजयित्वा स्वाहा बल्लेः  
प्रकाशशक्तिः तथा सह ते स्वप्रकाशरूपं स्वरूपं<sup>३</sup> स्वस्य आत्मनः रूपं,  
जीवात्मना सह अभेदं । भावयन्तो जपन्ति अनुध्यायन्ति । ते साधकाः लक्ष्मी-  
लास्यलीला<sup>४</sup> लक्ष्म्याः श्रियः, लास्यं नृत्यं, लीला क्रीडा रमणञ्च इत्यर्थः

१ । क्रींकारो मलकं देवि क्रींकारश्च ललाटकम् ।...स्वाशब्देन पदद्वन्द्वं हाकारिण नखस्तथा ॥

इत्यादि शाक्तानन्दतरङ्गिण्याः नवमपटले द्रष्टव्यम् ।

२ । महामहाम्नात्रविद्या विद्येयं कालिका मता । यामासाद्य च निर्वाणमुक्तिमिति नराधमः ॥

तथाच कालीकुलसर्वस्वे—

शङ्खयाशङ्कया वापि यः कश्चित् मानवः स्मरेत् । दुर्गञ्च दुर्गतिं जित्वा स याति परमां गतिम् ॥

३ । सर्व्वदा कालीरूपमात्मानं विभावयेत् ॥ कालिकोपनिषत् ॥

तथाच सहस्रनामस्तोत्रे—

आत्मानं कालिकात्मानं भावयन् सौति यः शिवाम् । शिवोपमं गुरुं ध्यात्वा स एव श्रीसदाशिवः ॥

तथाच योगिनीतन्त्रे—

क्षणं ब्रह्माहमस्मीति यः कुट्यादात्मचिन्तनम् । तस्मै दद्यात् फलं देवी तस्यान् नैव गण्यते ॥

आत्मदेहं स्वेष्टरूपं सदैव परिचिन्तयेत् । ब्रह्माण्डञ्च तथा सर्व्वं स्वेष्टरूपं विचिन्तयेत् ॥

४ । निर्वाणतन्त्रे—अस्य यद्वृणमावेण नरो नारायणो भवेत् ।

भैरवतन्त्रोक्तश्यामाकवचे च—“नारायणोऽपि यद्वृत्त्वा नारी भूत्वा महेश्वरं । योगेशं चोभयमनयत् ।”

निर्वाणतन्त्रे च—“ध्यानेन लभते सर्व्वं ध्यानेन विष्णुरूपकः” ॥

लक्ष्म्याः नृत्यादि बिहारः इतिभावः । तस्या आधारभूतः यः कमलदृक् कमलाक्षः  
बिष्णुः तत्सदृशः । उक्तञ्च देवीमाहात्म्ये “श्रीः कैटभारिहृदयैककृताधिवासा” ।  
कामरूपाः स्वेच्छानुसारेण शरीरग्रहणसमर्थाः भवन्ति । यथा पुण्डरीकाक्षः बिष्णुः  
स्वेच्छया मत्स्य-कूर्म-वराहादि दशविधमूर्त्तीन् तथा मोहिनोमूर्त्तिञ्च दधार  
तद्वत् कालीसाधकाः स्वेच्छानुसारेण मूर्त्तिपरिग्रहीतुं शक्नुवन्ति इति भावः ॥  
उक्तञ्च क्रमस्तोत्रे :—

ततः खनान्नः शृणु मातरेतत् फलं चतुर्वर्गं मनन्ति सन्तः ।

बीजत्रयं वै पुनरप्युपास्य सुराधिपत्यं लभते मुणीन्द्रः ॥

पुनस्तथा कूर्चयुगं जपन्ति भवन्ति सिद्धाः नरसिंहरूपाः १ ।

ततोऽपि लज्जाद्वयजापकत्वात् लभन्ति सिद्धिं मनसा जनास्ते ।

अन्ते पदं क्षिप्य विभा विभावसोः तन्मन्त्रमुद्धार मिदं वदन्ति ॥ ५ ॥

प्रत्येकं वा द्वयं वा त्रयमपि च परं बीजमत्यन्तगुह्यं,  
तन्नाम्ना योजयित्वा सकलमपि सदा भावयन्तो जपन्ति ।  
तेषां नेतारविन्दे बिहरति कमला वक्त्रशुभांशुबिम्बे  
वाग्देवी देवि मुण्डस्त्रगतिशयलसत्कण्ठ पीनस्तनाख्ये ॥ ६ ॥

### टीका ।

हे देवि द्योतनशीले । हे मुण्डस्त्रगतिशयलसत्कण्ठ मुण्डमालिनि । हे  
पीनस्तनाख्ये पोवरस्त्रनि । अत्यन्तगुह्यं साधकेतराणां समीपे अतीवगोपणीयं ।  
प्रत्येकं २ वा पूर्वोक्तानां बीजानां एकैकं । द्वयं वा द्व्यक्षरं वा । त्रयमपि  
त्र्यक्षरमपि । तन्नाम्ना सम्बोधनान्तेन दक्षिणकालिकेति नाम्ना । योजयित्वा  
एकाक्षरं द्व्यक्षरं त्र्यक्षरं पुटितं कृत्वा । सकलमपि द्वाविंशत्यक्षरात्मक विद्याराज्ञीं  
वा । भावयन्तः ३ तत्तन्मन्त्रार्थवाच्यं त्वदध्यानोक्तं तव नवघननील-दिग्गम्बरी-  
पीनस्तनी-मुण्डमालिणी-मुक्तकेशीरूपं । ध्यायन्तः पूर्वोक्तमन्त्राणां मन्त्रमेकं  
जपन्तिच, तेषां साधकानां । नेतारविन्दे नयनपद्मे । कमला लक्ष्मीः । बिहरति

१ । बिष्णुरूपाः ।

२ । अथ सर्वान् विद्यां प्रथममेकं द्वयं वा बीजत्रयपुटितं नाम वा जपेत् गतिसंस्थाप्ति इति कालिकाश्रुतौ ।

३ । यस्य यस्य च मन्त्रस्य उद्दिष्टा या च देवता । चिन्तयित्वा तदाकारं मनसा जपमाचरेत् ॥ भूतशुद्धितन्त्रम् ।

सदैव तिष्ठति । तथा तेषां वक्त्रशुभ्रांशुबिम्बे मुखचन्द्रे । वाग्देवी सरस्वती च विहरति विहारं करोति । ते धनवन्तो विद्यावन्तश्च भवन्ति इति भावः ॥ श्रीसुन्दरी पक्षे तु—हे देवि त्रिपुरसुन्दरि ये साधकाः “सकलं” इति त्र्यक्षरबीजं तव क्लींकार इति नाम्ना योजयित्वा प्रत्येकं केवलं “सकलक्लीं” इति शक्ति-कूटाख्यमन्त्रं, अथवा कामराज-कूटसहितं कूटद्वयं किम्बा वाग्भवकामराज-शक्त्याख्यकूटत्रयात्मकं पञ्चदशाक्षर मन्त्रराजं । त्वां ध्यायन् जपन्ति तेषां नेत्रारविन्दे इत्यादि सर्व्वे पूर्व्ववत् ॥ ६ ॥

### स्वरूपव्याख्या ॥ ६ ॥

हे देवि स्वप्रकाशरूपिणि । हे मुण्डस्त्रगतिशयलसत्कण्ठि हे पञ्चाशद्वर्ण-<sup>१</sup> मयि शब्दब्रह्मरूपिणि । हे पीनस्तनाटे स्तन्यरूपाहार्यादिदानेन त्रिजगतां पालयित्रि तथा स्तन्यामृतदानेन साधकानां मोक्षदात्रि च । मातः तव प्रत्येकं वा इयं वा त्रयमपि च परं अत्यन्तगुह्यं सकलं सगुणं । बीजं तव प्राज्ञतैजस-विश्वाख्य-व्यष्टिरूपं तथा ईश-सूत्र-विराटाख्य-समष्टिभूत-मूर्त्ती<sup>२</sup>श्च<sup>३</sup> भावयन्तः जपन्ति श्रवणमनन-निदिध्यासनात् सदा चिन्तयन्ति । तेषां ज्ञानयोगिनां । नेत्रारविन्दे कमला विहरति<sup>३</sup> तेषां कृपादृष्टिपातेन अन्येषामपि धनैश्वर्य्यं भवति का कथा आत्मनाम् इति भावः । वक्त्रशुभ्रांशुबिम्बे वाग्देवी विहरति तेषां गद्य-पद्यमयीवाणी भवति इति भावः । अथवा हे मातः ये जनाः तव सकलं सगुणं शब्दब्रह्ममयरूपं स्वात्माभेदेन चिन्तयन्तः इमान् मन्त्रान् जपन्ति तेषां साधकानां नेत्रारविन्दे इत्यादि ॥ ६ ॥

१ । पञ्चाशद्वर्णमुण्डाली गलद्गुधिरचर्चिताम् । निरुत्तरतन्त्रम् ।

ममकण्ठे स्थितं बीजं पञ्चाशद्वर्णमङ्गुलम् । कामधेनुतन्त्रम् ।

तथाच विश्वसारतन्त्रे—

परानन्दमयं ब्रह्म शब्दब्रह्मविभूषितम् । आत्मनो देहमध्ये तु सर्व्वमन्त्रात्मकं प्रिये ॥

राधातन्त्रे च — अकारादिकारान्ता पञ्चाशन्नालकाक्षरा । अव्यया अपरिच्छिन्ना त्रिपुराकण्ठसंस्थिता ।

शुक्लाभा रक्तवर्णाभा पीताभा कृष्णरूपिणी ॥

२ । प्राज्ञस्तु कारणात्मा स्यात् सूक्ष्मदेही तु तैजसः । स्थूलदेही तु विश्वाख्य स्त्रिविधः परिकीर्तितः ॥

एवमीशोऽपि सम्प्रोक्त ईश-सूत्र-विराट्-पदैः । प्रथमो व्यष्टिरूपस्तु समष्ट्यात्मा परःकृतः ॥ देवीगीता ।

३ । स्पृष्टासुख्य कमला वाग्देवीमन्दिरं मुखे । पीतानां स्मृत्यमास्थाय निवसत्येव निश्चितं ॥ भैरवतन्त्रे ॥



गतासूनां बाहुप्रकरकृतकाञ्चीपरिलसन्नितम्बां  
दिग्वस्त्रां त्रिभुवनविधात्रीं त्रिनयनां ।  
श्मशानस्थे तल्पे शवहृदि महाकालसुरतप्रयुक्तां  
त्वां ध्यायन् जननि जडचेता अपि कविः ॥ ७ ॥

टीका ।

हे जननि त्रिजगतां सृष्टिकर्त्रि । गतासूनां मृतानां । बाहुप्रकर कृतकाञ्ची-  
परिलसन्नितम्बां करसमूहरचितकटिभूषणशोभमाननितम्बां । दिग्वस्त्रां दिगम्बरीं  
त्रिभुवनविधात्रीं त्रिजगतां भोगमोक्षविधानकर्त्रीं । त्रिनयनां 'शशिसूर्याग्नि-  
नेत्रां । श्मशानस्थे शवहृदि तल्पे श्मशानस्थशवरूपसदाशिवशय्यायां । महाकाल-  
सुरतप्रयुक्तां परमशिवेन सह रतिक्रीडाभिः निविष्टां । त्वां ध्यायन् चिन्तयन्  
जनः । जडचेता मन्दबुद्धिः सन्नपि कविः काव्यरचनाकुशलः भवति ॥ ७ ॥

स्वरूपव्याख्या ॥ ७ ॥

हे जननि चराचराणां उत्पादयित्रि । गतासूनां मृतानां बाहुप्रकरकृत-  
काञ्चीपरिलसन्नितम्बां १ सर्व्व जीवाः कल्पावसाने स्थूलदेहान् त्यक्त्वा स्वस्व-  
कर्मभिः सह लिङ्गदेहमाश्रित्य सगुणब्रह्मरूपिण्याः कारणदेहस्य अविद्यामयांशि  
पुनः कल्पारम्भपर्यन्तं आमोक्षं अवतिष्ठन्ते, अतएवात्र मृतजीवानां प्रधान-  
कर्मसाधनभूतैः करसमूहैः विराटरूपिण्याः महादेव्याः गर्भधारणयोग्यनिम्नोदरस्य  
तथा योनेश्च जडस्थितकटिप्रदेशे काञ्ची कल्पिता इति भावः । दिग्वस्त्रां वस्त्रं  
मायावरणं, तेन शून्यां मायातीतां इत्यर्थः । त्रिभुवनविधात्रीं पुनः कल्पारम्भे  
जीवानां स्वस्वसञ्चितकर्मानुसारिण पुनर्जन्मानां भोगानाञ्च विधानकर्त्रीं ।  
त्रिनयनां त्रिकालज्ञां । श्मशानस्थे ३ महाप्रलये सर्व्वभूतानि शवरूपैः शेरते

१ । शशिसूर्यादिभिर्नैरखिलं कालिका जगत् । सम्पश्यति यतलस्यात् कल्पितं नयनतयं ॥ महानिष्ठाणम् ।

२ । कर्मणा जायते जन्तुः कर्मणैव विलीयते । देहे विनष्टे तत्कर्म पुनर्देहे प्रलभ्यते ॥ महानिष्ठाणम् ।

श्रीश्रीदेवीगीतायाञ्च :

तस्यां कर्मानि जोशानां जीवाः कालाश्च सञ्चरे । अर्भदेनाविलीनाः स्युः सुषुप्तौ व्यवहारवत् ॥

साहं सर्व्वं जगत् सृष्टा तदन्तः प्रविशाम्यहम् । मायाकर्म्यादि सहिता गिरे प्राणपुरःसरा ॥

३ । महान्यपि च भूतानि प्रलये समुपस्थिते । शेरन्तः शब्दो भूत्वा श्मशानन्तु ततो भवेत् ॥

लीयन्ते यस्मिन् तत्स्थानं तस्मिन् महाकाशि । शवः हृदि तल्पे <sup>१</sup> शवः निर्गुण-  
ब्रह्म, तल्पे आधारे, निर्गुणब्रह्मरूपाधारे ; निर्गुणब्रह्मरूपस्वीयपदे अवस्थिता सती  
इत्यर्थः । महाकालसुरतप्रपुक्तां कल्पावसाने सृष्ट्यादिकार्याभावात् निष्क्रिय-  
त्वाच्च परमशिवेन सह अभिन्नतया अखण्डानन्दमनुभवन्ती । एवं ध्यायन्  
सच्चिदानन्दरूपिणीं त्वां चिन्तनेन प्रत्यक्षीकुर्वन् । जडचेताः विषयरागोपहत-  
चित्तो जनोऽपि । कविः महान्नानी भवति इति भावः ॥ ७ ॥

शिवाभि घोरैराभिः शवनिवहमुण्डास्थिनिकरैः

परं सङ्कीर्णायां प्रकटित-चितायां हरबधून् ।

प्रविष्टां सन्तुष्टामुपरिसुरतेनातौयुवतीं

सदा त्वां ध्यायन्ति क्वचिदपि च न तेषां परिभवः ॥ ८ ॥

टीका ।

घोराभिः भीमाभिः । शिवाभिः शृगालैः । शवनिवहमुण्डास्थिनिकरैः  
शवसमूहानां कपालैः कङ्कालैश्च । परं अत्यन्तं । सङ्कीर्णायां सङ्कुलायां । प्रकटित-  
चितायां प्रविष्टां कृतप्रवेशां, श्मशानबङ्गिमध्यस्थां इत्यर्थः । उपरिसुरतेन सन्तुष्टां  
महाकालेन सह विपरीतविहारेण आनन्दितां । अति युवतीं <sup>२</sup> बाल्यवार्द्धक्यादि  
संसृष्टां । हरबधून् कालमोहिणीं । त्वां सदा ध्यायन्ति अविश्रामं चिन्तयन्ति ।  
तेषां त्वत्साधकानां । क्वचिदपि इहामुत्र वा । परिभवः अनादरः  
न स्यादित्यर्थः ॥

स्वरूपव्याख्या ॥ ८ ॥

घोराभिः भयङ्कराभिः । अतीवदुर्दृष्टिभिः । शिवाभिः शिवप्रकृतिभिः,  
अपञ्चीकृतमहाभूतैरित्यर्थः । शवनिवहमुण्डास्थिनिकरैः अत्र अस्थिकङ्कालानां  
श्वेतवर्णत्वेन सत्त्वगुणं सूचितं, अतएव महाप्रलये मृतानां जीवानां सत्त्वादिगुण  
समूहैः । परंसङ्कीर्णायां अत्यन्तसङ्कुलायां युक्तायां । प्रकटितचितायां <sup>३</sup> स्वप्रकाश-

१ । शव इत्यन्तरे ब्रह्मवाचकः प्रेतिनिर्णयः ॥ गायत्री तन्त्रं ॥ गन्धर्वतन्त्रे च :—

या शय्या परमेशानि स एव श्रीसदाशिवः । तस्योपरि मङ्गेशानि सूक्तां विपुलमुन्दरौ ॥

२ । आद्याप्यशेषजगतां नवयीवनासि ॥ सारदातिलक ॥

३ । चितिरूपेण या कृतस्मं एतद्व्याप्य स्थिता जगन् ॥ श्रीश्रीचण्डी ।

रूपायां चिच्छक्ती । प्रविष्टां अधिष्ठितां । उपरिसुरतेन सन्तुष्टां ' परमशिवमभि-  
भूय खेच्छया सृष्टि-स्थिति-लयादि-कार्येषु रममानां । अनीयुवतीं सदैव एक-  
भावापन्नां अव्ययामित्यर्थः । हरबधू' तत्त्वज्ञानप्रदानेन जीवानां त्रितापं हरति  
इति हरः तस्य बधूः शक्तिः तां जीवानां मुक्तिदात्रीं इत्यर्थः । एवम्भूतां चिदा-  
नन्दमयीं त्वां ये साधकाः सदा ध्यायन्ति अहरहः निश्चलचेतसा प्रत्यक्षीकुर्वन्ति ।  
तेषां कचिदपि कस्यामपि योनौ । परिभवः इत्यभूतं जन्म पुनर्जन्म न भवति, ते  
निर्व्याणमोक्षं लभन्ते इत्यर्थः ॥ ८ ॥

वदामस्ते किंवा जननि वयमुच्चैर्जडधियः  
न धाता नापीशो हरिरपि न ते वेत्ति परमं ।  
तथापि त्वद्भक्तिः मुखरयति चास्माकममिते  
तदेतत्क्षन्तव्यं न खलु पशुरोषः समुचितः ॥ ९ ॥

टौका ।

हे अमिते <sup>१</sup> इत्यन्तारहिते । हे जननि त्रिजगतां उत्पादयित्रि । ते तव  
परमं यथार्थतत्त्वं । धाता ब्रह्मा न वेत्ति न जानाति ईशः रुद्रः अपि  
न जानाति, हरिः विष्णुः अपि न वेत्ति । उच्चैः अत्यन्तं जडधियः मन्दबुद्धयः  
वयं ते तव सम्बन्धे किं वदामः कथयामः । तथापि अन्नत्वेऽपि त्वद्भक्तिः  
तव स्तवनोद्देश्यकप्रवृत्तिः । अस्मान् मुखरयति स्तुतिवचनेषु प्रेरयति ।  
तत् तस्माद्धेतोः । अस्माकमेतत् तदयोग्यं कर्म । क्षन्तव्यं सहनीयं ।

१ । बासा या दक्षिणं जिला मझानोचप्रदायिनी ॥ निर्व्याणतन्त्रं ।

तथा गन्धर्वतन्त्रे :—

अधःकृत्वा तु पुरुषं हकारार्द्धस्वरूपिणी । बिपरीतेन रमते शक्तीर्द्धस्वरूपिणी ॥

निरुत्तरतन्त्रे च :—बिपरीतरता काली निर्गुणा सगुणा यदा ॥

बाशिष्ठ रामायणे च :—अस्वभावात्मता सगैः स्वभावैकात्मता शिवः ॥

२ । अस्मा स्यान्निर्गुणे सापि अनिरुद्धसरस्वती ॥ निरुत्तरतन्त्रं ॥

महाकालसंहितायां :—अचिन्त्यामिताकारशक्तिस्वरूपा, प्रतिव्यक्त्यधिष्ठानसत्त्वैकमूर्तिः ।

गुणातीतनिर्हन्तृबोधैकगम्भाः तमेका परब्रह्मरूपेण सिद्धा ॥



खलु निश्चितं । पशुरोषः अज्ञानेषु कोपः । न समुचितः न योग्यो भवति ॥ ८ ॥

### स्वरूपव्याख्या ॥ ८ ॥

हे अमिते गुणपरिच्छेदरहिते, निर्गुणे इत्यर्थः । हे जननि<sup>१</sup> हे ब्रह्म-  
विष्णु-रूद्रादीनामस्माकं च उत्पादयित्रि । अतएव ते तव परमं परमतत्त्वं धाता  
जीवानां कर्मानुसारेण जन्मादिविधानकर्त्ता ब्रह्मा न वेत्ति न जानाति ।  
ईशः ऐश्वर्यशक्तिसम्पन्नरूद्रोऽपि न वेत्ति । हरिः जीवानां त्रितापहारकः विष्णु-  
रपि न वेत्ति । यतः त्वं तेषामपि जननी । अतएव जगन्मातुस्तव स्वरूपतत्त्वस्य  
ज्ञानं एतेषु कथं सम्भवति, स्वस्वजनन्याः जन्मकर्मादिवेदनं सन्तानानां अतीव  
असम्भवं इत्यर्थः । उच्येः जडधियो वयम् ते किं वदामः यत ब्रह्मादयः देवेशाः  
तव स्वरूपं न जानन्ति किञ्चिद्भौतिकमात्रज्ञानवन्तः वयं तव स्वरूप-कथने कथं  
समर्थाः भवामः इति भावः । तथापि त्वद्भक्तिर्मुखरयति तव गुणकथने अयोग्या-  
स्तथापि तव विषयिणी भक्तिः किञ्चित् गुणकथने अस्मान् प्रेरयति । तत्  
अस्माकमेतत् क्षन्तव्यं पशुरोषः न समुचितः न योग्यो भवति ॥ ८ ॥

समन्तादापीनस्तनजघनघृग् यौवनवती-

रतासक्तः नक्तं यदि जपति भक्त स्तव मनुं ।

विवासा स्त्वां ध्यायन् गलितचिकुर स्तस्य वशगाः

समस्ताः सिद्धौघा भुवि चिरतरं जीवति कविः ॥ १० ॥

१ । एकानेका सूक्ष्मरूपाविकारा ब्रह्माण्डानां कोटि कोटि प्रसूषे ।

कोऽहं विष्णुः को परो वा शिवाख्यो देवाद्यान्ये स्तोतुमीशः भवेमः ॥ देवीसूक्तं ।

तथाच देवीमाहात्म्ये :—विष्णोः शरीरग्रहणं महतीशान एव च ।

कारितास्ते यतोऽतस्त्वां कः स्तोतुं शक्तिमान् भवेत् ॥

विष्णुयामले च :—मातस्त्वत्परमं रूपं न च जानाति कथनः ।

काव्यादिस्थूलग्रूपं तदर्शयन्ति दिवौकसः ॥

पुनः महाकाली-स्तोत्रे च :—

यदा नैव धाता न विष्णुर्न रूद्रो न कालो न वा पञ्चभूतानि चासन् ।

तदा कारणीभूतसत्त्वेकमूर्तिः त्वमेका परब्रह्मरूपेण सिद्ध ॥

## टीका ।

हे मातः भक्तः <sup>१</sup> बीराचाररतः तव साधकः । यदि नक्तं <sup>२</sup> निशीथे । समन्तादापीनस्तनजघनधृग्यौवनवतीरतासक्तः सर्व्वतः सम्यक् षोडशस्तनजघन-  
धारिणा युवत्या सह भैद्यनरतः सन् आनन्दमयो भूत्वा । विवासाः दिग्गम्बरः  
गलितचिकुरः सुक्तकेशः सन् । त्वाम् महाकालेन सह सदा सुरतानन्दनिरतां  
ध्यायन् स्वीयहृदि चिन्तयन् प्रत्यक्षीकुर्व्वन् । तव मनं तव पूर्व्वोक्तमन्त्रराजं  
जपति । समस्ताः सिद्धौघाः सर्व्वार्थसिद्धयः तस्य बीरसाधकस्य वशगाः वशी-  
भूताः भवन्ति । स च कविः सन् भुवि पृथिव्यां चिरतरं सुदीर्घकालं व्याप्य  
जीवति ॥ १० ॥

## स्वरूपव्याख्या ॥ १० ॥

अस्मिन् लययोगो वर्ण्यते । हे मातः जननि । भक्तः दिव्याचाररतः योगो  
साधकः । यदि नक्तं <sup>३</sup> निशायाम् ब्रह्मविद्यालक्षणायां सर्व्वभूतनिशायां प्रबुद्धः  
सन् इत्यर्थः । समन्तादापीनस्तनजघनधृग्यौवनवतीरतासक्तः <sup>४</sup> सर्व्वदिग्विदिक्-  
स्थितानां जीवानां उत्पादयित्रा पालयित्रा च नित्ययुवतीरूपया कुलकुण्ड-  
लिनीशक्त्या सह जीवात्मानं परमात्मनि लीनं कुर्व्वन् सन् । अत्र स्तनजघनधृक् <sup>५</sup>  
इत्यनेन कुलकुण्डलिन्याः जंगतां सृष्टि-स्थिति-कर्त्तृत्वं सूचितं । विवासाः

१ । अभिषेककृतो मन्त्री कुलपूजां समाचरेत् । कुलाचारं विना देवि काशीमन्त्रं न सिध्यति ॥ निरुत्तर ॥

२ । रात्रौ नष्टः शयनय मेधुने सुव्यवस्थितः । अथवा सुक्तकेशश्च तस्य सर्व्वार्थसिद्धयः ॥ फेत्कारिणी ॥

कालीकामे च :—स्वाचारनिरतः नित्यं दिशा लवं जपेत् पशुः ।

दिव्यो वाप्यथवा बीरः रात्रौ लज्जपश्चरेत् ॥

कुलिकातन्त्रे च :—पशुभाववता ये च केवलं पशुरपिणः ।

रात्रौ मन्त्रं च मालाञ्च न स्पृशेत् कदाचन ॥

३ । या निशा सर्व्वभूतानां तस्यां जागर्ति संशमी ॥ मगवद्गीता ॥

४ । योनिमुद्रां समासाद्य स्वयं शक्तिमयो भवेत् । सुशृङ्गारसेनैव विहरेत् परमात्मनि ।

आनन्दमयः संभूय ऐक्यं ब्रह्मणि सम्भवेत् ॥ घेरण्डसंहिता ॥

तद्योच गोरजसंहितायां :—जीवेन संहितां शक्तिं समुत्पाप्य शिरोभुजि ।

शक्तिमयः स्वयं भूत्वा परशिवेन सङ्गमम् ।

नानामुखं विहारञ्च चिन्तयेत् परमं पदं ॥

५ । ध्यायेत् कुण्डलिनीं देवीं इष्टदेवस्वरूपिणीम् । सदा षोडशवर्षीयां पौनोन्नतपयोधरां ।

श्यामां सूच्यां सृष्टिरूपां सृष्टि-स्थिति-लयात्मिकां ॥ तन्त्रकल्पद्रुमः ॥

बिगतं बासः मायावरणः यस्य तथाभूतः प्रबुद्धः इत्यर्थः । गलितचिकुरः गलितं नष्टं चिकुरत्वं चापत्वं यस्य सः निश्चलचित्तः सन् । त्वां परमशिवेन सह सामरस्यानन्दनिरतां त्वां । चिन्तयन् तव मन्त्रराजं मनसा जपति स तत्त्वज्ञानी भूत्वा दिव्यौघसिद्धौघ-मानवौघसदृशचिरजीवी भवति इत्यर्थः । समस्ताः सिद्धौघाः, अत्र बहुवचनप्रयोगेन दिव्यसिद्धमानवौघानां ग्रहणं बोद्धव्यं ॥ १० ॥

समाः सुस्थीभूतो जपति विपरीतां यदि सदा  
विचिन्त्य त्वां ध्यायन्नतिशयमहाकालसुरतां ।  
तदा तस्य क्षौणीतलविहरमाणस्य विदुषः  
कराम्भोजे वश्या पुरहरवधू सिद्धिनिवहाः ॥ ११ ॥

टीका, स्वरूपव्याख्या च ॥ ११ ॥

हे पुरहरवधू हे त्रिपुरहरसुन्दरि । सुस्थीभूतो<sup>१</sup> निश्चलचित्तः यदि विपरीतां विपरीतभावापन्नां, अतिशयमहाकालसुरतां कामेश्वरमहाकालेन सह अत्यर्थं रतानन्दनिरतां, सृष्टुगन्धुखां त्वां ध्यायन्<sup>२</sup> सन् तव मन्त्रार्थं चिन्तयन् । समाः संवत्सरं व्याप्य सदा सर्वदा विचिन्त्य त्वां ध्यायन् जपति<sup>३</sup> तव मन्त्रजपं करोति । तदा तर्हि क्षौणीतलविहरमाणस्य भूतले सुखेन निवसतः विदुषः पण्डितस्य तस्य कराम्भोजे करकमलतले सिद्धिनिवहाः श्रीविद्यायाः इच्छासिद्ध्यादिशक्तिसमूहाः । वश्याः वशीभूता भवन्तीत्यर्थः । महासिद्धिनिवहा इति पाठे सालोक्य-सारूप्य-सायुज्य-निर्वाणाख्याः तस्य आयत्ताः भवन्ति इत्यर्थः ॥ ११ ॥ इत्यस्य स्वरूपव्याख्या च ॥

- १ । शान्तः शुचिस्मिताहारो भूशायी भक्तिमान् वशी ।  
निर्द्वन्द्वः स्थिरधीर्मान्नी संयतात्मा जपेत् प्रिये ॥ कुलार्णव तन्त्रं ।
- २ । जपस्यादौ शिवां ध्यायेत् ध्यानस्थान्ते पुनर्जपेत् ।  
जपध्यानसमायुक्तः शीघ्रं सिध्यति साधकः ॥ कौलावली तन्त्रं ।
- ३ । मनसा मन्त्रवर्णस्य चिन्तनं मानसं कृतं ।  
वाचिकस्य शतं ज्ञेयं एकोत्तरमुपायुना ।  
तथाक्लृप्तगुणं प्रोक्तं मानसं जपमुत्तमं ॥ कौलावली तन्त्रं ॥



प्रसूते संसारं जननि भवती पालयति च  
समस्तं क्षित्यादि प्रलयसमये संहरति च ।  
अतस्तु' धातासि त्रिभुवनपतिः श्रीपतिरपि  
महेशोऽपि प्रायः सकलमपि किं स्तौमि भवतीं ॥ १२ ॥

टोका, स्वरूपव्याख्या च ॥ १२ ॥

हे जननि जगतां उत्पादयति । संसारं जगत्प्रपञ्चं प्रसूते भवती  
जनयति । अतस्त्वं धाता ब्रह्मा तस्य सृष्टिशक्तिरित्यर्थः । भवती जगतीं पालयति  
च विभर्त्ति च अतः अस्मादेतोः त्वं त्रिभुवनपतिः श्रीपतिरपि त्रिलोकीश्वरः  
विष्णुर्भवसि तस्य जगत्पालनकारिणी वैष्णवीशक्तिः त्वमसि इत्यर्थः । प्रलय-  
समये जगत्संहारसमये । समस्तं क्षित्यादि पञ्चमहाभूतात्मकं जगत् । संहरति  
स्वीयकारणदेहे लीनं करोति । अतस्त्वं महेशोऽपि रुद्रश्च भवसि त्वं संहार-  
शक्तिरिति भावः । सकलमपि स्थावरजङ्गमात्मकजगतः निमित्तकारणं उपादान-  
कारणञ्चासि इति भावः । अतः भवतीं जगदेककारणभूतां अद्वितीयां त्वां ।  
किं स्तौमि तव स्वरूपाख्यानं किं करोमि । त्वमेव वाचातीता इति भावः ॥  
उक्तञ्च त्रिपुटास्तोत्रे :—

क्षितिस्त्वं बिधाता जगत्सृष्टिकर्त्री त्वमापोऽपि विष्णुः जगत्पालिका च ।

त्वमग्निसु रुद्रो जगत्क्षोभकर्त्री, त्वमैश्वर्यरूपा वियद्बायुरूपा ॥

तथाच स्तोत्रान्तरे :—

उत्पत्तिस्थितिसंहृतीर्षट्शितुं धत्ते त्रिरूपां तनुं ।

त्रैगुण्याज्जगतः त्वदीयविकृतिर्ब्रह्माच्युतः शूलभृत् ॥ १२ ॥

अनेके सेवन्ते भवदधिकगीर्वाणनिवहान्

विमूढास्ते मातः किमपि नहि जानन्ति परमं ।

समाराध्यामाद्यां हरिहरविरिञ्चादिविबुधैः

प्रपन्नोऽस्मि स्वैरं रतिरसमहानन्दनिरतां ॥ १३ ॥

## टीका, स्वरूपव्याख्या च ॥ १३ ॥

हे मातः अनेके बहवो जनाः । भवदधिकगोर्वाणनिवहान् त्वदतिरिक्त-  
देवसमूहान् । सेवन्ते आराधयन्ति विमूढाः विचारशून्याः ते जनाः किमपि  
परमं<sup>१</sup> किञ्चिदपि परमतत्त्वं । नहि जानन्ति न विदन्ति हरिहरविरिञ्चादि-  
विबुधैः<sup>२</sup> ब्रह्मविष्णुरुद्रादिसुरेशः । समाराध्यां सदा उपास्यां आद्यां जगतः  
आदिकारणभूतां रतिरसमहानन्दनिरतां महाकालेन सह रतिः विपरीत-  
रमणं तथा रसं मद्यपानं ताभ्यां उत्पन्नं यन्महानन्दं तस्मिन् निरतां । त्वां  
ब्रह्माद्यैराराध्यां चिदानन्दरूपिणीं भवतीं स्वैरं अतिशयेन । प्रपन्नोऽस्मि शरणा-  
गतोऽस्मि ॥ १३ ॥

धरित्री कीलालं शुचिरपि समीरोऽपि गगनं  
त्वमेका कल्याणी गिरिशरमणी कालि सकलं ।  
स्तुतिः का ते मातर्निजकरुणया मामगतिकं  
प्रसन्ना त्वं भूया भवमनु न भूयान्धम जनुः ॥ १४ ॥

१ । कूर्मपुराणे श्रीकूर्म उवाच :—

सर्व्ववेदान्तवेदिषु निश्चितं ब्रह्मवादिभिः । एकं सर्व्वगतं सूक्ष्मं कृत्स्नमचलं ध्रुवम् ।  
अनन्तमखरं ब्रह्म केवलं निष्कलं परं । योगिनस्तत् प्रपश्यन्ति महादेव्याः परं पदम् ॥  
परात्परतरं तत्त्वं शाश्वतं शिवमच्युतं । अनन्तं प्रकृतौ लीनं देव्यास्तत्परमं पदम् ॥  
शुभं निरञ्जनं शुद्धं निर्गुणं हैतवर्जितं । आत्मोपलब्धिविषयं देव्यास्तत्परमं पदम् ॥

तत्रैव श्रीदेवीवचनं :—

यत्तु मे निष्कलं रूपं चिन्मयं केवलं परं । सर्व्वोपाविबिन्धुं क्तमनन्तममृतं पदं ॥  
ज्ञानेनैकेन तल्लभ्यं अक्षेण परंपदं । ज्ञानमेव प्रपश्यन्तो मामेव प्रविशन्ति ते ॥

तथाच योगिनीतन्त्रे :—

परमानन्दकं रूपं जगतां कारणं महत् । तस्याः देव्यास्तु तद्रूपमुदयास्तबिबर्जितं ॥

२ । महामहाम्नात्रयविद्या विद्येयं कालिका मता । यामासाद्य च निर्व्वाणमुक्तिमेति नराधमः ॥

तथाच श्रीगोलास्तोत्रे :—

चतुर्भुजं चतुर्व्यक्तमस्तुते परमेश्वरि ।.....॥ कृष्णेन संस्तुते देवि शशङ्कया सदाब्जिके... ॥

हिमाचलसुतानाथसंस्तुते परमेश्वरि ।..... ॥

३ । पीला कुलरसं बीरो ब्रह्मध्यानमुपाययेत् । ब्रह्मध्यानं महेशानि ब्रह्मनिर्व्वाणकारणम् ॥

॥ योगिनीतन्त्रं ॥

## टीका, स्वरूपव्याख्या च ॥ १४ ॥

हे कालि कालभयनिवारिणि । त्वं धरित्री<sup>१</sup> चितिः, कीलालं जलं  
शुचिः अग्निः, अपि समोरः वायुः, अपि गगनं आकाशं एका अद्वितीया कल्याणी  
निर्व्याणमोक्षदानेन जीवानां मङ्गलविधायिनी । गिरिशरमणी शिवानी, गिरौ कूटे  
शेते इति गिरिशः कूटस्थब्रह्म तस्य रमणी ह्लादिनीशक्तिः । त्वं निर्विकारा<sup>२</sup> पि  
स्वकीयाघटन-घटनपटौयसीभायया चित्यादि चतुर्विंशतितत्त्वरूपिणीत्यर्थः । सकलं  
सर्वं चराचरञ्च “सर्वं खल्विदं ब्रह्म” इति श्रुतिः, “सर्वस्वरूपे सर्वेशे सर्व-  
शक्तिसमन्विते” इति चण्डी । हे मातः ते तव स्तुतिः का सर्वस्वरूपायास्तव  
स्तुतिर्न सम्भवति इति भावः । त्वं निजकरणया स्वीयासाधारणकृतपया ।  
अगतिकं साधनहीनत्वादनुपायं । मां प्रति प्रसन्ना भूयाः प्रसीद भवमनु संसारे  
इत्यर्थः, मम जनुः जन्म न भूयात् न भवतु मां स्वीयाभयपदे लीनं कुरु  
इत्यर्थः ॥ १४ ॥

श्मशानस्थः सुस्थो गलितचिकुरो दिक्पटधरः,

सहस्रन्त्वर्काणां निजगलितवीर्य्येण कुसुमं ।

जपंस्तुत्प्रतीकं मनुमपि तव ध्यान-निरतो

महाकालि खैरं स भवति धरित्रीपण्डितः ॥ १५ ॥

## टीका ।

हे महाकालि महाकालशक्ते, तु पुनः, यो जनः श्मशानस्थः<sup>१</sup> प्रेतमूमी  
अवस्थितः सुस्थः स्थिरचित्तः गलितचिकुरः मुक्तकेशः दिक्पटधरः दिगम्बरः  
सन् तव ध्याननिरतः त्वदीय “मेघाङ्गीं त्रिगताम्बरां” इत्यादि स्थूलरूपं चिन्तयन्

१ । त्वं भूमि त्वं जलीघस्तमसि हुतवहस्तं जगद् वायुरूपा,

त्वच्चाकाशो मनश्च प्रकृतिरपि महत्पूर्व्विकाङ्क्षितिय ।

आत्मा चैवासि मातः परमपि भवती तत्परं नैव किञ्चित्,

चलन्त्यो मेऽपराधः प्रकटितरदने कामरूपे करालि ॥ गुप्ताण्यतन्त्रं ॥

२ । एकानेका सूक्ष्मरूपाऽविकारा ब्रह्माण्डानां कोटि कोटि प्रसूये ॥ देवीमृतं ॥

३ । श्मशानस्थो भवेत् सुस्थो गलितं चिकुरं चरेत् । दिगम्बरः सप्तस्रग्ध्युपयुक्तं समर्पयेत् ॥

स्ववीर्य्येण युतं कृत्वा प्रत्येकं प्रजपन् हुनेत् । ध्यात्वाभ्यर्च्य महाभक्त्या कुलालापः सर्वं पठेत् ॥

महाकालसंहिता ॥



त्वत् तव मनुमपि मन्त्रराज्ञीं च जपन् उच्चारयन् निजगलितवीर्येण स्वीयस्वलित-  
शुक्लेण तदनुलिप्तं इत्यर्थः । अर्काणां सूर्यपुष्पाणां, आकन्द इति ख्यातानां ।  
सहस्रकुसुमं दशशतसंख्यानि पुष्पाणि प्रत्येकं एकैकं त्वामुद्दिश्य ददाति इति शेषः,  
स साधकः स्वैरं अनायासेन धरित्रीपरिवृढः भूपतिः भवति ॥ १५ ॥

### स्वरूपव्याख्या ॥ १५ ॥

तु पुनः दिव्यानां पक्षे । हे महाकालि परब्रह्मरूपिणि यो जनः श्मशानस्थः  
महाप्रलयसमये सर्वभूतानि शवरूपेण लीयन्ते यस्मिन् तत्श्मशानं परब्रह्म  
तस्मिन् आसक्तचित्तः ब्रह्मपरायणः इत्यर्थः । सुस्थः स्थिरचित्तः दिक्पटधरः  
मायावरणरहितः निर्विकारचित्तः । तव ध्याननिरतः त्वदीयसच्चिदानन्दरूपं  
चिन्तयन् इत्यर्थः । उक्तञ्च रुद्रयामले :—

चिद्रूपां ज्ञाननिलयां चैतन्यानन्दविग्रहां ।

कोटिसौदामिनीभासां सर्वतत्त्वस्वरूपिणीं ।

आश्रित्य प्रजपेन्मन्त्रं कुलमार्गाश्रयो नरः ।

तव मनुमपि जपन् त्वदीयमन्त्रराजं मनसा उच्चारयन् सन् । निज-  
गलितवीर्येण<sup>१</sup> सहस्रारकमलात् स्वाभाविकक्षरितं यत् अमृतं तेन सह ।  
अर्काणां सहस्रं कुसुमं ब्रह्मरन्ध्रावस्थितं<sup>२</sup> आदित्याख्यचित्तोत्प्लव-चित्तवृत्तिरूपाणि  
दयान्नानक्षमादिरूपभावपुष्पाणि । प्रत्येकं एकैकं त्वामुद्दिश्य ददाति मानसो-  
पचारविधिना चिदग्नौ तुभ्यं समर्पयति । स दिव्यसाधकः स्वच्छन्देन धरित्री-

१ । हृत्पद्ममासनं दद्यात् सहस्रारच्युतामृतैः । पादं चरणयोर्दद्यात् मनस्त्वर्घ्यं निवेदयेत् ।

चित्तं प्रकल्पयेत् पुष्पं धूपं प्राणान् प्रकल्पयेत् ॥ सहानिर्घ्वाणतन्त्रम् ।

ब्रह्मरन्ध्रचन्द्रपावात् तर्पयेत् तारिणीं पराम् । तद्वत्सूर्यपावाच्च अर्घ्यं दद्यान्मनोहरम् ॥

दशज्ञानक्षमापुष्पं पुष्पमिन्द्रियनिग्रहम् । ज्ञानदानपुष्पपुष्पं अहिंसापुष्पसुतमम् ॥

आनन्दपुष्पं दातव्यं पुष्पञ्च साधकार्जनम् । दशपुष्पं यः प्रदद्यात् स गच्छेत् तारकापदम् ॥

तारारहस्यम् ॥

२ । सूर्याये वसते चित्तं चन्द्राये जीवितं प्रिये । ज्ञानसंकलिनीतन्त्रम् ॥

तथाच याज्ञवल्क्यसंहितायां :—इडायां चन्द्रमा ज्ञेयो पिङ्गलायां रविः स्मृतः ।

उक्तञ्च प्राणाग्निहोत्रे :—

तत्र सूर्योऽग्निर्नाम सूर्यमण्डलाकृतिः सहस्ररश्मिभिः परिवृतः एकं कृषिं भूत्वा सृष्टिं तिष्ठतीति ॥

परिवृढः धरित्रयाः पृथिव्याः पार्थिवदेहस्य इन्द्रियादिवृत्तीनां अधिपो भूत्वा  
सहजावस्थां<sup>१</sup> प्राप्नोति । इति भावः ॥ १५ ॥

गृहे सम्मार्जन्या परिगलितवीर्यं हि चिकुरम्  
समूलं मध्याह्ने वितरति चितायां कुजदिने ।  
समुच्चार्य प्रेम्ना मनुमपि सकृत् कालि सततं  
गजारूढो याति क्षितिपरिवृढः सत्कविवरः ॥ १६ ॥

टीका ।

हे कालि कालनाशिनि । यो जनः वीरसाधकः । गृहे सम्मार्जन्या  
परिगलितवीर्यं अत्र गृहे मदनानगरे सम्मार्जनीं लिङ्गं, स्वशक्त्या रमणजनित-  
निःसृतं शुक्रं । तथा समूलं चिकुरं मूत्रेण सह उत्पाटितं केशञ्च । कुज-  
दिने मङ्गलवासरे मध्याह्ने<sup>२</sup> दिनमध्यभागे अर्द्धरात्रे वा । प्रेम्ना भक्त्या  
तव मनुं ते मन्त्रं<sup>३</sup> समुच्चार्य चितायां श्मशाने सकृदपि<sup>३</sup> एकवारमपि  
वितरति तुभ्यं निवेदयति । हि निश्चितं स जनः सत्कविवरः सत्कविश्रेष्ठः  
क्षितिपरिवृढः भूपतिश्च सन् । सततं सर्व्वदा गजारूढः हस्त्यारूढः सन् याति  
सर्व्वत्र विचरति इत्यर्थः ॥ १६ ॥

स्वरूपव्याख्या ॥ १६ ॥

हे कालि कालभयनिवारिणि । यो जनः दिव्याचाररतः साधकः ।  
गृहे सहस्रदलकमलरूपब्रह्मसदने । सम्मार्जन्या परिगलितवीर्यं परमशिवेन

१ । उत्पन्नशक्तिबोधस्य त्यक्तनिःशेषकर्मणः । योगिनः सहजावस्था स्वयमेवोपजायते ।

कालिका तनुतामेति चिदादित्यप्रकाशनात् ॥ महोपनिषत् ॥

उत्तमा सहजावस्था मध्यमा ध्यानधारणा । जपमृतिः स्यादधमा होमपूजाधमाधमा ॥ कुलार्णवे ॥

२ । नखं केशं स्वबौध्यञ्च यद्वयम् सम्मार्जनीगतम् । मुक्तकेशो दिशावासी मूलमन्त्रपुरःसरः ॥

कुजवारि मध्यरात्रे होमं कृत्वा श्मशानके । पठेद्ब्रह्मसहस्रं यः पृथ्वीशार्कवर्णश्चरति ॥

ककारकुट रहस्यम् ॥

३ । मदाशिवेन देवेशि चणमात्रं रमिषु प्रिये । असतं जायते देवि तत्तच्छात् परमेश्वरि ॥

तदुद्भवामृतं देवि लाघारस-समायुतं । तेनामृतेन देवेशि तर्पयेत् परदेवताम् ॥ गन्धर्व्वमालिका ॥

कुलकुण्डलिन्या रमणोद्धूतं वीर्यामृतं । समूलं चिकूरं चाञ्चल्यादिवृत्तिसहितं  
मनः । कुजदिने मङ्गलवासरे मध्याह्ने द्विप्रहरे रात्रौ दिवसे वा । प्रेम्ना  
परया भक्त्या तव मनं मन्त्रं समुच्चार्य सकृदपि एकवारमपि । चितायां चिद्रू-  
पायां त्वयि बितरति बिलीनं करोति, निर्व्वीजसमाधिं <sup>१</sup> करोति इति यावत् ।  
स भुक्तिं मुक्तिं च लभते इत्यर्थः ॥ १६ ॥

स्वपुष्पै राकीर्णं कुसुमधनुषो मन्दिरमहो  
पुरो ध्यायन् ध्यायन् यदि जपति भक्तस्तव मनुम्  
स गन्धर्व्वश्रेणीपतिरपि कवित्वामृतनदी-  
नदीनः पर्य्यन्ते परमपदलीनः प्रभवति ॥ १७ ॥

टीका ।

हे मातः भक्तः बीरसाधकः । यदि स्वपुष्पै राकीर्णं <sup>१</sup> स्वयम्भृकुसुमैः व्याप्तं  
कुसुमधनुषो मन्दिरं योनिं पुरः अग्रे ध्यायन् ध्यायन् पुनः पुनश्चिन्तयन् । तव  
मनं अयुतसंख्यकमन्त्रं जपति, अहो आश्चर्य्यं स गन्धर्व्वश्रेणीपतिः गायकश्रेष्ठः  
अपि च कवित्वामृतनदीनदीनः कवित्वामृतस्य नद्यः तासां नदीनः समुद्रः अशेष-  
कवित्वाधारः पर्य्यन्ते देहावसाने परमपदलीनः प्रभवति तव उत्कृष्टपदे बिलीनः  
सन् सृष्ट्यादि कार्य्ये समर्थो भवति इति भावः ॥ १७ ॥

स्वरूपव्याख्या ॥ १७ ॥

अस्मिन् योनिमुद्रासाधनं वर्ण्यते । उक्तञ्च शाक्तागमे—

मन्त्रार्थं मन्त्रचैतन्यं योनिमुद्रां न वेत्ति यः ।

लक्ष्मकोटिजपेनापि तस्य विद्या न सिध्यति ॥

हे मातः भक्तः दिव्याचाररतः योगी साधकः । यदि स्वपुष्पै राकीर्णं स्वयम्भू-

१ । सर्व्ववृत्तिनिरोधात् निर्व्वीजसमाधिः ॥ पातञ्जलसूत्रम् ॥

२ । मातृकाभेदतन्त्रे :—

बिवाहितायाः कन्यायाः प्रथमं ऋतुसम्भवे । तच्छीनितं महेशानि स्वपुष्पं सर्व्वमोहनं ॥

रजःकीर्णभगं नाथ्याः ध्यायन् योऽयुतसाजपेत् ।

स कवित्वेन रम्येण जनान्माह्वयति ध्रुवं ॥ तन्त्रकल्पद्रुमः ।

लिङ्गरूपकुसुमेनाधिष्ठितं । कुसुमधनुषो मन्दिरं मूलाधारस्थितत्रिकोणमण्डलं,  
द्वत्पद्मस्थितत्रिकोणमण्डलं वा ।

उक्तञ्च शिवसंहितायां—

तस्मिन्नाधारपाथोजे कर्णिकायां सुशोभना ।

त्रिकोणा वर्त्तते योनिः सर्वतन्त्रेषु गोपिता ॥

पुनस्तत्रैव चतुर्थपटले—

ब्रह्मयोनिगतं ध्यात्वा कामं बन्धूकसन्निभं ।

सूर्यकोटिप्रतीकाशं चन्द्रकोटिसुशीतलं ॥

तस्योर्ध्वे तु शिखा सूक्ष्मा चिद्रूपा परमा कला ।

तया पिहितमात्मानमेकीभूतं विचिन्तयेत् ॥

तथाच तारारहस्ये—

स्वकीयहृदये ध्यायेत् योनिमण्डलमुत्तमम् ।

रजोभिश्च समोपेतं त्रिकोणं सर्ववर्णकम् ॥

पुरो निजाग्रे ध्यायन् चिन्तयन्, ध्यायन् तव मन्त्रार्थघटितरूपञ्च तस्मिन्  
भावयन् । उक्तञ्च भूतशुद्धितन्त्रे—

यस्य यस्य च मन्त्रस्य उद्दिष्टा या च देवता ।

चिन्तयित्वा तदाकारं मनसा जपमाचरेत् ॥

कुलार्णवे च—

तन्निष्ठस्तद्गतप्राणः तच्चित्तस्तत्परायणः ।

तत्पदार्थानुसन्धानं कुर्वन् मन्त्रं जपेत् प्रिये ॥

तव मनं तव मन्त्रराजं जपति शनैः शनैः मनसा जपति. उक्तञ्च तत्रैव  
“शनैः शनैरविष्यष्टं न द्रुतं न बिलम्बितं ।” स गन्धर्व्वश्चेणीपतिः गायकश्चेष्टः—  
“गानात् परतरं नहि” इति दर्शनात्. अथवा चित्ररथगन्धर्व्वराज इव । अपि च  
कवित्वान्ततनदीनदीनः महाकविः कालिदास इव भवति, अपिच पर्यन्ते  
देहावसाने । परमपदलीनः<sup>१</sup> प्रभवति सच्चिदानन्दरूपायां त्वयि बिलीनः सन्  
निर्व्याणपदं लभते इति भावः । योनिमुद्रासाधनफलं शिवसंहितायां—

अभ्यासाज्जायते सिद्धिरभ्यासान्मोक्षमाप्नुयात् ॥ इति ॥ १७ ॥

१ । देवीगीतायां देवीवाक्यं :—तदैव तस्य चिन्मात्रे मद्रूपे बिलयो भवेत् ॥

अपरं १३३ श्लोकस्य टीकायां द्रष्टव्यं ॥



त्रिपञ्चारे पीठे शबशिवहृदि स्मरेवदनां  
 महाकालिनोच्चैर्मदनरसलावण्यनिरतां ।  
 समासक्तो नक्तं स्वयमपि रतानन्दनिरतो  
 जनो यो ध्यायेत्त्वामयि जननि स स्यात् स्मरहरः ॥ १८ ॥

### टीका ।

अयि जननि हे मातः यो जनः साधकः नक्तं रात्रौ समासक्तः त्वयि आसक्त-  
 चित्तः स्वयं आत्मना अपि रतानन्दनिरतः सुरतानन्दयुक्तः सन् । त्रिपञ्चारे पीठे <sup>१</sup>  
 पञ्चदशकीणयुक्ते यन्त्रे शबशिवहृदि शबरूपसदाशिवहृदये । स्मरेवदनां स्मित-  
 मुखीं महाकालेन परमशिवेन सह । उच्चैः अत्यन्तं मदनरसलावण्यनिरतां  
 बिपरीतरतिमाधुर्यासक्तां । त्वां ध्यायेत् चिन्तयेत् सः साधकः स्मरहरः स्यात्  
 साक्षात् शिवो भवेत् इत्यर्थः ॥ १८ ॥

### स्वरूपव्याख्या ॥ १८ ॥

अयि जननि अस्माकं उत्पादयित्वि । यो जनः नक्तं अर्द्धरात्रौ । उक्तञ्च—  
 महानिशायां ब्राह्मे वा मूर्हत्ते ध्यानतत्परः ।

तद्रूपं परमानन्दं तदा पश्यति निश्चितं ॥

समासक्तः त्वयि एकाग्रचित्तः स्वयं आत्मना अपि रतानन्दनिरतः <sup>१</sup>  
 योनिमुद्रां अवलम्ब्य स्वयं शक्तिमयो भूत्वा परात्मना सह लयरूपरतानन्दासक्तः  
 सन् इत्यर्थः । त्रिपञ्चारे पीठे <sup>२</sup> अबिद्यारूपवृत्तवेष्टिते, क्षित्याद्यष्टप्रकृति-  
 रूपाष्टदलयुक्ते, पञ्चज्ञानेन्द्रिय-पञ्चकर्मेन्द्रिय-पञ्चप्राणरूपत्रिकोणविशिष्टे, शुद्ध-  
 सत्त्वात्मिकामायाप्रतिबिम्बितचैतन्यरूप-विन्दात्मक-बीज-भूषिते, क्षित्यादिपञ्च-

१ । आदौ त्रिकोणं विन्यस्य त्रिकोणं तद्वहिर्न्यसेत् । ततो वै बिलिखेन्मन्त्री त्रिकोणवयमुत्तमम् ॥

मध्ये तु वैन्दवं चक्रं बीजमायाविभूषितं । षट्कोणात्तु बहिर्वृत्तं ततोऽष्टदलकं न्यसेत् ॥

बहिर्वृत्तेन संयुक्तं भूपुरैकेन संयुतं । जालैव मुक्तिमाप्नोति यन्त्रराजं न संशयः ॥ कालीतन्त्रं ॥

२ । योनिमुद्रां समासाद्य स्वयं शक्तिमयो भवेत् । सुशृङ्गाररसेनैव बिहरेत् परमात्मनि ।

आनन्दमयः संभूय ऐक्यं ब्रह्मणि सम्भवेत् ॥ घेरण्डसंहिता ।

३ । तथा मन्दात्मकं चक्रं देवतायाः परं वपुः । शिवशक्त्यात्मकं यन्त्ररूपिणी ब्रह्मरूपिणी ॥

निजदेहाख्ययन्त्रन्तु सर्व्वयन्त्रात् परं स्मृतं ॥ गन्धर्व्वतन्त्रं ॥

भूतात्मक 'भूपुरान्विते स्वदेहयन्त्रे इत्यर्थः । शबशिवहृदि शववत् निष्क्रियस्य शिवस्य हृदये, स्वकीयनिर्गुणब्रह्मपदे स्थिता सती इच्छा-क्रिया-ज्ञानयुक्तया मायया शिवशक्तिविभागेन चणकाकारवत् द्विधा भूत्वा इत्यर्थः । महाकाले-  
नोच्चैर्मदनरसलावण्यनिरतां १ सगुणब्रह्मपरमशिवेन सह विपरीतभावेन नियतयुक्तां । स्मेरवदनां सदानन्दमयीं त्वाम् ब्रह्मरूपिणीं यो ध्यायेत् २  
स्वीयदेहयन्त्रे चिदाभासरूपेण स्थितत्वात् स्वात्माभेदेन त्वां चिन्तयेत् ।

उक्तञ्च देवीमाहात्म्ये—

या देवी सर्वभूतेषु क्वायारूपेण संस्थिता ।

गन्धर्व्वतन्त्रे च—

निलेपं निर्गुणं शुद्धं स्वात्मानं त्रिपुरामयं ।

आत्माभेदेन सच्चिन्त्य याति तन्मयतां नरः ॥

स स्मरहरः स्यात् अद्वैतभावसम्पन्नः साधकः परमात्मनि त्वयि लीनो  
भूत्वा कैवल्यपदं लभेदित्यर्थः ॥ १८ ॥

सलोमास्थि स्वैरं पललमपि माज्जारमसिते

परञ्चौष्ट्रं मेघं नरमहिषयोश्चागमपि वा ।

बलिनते पूजायामयि वितरतां मर्त्तावसतां

सतां सिद्धिः सर्वा प्रतिपदमपूर्वा प्रभवति ॥ १९ ॥

टीका ।

अयि असिते हे कालिके ते तव पूजायां नैमित्तिकार्चनायां । माज्जारिं १  
माज्जारसम्बन्धि औष्ट्रं उष्ट्रसम्बन्धि मेघं मेघसम्बन्धि नरमहिषयोः नरमहिष-

१ । भूमिरापोऽनली वायुः खं मनो बुद्धिरिव च । अहङ्कार इतीयं मे भिन्ना प्रकृतिरष्टधा ॥ गीतायाम् ।

तथाच गन्धर्व्वतन्त्रे—पञ्चप्राण-मनोबुद्धिर्हृद्देशिन्द्रियसमन्वितं । अपञ्चीकुतभूतोत्पत्त्यं सूक्ष्माङ्गं भोगसाधनं ॥

अनाद्यविद्यानिर्वाच्याकारणोपाधिरुच्यते । उपाधिवितयादन्यदात्मानमवधारय ॥

२ । यदा सा परमा शक्तिः स्वेच्छया विश्वरूपिणी । अधःकृत्वा तु पुरुषं सङ्गमेच्छाऽभयतदा ॥

तदाक्रम्य स्वयं देवी भैरवोपरि संस्थिता । सहजानन्दसन्दोर्ध्वः निजानन्दप्रबर्द्धिनी ॥

३ । अथवाद्वैतभावेन आत्मानं तन्मयं करोत् । अद्वैतभावसम्पन्न स्त्रिपुरीकृतविग्रहः ।

आत्मन्त्रेय यजिह्वी उपचार्येयाविधि ॥ गन्धर्व्वतन्त्रं ॥

४ । अस्थिलोमलला युक्तं मांसं माज्जारमेषयोः । उष्ट्रस्य महिषस्यापि बलिं यस्तु समर्पयेत् ।

मातेव दक्षिणा तस्य मातेव हितकारिणी ॥ श्यामारहस्ये ।

सम्बन्धि अपिवा अथवा क्वागम् क्वागसम्बन्धि सलोमास्थि लोमास्थिसहितं परं उत्कृष्टं पललं मांसं बलिं पूजोपहारं स्वैरं स्वच्छन्दं वितरतां ददतां साधकानां प्रतिपदं पदे पदे अपूर्व्या आश्चर्या सर्व्या सर्व्वविधा सिद्धिः कर्मसफलता प्रभवति प्रकर्षेण सम्पद्यते ॥ १८ ॥

### स्वरूपव्याख्या ॥ १९ ॥

अयि असिते<sup>१</sup> न सिता बद्धा असिता, नित्यमुक्तस्वभावा । ते तव पूजायां अन्तर्यागविधौ मानसपूजायामित्यर्थः । मार्ज्जारादिसम्बन्धि सलोमास्थि पललं सर्व्वोदयवसमन्वितान् षड्रिपुरुषमार्ज्जारादिपशून्<sup>२</sup> इत्यर्थः, अत्र क्वागः कामः, महिषः क्रोधः, मार्ज्जारः लोभः, नरः मदः, मेषः मोहः, उष्ट्रः मात्सर्य्यं इति गुणसाम्यात् बोध्यं । बलिं वितरताम्<sup>३</sup> कामादीनां विनाशकामनया चिद्रूपायां त्वयि पूजोपहाररूपेण ददतां । सतां मर्त्तव्यसतां साधुशीलानां जनानां । प्रतिपदं पदे पदे यथाक्रमं इत्यर्थः अपूर्व्या सर्व्वोत्कृष्टा सर्व्व्या सिद्धिः पञ्चविधा मुक्तिः<sup>४</sup> प्रभवति प्रकर्षेण सम्पद्यते, एवंविधाः साधकाः सालोक्यादिकाः मुक्तीः लभन्ते इत्यर्थः ॥ १९ ॥

वशी लक्षं मन्त्रं प्रजपति हविष्याशनरतो

दिवा मातर्युष्मच्चरणयुगलध्याननिपुणः ।

परं नक्तं नग्नो निधुवनविनोदेन च मनुं

जपेत्तुल्यं स स्यात् स्मरहरसमानः क्षितितले ॥ २० ॥

### टीका ।

हे मातः यो जनः वशी जितेन्द्रियः । हविष्याशनरतः<sup>१</sup> जपान्ते हविष्याशी मन् । दिवा दिवसे युष्मच्चरणयुगलध्याननिपुणः तव पादपद्मदयचिन्तायाम्

१ । विड् बन्धने - क्तः = सितः । बहार्ज्जुनीं सितौ इत्यमरः ॥

२ । कामक्रोधौ क्वागबाह्वौ बलिं दत्त्वा प्रपूजयेत् ॥ अन्नदाकल्पे ॥

३ । धर्माधर्महविर्दिता बाह्याधौ मनसा सुखा । सुषुम्नावर्त्मना नित्यमन्नवशीर्ज्जुनीं ह्यहम् ॥ स्वाहा ॥ बृहद्गीता ॥

४ । सालोक्यमपि साकथ्यं सार्ष्ट्यं सायुज्यमेव च । कैवल्यमेति तां विद्धि मुक्तिं राघव पञ्चधा ॥ श्रीशिवगीता ॥

५ । यो हविष्याशनरतो दिवा दीर्घं स्मरन् जपेत् । नक्तं निधुवनासक्तः लक्षं स स्यात् धरापतिः ॥



एकान्तनिरतः सन् लक्षं लक्षसंख्यकं । प्रजपति परं पुनश्च नक्तं रजन्यां नग्नः  
विबस्त्रः निधुवनविनोदेन <sup>१</sup> च सुरतप्रमोदेन विशिष्टः सन् । लक्षं मनुं लक्ष-  
संख्यकमन्त्रं जपेत्, स चितितले पृथिव्यां स्मरहरसमानः शिवतुल्यः स्यात् भवेत् ।  
“सम्यक्” इति पाठे तु यथोक्तविधानेन सेतुमहामेतुकुल्लुकादिकं जप्त्वा  
इत्यर्थः ॥ २० ॥

### स्वरूपव्याख्या ॥ २० ॥

यो जितेन्द्रियः हविष्याशी साधकः दिवसे पश्चाच्चारणे तव पादपद्म-  
चिन्तायाम् एकान्तासक्तः सन् लक्षसंख्यकं तव मन्त्रं प्रजपति पुनः रजन्यां  
कुलाच्चारणं नग्नः मायावरणरहितः निर्विकारः सन्नित्यर्थः । निधुवन-  
विनोदेन च निधुवनविनोदः <sup>२</sup> रमणं तेन विशिष्टः सन् परशक्त्यात्ममिथुन-  
संयोगानन्दरतः सन् इत्यर्थः । तव लक्षसंख्यकं मन्त्रं जपेत् स पृथिव्यां स्मरहर-  
समानः शिवसदृशः जीवन्मुक्तः भवेदित्यर्थः ॥ २० ॥

इदं स्तोत्रं मातस्तव मनुसमुद्धारणजनुः

स्वरूपाख्यं पादाम्बुजयुगलपूजाविधियुतं ।

निशार्द्धं वा पूजासमयमधि वा यस्तु पठति

प्रलापस्तस्यापि प्रसरति कवित्वामृतरसः ॥ २१ ॥

### टीका ।

हे मातः यस्तु यो जनः पुनः । तव मनुसमुद्धारणजनुः तव मनूनां  
मन्त्राणां समुद्धारणे सम्यगुद्धारणे जनुः उत्पत्तिर्यस्य तत् । पादाम्बुजयुगलपूजा-  
विधियुतं तव श्रीपादपद्मस्य पूजानियमसहितं । स्वरूपाख्यं तव स्वरूपस्य स्वस्य  
आत्मनः रूपं तस्य, निजनिर्गुणं सगुणभेदेन स्थूलसूक्ष्मकारणतूरीयात्मकध्यानस्य

१ । भवेन्निधुवनं कस्य सुरते च नपुंसकम् ॥ मेदिनी ॥

२ । परशक्त्यात्ममिथुनसंयोगानन्दनिर्भरः । य आस्ते रैथुनं तत् स्यात् अपरे स्त्रीनिषेधकाः ॥ कुलार्णव ॥

३ । यज्जीवब्रह्मणोरैक्यं मोऽहमस्मीतिवेदनं ।

तदेव निर्गुणं ध्यानमिति ब्रह्मविदी विदुः ॥ शिवार्चनचन्द्रिका ।



आस्था कथनं यस्मिन् तत् । इदं स्तोत्रं निशार्द्धं मध्वरात्रं पूजासमयं वा  
अधि अधिक्तव्य पठति <sup>१</sup> उच्चैरुदीरयति । तस्य प्रलापः अनर्थकवाक्यमपि ।  
कवित्वामृतरसः <sup>२</sup> कवित्वरूपसुधाखादपूर्णः । प्रसरति निःसरति तस्य गद्य-  
पद्यमयी वाणी भवतीत्यर्थः ॥ २१ ॥

कुरङ्गाक्षीवृन्दं तमनुसरति प्रेमतलं  
वशस्तस्य क्षौणीपतिरपि कुवेरप्रतिनिधिः ।  
रिपुः कारागारं कलयति च तं केलिकलया  
चिरं जीवन्मुक्तः प्रभवति स भक्तः प्रतिजनुः ॥ २२ ॥

टीका, स्वरूपव्याख्या च ॥ २२ ॥

कुरङ्गाक्षीवृन्दं मृगनयनारमणीसमूहः । प्रेमतलं अनुरागचञ्चलं तं  
साधकम् अनुसरति अनुगच्छति क्षौणीपतिः क्षितीश्वरः अपि तस्य वशः  
तद्वशीभूतः कुवेरप्रतिनिधिः सः कुवेरतुल्यः धनवान् भवति । रिपुः तस्य शत्रुः  
तं एतत्स्तोत्रपाठकं कारागारं बन्धनागारवत् भौषणं । कलयति गणयति सः  
प्रतिजनुः जन्मनि जन्मनि भक्तः त्वयि भक्तिमान् सन् चिरं बहुकालं व्याप्य  
केलिकलया अनायासेन जीवन्मुक्तः विदेहमुक्तः भवति । अथवा स भक्तः  
केलिकलया क्रीडाकौतुकेन चिरं दीर्घकालं व्याप्य जीवन् प्राणान् धारयन् ।  
मुक्तः देहान्ते मुक्तिं प्राप्तः सन् प्रतिजनुः प्रति निवृत्तं जनुः जन्म यस्य सः  
पुनर्जन्मरहितः भवति स ब्रह्मनिर्व्वाणं <sup>३</sup> प्राप्नोतीति भावः ॥ २२ ॥

१ । मनसा पठितं स्तोत्रं वाचा वापि मनुं जपेत् । उभयोर्निष्फलं देवि भिन्नभाण्डोदकं यथा ॥ विशङ्खेश्वर ॥

२ । यस्यैकवारपठनात् सर्वे विघ्नाः समाकुलाः । नश्यन्ति दहने दीप्ते पतङ्गा इव सर्व्वतः ।

गद्यपद्यमयी वाणी तस्य गङ्गाप्रवाहवत् ॥ कालीकुलसर्व्वस्वे ॥

३ । महाकालरुद्रोदितस्तोत्रमेतत्, सदा भक्तिभावेन योऽध्येति भक्तः ।

न चापन्नशोको न रोगो न मृत्युर्भवेत्, सिद्धरन्ते च कैवल्यलाभः ॥ महाकालसंहिता ॥

इति श्रीमन्महाकालविरचितं श्रीमद्वक्षिणाकालिकायाः

स्वरूपाख्यं स्तोत्रं समाप्तम् ॥

अस्य टीका विमलानन्ददायिनी स्वरूपव्याख्या च समाप्ता ॥

या काली कालकान्ता कलयति कलुषं कीर्त्तिता कालहन्त्री  
या तारा ताररूपा कमलजमहिता ब्रह्मविद्या परा च ।  
श्रीविद्या मोक्षपन्था हरिहरनमिता साधकानां हितार्था  
सा देवी सर्वरूपा जनयतु जननी स्तावकानां शुभानि ॥

येनैव स्तवराजेन महाकालेन वर्णितं ।

कालिकायाः स्वरूपञ्च भक्तानन्दविधायकम् ॥

स्तोत्रं यत् कर्पूराद्यं हि वासनापरिषेवितम् ।

व्याख्यानतरेण भणितं सरलार्थविशोभितं ॥

मुनिनेत्रभूधरेन्दु शाके माने मया कृता ।

साधकानां विवोधाय विमलानन्द स्वामिना ॥

व्याख्येयं स्वरूपार्था च विमलानन्ददायिनी ।

पठतामपि भक्तानां कण्ठे सदा विराजतु ॥

कोटालिपाङ्गनगरे शुनकान्ववाये गोष्ठीपतिर्हरिहरो महतां गरिष्ठः ।

कालीप्रसाद इति तत्कुलजो महात्मा तस्यात्मजो रघुमणिर्विहितक्रियावान् ॥

तत्पुत्रो विमलानन्दस्वामी तच्चरणानुगः ।

सतीशचन्द्र रायाख्यः चौधुरीपदभूषितः ॥

कर्पूरादि स्तोत्रटीका तत्कृता कृतिनां मुदे ।

वर्त्ततां कालिकाप्रीत्यै चापि सञ्जायतामियं ॥

॥ ॐ तत् सत् ॐ ॥



## ERRATA.

### *Introduction, translation and Commentary.*

Page	Line	For	Read
8	6	Mahâdeva	Mahâdevî
13	20	Kalpa-vatî	Kalpa-vallî
15	14	Mahâ-Mahâ- Mahâ-Vidyâ	Mahâ-Mahâ-Brahma- Vidyâ
27	12	Shrî Shrî	Shrî
33	4 (marginal note)	Mashehi	Maheshi
34	"Earrings" in the marginal notes on page 34 should be placed against the next paragraph.		



# श्रीश्रीकूर्पादिस्तोत्रम् ।

## CORRIGENDA.

Page	Line	For	Read
५	१२	तत्तच्च	तत्तच्चः
"	"	इत्थर्थः	इत्थर्थः
२	१२	बीज	बीजं
३	२३	शुद्धसत्त्वगुणात्मकधनीभूत	शुद्धसत्त्वगुणात्मकधनीभूत
५	१६	पाण्डित्यं	पाण्डित्यं
५	२०	निर्विकारतत्त्वश्च	निर्विकारतत्त्वश्च
५	२०	इत्थर्थः	इत्थर्थः
७	२	अद्भुत-	अद्भुत-
७	७	शुद्धसत्त्वात्मिका	शुद्धसत्त्वात्मिका
८	५	क्षित्वा	क्षित्वा
८	१६	पुत्रं	पुत्रं
१०	२	उच्चापयन्ति	उच्चापयन्ति
११	१३	तन्नाम्ना	तन्नाम्ना
११	१८	तन्नाम्ना	तन्नाम्ना
१२(पादटीका) ८		व्यष्टिरूपसु	व्यष्टिरूपसु
१५	११	समुचितः	समुचितः
१६(पादटीका) ८		सिद्ध	सिद्धा
२१	१६	प्रेतभूमौ	प्रेतभूमौ
२४	३	समुच्चार्थ	समुच्चार्थ
२५	२१	तत्रैव	तत्रैव







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