HYMN TO KĀLĪ
KARPŪRĀDI-STOTRA
Second Edition 1953

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सर्व विद्या विधु व विश्व नवविवर्णः।
श्री वा विनायकस्वरूपः सबुद्धतमः।
सति सति माषिकास्त्रोपदेशसनन।
तत्त्व भौल्लिकविहारितेऽवस्त्रमयमः।
HYMN TO KĀLĪ
KARPŪRĀDI-STOTRA

BY

ARTHUR AVALON

WITH INTRODUCTION AND COMMENTARY

BY VIMALĀNANDA-SVĀMĪ

2nd Edition
Revised and enlarged

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The Orientalists' system of transliteration has been followed in this work.

अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ऋ r̥, ए ō, ए u, ओ o, औ au, ए m or ā, : h.

क k, क्ख kh, ग g, घ gh, ङ n,
च c, छ ch, ज j, झ j̥h, ञ ḍn,
ट t, ठ th, ड d, ढ dh, ण n,
त t, ठ th, ड d, ढ dh, ण n,
प p, प्ह ph, ब b, भ bh, भ m,
य y, र r, ल l, व v, श s,
ष s, ष s, ह h, ङ l.
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SHAKTI AND SHAKTA

Essays and Addresses on the Shakta Tantra Shastra

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Kundalini Shakti (The Serpent Power)—The Agamas and the Future—Conclusions.

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By the same Author

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This edition contains also the Sanskrit Texts of the works here translated and nine half-tone plates taken from life showing some positions in Kuṇḍalini Yoga besides eight original coloured plates of the Cakras. The book is bound in full cloth and gilt.

5th Edition (1953)  Price Rs. 25/-
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 Kṛṣṇanātha Nyāya-paṇcānana, who was both very learned in Tantra-Śāstra 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 Gaṇesā-Candra-Ghoṣa at Calcutta in 1891, with a translation in Bengali by Gurunātha Vidyānidi, and commentary by Durgārāma-Siddhāntavāgīśa Bhattācārya. I publish for the first time Vimalānanda-Svāmi’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 Tāṇtrik 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 **mantradhāra** of the Dakshina-Kālikā. It not only gives us the **Dhyāna, Yantra, Sadhana** and **Svarūpa-varnanā** of the Mahādevī, but it also contains the chief Mantras of Dakṣiṇa-kālikā. The adjective “**Tava manu-samuddharaṇajanu**” qualifying “**idam stotram**” in S’loka 21 expressly states this fact.

Among the various Mantras of Dakṣiṇā Kālikā the greatest is the “**Vidya-rajaṇī**” consisting of 22 syllables (**Dvāvimśākṣari**). This mantra gives the fullest and the truest symbol of the Svarūpa of Her. This **mantra** is contained in the first five S’lokas.

The first S’loka contains **Kṛm, Kṛm, Kṛm** (3 akṣaras)

2nd ,, ,, **Hūm, Hūm** (2 ,, )

3rd ,, ,, **Hrīm, Hrīm** (2 ,, )

4th ,, ,, **Dakṣine Kālike** (6 ,, )

5th ,, ,, **Kṛm, Kṛm, Kṛm, Hūm, Hūm, Hrīm, Hrīm, Svāhā** (9 akṣaras)

So the first five S’lokas give us altogether 22 akṣaras i.e. the full **Vidyārajaṇī**.

In Vimalānanda-Svāmī’s **Tīkā** of the 5th S’loka in the revised Sanskrit text he has proved by quotations from the 9th patala of Sāktānanda-tarangini that this 22-syllabled **mantra** is the full and true representation of the Svarūpa of the Mahādevī. See the quotation which begins with

“**Kṛm-kāro mastakam devi Kṛm-kārasca lalātakam**”

and ends with

“**Svā-sabdena pada-dvandvam ha-kāreṇanakham tathā**”

The words “**Svarūpaṁ**” (5th sl.) and “**Sakalam**” (6th sl.) point to this **Vidyārajaṇī**. After the full **Vidyā-rajaṇī** has
been given in the first five S'lokas, the 6th S'loka 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 Mantroddhāra has been made following the authority of Kālikā-sruti, Niruttara-Tantra and other Tantras. Many commentators, however, have apparently in the view of Vimalānanda failed to consult the above authorities, and have thus fallen into errors and have given a different Mantroddhāra. Some take the 1st S'loka 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 hainām brahmarandhrē brahma-svārupinīm āpnoti . . . . . . . . . bṛhad-bhanu-jāyam uccaret" in the 1st Sūkta of Kālikopaniṣad; or passages in Niruttara-Tantra (Ch. II) beginning with "Atha vaksYE Kulesāni Dakṣiṇā-kālikā-manum" and ending with "Sarvamantra-mayī vidyā sṛṣṭi-sthityanta-kāriṇī." The Svāmi further refers me to the end of the Kālikopaniṣad where dealing with the various Mantras of the Dakṣiṇa-Kālikā it is said "Atha sarvām vidyām prathamaṁ ekāṁ dvayaṁ va trayāṁ va nāmatrayaṁputitam va kṛtvā jaṁet." The great Tāntrik Pūrṇānanda Giri explaining the passage says "Sarvām vidyām-itī pūrvoṇtadvāvimsātyaksaryāḥ prathama bijam va bija-dvayaṁ va etc. (vide Śyāmā-rahasyām, Rasikomohan's edition, p. 36.)

From the above consideration, it is clear that at the very beginning in the first 5 S'lokas the 22-syllabled Mantra is given and then the others. It may be added here that the fact of Mahākāla's composing the Hymn in 22 S'lokas not more nor less—is also an indication of the correctness of the Svāmi's view, who, in further support of it cites 5 S'lokas dealing with the Mantroddhāra from the Krama-stava of the
Dakṣiṇa-Kālikā under the first 5 Slokas of the Karpūrādi, which will be found in the printed text.

In course of revising his Vyākhya Vimalānanda-Svāmī has in the first six Slokas given good grounds to prove that the Stotra not only contains the Mantroddhāra and the Sadhāna of Śrī-Śrī-Dakṣiṇa-Kālikā but also in it are given the Mantras and Rahasyapūja of Śrī-Śrī-Tārā and Śrī-Śrī-Tripura-sundarī.

In addition to the Mantroddhāra the following matters are contained in the Stotra.

| No. of Slokas |...|1, 2, 3, 4, 5, 6, 7, 8, 11 | 18 |
| 10, 11, 15, 16, 17, 18, 19, 20 | 13 |
| 19 |
| 10 |
| 21, 22 |

The Slokas 9, 12, 14 contain stuti only.

Slokas 10, 15-18, 20 refer to the Tāntrik viracarasadāna. Viracara is for the class of sadhaka who are virabhava and abhiṣikta. To those who follow pasvācara this ritual is strictly forbidden. The nature of the rahasyapūja is indicated in the text, to which I have added an explanatory commentary in English and Sanskrit.

To the Pasu, sadhāna by night is prohibited, for it connotes in Śākta-sadhana, worship with the Pañcatattva. The Pasu is still bound by the pasa (bonds) of desire, etc., and he is, therefore, not adhikari, 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 Śāktakrama cited by the commentator says, "Maithunam tatkathalapam tadagōthīṃ parivarjayaet."
(The *Pasu* should avoid *maithuna*, conversation on the subject, and the like.) The *Pasu* should avoid the eight forms of *maithuna* known as *aṣṭāṅga maithuna*—viz., *smaraṇam* (thinking upon it), *kīrtanam* (talking of it), *keliḥ* (play with women). *prekṣaṇam* (looking upon women), *guhyabhaṣaṇam* (talk in private with women), *saṃkalpah* (wish or resolve for *maithuna*), *adhyavasāyah* (determination towards it), as well as *kriyānīśpatīḥ* (actual accomplishment). The Nityā Tantra, which the commentator cites, says: "*Rātrau naiva yajed devim sandhyāyām va'parahnake*"—"He (the *Pasu* 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 *Pasubhāva* Sādhaka should do one lakh of *jāpa* in day time and that a *Vira* devoted to his own Ācāra should do one lakh of *jāpa* at night;

*Pasubhāvarato mantra divā lakṣa-jāpaṁ caret.*

*Svācāranirato viro rātrau lakṣa-jāpaṁ caret.*

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 S'loka is meant for "*Pasusādhakas*" and that the 2nd half refers to the "*purṇabhiṣiktavirasādhaka*," as also that the word "*param*" (afterwards) means and refers to the time when the 'Pasu' having received *abhiśeka* enters *virācāra* and is *adhikāri* for the midnight *purasārana*. Vimalānanda tells me that this is wrong and that the whole S'loka has reference to the *vīra* or *divya-sādhaka* and that no portion of it refers to the *Pasu-sādhaka*.

The quotation just made from the Svatantra-Tantra no doubt seems to lend support to the view that the first part of the S'loka refers to the *Pasu*, but he informs me and I fully accept the correction that he and other followers of the Śāstra knew the passage to bear a meaning which is consonant
with his view, that is, it means this:—Mantri means the virasadhaka; the mantri should perform lakṣa-jāpa in the day time following the acāra of the pasu (pasu-bhava-rataḥ). The vira-sadhaka should perform lakṣa-jāpa in the night following his own acāra (sva-cāra-nirataḥ). The word “sva-cāra” (own acāra) points to his interpretation being correct.

In support of his view the Svāmī cites the following Verses which all say the same thing namely that the initiate should be Brahmacārī during day and at night worship according to Kulācāra. Kaulāvalī says:

Naktam-bhoji haviśyānam japed vidyām diva sucik.  
Dvivāsah sarvathā viro brahmacāri bhavet sadā.  
Rātrau sampuñjayed devim kula-cāra-krameṇa tu  
Dvijanmānam tu sarveṣām dvidhā vidhi-rihocyate.

Again, Kālikopaniṣad says:

Sambhava-dikṣasu rataḥ sākteṣu va diva brahmacāri  
rātrau nagnah sada maithunāsaktamanasah Jāpa-pujadiniyam kuryād iti.

Kaulāvalī again says:

Unmukhyah Kalikayāscā visēṣah kathyate 'dhunā.  
Divase brahmacaryēṇa svīrasamkhya jāpam caret.  
Rātrau mamsāsavairmatsyair mūdrābhir maithunod-bhavaih.

The reason of the virasadhaka being instructed to adopt the acāra of brahmacārī in the day-time is the necessity for the concealment of the viracāra from the public which Tantra so often insists upon. Śiva says that viracāra cannot 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.matr-jārā-vai.”
Moreover, the worship of Kālī in "pasvācara" is totally forbidden by Śiva. The Pasū is precluded by Tantra from the worship of Kālī. For example the Niruttara-Tantra says:

_ Divya-bhāvam vira-bhāvam vina Kālīm praṇājayet._
_ Puṇjane narakam yati tasya duhkham pade pade._
_ Pasubhāva-rato devi yadi Kālīm praṇājayet._
_ Rauravam narakam yati yaavad abhūta-samplavam._

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

Vimalānanda-Śvāmi 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 Pasū. Verses 9, 12, 13, and 14 are _stuti_, and 22 is the usual _phala-sloka_, 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 _Lalitāsadhana_. The _sakti_ of this _sādhana_ is ordinarily the own wife of the _sādhaka_, married according to the Vaidik injunctions; the _svasakti_ or _adyasakti_, as she is technically called in Tantra. One's own wife is _Adyā-Saktī_ and _Sādhana_ should be done with her aid (_Adyā-saktīḥ svadāraḥ syat tame-vāsṛtya sādhayet_). With her is practised that _saktisādhana_, 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 Kaulikārcanadīpikā says, "Without _adya saktī_ worship is but evil magic". (_Adyā-saktīṁ vina pujaḥ abhicaraya 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 sakti (paraśakti). So the Prāṇa-
toṣinīf quotes, “a man shall obtain siddhi with his own sakti, and afterwards (that is, when he is siddha) he should make japa with paraśakti” (Svasaktāu siddhim uṇuyat paraśaktāu tada japet). And similarly Niruttara Tantra says, that the sadhaka who is siddha in Kulācāra may worship “another” woman. (Siddhamantri kulacare para-
yoṣam āśpajayet). In both these cases paraśakti has a
double meaning viz., “another” woman that is corporeal
woman, or “Supreme” that is the Supreme Woman who in
the body is Kundalini-Sakti. This latter appears to be sense
in the quotation which speaks of the siddhamantri. It has
been said also, as in the Mahānirvāṇa Tantra, that paraśakti
must (if unmarried) be married either by Vaidika or Šaiva
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 Kaulāvalīya says, when a man’s intention is bad then his
act is so, otherwise there is no fault:

Ata eva yada yasya vasanā kutsita bhavet.
Tādā doṣāya bhavati nanyathā duṣṇam kvacit.

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 cumbita kanta
bhāvena duhitrananam). A Mantrin who is given over to
lust, for the subjugation of which the sadhana is prescribed,
goes, as is said in the Tantrasāra, to the Hell called Raurava.
(Lingayonirato mantri raurakang narakang braj). In the
words of the Āhārabheda-Tantra—Vamācāro bhavet tatra
vama bhutva yajet param. “One may be a Vamācārī if
one can worship Vama being oneself a woman.” This is on
the principle that a worshipper should always be like the
object of his worship. Woman is Devata, and the embodiment of the Supreme Sakti, and is as such honoured and worshipped, and is, when puja sakti, never the subject of enjoyment.

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

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

By such sadhana 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 Siva, becomes destroyer of Smara, and Siva Himself. Verses 4, 18, and 20 refer directly to this fruit of sadhuna. Others indicate the material and intellectual greatness on earth of the sadhaka, who devoutly worships the Devi. 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 Nirvana. As Siva says in the Kalivilasa-Tantra "I have told you, my beloved, all about the five Tattvas, Sadhana in the cremation ground and with the funeral pyre now listen to the doctrine of the Siddha-vira."

Madyam matsyam tatha mamsam mudram maithunam eva ca.

Smasanasadhanaṁ bhadre citasadhanaṁ eva ca.
Etat te kathitam sarvam siddhaviramataṁ sriṇu.

It is the sadhana 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 (cita), and the other yonirupa mahakals. 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 suksma sense, is the Devi, the smasana being in the same sense dissolution or pralaya. (Smasanaṁ dvividham
devi chita yoni prakirtita). In even the sthula sense the 
sadhaka must be susadhaka, for union without right dis-
position—japa, dhyana etc.—is the animal maithuna of a 
 pasu.

Sloka 19 refers to animal and human sacrifice to Kali. 
Reference to this sacrifice is also made in the Kalika-Purana, 
and the Tantrasara 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 pros-
perity, and the eight siddhis. (Naradatte maharddhīh svad 
āstasiddhir-anuttama). But it adds that this is not for all. 
For the Brahmaṇa may not make such a sacrifice. (Brahma-
ṇanam narabalidane nādhikarah). And if he does so, he 
goes to Hell. Moreover according to K. B., who cites as his 
authority the Yamala quoted in the Kalikalpalata, the King 
alone can make such a sacrifice.

This leads one to point out that the Hymn has other than 
these gross (Sthula) meanings. In Brahmamanism everything 
has three aspects—Supreme (Para), Subtle (Sukṣma) and 
Gross (Sthula). Thus the nineteenth Sloka 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 Parasakti may refer to the Supreme Sakti or may be 
used in the sense of a Sakti other than the svasakti or 
Sadhaka's wife who, may in the case of the competent 
(adhikārī) be an associate in the worship on the principle 
stated in the Guhyakālīkhanda of the Mahākāla-Samhitā.

"As is the competency of the Sadhaka, so must be that 
of the Sadhikā. In this way only is success attained and not 
otherwise even in ten million years".
Yadyāpyastī trikālajñas-trailokya-varṣaṇakśamāh.
Tathā'pi laukikācaram manasa'pi na laṅghayet.

But Parasākṣi again may mean no woman at all, but Supreme S'akti or the Mother Herself whose forms they are and in such sense the union of the Sādhaka is with the “woman” within himself—the Kuṇḍalinī S'akti who in Yoga unites with Her Supreme Husband Paramāśīva. (See A. Avalon’s “Serpent Power”). The context must be known as in the misunderstood saying “Maithunena mahāyogī mama tulyō na samsāyah,” which does not mean, as a recent English work on Hinduism suggests, that by sexual connection (Maithuna) the Mahāyogī becomes without doubt the equal of S'iva 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 Mahāyogī 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 Mayayogi who unites Kuṇḍalī-Sakti in his body with Paramasiva becomes himself S'iva.

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

Matr-yonau kṣipte liṅgam bhaginyah-stanamardanaṁ
Guror-mūrdhni ṃpadām dattvā ṇunarjanma na vidyate.

This verse in its literal sense means that if anyone 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 Jñatma in the triangle situated in the Muladhāra centre with the Svayambhulinga in it which triangle is called Matr-yoni. The Liṅga is the Jñatma. From this point upwards, after union with Kuṇḍalini, the Jñatma is to be led. The union of jñatma with Kuṇḍalini is spoken of in the second half of the first line. Kuṇḍalini is the sister of the Jñatma both being in the same body. The meaning of the last line is as follows:—after union of Kuṇḍalini and Jñatma the united couple are led up to the Sahasrāra 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 Yogi 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. Matr-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 Matr-yonin suggests incest, then this verse
is a prohibition of it—Mātṛ-yoninā pārityajya viharet sarvayoniṣu. There are many other technical terms in Tantra-Sāstra 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 Vimalānanda-Svāmī which is called Svarūpa-vyākhya; that is, it gives the subtle (Sukṣma) or, as we should say in English, the inner sense or esoteric meaning according to the teaching of his own Guru Mahā-mahopādhyāya-Rāmānandasvāmī-Siddhāntapāṇīcānana. The text books and Commentary are preceded by an admirable little essay of Svāmī Vimalānanda by way of Introduction to the Vimalānandadayinī svarūpa-vyākhya on his “Lord of Hymns” which is commonly known as the Karpūrādi Stotra chanted by Mahākāla to, and in honour of, Dakṣiṇā-Kālikā. It, as also the inner-sense Commentary are written for those liberation-seeking Sādhakas who, worshipping Śrīvidyā, meditate not on the gross form (Sthūlamūrti) but on the Svarūpa-tattva of Brahmavidyā Kālikā. As such many will be glad, as I was, to read it and will derive benefit therefrom.

I may note here that the Svāmī while revising the Vākhya, has given a new interpretation of the line “te Lakṣmi-lasya-līlā-kamala-dala-drsāh vama-rūpāh bhavanti” in the 5th Śloka and of “rati-rasa-mahananda-niratam” in the 13th Śloka.

On the attainment of siddhi, ritual ceases. There is neither sacrifice nor worship, nor yoga, purascaraṇa, vrata, japa, or other karma. For all sādhana 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, (Tantra-tattva)," "S'akti and S'akta," "Serpent-Power" and "Garland of Letters" which is a study on the Mantra-S'āstra; and for other Hymns to the Devī, his and Ellen Avalon's "Hymns to the Goddess," translated from the Sanskrit of the Tantra, Purāṇa, and the Devī-stotra of Śaṅkarācārya, 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, Śiva Himself. I make obeisance to Her who by Her Śakti of three Guṇas 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, Śivā Herself.

OM

Obeisance to the Supreme Devatā.

*Here follows an Introduction to the Vimalānandadāyini Commentary on that Lord of Hymns called the Karṇārādi-Stotra to Śrimad Dakṣiṇa-Kalikā.*

All-good and all-powerful Paramesṭvara is without beginning or end. Though in Himself Nirguṇa He is the Ādhāra of the three Guṇas. Though Himself formless He creates, preserves and withdraws the world of extended matter (Prapāñca) by means of the Āvaraṇa and Vikṣepa-Śaktis of His own Māyā which can make that possible which seems impossible. The Śvetāśvatara-Upaniṣad says that by meditation was seen the Sva-śakti of the Deva, who is the abode of all causes, associated with Kālatattva. In the Niruttara-Tantra Śiva speaks of the three-eyed corpse-like One, Nirguṇa but also seat of Guṇas associated with Śakti. 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 Sāstras call Him Ādinātha, Mahākāla, Paramasīva 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 Kalā, Kāśṭhā, Muhūrta, Yāma, Day, Night, Pakṣa, Month, Season, Half-year, Year, Yuga, Kalpa and so forth. It is He who divides Time into Kāla, Kāśṭhā and so forth, and as Vyaṣṭi is called by the name Kalā, and the rest. He is named Paramasīva Mahākāla when creating, preserving and withdrawing the millions of worlds.

Apart from individual name and form, He exists as the Samaṣṭi of them and the Endless Supreme Greatness (Paramomahān). Viṣṇu-Purāṇa 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 Kasyapa and Tapas. Mahākāla is omniscient since He is all pervading, dependent on none, and the Ātmā of all. Kūrma-Purāṇa also says that he is the Supreme, imperishable, without beginning or end, all-pervading, independent, the Ātmā of all who fascinates (Manohara) all minds by His greatness. Kālamādhava cites Viṣṇu-dharmottara as saying that He is called Kāla because of his dissolving (Kalanāt) all beings, and He is Paramesvāra because He is Himself without beginning or end. Mahākāla is Himself Nirguṇa and Niṣkriya, but his Sakti makes the Sun and other heavenly lights rise, stay and set.

It is by the Power of the Sakti of Kāla that men and other Jivas are conceived in the womb, are born, attain childhood, boyhood, middle and old age and leave the world on death. In the Śāntiparva of Mahābhārata, Vedavyāsa
INTRODUCTION

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, Viṣṇu and Rudra appear, stay and disappear through the Śakti of Kāla. None can escape Its operation. Viṣṇu-Saṃhitā 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 Śakti. It is She who is Mahāvidyā, Mahādevī, Mahāmāyā, and Parabrahmarūpiṇī. As Ādīnātha Mahākāla is the first creator of the world, so the Śakti of Mahākāla, the merciful Mahākālī is the Adīguru of the world. Yogini Tantra says that Mahākālī is the Mother of the world, and one with Mahākāla, as is shown in the Ardhanārisvara Mūrti.

It was this Brahmavidyā who (Yogini-Tantra, 10th Patala) at the beginning of this Kalpa was heard as a bodyless voice from the sky by Brahmā, Viṣṇu, and Mahēśvara, who were then told to perform Tapasyā for the acquisition of creative and other Śaktis. 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 Yakṣa, and crushing the pride of the Devas Agni and Vāyu, in the form of all-beautiful Umā, taught Brahmataṭṭva to Indra, the King of the Devas (See Kenopaniṣad 11, 12).

This Kālī again who is Parameṣṭiguru and grants Kai-valya, compassionating the sensuous and short-lived Jīvas of the terrible Kaliyuga revealed the Saṃbhavī-Vidyā. This, which was taught in the form of conversations between Devī and Isvāra, 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 Saccidānandarūpiṇī, She at times out of
compassion for Śadhkas assumes forms fitted for their Śadhanā. Similarly the Veda, Āgama and the rest though everlasting portions of the S'abdarahmarūpīṇī are only revealed to Śadhkas at different times in the several Yugas.

When the Mahādevī who is Consciousness (Cinmayī) at the beginning of the Kalpa was pleased by the Tapasyā of Deva Rudra, floating on the Causal Waters, She assumed the Virād aspect and became thus visible to Him. At that time by the command of Mahādevī the Deva Rudra saw in the Suṣuṅnā millions of universes (Brahmāṇḍa) and millions of Brahmās, Viṣṇus and Maheśvaras in them. The Deva, greatly wondering in the Heart-Lotus of Mahādevī, there saw the Mūrti of S'abdabrahman consisting of Āgamas, Nigamas, and other Sāstras (See Yoginī-Tantra, 9th Patala). He saw that of that Mūrti, Āgama was the Paramātmā, the four Vedas with their Angas were the Jīvatmā, the six systems of philosophy (Darsāna) were the senses, the Mahāpurāṇas and Upāpurāṇas were the gross body, the Smṛtis were the hands and other limbs, and all other Sāstras were the hairs of that great Body. He also saw the fifty Mātrikā (Letters) resplendent with Tejas on the edges and petals of Her Heart-Lotus. Within the pericarp of the Lotus of the Virādrūpīṇī He saw the Āgamas, brilliant as millions of suns and moons, replete with all Dharma and Brahmajīvā, powerful to destroy all Māyā, full of all Siddhis and Brahmānirvāṇa. By the grace of Mahākāli, he fully mastered the Veda, Vedānta, Purāṇas, Smṛiti and all other Sāstra. Later, Brahmā and Viṣṇu received this knowledge of Āgama and Nigama from Him.

In the Satyayuga Brahmā revealed the Smṛtis, Purāṇas and other Sāstra to the Devarṣis. In this way Brahmavidyā was promulgated to the world. This therefore is authority to show, that just as Brahman is everlasting, so are the Āgamas 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 Śūdra and other low castes were entitled to worship according to the Veda, so in those three Yugas only Devarṣis, Brahmaṛṣis and Rājaṛṣis, who had conquered their passions and knew Advaita doctrine and Brahman, were entitled to the Āgama Sāstra which destroys all sense of difference caused by ignorance and grants knowledge of Advaitatattva.

By Śiva's command they kept it as secret in their heart as they would a knowledge of their own mother's illicit love. By Upāsanā they became liberated whilst yet living (Jīvanmukta) and attained to Brahmanirvāna. At that time the Upāsanā of the Āgama was unknown to Sādhakas devoted to Karma. For this reason many people nowadays think the Tantra-sāstra to be of recent origin. Probably all know that in the first three Yugas Brāhmaṇa boys, after investiture with the sacred thread, used to learn the Karmakāṇḍa and Jñānakāṇḍa of the Veda orally from their preceptors. The Veda was not then classified or reduced to writing. Towards the close of the Dvāparayuga, Śrīkrṣṇa-dvaipāyana Mahārṣi Vedavyāsa 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 (Parā vidyā) which is contained in the Āgama 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 Dvāparayuga, and at the beginning of the Kali age, merciful Śiva impelled by compassion for humanity bound in the toils of ignorance, divided the Tantra-sāstra, which is unlimited knowledge, into three sets of sixty-four parts each, according to the necessity of different Adhikāris, and then told them to Gaṇapati and Kārtikeya the two beloved sons of Pārvatī. They repeated these Tantras to Rṣis of Siddhāśramas, and these last, in their turn, told them to their own disciples. Of the Rṣis who knew Āgama the chief was Dattātreya, an
incarnation of Viṣṇu. At the beginning of the Kalpa the ancient Brahmaṃḍikaḥ contained in the Āgama appeared from out the Parameśṭi-guru who is Mahābrahmaṃḍikaḥ and exists in man's heart unlimited and imperishable. If Śādhanā is done according to the instructions of a Sadguru it becomes visible in the Śādhaka’s heart. Upāsanā, in the Vaidik form, predominated in the Satyayuga. In those days Brāhmaṇas, and other twice born castes, impelled by a desire for wealth, progeny and so forth used to worship Indra, Agni, Vāyu, Sūrya, Soma, Varuṇa and other Devas presiding over particular Saktis of Paramesvara in whom all Saktis reside. But desire-free Brahmarṣis and Mahāṛṣis did Śādhanā of Brahmaṃḍikaḥ the full and perfect Sakti. And so we see in the tenth Maṇḍala (196) of the Rgveda-Saṃhitā that Mahādevī appeared in the heart of the daughter of Mahāṛṣi Āmbhrini and so told the true nature of Brahmaṃḍikaḥ to Ṛṣis. This is the Devi-sūkta full of Advaitatattva, the Hymn telling of the true nature of Brahma-vidyā in the Veda. In the Tretā and other Yugas the Brāhmaṇas and other twice-born devoted to the Karmakāṇḍa used to perform Yajñas and so forth, according to the Smritisāstras of Manu and others. But Brahmarṣi Vaśiṣṭha (in Cīnācāra) Rājaṛṣi Viśvāmitra (see Gandharva-Tantra, First Pātalì, Videharāja Janaka, Bhṛgurāma the son of Jamadagni (see Kālīkulasārvasva), Śri Rāmacandra and other high-souled men were worshippers of Brahmaṃḍikaḥ the full and perfect Sakti. Again in the Dvāparayuga, despite the existence of Vaidik and Smārta cults, the Agnihotra Yajña and other rites used to be performed according to the Purāṇas. But high-souled Śrīkṛṣṇa the son of Vasudeva (see Rādhā-Tantra, Devī Bhāgavata and Mahābhārata, Anuśāsana Parva, Ch. 14), the five Pāṇḍavas namely Yudhiṣṭhira and others (Virāta Parva, Ch. 6) the high-souled Rājaṛṣi Bhīṣma, the great Muni Vedavyāsa, high souled Sūkadeva, Asita, Devala and Brahmarṣis such as Durvāsā were worshippers of
Mahāvidyā the perfect Sakti. Of this the Mahābhārata and other books provide particular proofs. In the present Kaliyuga also the ten Śaṁskāras such as marriage and so forth of the twice born, and the obsequial ceremonies such as Śrāddha are performed according to Vaidik ritual. Smṛti governs Čandrāyana and other matters relating to Āśrama and legal affairs such as inheritance. The autumnal Durgā- pūjā and other Vratas are performed according to the Purāṇas. But initiation, Upāsanā of Brahman with Sakti and various practices of Yoga are done according to the ritual of the Āgama Sastra.

This latter is of three kinds according to the prevalence of the Guṇas namely Tantra, Yāmala and Dāmara. There are in all 192 Āgamas current, namely 64 each in Asvvakrānta, Rathakrānta, and Viṣnukrānta. Many Tantras were lost in Buddhist and Mahomedan times and the few which still remain with Śādhakas 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-Chattopādhya, 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 Yogini-Tantra Īśvara 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 Īśvara who is full of Vidyā. Indra and other Devas who used to be worshipped as Īśvaras in Yajñas held under the Karmakānda or Saṁhitā of the Vedas are, in Tantra-sāstra, worshipped as the Presiding Devatās of the Dikpālinī Sakti of Her who is all Saktis (Śarvasakti-svarūpīṇī). The three Īśvaras Brahmā, Viṣṇu and Rudra of the Vedas and Purāṇas are in Tantra-sāstra the presiding Devatās of the creative, preservative, and dissolving Saktis of Mahādevi. As such they are worshipped as the supports of the couch of the
Mahādevī. She in the Devīgītā says that 'Brahmā, Viṣṇu, Īśvara, Sadāśiva 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 Mahāvākyya, various distinctions are made, such as those of caste, Adhikāra of men and women and so forth. So a male Brāhmaṇa may say Vaidik Mantras but not Brāhmaṇa 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 (Mahāvākyya). The Tantra-sāstra says that the supreme Brahman is both subtle and gross. In dependence on the truth of this Mahāvākyya Tāntrik Sādhakas 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 Kulakundalini who is Consciousness itself (Citṣvarūpinī). Again, in accordance with Veda, the Tantra holds food to be sacred and knowing that food is Brahman ordains the offering of it to Mahādevī. This offered food is Mahāprasāda and very holy and rare even for Devas, and whether it be brought by a Candra, or even fallen from the mouth of a dog. The Vedas and Śrīṛti say that the Candra and other low castes are untouchable. On touching them one must bathe, do Aghamarshana and so forth. But the Tantra-Sāstra says that even a Candra, who has a knowledge of Kula doctrine and Brahman, is superior to a Brāhmaṇa who does not know Brahman. The Tantra-Sāstra again says that during the Cakra 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 Tāntrik authority that no caste distinctions are observed in the matter of eating and so forth in the Virajākṣetra of Śrī Śrī Vimalā Devī. The
Veda again prohibits the performance of Yajña or worship after the taking of food. Tantra-Sāstra however says that one should not worship Kālika whilst suffering from hunger or thirst otherwise She becomes angry. That is since Śīva and Jīva are really one it is futile to worship the Paramātmā saying ‘I offer Naivedya’ when the Jīva, who is one with It, is in want of food and drink. Smṛti again, which explains Veda ordains that the Shālagrama stone which represents Nārāyaṇa should not be touched or worshipped by any but Brāhmaṇas. On the other hand, the Tantra-Sāstra ordains that the Bānaliṅga representation of the Brahman may be touched and worshipped not only by Brāhmaṇas but by Śūdras, Caṇḍālas and women. In fact the Karmakāṇḍa of Veda contains many such ordinances opposed to Brahman-knowledge. For this reason Bhagavān Śrīkṛṣṇa has said in the Gītā that the Vedas are concerned with objects constituted of the three Guṇas (Triguṇaviṣaya) and bids Arjuna to free himself of the Guṇas. He says the Veda contains the Karmakāṇḍa but that he who seeks the Brahman-state above the Guṇas should abandon the Karmakāṇḍa and perform Śādhanā according to Śāstra by which Liberation is gained. In spite however of differences in worship and practice both Veda and Tantra Śāstras are one in holding that there can be no Liberation without Tattvajñāna. In the Nirvāṇa-Tantra Śīva says ‘Oh Devi, there is no Liberation without Tattvajñāna.’ According to Veda, a Śādhaka, in order to become fit for Nirvāṇa, must have first accomplished the fourfold Śādhana. 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, Śama, Dama and so forth, and must long for Liberation. He then discusses (Vicāra) and ponders on the Mahāvākyā ‘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 Upāsanā the Jñānakānda is mingled with the Karmakānda. The Agama teaches the ignorant Pas'u, steeped in dualism, Vīrabhāva 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 Pas'us. Non-dualists are Brāhmaṇas.' Rudrayāmala says that Vīrabhāva is revealed for the development of Jñāna. After perfecting Jñāna and attainment of Brahmāsiddhi, the Sādhaka becomes Devatā in a pure state of Sattva. The Vedānta and philosophic Sāstras 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 Śūdra. 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-Sāstra however says that non-dualistic Bhāva (Bhāvādvaita) should be accompanied by non-dualistic action (Kriyādvaita). The Yoga-vāsiṣṭha (Rāmāyaṇa) says that to the Muni who realizes non-dualism (Advaita) in Bhāva, in Kriyā, and in objects (Dravya) in all these three matters the world, seems but a dream.

According to the instruction of Tantra-Sāstra the Sādhaka rises in the early hours of the morning, and sitting on his bed, meditates as follows: 'I am the Devī 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 Bhūtasuddhi, and therein merging the 24 Tattvas beginning with earth in Paramātmā and thinking of the Paramātmā and Jīvātmā as one he meditates: 'He I am.' Gandharva-Tantra says that, after due obeisance to the Guru, the wise Sādhaka should think 'He I am' and thus unite Jīvātmā and Paramātmā. In all Sthūla-Dhyāna of Mahāvidyās, forming
part of daily worship, Tantra-Sāstra everywhere enjoins meditation on the Mahādevī as not different from, but one with, the Sādhaka's Ātmā. The Kāli-Tantra says that, after meditating as enjoined, the Sādhaka should worship the Devī as Ātmā. 'He I am' (So'ham). Kubjikā-Tantra says that the Sādhaka should think of his Ātmā as one with Her. Nila-Tantra in the Dhyāna of Tārā says that meditation should be done on one's own Ātmā as one with the Saviour-goddess (Tārini). In Gandharva-Tantra Mahādevi says, as regards the Dhyāna of Tripurasundari, that the Man who meditates on the unattached, attributeless, and pure Ātmā which is Tripurā as one with, and not different from, his own Ātmā becomes himself Her (Tanmaya). One should become Her by ever thinking 'She I am' (Sā'ham). Again in the Kālikula-sarvasva Śīva says that whoever meditates on the Guru and recites the Hymn of the spouse of Śīva and thinks of Kālikā's Ātmā as one with his own Ātmā is Śri Sadāśiva. Similarly Kulārṇava Tantra says 'The body is the temple of Devatā and the Jīva is Deva Sadāśiva.' Let the Sādhaka give up his ignorance as the offering (Nirmālya, 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 Sādhaka is enjoined to meditate on Her who is Paramātmā as one with his own Ātmā. Śīva 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 Śīva 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 Kāraṇa (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-Kundalini extends to the tip of his tongue, let the Sādhaka say: 'The
liquid shines. I am the Light. I am Brahman. She I am. I offer Āhuti to my own Self Svāhā.' He who does Sādhanā of the Mahāvidyā in Virāchāra with such Advaitabhāva attains by Her Grace to Divyabhāva, and with the thought 'I am Brahman' becomes liberated whilst living, and on death is one with Mahādevī. In the Devigitā S'rī S'rī Devī says 'He becomes Myself because both are one.' Again the Mahānirvāṇa-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.' 

Saccidānanda Mahāvidyā, in undistinguishable union of Śiva and Śakti, can alone be worshipped with such non-dualism of feeling. Although Tāṇtrik worshippers are divided into five communities namely Śākta, Śaiva, Vaiśṇava, Gānapatya, Saura the first alone are all Dvijas since all worshippers of Śāvitrī (Gāyatrī) the Mother of the Veda belong to the Śākta community. The Mātrkābheda-Tantra says 'Śāvitrī the Mother of the Veda was born of the sweat of Kālī's body. That Devī grants the threefold fruit and is Śakti of Brahman.' Sādhakas belonging to the other four communities worship their respective male Devatās associating with them their Śaktis. Thus the Śaivas worship Śiva under the names Umā-Mahēśvara, Śiva-Durgā, Kālī Śarākara, Arddhandanārīśvara and so forth. The Vaiśṇavas worship Viṣṇu under the names, Rādhā-Kṛṣṇa, Lakṣmī-Nārāyaṇa, Śītā-Rāma, S'rī-Hari and so forth. In the Nirvāṇa-Tantra S'rī Kṛṣṇa says 'To those who do Japa of Rādhā first and then Kṛṣṇa to such I, of a suretiy, grant a happy lot even now and here.' By uttering the name Śītā-Rāma (Śītā coming first) one utters the Tāra of Mahādevī, and for this reason it is also called Tāraka-Brahma. The Sauras perform their worship with the Mantra 'Obeisance to S'rī Śūrya accompanied by the
S'akti who reveals.' Moreover the Māyā-Bīja (Hrīm), which is the Praṇava of Devī, is added to the Mūlamantra by every sect. This clearly shows that all these five sects are directly or indirectly worshippers of the Brahman who is S'iva-S'akti (S'ivas'aktyātmaka) both in his Nirguṇa and Saguṇa aspects. Kaivalyopanishad says 'By meditation on the three-eyed, blue-throated serene Lord (Prabhu) Parameśvara, who is without beginning, middle and end, who is one and pervades all things, who is wonderful, Cidānanda Itself, accompanied by Umā, the Muni goes to the Source of all being (Bhūtayoni) to the Witness of all, who is beyond all darkness.' Hence in the Tantra-Sāstra, S'iva has said that the S'iva-s'akti-Tattva is the cause of Tattvajñāna and therefore Japa should be done by a Mantra in which they are united. That is one attains Tattvajñāna, which is liberation, by worshipping Brahman as Mother and Father. All Mantras being composed of S'iva and S'akti one should meditate on S'iva-S'akti as being one. In the Tantra Sāstra also S'iva has said that there is no difference between them who are inseparably connected (Avinābhāvasambandha). He who is S'iva is also S'akti and She who is S'akti is also S'iva. Fatherhood and Motherhood are merely distinctions of name. In reality they stand for one and the same thing. The Tantra Sāstra again says that S'akti, Mahēśvara, Brahman all denote the same Being. Male, female, neuter are verbal and not real distinctions. S'akti, Mahēśvara, Brahman; all three denote the one eternal Mahāvidyā who is Saccidānanda. Although the Mahāvidyā is in truth Nirguṇa and eternal, She assumes various Māyik forms, varying according to the Guṇas, for the fruition of the desires of Śādhakas. It is said in Candi 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 Čitrūparī and Parabrahmasvarūpinī assumes by Her grace
towards Sādhakas various forms.' We may meditate on Mahādevī 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 Saccidānanda. Sādhakas of Sakti worship Brahman as Mother, for in the world the mother-aspect alone of Her who is Brahman is fully manifested. In the Yāmala, Śiva says:—' Devi may, My Beloved, be thought of as female or male, or the Saccidānandarūpiṇī may be thought of as Niṣkala-Brahman. But in truth She is neither a female, male, neuter being, nor an inanimate thing. But like the term Kalpavallī (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 (Sahakārī). 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 (Adiguru) 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 Jivas, 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 (Nirakāra) 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 Prakṛti, consisting of the three Guṇas, spoken of in Śruti as ‘the unborn one, red, black, and white,’ then She assumes for the fruition of the Sādhaka’s desires ten different forms (Dasamahāvidyā) whose variety is due to difference in the proportions of the three Gunas. There are the ten Mahāvidyās who are Śiva and Sakti (Śivasakti-mayī). These ten forms are Kālī and Tārā, the Mahāvidyās.
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Sodasī, Bhuvanesvari, Bhairavi, Chinnamasta, Dhūmavati, the Vidyā Bagalā, the Siddhavidya Mātāṅgi, and Kamalā. Some Tantras mention eighteen Mahāvidyā, but these are forms of the ten with slight variations. Of the ten Mahāvidyās, Kālī is Suddha-sattva-guṇa-pradhānā, Nirvikārā, Nir-guṇa-brahma-svarūpa-prakāśikā. It is this primordial form which alone directly gives Kaivalya. In Yogini-Tantra Devī says ‘Now see my form (Rūpa) which is Brahmānanda and supreme. Listen, this form is the supreme state (Paramadhāma) in the form of Kālī. There is no Brahman-form higher than this.’ In Kāmadhenu-Tantra Śiva says ‘In the void is Kālī who grants Kaivalya.’ Tārā is Sattva-guṇātmikā and Tattva-vidyādāyini; Sodasī (Mahātripura-sundari), Bhuvanesvari and Chinnamastā are Rajah-pradhānā and Sattva-guṇātmikā and hence they grant Gauṇamukti in the form of Heaven (Svarga) Aiśvarya and so forth. The forms of Dhūmavatī, Bagalā, Mātāṅgi and Kamalā are Tamah-pradhāna and hence their Sādhanā is done in Śat karma, such as causing death to others and so forth. In short all the ten forms of Mahādevī give Enjoyment and Liberation directly or indirectly.

The forms of the Mahāvidyā are divided into two groups namely the Kālikula and Śrīkula. So Niruttara-Tantra says that ‘Kālī, Tārā, Raktakālī, Bhuvanā, Mardinī, Tripatī, Tvaritā, Durgā and Vidyā Pratyaṅgārā belong to the Kāli-kula. And to the Śrīkula belong Sundari, Bhairavi, Bālā, Bagalā, Kamalā, Dhūmavatī, Mātāṅgi, Vidyā, Svapnāvatī and Mahāvidyā Madhumati. Of all the Siddhavidyās Dakṣinā is, O my beloved, the Cause (Prakṛti).’

Kālī-kula is for the worship of Jñānīs in Divya and Vīrabhāva, and Śrī-kula is for the worship of Karmins in Divya, Vīra and Paśu-Bhāvas. The Tantra-Sāstra 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, Kālikā the first Mahāvidyā for the others are but different forms of Brahmārupīṇī Kālikā. The Nigama-Kalpataru says 'Of all castes the Brāhmaṇa is the highest. Amongst all Sādhakas the Sākta is the highest. Of Sāktas he is the chief who does Japa of the Kālīmantra.' Picchilā-Tantra also says 'of all the Mantras of the Devas that of Kālikā is the best. Even the vilest can become Jīvanmukta simply through this Mantra.' In Yoginī-Tantra, Śiva says 'This Vidyā Kālikā is Mahā-Mahā-Brahma Vidyā, through whom even the worst may attain Nirvāṇa. Even Brahma, Viṣṇu, and Maheśvara 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 Kāmākhyā-Tantra says 'Oh Paramēṣvarī, seven lakhs of Mahāvidyās remain hidden. Of them all Śodasī is said to be the most sublime. But Oh Devi, the Mother of the world, Kālikā is the mother even of Her.' Niruttara-Tantra says 'Without knowledge of Śakti, Oh Devi, there is no nirvāṇa. That Śakti is Dakṣīṇa Kālī who is the own form of all Vidyās (Sarvavidyārupīṇī).' The Yāmala again says 'As is Kālī so is Tārā and so are Chinnā and Kullukā. Oh Devi, thou, who art the supreme Kālikā, art also the Mūrti which is composed of these four. In the Vaidik system Sāgni (fire-maintaining) Brāhmaṇas achieved their ends by the offering of oblations to the seven lolling tongues of fire named Kālī, Karālī, Manojava, Sulohitā, Sudhumravarna, Sphuliṅginī and Devī Viṣvaruci' (1st Saptaka, 2nd Khaṇḍa, 4th Sūtra).²

Another important characteristic of the Tantra-Sāstra 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 Sādhakas to keep this Acāra hidden from

²See Mundaka Upaniṣad, 1-2-4.
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ignorant Paśus. Of Kaulas it says that 'they are at heart Śāktas, outwardly Śaivas, and in gatherings Vaiṣṇavas'. 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 Sādhaka's purpose is frustrated and so forth. In the Gandharva-Tantra, Śiva says that only such men as are without dualism, have controlled their passions and are devoted to Brahman are entitled to this Sāstra. '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 Sādhakas (Brahmasādhaka). It should not be told to Paśus, to those who are insincere, or to men of shallow knowledge.' For this reason Śiva has used symbols in the teaching of all Dhyānas, Mantras, Yantras, and modes of Sādhanā of Devas and Devīs. 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 Kulāṇava-Tantra, Śiva says 'There are many Gurus who know the Veda, the Śāstras 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 Dhyānas and so forth, there is no other means than to seek refuge with the Guru who knows the meaning of all Āgamas.

It is owing to ignorance of the true nature of Devatā that even Brahmavidyā, 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 Brahmāmayi, whose desires are fully realized (Pūrṇakāmā) is fond of offerings of blood, flesh and so forth. In the Jñānasambalini-Tantra, Śiva says, 'Agni is the Deva of the twice born. The Devatā of Munis is in their hearts. Men of small intelligence worship images.
To the wise, Devatā is everywhere.' That is Karmin Brāhmaṇas worship Agni as Ṣvara, 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 Kulārṇava-Tantra, Śiva says that some meditate on the Sthūla to still the mind, which, when so stilled, can fix itself on the Sūkṣma. 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 Śiva says 'Oh Lady of Mahēśa. 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 Devī, that one realizes the formless.'

Hence Sādhakas who desire Liberation should always think of the Svarūpatattva of Brahmavidyā-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 (Jyotih), Sūkṣma, and Niśkala, Nirguṇa, the all-pervading unbeginning, non-dual sole Cause which is Saccidānanda Itself. This is the Svarūpa of the Devī which is beyond all mind and speech.'

The Mārkaṇḍeya-Purāṇa says, 'The Mahāmāyā is Niśkala, Nirguṇa, endless, undecaying, unthinkable, formless
and both eternal (Nityā) and transient (Anityā)’, that is, Mahāmāyā Kālikā is free from Kalā (Māyā) and free from Guṇas, 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 Kūrma-Purāṇa, Viṣṇu in the form of a Tortoise says that the Supreme Devī is Nirguṇa, pure, white, stainless, free from all duality and realizable by the Atmā only. This state of Hers is attainable only by Jñāna. In the Kāmadā- Tantra Śiva says ‘That eternal Kāli who is supreme Brahman is one without a second either male or female. She has neither form, Ādhāra, or Upādhi. She is sinless and imperishable Sacchidānanda, the Great Brahman.’ She who is eternal Brahman has neither appearance (Āvirbhāva), nor disappearance (Tirobhāva), and being all-pervading, She cannot be said, like other Devas and Devīs, to reside in any particular Loka. Thus Brahmā resides in Brahma-loka, Viṣṇu in Viṣṇuloka, Rudra in Kailāsa and Śrī Kṛṣṇa in Goloka, but Mahādevī is always and everywhere equally present; though for the fulfilment of the desires of Śādhakas, She appears in particular forms in their minds and hearts. It is clear therefore that her Sthūla aspect is Māyā-made (Māyāmaya) and transient (Anitya). For this reason Śiva, in the Gandharva-Tantra, says, ‘That aspect (Rūpa) of the Devī which is the Supreme Bliss and the Great Cause of the worlds neither appears nor disappears’. In the Kulārṇava-Tantra, Śiva 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 (Anavasthā) and is being only (Sattāmātra) and unknowable to the senses (Agocara).’ That is, the Svarūpa aspect of the Mahādevī who is Supreme Bliss is the root-cause of this world of three Guṇas. 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
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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 cannot be put to use for cooking and so forth, until it has been generated by the friction of two objects, so although the Cinmayī is all-pervading, She does not become visible nor does She grant one’s desire without the action of Sādhanā. 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 Saktis, though in Herself changeless (Nirvikārā) creates (and the like) the world by means of the eight Saktis, Brahmānti, Vaiṣṇavi, Māhesvarī and other Devatās, presiding as her creative and other Saktis. For this reason in the Yantra of Mahādevī Kālikā (see Kālikopanīṣad) the Sādhaka worships the fifteen Saktis Kālī and others in the fifteen corners, the eight Saktis Brāhmaṇī 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, Viṣṇu 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 Mūrti consisting of Siva-Saktī (Sivasaktimaya) in the Bindu at the centre of the Yantra.

Although the Āgama-Sāstra, which grants Advaitabhāva and educes Tattvajñāna, has been revealed by all-merciful Śrī Śrī Bhairava and Bhairavi, it is still unknown to a mass of people. Many in fact to-day despise the Tantra because it contains Viścāra and Kulaśāra, and some even refuse to admit that it is a Dharmasāstra at all. If they had read the Tantra-Sāstra 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 Sāstra 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 Sādhanā of Pañca-makāra to be found in the Tantra-Sāstra. Do these acts become blameable only if made a part of worship (Upāsanā)?

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 conditions with a cold bath, a diet of whey, and so forth. Similarly the Great Physician (Vaidyanātha) Himself has prescribed the Mantra of Ādyāsakti possessed of all Saktis, and the invigorating Pañca-makāra as Sādhanā suitable for the cure of the malady of Existence (Bhavaroga) of the sinful Jivas 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-Sāstra does not deserve to be blamed for prescribing the Pancha-makāra for the Liberation of Jivas suffering from the disease of worldly existence. Śiva has nowhere said that Śādhakas of Śakti 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 licence by making these acts part of the worship of Isvāra. It is the degraded conduct of a number of great Pasus who
pretend to be Sādhakas which is the cause of the public dislike for, and hatred of, the Tantra-Sāstra. In the Mahānirvāṇa-Tantra Śrī Sadāśiva says 'Wine is Tārā the Saviour in liquid form (Dravamayī). It saves Jivas 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 Abhiṣeka an hundred times is to be deemed a Pasu and without the pale of Kuladharma if he is addicted to excessive drinking.' In the Kulārṇava, Śiva says 'Oh My Beloved, he who kills animals for self-satisfaction in contravention of Śāstric 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 Śiva clearly show that He has nowhere ordained the free use of Paṇḍa-makāra by people in general. He has ordained Vīrācāra or Kulācāra only for Sādhakas of the Nivṛtti path who long for Liberation. Such Sādhakas, free from duality (Nirvikalpa) as they are, wish to see the Saccidānanda aspect of the Mahādevi, and Śiva has prescribed the Paṇḍa-makāra 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 (Vīṣaya) bliss (Ānanda) of Paṇḍa-makāra 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 Makāras and becomes gradually devoted to Divyācāra. 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 Śūkṣma-Dhyāna. For this reason wine is called cause
(Kāraṇa). In the Kulārnava-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 Sādhanā with Pañca-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. Siva has also said in the Kulārṇava, ‘One reaches heaven by the very things which may lead to Hell.’ The fifth Makāra, that is, sexual intercourse, is the root-cause of the creation of the world of Jīvas. All Jivas, be they Devatās, 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 (Vyaṣṭībhūta) aspect of Shiva, the Ādiṣvara, and Caṇḍi says, ‘all females in all the worlds’ are part of the Mahāśakti. The Kūrma-Purāṇa says, ‘The Mahādevi is Herself One, present in many parts or divisions (Anekavibhāga-sthā), beyond Māyā, absolutely pure, Mahāmāyā, Isvārī, eternal, stainless (Nirañjana), ancient, consciousness (Cinmayī), the First Puruṣa (Ādi-Puruṣa) of all Puruṣas.’ The Gandharva-Tantra says, ‘The male form (Pumso rūpam) the female form, and any other good form—all this is undoubtedly Her supreme form (Paramam rūpam).’ One Brahman, becoming dual, appears as Śiva and Śakti, and that aspect in which there is union of Śiva and Śakti is the true aspect of Saccidānanda Brahman. It is from this aspect of Blissful (Ānandamaya) 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
Sādhakas, possessed of the knowledge of Kula, then meditate on the Yoga-blissful (Yogānanda) form (Mūrti) of Śiva and Śakti present in the hearts of males and females and, calling to mind the meaning (Artha) of the Mantra of their Iṣṭadevatā, do Japa of it. In the Kālikulasarvasva, Śrī Sadāsīvā says, ‘By doing Japa of Mantra and by adoration of Bhagavati, the consort of Śiva, at times of sexual union, a man becomes, like Śuka, free from all sins.’ In another place He says, ‘The consort of Śiva should be worshipped by becoming Śiva.’ True Śakti-sādhanā consists in considering all girls and women, old and young, and of all castes, as the visible forms of one’s own Iṣṭadevatā and (according to one’s means) worshipping them with clothes, ornaments and so forth; or bowing to them as mothers with the Iṣṭamantra in mind and not treating them with neglect or contempt under any circumstance. In the Kaulāvalī-Tantra, Śiva 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 Devatā are particularly seen in the civilized society of the West. Satisfied at this, the Mahādevī, who is the Queen of Queens, has granted to the people of the West the light of science and sovereignty over the whole world. Śrīmat Ādinātha Mahākāla has, in the ‘Karpūrādi Stotra’ called the Svarūpa-Stotra, briefly described the Mantra, Yantra, Dhyāna and Sādhanā of Śrīmatī Dakṣiṇa-Kālikā who is Parabrahman (Parabrahmarūpiṇī). This Supreme Tattva is hard to attain even by such Isvaras as Brahmā, Viṣṇu and Rudra. Mahākāla Himself says, ‘Neither Dhātā nor Is’a nor Hari knows Thy Supreme Tattva.’
However, in accordance with the teachings of my Paramaguru, Mahāmahopādhyāya and most worshipful Rāmānanda Svāmī Siddhāntapañcānana, the crest-gem of Tāntrikas, now gathered to the feet of Śiva, I write this Svarūpa commentary under the name of ‘Vimalānandadāyīnt,’ of this Karpūradī Stotra, in consonance with the views of Tantra and other Śāstras.

PRAYER

AT THE FEET OF ŚRĪ ŚRĪ KĀLIKĀ

May the Mahā-Devī who is called Kālikā,
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 Cidghanā, Sattvagunāmayī
Who is imagined to be black
Because She is colourless and above the coloured Guṇas,
Whose hair is dishevelled (Muktakesī)
Because though Herself changeless She binds infinite numbers of Jīvas by bonds of Māyā, symbolized by Her dishevelled hair and because She makes liberated (Mukta) Brahmā, Viṣṇu and Mahēśvara who are Kesā,

1This is a play on the word Ghana which means mass and black or dark blue cloud. Cidghanā is massive, compact, unmixed, pure Consciousness (Cit). Again She is Nirguṇa and stainless but is also Meghāṅgī (cloud-bodied) because through Adhyāsa of the three Guṇas She appears varicoloured just as a cloud in itself colourless appears white, blue, and so forth by contact with the sun’s rays. So Devī-Purāṇa says, ‘Just as the uniform cloud appears as of many colours, so does She too through the instrumentality of the Guṇas.’

2Kesā = K + A + Isā. And K = Brahmā, A = Viṣṇu, and Isā = Rudra.

The Niruttara-Tantra says, ‘Kāli who is Aniruddha-sarasvati, is the great desire-granting tree, the sole Cause of Enjoyment and Liberation for Brahmā, Viṣṇu and Mahēśa.’
Hymn to Kāli

Who is imagined as having the Sun, Moon and Fire as Her three eyes,
Because as the Virad, 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 Āgama and Nigama the childlike and unperturbed (Nirvikāra) Sādhaka 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 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 Cinmayī Mahādevī drinks the wine of delusion arising from the Tamas Guṇa of Her Sādhaka by means of Sattva-pradhāna rajoguṇa,¹
Who is pictured as wearing a garland of severed heads,
Because She is S'abdabrahman (S'abdabrahmarūpiṇī) 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-Sādhakās,
Whose upper left hand is depicted as wielding a sword.

¹ White Teeth stand for the white Sattva Guṇa, the red Tongue stands for the red Rajo-Guṇa and Delusion is the Tamo-Guṇa. The meaning is, the Mahāvidyā is represented with a lolling tongue because She first destroys the Sādhaka’s Tamo-Guṇa by increasing his Rajo-Guṇa, and large teeth because by increasing his Sattva Guṇa and suppressing his Rajo-Guṇa She grants him the state of Nirguṇa-Brahman. In the Dhyāna of Tāra it is said, ‘Ugratārā Herself destroys the Jādyā (unconscious nature) of the three worlds by putting it in her skull-cup.’
Because She severs the bonds of illusion for the Niṣkāma-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 (Brahmarūpinī) She is free from the covering of Māyā¹ and unconcerned (Nirvikāra),²
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 Avidyā Saktī of Mahāmāyā,
Who is seen standing on the breast of corpse-like Śiva,
Because the Supreme State (Paramapada) and Svarūpāvasthā or Mahādevī (one with Śiva) is Nirguṇā and changeless (Nirvikāra),
Who is seen in Viparīta-maithuna³ with Mahākāla,
Because at the beginning of a Kalpa She who is ever blissful (Nityānandamayī), and being united with Śiva, feels pleasure in the work of creation which She effects by bringing the changeless Parasiva under Her dominion (Vasūbhūta),
Who is again said to live in the cremation ground,
Because when at the end of a Kalpa all things in the universe from Brahmā to a blade of grass are dissolved in Mahākāla, She is in and one with that Mahākāla, who may be thus compared to a cremation ground, and because at

¹ In the eighteenth century work of Kamalākānta called Sādhakaranjana it is said: 'Of the Nirākāra-Brahman, understand, Māyā to be the Ākāra' (Nirākāra-brahmer ākāra dekha Māyā). The Śūnya has no form until encircled by Māyā.
² Vīkāra is also 'change'. She is then in Her changeless aspect.
³ Coition in which the woman assumes the dominant roll. Sakti is active and Śiva is the passive principle.
the death of Jīvas She exists as the individual (Vyaṣṭi) Jīvātmā in the burning ground,
Whose Yantra for worship is composed of a circle symbolizing Māyā, an eight-petalled lotus denoting the eightfold Prakṛti, three Pentagons representing the fifteen Avayavas and a Bindu denoting Śiva-Śakti,
Because She is, as Paramātmā, in the gross and subtle bodies consisting of the three Guṇas and twenty-four Tattvas,
Whose Bīja ‘Krīm’,¹ the Queen of Mantras is pure Sattva Guṇa, and consciousness (Caitanyamayī) and grants both Enjoyment and Liberation,
Who is worshipped as Dakṣīṇā because She alone grants the full fruits of all forms of Upāsanā and Yajña.
May She, this Mahādevī, who is Saccidānandarūpiṇī and forgiveness itself, pardon all offences committed by me in the explanation of this Her Hymn.
Śāmbhu 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.

Śrī Vimalānanda-Śvāmi

¹ The Śvāmi also points out that the ‘Kr’ sound in this Mantra is also to be found in the word Christ and in the Mussulman’s Karīm. See Māya Tantra Ch. vii for the Yavana-Bīja.
HYMN TO KĀLĪ
(KARPŪRĀDI-STOTRA)

VERSE 1

O Mother¹ and Spouse of the Destroyer of the three cities,² they who thrice recite³ Thy Bīja⁴ formed by omitting from Karpūra, the middle and last consonants and the vowels, but adding Vamakṣṭi and Bindu,⁵ the speech of such, whether in poetry and prose, like that of men who have attained all powers,⁶ issues of a surety with all ease from the hollow of their mouth, O Thou who art beauteous with beauty of a dark rain cloud.⁷

COMMENTARY
(INNER SENSE)

With respectful obeisance to the beauteous feet of Svāmī Rāmānanda I write this Svarūpa-vyākyā named the Grantor of Pure Bliss (Vimalānandadāyini).⁸

'Oh Mother' (Mātah)

The root Mā=to measure, to which is added the suffix ṭṛch= Māṭṛ: 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.

'Spouse of the Destroyer of the three cities'

The three cities are three bodies, gross, subtle, causal. She is the S'akti of Him who grants Liberation from these bodies. As the
Power-holder (S'aktimān) and His Power (S'akti) are one, it is She who is grantor of such Liberation. Kaivalya-Upaniṣad says, 'From the Ātmā, 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.'

'They who recite'

That is meditating on the same as being one with the Ātmā of the Sādhaka. Kālikā-S'ruti says, 'One should always think of Ātmā as Kālī. Those who do, attain the fourfold Puruṣārtha whether directly desired or not.' Todala-Tantra (Ch. vi) says, 'Oh Devi, K grants Dharma, R grants Kāma, I grants Artha and M grants Mokṣa. Oh Beloved, the recital of these combined gives Nirvāṇa Mokṣa.'

'This (Erat)

Thy Sattva saccidāṇanda aspect denoted by the Bija 'Krīm'.

'Triple (Trihkrītang)

That is the triple aspect Sāttvika, Rājasika, Tāmasika.

'Bija'

Denotes the aspect in which Thou art the Cause of the World. Although as Saccidānandarūpinī Thou art Nirguṇa when free of Māyā characterized by the Karma of Jīvas and Kāla, Thou becomest the seed in the creation of the world, what time Jīvas must enjoy the fruit of their Karma. In the Devīgītā, Devī says 'Then I who am Ātmā, Cit, Parabrahman and called the "One" assume the Bija (seed) aspect through union with My own S'akti. 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.'

'Karpūram'

Saguṇa-Brahman the Kalpaka or fashioner of the World.

'Omitting therefrom'

Omitting from Mūlaprakṛti composed of Sattva, Rajas, and Tamas Guṇas the middle Rajas Guṇa which is Ě and the last Tamas
Guna which is M. It is thus composed of Sattvaguna alone. The Jñanasaṁkalinī-Tantra says, ‘A is Sāttvika, U is Rājasa, M is Tāmasa. Prakṛti is these three.’

‘Adding’

Powerful to give Nirvāṇa Mokṣa and by Māyā to grant the desires of Sādhakas; and in whom the pure Sattvaguna predominates. The Tantra Kalpadruma says, ‘K on account of its brilliance is the Citkalā, Jñāna. ‘Associated with the fiery letter (R) She is auspicious and full of all Tejas. As “I” She grants the desires of Sādhakas. As Bindu She grants Kaivalya.’

‘Beauty of dark clouds’

Thou who should be meditated upon as of a dark (Nila) colour because Thou art Cidākāsa and dost possess the compact Tejas S’uddhasattvaguna. In the Nirvāṇa Prakaraṇa of Yogavāsiṣṭa it is said, ‘Because Śivā is Vyoma She is seen as black.’ Tripurāsāra-samuccaya says, ‘As being Liberation, She who is attained by devotion (Bhakti) should be meditated on as being like the sky itself free from clouds.’

NOTES

‘The Divine Mother of the World in Her aspect as Dakṣinā-kālikā that is the beneficent Grantor of Nirvāṇa.

The Kālikāḥṛdaya says: ‘I worship Kālī the Destructress of Kāla the Shining One, who is the Bṛja Kṛm who is Kāma who is beyond Kāla and who is Dakṣinakālikā.’ Gandharva-Tantra says: ‘Hṛm, I bow to Mahādevi who is Turiya and Brahman. He who remembers Her does not sink in the ocean of existence.’ Candī 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)

*Sakti of Mahēśa who destroyed the Asura named Tripura (Tri= three; Pura=city) along with his three cities in Heaven, Earth and the Nether regions (V).

*Recite (Jāpanti); 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
mānasa Jaṭa the action is purely mental, and in Jaṭa of the next lower degree (Upānaśu) there is movement of the lips only, but no utterance.

The ‘seed’ mantra. Bṛja is seed, the cause of the Mantra body (V). According to the Nityā-Tantra, Mantras are of four kinds—Pinda, Kartari, Bṛja and Māiśa according to the number of syllables. See as to Bṛja, A. Avalon’s ‘Garland of Letters’.

That is, Karṇa, less the vowels a, u, a, and the consonants pā and ra m=Kṛ+ Vāmāksti (‘the left eye’ or long vowel ū), with the Nāda-bindu superimposed=Kṛni which accomplishes all desire (Tantrasāra), is Mantrarūja (Śyāmārahasya-Tantra) (K.B.). Tantrarāja says, ‘letter Ka is Thy form.’

Siddhi, or success. Siddhi is that which is sought for (Śādhyā) and is the result of śādhana, the training of the higher psychical and spiritual faculties. It includes the eight great powers, Aṇimā, Laghimā, etc., the power of motion and suspension in space, and others mentioned in the Skanda Purāṇa and other works. The Devī is Herself Mahāsiddhi (Lalitāsahasranāma, v. 55).

Dhvāntadhārādhararucirucircire. 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 Śādhakas tormented by the three forms of pain (Ādhyātmika, Ādhībhautika, Ādhīdāivika). The Rudrayāmala says, ‘Devī is Supreme Sakti and delivers from all difficulties. She is dark with the refulgence of a million suns and is cooling like a million moons.’ (V).

Vimalānanda is also the name of the Commentator.
VERSE 2

O Mahesi,\(^1\) even should one of poor mind\(^8\) at any time recite but once another doubled Bija of Thine, composed of Isana,\(^5\) and Vamasravana,\(^4\) and Bindu;\(^6\) then, O Thou who hast great and formidable ear-rings of arrow form,\(^7\) who bearest on Thy head the crescent moon, such an one becomes all powerful,\(^7\) having conquered even the Lord of Speech\(^8\) and the Wealth-Giver,\(^9\) and charmed countless youthful women with lotus-like eyes.\(^10\)

COMMENTARY

' Mahesi'

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

' At any time' (Kadācit)

Durgārāma-Siddhāntavāgīsa 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 (Suci), Japa of the Mantra of Kāli can be done at any time whether one is in a state of purity or not (Saucasaucakāla). Here he says one should not give up the worship if there be a birth or death in the house. The Tantra-Sāstra 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.

' Recite' (Japati)

Meditate upon.

' Of dual aspect' (Dvandvam)

Having the dual aspect of Siva-sakti. The Tantra-Sāstra speaks of the King of Mantras being generated by the union of Siva and Sakti.
'Another Bija' (Bijamanyat)

Thy causal (Kāraṇa) aspect which is the Bija Hūṁ. In the Yāmala it is said, 'It is with the double S'abdabīja (which is Hūṁ) that She awakens the mass of S'abda.'

'Isāna'

Is Īśvara. Kathopanishad says, 'Puruṣa is the size of only a thumb. He is like smokeless fire, the Ishāna of what has been and will be. He is to-day and He is to-morrow. This is That.' Indu is immortality. Vāmasravaṇa is the power of granting speech and of attracting forms (Rūpa). The Tatrābhidāna says, 'Ū is Bhairava, subtle, Sarasvatī . . . attractor of forms.'

Who dost grant Nirvāṇa liberation. The Mahānirvāṇa-Tantra says, 'The forehead of Her who is Nityā, Kālārūpa, Arūpā, and Śiva Himself is marked with the moon on account of immortality.'

'Dost bear the half-moon' (Chandrārdīdhacūde) 'Earrings'

Whose earrings (things very dear) are formed of two Sādhakas who are like Mahesvara and simple as boys; that is child-like simple Sādhakas who have true knowledge are dear to Her. In the Vivekacūḍāmaṇi 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 Sādhaka attains all forms of knowledge and riches and can charm the whole world.

(Mahāghorabālāvatamse)

There is however another reading given by Durgārāma-Siddhāntavāgīsa namely Mahāghorābalāvatamse, that is whose earrings are formed of frightful arrows (Bāna).

NOTES

'Sakti or Mahesa the Lord of even Brahmā, Viṣṇu and Rudra (V). The Devī as Īśvarī, (Ruler), of the Universe and Spouse of Nirguṇa Mahesvara. Īśvara, according to the Liṅga-Purāṇa, when associated with Tamas, is Rudra the Destroyer; with Rajas, the One born from the golden egg, Brahmā; and with Sattva, Viṣṇu.
Mandacetāh who is not capable of devotion to thy lotus feet according to Commentator K.B.; for, as the Brahmāṇḍa-Purāṇa says, all sin is expiated by remembrance of the feet of the Supreme Śakti.

That is, Ḥa.

The 'left ear,' or long vowel ṭ.

Nāda-bindu—that is, Ḥ + ṭ = Ḥūṁ Ḥūṁ. He who makes Japa of Ḥūṁ is more praiseworthy than Deva or Asura (Viśvasāra-Tantra) (K.B.)

Worn by Kāli: reading Bāna instead of Bāla as to which see post.

Viśvasāra (K.B.).

Bṛhaspati, Guru of the Devas.

Dhanada, i.e. Kubera, Lord of Wealth, King of the Yakṣas; 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).

That is, to them are given eloquence and learning, riches and beauty.
VERSE 3

O Kālikā, O auspicious Kālikā¹ with dishevelled hair,² from the corners of whose mouth two streams of blood trickle,³ they who recite another doubled Bija of Thine composed of Isa,⁴ Vaisvanara,⁵ Vamanetra,⁶ and the lustrous Bindu,⁷ destroy all their enemies, and bring under their subjection the three worlds.⁸

COMMENTARY

'Kālikā'

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

[Durgārāma-Siddhāntavāgīsa derives the word Kālikā as follows:—He who dissolves (Kalayati) the world is (Kāla or Śiva). And She who shines (Dīvyati) that is plays (Kṛidati) with Him is Kālika Kāla + ikan + ā = Kālikā.]

'With dishevelled hair' (Vigalitacikure)

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

'Streams of blood' (Asradhārā)

This blood indicates (the red) Rajas Guṇa. Mahādevī is without that for She is S'uddha-sattva-guṇa.

'Recite' (Jaṭati)

Meditate upon.
Of dual aspect (Dvandvam)

The Bijā Hṛīṁ is both S'iva and S'aktī. In the Devīgītā Mahādevī says, 'H is the gross body, R is the subtle body, I is the causal body. I am Hṛīṁ the Turīya.'

'Iṣa'

Who is the aspect of subtle Bija.

'Vaisvānara'

Which is full of Tejas.

'Vāmanatra'

That is, with Māyā consisting of pure Sattva-Guṇa.

'Indu'

This is, the S'aktī which gives immortality.

'Three syllabled Dakṣīṇā'

Dakṣīñe is Dakṣīṇā in the vocative, and the latter is the Saccidānanda aspect which grants Kaivalya and is indicated, by the three-syllabled Mantra. Nirvāṇa-Tantra says, 'The Sun's son (Death) is established in the south (Dakṣīṇa). The name of Kālī makes him flee in all directions with fear. Hence She is called Dakṣīṇa in three worlds.' Kāmākhyā-Tantra says, 'Just as guerdon (Dakṣīṇa) given at the end of rite, causes it to be fruitful and gives Liberation, so this Devī grants the fruit of all Karma and hence She is called Dakṣīṇakālī.' The same Tantra also says, 'Puruṣa is on the right (Dakṣīṇa) and S'aktī on the left. The left conquers the right and becomes the grantor of great Liberation. Hence She is called Dakṣīṇakālī in the three worlds.

[Durgārāma construes these words as follows: Dakṣīñe tryakṣare ati (by Saṁdhī tryakṣare’tī) that is Dakṣīñe ati tryakṣare. As Upasargas can shift their position ‘ati’ has been placed in the verse after Tryakshare. Atitryakshare is the vocative of Atitryakṣara. Atitryakṣara means Atikrāntah (Adhahkṛtah or placed under) Tryakṣarah (S'iva) yayā (by whom) She: that is, She who has placed S'iva under Her. The whole then means ‘Oh Dakṣiṇa who dost stand on S'iva.’ Tryakṣara literally means the three lettered one which is the Praṇava (Om) and is used for S'iva. The Mahīṃnastotra
HYMN TO KĀLĪ

(see 'Greatness of Śiva' Ed. A. Avalon) calls Śiva 'Om' and another Stotra calls Him Tryakṣaramaya.

The same commentator then says that there is a different reading for Dakshiṇe tryakṣareti, namely, Dakshiṇe Kāliketi which he explains in two ways (a) Dakshiṇe Kālike'ti—Dakshiṇe Kālike ati—Dakshiṇe atikālike. The last word is the vocative of Atikālikā which means Atikrāntā (Sadṛṣīkritā, made similar to) Kālikā (Meghajālāṁ; a bank of cloud) yayā (by whom) She—that is, She who looks like a bank of cloud; the whole then meaning 'Oh Dakšiṇā who hast the appearance of a bank of clouds' (b) Dakšiṇe Kāliketi—Dakšine Kālike iti which means Oh Dakšiṇā Kālikā. The word 'iti' is Svarūpārthaka that is simply indicates that She is addressed as Dakšiṇā Kālikā. Examples of the elision of 'I' after 'E' in Saṁdhī are S'akuntaleti and Meghajāle'pi Kāliketi.]

NOTES

1 The Devī. See Mahānirvāṇa-Tantra, chap. xiii and chap. iv, verse 31: 'At the dissolution of things it is Kāla who will devour all, and by reason of this He is called Mahākāla; and since Thou devourest Mahākāla Himself, it is Thou who art the supreme primordial Kālikā.'

Kālikā is Brahmarūpiṇī (V).

2 Vigalitacikure, as is the worshipped nāyikā. See post.

3 Šṛkkadvandvāśradhārādvayadhāravadane. Kāli is so represented as having devoured the flesh of the demons. The Māhānirvāṇa-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 Guṇa.

4 That is, Ha, as to which see Kāmadhenu-Tantra, chap. ii; and Prānatoṣini, 53 et seq.

5 Lord of Fire, whose Bija is Ra.

‘Left eye,’ or fourth vowel long i.

1 Nāda-bīndu; the Bṛja is thus H+r+i+m=Hṛṃḥ Hṛṃḥ. In Svatantasya-Tantra Ha (Vyoma) is said to denote manifestation; Ra (Vahni) is involution; and I maintenance of the worlds.

8 The earth, upper and nether worlds (see Viśvasāra-Tantra and Phet-kāriṇī-Tantra). Tribhuvanam, that is Devas, Men, Nāgas and so forth inhabiting Svarga (Heaven), Martya (Earth) and Pātāla (Nether world) (V).
VERSE 4

O Destructress of the sins of the three worlds, auspicious \(^1\) Kālikā, who in Thy upper lotus-like left hand holdest a sword. \(^8\) and in the lower left hand a severed head; \(^3\) who with Thy upper right hand maketh the gesture which dispels fear, \(^4\) and with Thy lower right hand that which grants boons; they, O Mother with gaping mouth, \(^6\) who reciting Thy name, meditate in this way \(^6\) upon the greatness of Thy mantra, possess the eight great powers \(^7\) of the Three-Eyed One \(^8\) in the palm of their hands. \(^9\)

COMMENTARY

'Sword' (Kṛpāṇam)

The sword is knowledge (Jñāna) by which the bonds of ignorance of the desire-free Sādhaka are severed. See S'ivadharmottara.

'Severed head' (Chinna-muṇḍam)

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

'Terrible countenance' (Prakatita-radane)

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

'Precious Mantras' (Manu-vi-bhavam)

The three ‘Kṛīm’ Bījas represent the Cidghanā aspect of Devī, the two Hūm Bījas the Sattva-Guṇa aspect and the two ‘Hrīm’ Bījas the Rajah-pradhāna-sattva-Guṇa aspect.

[Durgārāma-Siddhāntavāgīṣa 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 'Dakshiñe Kālike.' The meaning of the passage then is that those who recite Thy name Dakshiñe 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 Kāli. This possession is the name Dakshiña Kālikā. (c) Manuvibhava = Manu (Mantra) vibhava (Ghataka) of which (the Devi'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 Dakshiña Kālikā and meditate on this Thine appearance generated by Mantra possess the virtues mentioned above.]

See last Verse.

Kālikā (Kālike)

'Three eyed one (Tryāmbaka)'

[The same commentator (Durgārāma) offers three explanations of the term Tryāmbaka used for S'īva (a) He who has three Amābakas or eyes is Tryāmbaka, (b) He who has three Mothers or Amābās is Tryāmbaka. The Kālikāpurāṇa says, 'As Hara is born of three Mothers He is known, even amongst Devas, by the title Tryāmbaka. (c) Todala-Tantra says 'the Vidyā Bhuvanesvarī is in Heaven, Earth, and the Nether world (Pātāla). He who delights in the Devī as threefold in three places is called Tryāmbaka. He is with S'akti and is worshipped in all Tantras.]

Notes

1 Dakshiña, the beneficent grantor of Nirvāṇa. (V)

2 Khudga, the peculiar heavy sword with the blade curved at the tip so named, used to behead the sacrificial animals.

3 The Devī is the destroyer of the wicked.

4 The Devī 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 Bhayāpāhā, '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 (Pāsuloka-bhayāṁkart)—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).

"Prakatita-vadane (see 'Daśa-Mahāvidyā Upāsanārahasya,' by Prasanna-Kumāra-Sāstrī). Vimalānanda reads Prakatitaradane, that is, with big protruding teeth. The Yogint-Tantra says, 'Supreme eternal, large-toothed, smeared with blood.' The Tārākalpa speaks of Śyāmā of the colour of a new (freshly formed) cloud, with large breasts, terrible with protruding teeth. (V)

As stated—that is, Kṛśn Kṛśn Kṛśn Hūm Hūm Hṛṃ Hṛṃ Hṛṃ which with Dakṣīṇe makes ten syllables.

'Siddhi—that is, Anīmā, Laṅgimā, Garimā, Prāpti, Prākāmya, Īśitva, Vasitva, Kāmāvasāyatā the power of becoming small, great, heavy, light, etc., which are inherent in Īśvara, and are attainable by Yogīs who become Īśvara and gain Āisvarya. By realization of the self, that Divine state which is the universal Self is manifested, as also the eightfold manifestation of the Divine power.

Tryāṃbaka or Śiva. According to Tarkālaṁkāra's Commentary on Mahānirvāṇa-Tantra, Tryāṃbaka means the father of the three Devas, Brahmā, Viṣṇu, and Rudra. The Rgvidhāna uses it as an equivalent of Mahādeva. The Mahānirvāṇa-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 Icchā, Kriyā, Jñāna and other Saktis (see the Śatcacranirūpaṇa of Pūrṇānaṅda-Svāmi) and Serpent Power by A. Avalon.

'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 Suresvarācārya on tenth Sloka of Dakṣināmūrti Stotra).
VERSE 5

O MOTHER, they who recite Thy charming Bīja, composed of the first of the group of letters,¹ followed by Vahni,² Rati,³ and beautified by Vidhu,⁴ thrice, the Kūrca Bīja⁵ twice, and thereafter, O Smiling Face, the Lajjā⁶ Bīja twice, followed by the two Thas,⁷ they, O Spouse of the Destroyer of the Deva of Desire⁸ contemplating Thy true form,⁹ become themselves the Deva of Love whose eyes are as beautiful as the petals of the lotus which Lakṣmī holds in Her playful dance.¹⁰

COMMENTARY

¹ 'Whoever' (Ye, ye)
   Even the most sinful. The Kālikularahasya says, 'Whoever he be who remembers Durgā with or without reverence is delivered from evil and attains the supreme end.'

² 'Recite' (Jāpanti)
   Meditate upon.

³ 'Thy Bīja'
   [DurgārāmaSiddhāntavāgīṣa calls it the nine syllabled Bīja.]

First letter (Vargādyām)
   The aspect of Consciousness (Cinmayarūpa) which is the beginning of creation.

Placed on Vahni (Vahnisānsthām)
   Full of Tejas.

⁴ 'Associated' (Vidhu-rati-lalitām)
   That is cooling and beautiful.
Verse 5

'Thrice' (Trayaṁ)

'Thrice' that is the three aspects of Sattva, Rajas, Tamas.

'Kūrca'

Is S'abdabrahman.

'Lajjā'

Is Brahman associated with Māyā.

'Two Thas'

Svāhā the revealing S'akti of Fire.

'Smiling face' (Smitamukhi)

Because She is always blissful.

'Spouse of the Destroyer' (Smara-hara-mahile)

S'akti of S'iva who is the Destroyer of passionate Desire; that is She destroys the lust, anger and so forth of Her Sādhakas.

'Thy true form' (S'varūpaṁ)

That which is not different (in essence) from Jīvātmā. S'varūpa is explained here as the Rūpa of S'va, that is Ātmā, meaning the Oneness of Paramātmā and Jīvātmā. Kālikā-S'ruti says, 'One should always think of Ātmā as Kāli'. Kālikulasarvasva says, 'He who worships the spouse of S'iva thinking that his Ātmā is Kālikā's Ātmā and meditating on the S'iva-like Guru is Sadāśiva Himself.' Yogini-Tantra says, 'He who thinks, even if it were for a moment, "I am Brahman" to him the Devī gives unending fruit. One's own body should always be thought of as the body of the Iṣtadevatā. And so the whole world should be considered as Her body.'

[Durgārāma explains Svarūpa 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 Varadā-Tantra says that in 'Krīm', K is Kāli, R is Brahmā, I is Mahāmāyā, Nāda is the Matrix of the universe and Bindu is the Dispeller of Sorrow. In 'Hūṃ', H is S'iva, Ū is Bhairava, Nāda means the Supreme and Bindu is the Dispeller of Sorrow. In Hṛīm, H is S'iva, R is Prakṛti,
I is Mahāmāyā, Nāda the Generatrix by the Universe and Bindu the dispeller of pain. Contemplation on Mantras constituted of these letters reveals their Caitanya. Japa of Mantra without knowing its Caitanya is useless.]

'Become themselves' (Kāmarūpā bhavanti)

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

NOTES

1 That is, Ka.
2 Deva of Fire, or Ra.
3 S'akti of Kāma, God of love, or long I.
4 The moon, or Nāda-bindu. The Bṛjā is, therefore, K+r+I+m= Kṛm.
5 That is, Hūm.
6 Hṛm, literal meaning of Lajjā, is modesty.
7 Or Svāhā, S'akti of Agni. The mantra is, then, Kṛm, Kṛm, Kṛm, Hūm, Hūm, Hṛm, Hṛm Svāhā, or the nine-lettered Vidyā, or feminine mantra, which ends with Svāhā (see Viśvasāra-Tantra).
8 Smarahara or Siva, who destroyed Manmatha with fire from his central eye of wisdom when the latter sought to distract him by passion from his Yoga. The Devī, according to the Brahma-vaivarta-Purāṇa, restored Manmatha to life (see as to this Bhāskararāya's Commentary on the Lalita, verse 34).
9 Svārūpam, that is true form as described in the first and other verses (V).
10 Lakṣmi is associated with, holds, and stands on the lotus, hence Her titles—Kamalā, Padmā, Padmālayā, Padmadhāriṇī (see Lakṣmīstotra in Tantrasāra, p. 577, Rasik Mohan Chatterjee's edition).
VERSE 6

O Devi\(^1\) of full breasts,\(^2\) whose throat is adorned with a garland of heads, They who meditating\(^3\) recite any one or two or three of Thy very secret and excelling Bijas or all thereof\(^4\) together with Thy name,\(^5\) in the moonlike face of all such the Devi of Speech\(^6\) ever Wanders, and in their lotus-like eyes Kamalā\(^7\) ever plays.\(^8\)

COMMENTARY

'Devi'

The self-manifest one.

'Full breasts' (Pīnastanādhyā)

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

'Whose neck' (Mūnda-sragatisaya-lasat-kaṇṭi)

She who is Sabdabrahman 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, S'abdabrahman itself, blissful.' Visvasāra says, 'Blissful Brahman is adorned with S'abdabrahman and within the body is represented by all Mantras'.

'Bija'

Mūrti (appearance) in the individual aspect as Prājña, Taijasa, and Vis'va and in the aggregate as Isa, Sūtra and Virād. Devigītā says 'the causal self is Prājña, the subtle bodied one is Taijasa and the gross bodied one is Vis'va.' Similarly Isa is spoken of as Isa, Sūtra and Virād. The first is the individual (Vyaśti) aspect and the second the aggregate (Samaśti) aspect.
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.

NOTES

1 Devī which comes from the root Dīv to shine, is the Shining One (V).
2 Pināstanādhye (see also Bhairavīstotra in Tantra-sāra, p. 596). The physical characteristics of the Devī in swelling breasts and hips are emblematic of Her great Motherhood, for She is Sṛtmāti. See also as to the former, Durgā-Dhyāna in Devī-Purāṇa, which speaks of her large and rising breasts (Pīyonnat-ayodhāram; the Annapūrṇā-Stava (Vakṣoja-kuṃbhāntari); Bhuvanesvarī-Stotra (Āpivara-stanatattā); and the Sarasvatī-Dhyāna (Kucabharanamitāmgti). The Annapūrṇā-Dhyāna (Annapradāna-niratām stanabhāra-namrām) speaks of Her limbs as weighted by Her breasts. The Mahābhāgavata describes Her as naked, terrific, with fiery eyes, full and erect breasts, and dishevelled hair; and the Lalitā (verse 15) says: 'Her golden girdle supports Her waist, which bends under the burden of Her breasts, thrice folding the skin below Her bosom' (Stanabhāra-dalannmadhyā-pattabhandha-valitraya).

3 Bhāvayantah, that is, meditating on the naked, full-breasted, black form with dishevelled hair as stated in Her Dhyāna, and which is the Artha of the particular Mantra. The Bhūtasuddhi-Tantra says, 'A Mantra should be recited mentally meditating the while on the form of the Devī denoted by it' (V).

4 Any one of the aforesaid Bijas or the whole that is, the whole nine-lettered Vidyā in full. Which according to the Kumārī-Tantra cited in Tantraratna is Kṛm, Kṛm, Kṛm, Hūm, Hūm, Hūm, Hṛm, Hṛm, Hṛm. Syāmārahasya quoting Kālikā-Sruti, says that the whole Vidyā should be recited once, twice or thrice, or the whole mantra with 'Dakṣīṇe Kālike between the Bijas.' (K. B.) Thus, Kṛm, Kṛm, Kṛm, Hūm, Hūm, Hṛm, Hṛm, Dakṣīṇe Kālike, Kṛm, Kṛm, Kṛm, Hūm, Hūm, Hṛm, Hṛm.

6 Dakṣīṇe Kālikā.

7 Sarasvati. The Bhāradvāja-Smṛti says Sarasvatī is She who ever resides in the tongue of all beings, and who causes speech.

7 Lakṣmī: for them is all learning, wealth, and prosperity (see Mahānirvāna-Tantra, Ullāsa, vii, verse 50).

8 In the other words they become rich and learned.
VERSE 7

O Mother, even a dullard becomes a poet who meditates upon Thee raimented with space,1 three-eyed2 Creatrix3 of the three worlds, whose waist4 is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse,5 as Thy couch in the cremation-ground,6 enjoyest Mahākāla.7

COMMENTARY

'Dullard' (Jadacetāh)
One whose mind is smitten with passion for the world.

'Poet' (Kaviś)
A great Jñānī.

'Meditates' (Dhyāyan)
'Who in mental vision sees Thee who art Saccidānandarūpiṇī.

'Whose loins' (Bāhu-prakarakaṇṭa-kāúcīpariśásanitāmbām)
At the end of each Kalpa all Jīvas 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 Brahmārūpiṇī associated with Her own Gūṇās (Svāgūṇa) 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 virādrūpiṇī, capable of producing children, is fashioned of the arms and hands of dead Jīvas. For these arms and hands were their principal instruments for the doing of work (Karma). The Sāktānandataraṅgiṇī says, 'With Karma is a Jīva born, with Karma he dies, and in the next body again that Karma is
attached to him.' Devīgītā says, 'In Her at dissolution Jīvas and their Karmas are merged in undifferentiated mass, just as all which is done (Vyavahārā) merges in dreamless sleep (Suṣupti).’ Again the Devī says, 'It is I who create the whole world and enter therein with Prāṇa, Māyā, Karma and so forth.'

'Reaimented with space' (Digvāstrām)

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

'Three-eyed' (Triṃayanām)

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

'Creatrix' (Vidhātī)

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

'On the breast of a corpse' (Svabhādi)

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

'In the cremation ground' (S'maśānasthā)

The cremation ground (S'maśāna) is the great Ether (Mahākāśa) 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 Mahākāla' (Mahākāla-surata-prayuktām)

At the end of a Kalpa, there being no creation, She being inactive, and there being nought but supreme Brahman, She being in-separate from Parasīva, experiences Herself as unlimited (Akhaṇḍa) Bliss.
The Devī is naked, as is Sīva, for, like Him, She is clothed with space, and is the great void itself (Mahāsūnya).

Trīnayānāṁ. The Three eyes are Sun, Moon and Fire (V). Mahānirvāṇa-Tantra says, 'Three eyes are attributed to Kālī 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-Sāstra'.

Vidhātrim, who provides Enjoyment and Liberation for all Jivas. (V).

Nītāṁba, literally, buttocks but the girdle goes all round. Kālī is represented as so girdled.

The corpse (Sava) represents Sīva (V) because He is inactive whilst his Sakti it is who does everything. Savahṛdi—that is, on the breast of Sīva (Viparītaratī). The Devī 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, Puruṣa is neither producer nor produced, but passive, and a looker-on upon the actions of Prakṛti. It is not the Puruṣa 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 Brahmati, creates; it is Vaiṣṇavi, not Vishnu, who protects; Rudrani, not Rudra, who takes all things back. Their husbands are like dead bodies.' For in respect of power they are dependent on their Sakti. As to the Śādhana, see Pranatōṣini 622, Viparītaratī jāptvā nīrūṇapadavatiṁ vrajet. Two corpses are sometimes pictured, the lower being the eternally quiescent Sīva, and the upper being the Sīva united with Sakti in creation. Similarly the Devī is represented as reclining on a couch made of five corpses, which are the Mahāpreta (see Bhairavāyāmala, Lalīta verse 174, etc). The Mahāpretas, whose Bīja is Hsau, are Sadāsīva,Īsāna, Rudra, Viṣṇu, and Brahmā.

The site of certain forms of Tantrik Śādhana, such as Savāsana Mundāsana, etc., as to which the Phetkāriṇī-Tantra says that it is an excellent place for Śādhana. He who makes jāpa a number of times on a corpse in a cremation-ground attains all manner of success (Siddhi).'

Parama-Sīva.
VERSE 8

Those who truly meditate on Thee, the Spouse of Hara, who art seated in the cremation-ground strewn with funeral pyres, corpses, skulls, and bones, and haunted by female jackals howling fearfully; who art very youthful, and art in full enjoyment upon Thy Spouse, are revered by all and in all places.

COMMENTARY

‘Meditate on’ (Dhyāyanti)
That is see with unperturbed mind.

‘Spouse of Hara’ (Haravadhūm)
Hara is He who removes (Harati) the threefold pains (Ādhyātmika, Ādhibhautika, Ādhidaivika) of Jīvas. His spouse is S'akti, that is She who grants Liberation to Jīvas and is Saccidānandarūpiṇī.'

‘Hast entered’ (Praviṣṭām)
Art established.

‘Flaming’ pyre (Prakatitacitāyām)
Cit-sakti On account of Her being self-manifested. Caṇḍī speaks of ‘Her who pervades the whole universe as consciousness (Cit).'

‘Fearful’ (Ghorābhīh)
That is very powerful.

‘Jackals’ (Śīvābhīh)
That is Mahābhūtas which are auspicious (Śīva) before being made fivefold (Pañcikṛta).

‘Skulls and bones’ (Mundāsthī-nikaraih)
The white colour of the skulls and bones indicates the white Sattva-guṇa. Hence associated with the Sattva and other Guṇas of the Jīvas dissolved in Mahāpralaya.
'Ever youthful' (Atiyuvatīm)
That is She is always the same, fresh, unchanging, and un-wasting.

'Satisfied with enjoyment' (Santushtām-uparisuratena)
She, after subduing Parama S'īva to Her will, has willingly enjoyment in the work of creation, preservation and dissolution. Nirvāṇa-Tantra says, 'The Vāmā (She who is on the left) is the Grantrix of Great Liberation after conquering the Dakṣīṇa (S'īva who is on the right).’ Gandharva-Tantra says, ‘She who is the Sun, Moon, and Fire and half of Ha (S'īva) puts down the Puruṣa and enjoys him from above.’ Niruttara-Tantra says, ‘When Nirguṇā Kālī becomes Sagunā She is engaged in Viparītarati.’ The Yogājīvā -sīṣṭa in the Nirvāṇa-Prakaraṇa says, ‘Natural unity is S'īva. Creation is (compared with it) unnatural.’ That is the Mahādevī is Nirguṇā-Brahman in Her Svarūpa aspect and the subversion of this Svarūpa is the cause of creation.

'Nowhere' (Kvacidāpī na)
In no birth.

'Humiliated' (Paribhava'h)
That is they are not subjected to birth, death, and rebirth and attain Nirvāṇa.

Notes

1 Commentator K. B.: where param is said to mean 'rightly,' or meditation alone without japa.
2 S'īva.
3 Praviṣṭām, 'literally Entered'.
4 Atiyuvatīm. She is without childhood or old age. The Sāradātilaka says, 'Although Thou art primordial, Thy youth is ever fresh '. (V)
5 Santushtām uparisuratena, that is viparītarati, or viparītavihāra as to which see note 5 of last sloka.
6 Commentator K. B.: literally 'They nowhere suffer Kvacidāpī na), that is, neither in this nor the next world defeat or humiliation.'
VERSE 9

WHAT, indeed, O Mother,¹ can we of so dull a mind say of Thee whose True Being² not even Dhātā,³ Īśa,⁴ or Hari⁵ know? Yet, despite our dullness and ignorance, our devotion towards Thee makes us talk of Thee.⁶ Therefore, O Dark Devī,⁷ forgive this our folly. Anger towards ignorant creatures such as we, is not befitting Thee⁸.

COMMENTARY

'Mother'

Of us all including Brahmā, Viṣṇu, and Rudra. In the Devī-Sūkta, Viṣṇu says, 'One, subtle, and unchanging, and yet many, Thou dost give birth to millions of worlds. Who am I Viṣṇu, and who is the other Śīva and who are the Devas that we and they should be able to (fully) sing Thy praises?' In the Mārkaṇḍeya-Purāṇa, Brahmā says, 'When Viṣṇu, Īśvara and myself owe our appearance to Thee who has the power to (fitly) praise Thee?' In Viṣṇuyāmala, Viṣṇu says to Devī 'Oh Mother, none know Thy supreme aspect. The heavenly ones therefore worship that gross (Sthūla) aspect of Thine in the form of Kālī and the rest.' The Mahākāla-saṃhitā says, 'When Dhātā was not, nor Viṣṇu, nor Kāla, when the five Bhūtas were not, then Thou the Cause wert alone as the Supreme Brahman, the Being of all that is.'

(Asite) 'Unlimited'

She is not limited by the Guṇas and is Nirguṇā.

NOTES

¹ Jānāmi; origin of the three worlds.
² Paramam, or 'reality' (Commentator K. B).
Dhātā is Brahmā who dispenses the fruits of Karma. (V)
Siva. Isā : Rudra who wields the power of Isvara-hood. (V)
Hari : Viṣṇu who dispels the threefold sorrows of Jivas. (V)
Tathāpi tvadbhaktir mukharayati. Tathāpi : still, despite our dullness and ignorance (V) Tvadbhaktih : inclination to sing Thy praises (V). Mukharayati : impels to utter words in praise of Thee (V)

This is literal but According to V Asite=unlimited one. Mahākālasamhitā says, ‘Unthinkable, unlimited, Sakti Itself, which is That on which all that is manifested rests, beyond the Gūnas, free of the opposites (Dvandva) to be apprehended only through Buddhī: Thyself alone art Supreme Brahman.’ (V)

As one does not become angry with animals (Paśu or animal and ignorant men also called Paśu) 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.)
VERSE 10

If by night, Thy devotee unclothed, with dishevelled hair, recites whilst meditating on Thee, Thy mantra, when with his S'akti youthful, full-breasted, and heavy-hipped, such an one makes all powers subject to him, and dwells on the earth ever a seer.

COMMENTARY

'Laya Yoga'

Is here described in this and following verses. Gherañḍa-Saṁhitā says, 'One should become S'aktimaya by doing Yoni Mudra. One should be in Paramātmā with sweet S'rṅgārarasa (love sentiment) and being Blissful (Ānandamaya) should unite with Brahman.' The Gorakṣa-Saṁhitā says, 'Raising the S'akti with the Jīva to the Lotus in the head one should become S'aktimaya and uniting with Śiva should think of all forms of happiness and enjoyment.' The Tantra-Kalpadruma says, 'One should meditate on Devī Kuṇḍalinī as Iṣṭadevatā, ever youthful, of the age of sixteen, full-breasted, dark, subtle, appearing as creation and in the form of creation, maintenance and dissolution (Ṣṛṣti-sthiti-layātmikā).'

'Thy devotee' (Baktah)

Here the Divya Sādhaka who is a Yogan.

'By night (Naktam)'

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.'

'Naked' (Vivāsāh)

That is, stripped of the covering of Māyā: that is awakened.
'Dishevelled hair' (Galitacikurah)

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

'Meditating' (Dhyāyan)

On Thee as in enjoyment of Sāmarasya bliss with Paramasīva.

'Enjoying' (Ratāsaktām)

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

NOTES

1. Naktaṁ. At dead of night. The Phetkārīṇī-Tantra says, 'By night, naked with dishevelled hair in union with S'akti, by him is all Siddhi gained'. The Kālikrama says, 'The Pasu devoted to his own Ācāra should recite his Mantra a lakh of times by day. The Vira or Divya should recite it a lakh of times by night.' Kubjikā-Tantra says 'Such as are in Pasubbhāva are but Pasus. They should not touch a rosary nor recite Mantra by night.' (V)

2. Bhaktah. Here a Vīra-Sādhaka. Niruttara-Tantra says, 'The Mantrin who has received Abhiśeka should do Kulāpūja. Oh Devi the Mantra of Kāli does not become Siddha without Kulācāra.' (V)

3. Tvāṁ dhyāyan. Mentally seeing Thee in his heart as ever in the Enjoyment of union with Mahākāla. (V)

4. Thy Mantra is the aforesaid great Mantra. (V)

5. He is Ratāsakta, the meaning of which is as follows: Sa mantram jāpati yadā sa sobhanāṅgāpratyaṅgasālīnyā manohārīnīyaśuyvatyaṁ vaktyā saha maithunāsakto bhavati. Whilst in union (Maithuna) the mind must be concentrated on Devi Kāli and japa must be done of Her Mahāmantra. The devotee should not think of aught else.

6. So also Phetkārīṇī-Tantra (ch. x) says:

'Rātrau nagnah sayānas ca maithune ca vyavasthitah.

Athavā muktakesvash ca tena syuh sarvasiddhāyah.

Stambhanām mohana-caiva vastkaraṇāṁ eva ca.'

Here Athavā means if the Sādhaka is without a Sakti; then recitation of mantra with dishevelled hair gives the same siddhi.

7. Kavi which has not here the limited sense of 'Poet.'
VERSE 11

O Spouse of Hara,¹ should (a Sadhaka) daily² recite Thy mantra for the space of a year meditating the while³ with knowledge of its meaning⁴, upon Thee intent⁵ upon Thy union⁶ with the great Mahākāla, above whom Thou art,⁷ then such a knower⁸ has every pleasure that he wills upon the earth,⁹ and holds all great powers¹⁰ in the grasp of his lotus-like hands.

COMMENTARY

'Spouse of Hara' (Haravadhū)
Charmer of Mahākāla.

'Mentally recite' (Vicintya japati)
The Kaulāvalī says that mental (Mānasā) Japa is a hundred times more efficacious than verbal (Vācika) 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 Caitanya of Mantra, and Yoni-mudrā is without success (Siddhi) even if he do Japa of the Mantra a million times.

'Unperturbed mind' (Susthībhūya)
The Kulārṇava-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' (Vicintyatvām)
The Kaulāvalī-Tantra says, 'One should meditate upon the Spouse of Sīva before Japa and after meditation should again do
Japa.' The Sādhaka who does Japa and meditation together soon attains success.

'Upon Him' (Vipāritām)

(The original is 'Viparītah' in the first case and Durgārāma therefore makes it an adjective of the Sādhaka who he says unites with his Sākti in Viparīta Maithuna. Vimalānanda however reads it as Vipāritām in the second case making it an adjective of 'Thee' (the Devi) who is the object of meditation.)

'Great Powers' (Mahāsiddhinivāhāḥ)

Such as that by which is gained Sālokya, Sārupya, Sāyujya and Nirvāṇa forms of Liberation.

NOTES

1 Siva.
2 Sadā: Means 'always' here 'daily' (K.B.)
3 Vicintya, that is, who has mentally thought of the letters of the Bija and their meaning, which is mental japa (Mānasajapa), defined in Narasiṁha-Purāṇa (cited in the Ānihikācāra-tattva 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.
4 That is upon Varṇa-saṁsthāna or placing of the letters and their meaning and so forth.
5 Susṭhiḥbhūya—that is, whose senses are not directed to any other object (Commentary, K.B.)
6 Ativayamahākālasuratāṁ.
7 Vipāritām (see sloka 7, note 5.)
8 Vidvān whose sole aim is Mokṣa.
9 Literally 'wandering freely on Earth.' (Commentary, K.B.)
10 Siddhi (see ante, p. 46.)
VERSE 12

O Mother, Thou givest birth to and protectest the world, and at the time of dissolution dost withdraw to Thyself the earth and all things; therefore Thou art Brahmā, and the Lord of the three worlds, the Spouse of S'ri, and Mahesa, and all other beings and things. Ah Me! how, then, shall I praise Thy greatness?

COMMENTARY

'Dost withdraw' (Samharati)

That is dost make the world lose itself in Thy Causal (Kāraṇa) body.

'Dhatā'

She is the creative S'akti of Brahmā.

'Husband of S'ri' (Sripatih)

She is the preservative S'akti of Viṣṇu whose spouse is S'ri or Lakṣmī.

'Mahesa'

She is the dissolving S'akti of Rudra.

'All things' (Samastam)

Thou art both the material and instrumental cause of the world. The Triputā-Stotra says, 'Thou art Earth, Brahmā, and Creatrix of the world. Thou art also Water, Viṣṇu, and Preserver of the world. And thou art Fire, Rudra and the Dissolver of the world. As the Air of the world thou art Aisvärya.' Another Stotra says, 'She assumes three forms of body for the purpose of creation, maintenance
and dissolution. The world being constituted of the three Guṇas, Brahmā, Viṣṇu and Rudra are Her Vikṛtis.'

NOTES

1 It is commonly said that She destroys but not so. Devatā does not destroy (Na devo nāvakah). Man does. She takes back what She has put forth.

2 Viṣṇu, husband of Lakṣmi.

3 Siva. The Trīṃūrti is, in fact, Her manifestation.

4 Prāyah sakalāṁ api, that is, all moving and unmoving things (Commentary, K.B.). For the Devī is Viśvarūpiṇī in the form of the whole universe. She is the objective world, 'jadātmikā' (Lalitā, verse 90), as well as its Cause.
VERSE 13

O Mother, people there are who worship many other Devas than Thyself. They are greatly ignorant, and know nothing of the high truth, desire for Thee approach Thee, the Primordial Power, who dost deeply enjoy the great Bliss arising from union (with Śiva), and who art worshipped by Hari, Hara, Virāḍci, and all other Devas.

COMMENTARY

'Deluded' (Vimūḍhāḥ)

That is, devoid of discrimination.

'Enlightened' (Vibudhāih)

The Bagalā-Stotra says, 'Oh four-armed, four-headed, worshipful Paramesvāri, Oh Devi Aṁbikā who art ever worshipped with devotion by Kṛṣṇa, Oh Paramesvāri who art worshipped by the Lord of the daughter of Himālaya, grant beauty, Grant victory' and so forth.

'Ādyā'

Who art before and the beginning of the world.

'Union' (Rati)

Which is Viparīta as above described.

'Wine'

That is Rasa.

NOTES

1 That is, thinking that other Devas grant greater boons (Commentary, K.B.). Cf. also what Saṁkarācārya says about the worship of other Devas in fourth sloka of the Devyaparādha-kṣamāpana-stotra, and see Deviḥhāgavata (V. 19) (Hymn to Jagadaṁbikā).
VERSE 13

* Paramam, that is, Tatvamā.  
* For he is a devotee (Bhakta) whose desire for Her is so great that he cannot control but is controlled by it.  
* Ādyā.  
* Rati-rasa-mahānanda-niratām. The Devī delights in creation, which is the fruit of Her union with the Puruṣa (Śiva). ‘Great Bliss,’ for, as on the physical plane yadrupamīm paramānandam tan nāsti bhuvanatraye (Mātrkābheda-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 Śivasakti (in the form of Kuṇḍalinī) in the Sahasrāra. Some read Rasikām for Nīratām.  
* Viṣṇu, Śiva, and Brahmā. What, then, is the use of praying to Brahmā, Viṣṇu, and Śiva when they themselves worship Her? (Commentary, K.B.). Cf. also Devibhāgavata, loc. cit. The Devi is Mother of all, from Brahmā to the lowliest worm (Ābrāhmaṅkhalajānani, Lalita 67).
VERSE 14

O Kāli, spouse of Girīṣa,\textsuperscript{1} Thou art Earth, Water, Fire, Air and Ether.\textsuperscript{2} Thou art all. Thou art one and beneficent.\textsuperscript{3} 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.\textsuperscript{4}

COMMENTARY

'Kāli'

Dispeller of the fear Kāla or Death.

'Thou art Earth' (Dharitrī kīlālangshachiraṇī samīropi gaganam)

Guptārṇava-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, Ahamkāra, Mahat (Buddhi) and Thou art Prakṛti. Thou art also, Oh Mother, Ātmā. Thou art the Supreme. Nothing is greater than Thee. Oh Devī of terrible form showing Thy teeth may my sins be forgiven me.' The Tripūtā-Stotra also says, 'Thou art the Ādhāra-S'akti and the Ādhāra. Thou dost pervade the world and the world is in Thee.'

'One' (Ekā)

Without a second.

'Beneficent' (Kalyānī)

Because She grants Nirvāṇa Liberation to Jīvas.

'Spouse of Girīṣa' (Girisāramanī)

Spouse of Śiva. Or He who is in the Giri or Kūṭa is Girīṣa that is Kūtaṣṭha-Brahman; His spouse or S'akti. Though changeless (Nirvikārā) Thou dost appear as the twenty-four Tattvas, namely,
Earth and the rest through Thy Māyā. The Devisūkta of the Ṛg-Veda says, 'Thou who art one and many, subtle and the Vikāras (gross things) and giveth birth to millions of universes.'

'All' (Sakalām)

Sruti says, 'Verily all this is Brahman'.

'Helpless' (Agatikām)

On account of liability to rebirth despite Sādhana.

NOTES

1. The Lord who inhabits the mountain, whereas, Girīṣa is Lord thereof.

2. Liṅgapurāṇa says, 'Devī becomes matter' (Kṣetra). She is Kṣetra-svarūpā, that is, the field or matter which is known by the soul (Kṣetrajña). See Lalitā Sahasranāma (fourth hundred) for the Brahman who creates the visible world Itself enters into it (Tat sṛṣṭvā tād evānuprāvis'at.)


4. Bhavaṁ anu na bhūyān mama januh, that is, liberated. The S'yāmārahasya reads Bhavaṁ ananubhūyāt, using bhavaṁ as meaning duhkham (pain), arising from bhava (the world) (K. B.).
VERSE 15

He, O Mahākāli, who in the cremation-ground, naked, and with dishevelled hair, intently* meditates upon Thee* and recites Thy mantra, and with each recitation makes offering to Thee of a thousand Ākāṇḍa flowers* with seed,* becomes without any effort a Lord of the earth.*

COMMENTARY

'And' (Tu)

For Divya Śādhakas.

'Mahākāli'.

Or Parabrahmarūpiṇī.

'Cremation-ground' (S'masānasthah)

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.

'Naked' (Dikpatalaharath)

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

'Meditates on Thee' (Dhyānamiratah)

That is, upon Thy Saccidānanda aspect. The Rudrayāmala says, 'He who follows the Kula path should do Japa of Mantra seeking protection from Devi, who is Consciousness, Bliss and Source of knowledge, who is all Tattvas whose refulgence is that of millions of flashes of lightning.'

'Sunflowers' (Arkānām)

Flowers of feeling such as compassion, forgiveness and so forth which are functions of the Mind called the Sun in the Brahmarandhra. The Jñānasamkalini-Tantra says, 'Oh Beloved, the mind is seated on the surface of the sun and life on that of the moon.' The
Yājñavalkya-Saṃhitā says, 'The Moon is known to be in the Idā and the sun in the Piṅgalā (Nādi).

'Self-produced Bīja' (Nījagalitavīryena)

This Bīja is here the nectar which naturally flows from the thousand-petalled Lotus. The Mahānirvāṇa-Tantra says, 'The Heart-Lotus should be offered for seat, the nectar (Āmṛta) shed from the Sahasrāra for water to wash the feet, the mind as the offering (Arghya), Memory (Citta) is offered by way of flowers, and the vital airs (Praṇa) as and by way of incense.' Jñānasamkalinī-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 (Dayā) and religious merit. Non-injury (Aḥimsā) to any being is an excellent flower. Bliss is a flower and so too is the worship of the Sādhaka. Whoever offers these ten flowers attains to the feet of the Liberatrix.'

In this verse Savikalpasamādhiyoga is indicated.

NOTES

1 Mahākāla, Sakti of Mahākāla.
2 Susthah: with undistracted mind. (V)
3 Tava dhyāna-niratah, that is, Upon Thy form: (V)
4 Arka=Sun flowers known as Ākāṇḍa (V) not the flower so called in English.
5 Nījagalita-vīryena kusuman. Thus the offering is not only of the flowers of the Ākāṇḍa plant, yatah sādhakah devyai sva-vīrya-misri-tārkapuspāni samarpayati. Durgārāma-Siddhāntavāgīśa cites the Mahākālasamhitā as saying that the sūryapuspā should be offered in the same way with japa of the mūlamantra (svavṛityamisrita-sūryapuspāni). The vīrya does not, refer to the sap of the plant. Nīja 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).
6 That is, a king or rājā. So the Phetkāriṇī-Tantra says that wealth, strength, eloquence, intelligence, and the love of women (Sarvayosītpriyah) is gained.
VERSE 16

O Kālī, whoever on Tuesday at midnight, having uttered Thy mantra, makes offering even but once with devotion to Thee of a hair of his S'akti in the cremation-ground, becomes a great poet, a Lord of the earth, and ever goes mounted upon an elephant.

COMMENTARY

'Kālī'
Dispeller of the fear of Kāla or Death.

'Whoever'
Here a Divya Sādhaka.

'Midday' (Madhyāhne)
At noon.

'Devotion' (Premnā)
That is Parabhakti.

'Offers' (Vitarati)
Merges in Thee, that is, attains Nirvikalpa-Samādhi. Pātanjala-Sūtra says that Nirvikalpa-Samādhi is attained by suppression of the Vṛtti of mind.

'In the cremation-ground' (Citāyām)
In thee as Consciousness (Cit).

'Bīja'
That is here nectar which issues on the enjoyment of the union of Kula-kundalinī and Paramasīva. The Gandharvamālikā-Tantra says, 'Oh beloved One, the Queen of Devas unites with Parasīva and
in a moment, Oh Devī Paramēśvari, nectar is forthwith produced. That nectar, Oh Devī, is like the juice of lac. With it, Oh, Mistress of the Devas, libation (Tarpana) should be offered to the supreme Devatā.'

'A home' (Grhe)

In the thousand petalled Lotus (Sahasrāra).

'Hair with its root' (Cikuram samūlam)

The mind with its functions. It is such Sādhaka who gains both enjoyment and Liberation.

NOTES

'Kālt is destroyer of Kāla (V).

'Whoever' is here a Vtra Sādhaka.

'Madhyaēhe. Noon or (here) midnight, Kakāraekatarahasya 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 Sammārjanī and offers them after having uttered the Mūlamāntra and recited Thy name a thousand times attracts to him the Lord of the Earth' (V).

'The offering is stated in the words grihe sammārjanyā parigalitabyam hi chikurang samūlang madhyāhne vitarati chitayāng kujadine. These words have received various interpretations, of which the two chief alternatives are given. Grhe 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 grihīnt, or wife. Sammārjanī 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. Bījam given either its primary meaning, or as the equivalent of vṛtya is said to mean kautilyam, or curl of the hair. Cikuram 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, Saktisādhakayoh grhe maithunasamaye
yoniliṅgasamṛgharṣavasāt saktiyonipatitaṁ vṛyaliptaṁ loma devyaḥ samarpitam bhavati. Gṛhe thus does not mean 'at home,' but manmathagrihe. The hair is from the same. Saṁmārjanī=Śiśna. Saṁūlaṁ qualifies cikuraṁ in the sense of 'come off at the root' under the circumstances stated. Parigalita is 'dropped'—referring to the vṛya.

According to Vimalānanda, Gṛhe parigalita-vṛyam, is that produced by union with the Śaṭhaka's svasakti or wife (V).

Of the words Gṛhe saṁmārjanyā parigalita-vṛyam cikuraṁ saṁūlaṁ the Commentator Durgārāma Siddāntavāgīśa gives the two following alternative interpretations: (a) Saṁmārjanyā means with a comb with which the hair is put in order. Parigalitavṛyam chikuraṁ means hair of which the Vṛya or crookedness has been removed. Gṛhe 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) Saṁmārjanyā parigalita-vṛyam means Śukra produced by Saṁmārjani here meaning Liṅga of the Śaṭhaka; gṛhe means in the abode of Kāma that is Yoni of Sakti 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 Vṛya is used by most in its literal sense, this is the gross meaning. The inner sense is given in the Svarūpa-vyākhyā which follows.

According to some, the offering is made on the built-up pyre, and, according to others, on the fire after the body has been consumed. Cīrā, however, is really used as a synonym for the burning ground (Smasāna). The Niruttara-Tantra (Ch. I) speaks of two Kinds of Smasāna:

Smasānaṁ dvividhāṁ deva cīrā yonih prakṛtiṁ.

That is, he becomes a Rājā, and has no longer to go on foot like common folk.
VERSE 17

The devotee who, having placed before himself, and meditated and again meditated upon, the abode, strewn with flowers of the Deva with the bow of flowers, recites Thy Mantra, Ah! he becomes on earth the Lord of Gandharvas, and the ocean of the nectar of the flow of poesy, and is after death in Thy supreme abode.

COMMENTARY

Devotee' (Bhaktah)

The Śādhaka who is a Yogī on the Divya path.

The Abode' (Kusūṇadhanusho mandiram)

The triangular Yoni Mandala in the Mūlādhāra. Nirvāṇa-Tantra says, 'In the triangle, the abode of Kāma, the Liṅga is Mahēśvara.'

With its own flowers'

Adorned with the Svayaṁbhu-liṅga which is compared to a flower. Gorakṣa-Saṁhitā says, 'He is truly wise who knows the supreme Tejas in the Yoni called Svayaṁbhu-liṅga. Others are but beasts of burden.

Lord of Gandharvas' (Gandharva-vṛṇīpatih)

A great singer. It is said 'there is nothing better than a song.'

Poesy' (Kaviṭvāṃśta-nadi-ṇadinah)

He becomes like the great poet Kālidāsa.
‘Is great’ (Prabhavati)

He attains Nirvāṇa on being united with Thee who are Saccidānandarūpā. Kūrma-Purāṇa says, Brahmavādīs have learnt in all Vedas and Vedāntas the one, omnipresent, subtle (Kūtastha), immovable, absolute, endless, undecaying Brahman, the sole supreme Niṣkala-Tattva higher than the highest, eternal, auspicious, wondrous. Devigītā says ‘Oh Mountain, he in whom Parabhakti is thus generated becomes merged in Pure Consciousness.’

NOTES

1 Bhaktah: here the Vīra Sādhaka (V).
2 Purah: that is with the Mandala of Kāma before him (V).
3 That is, with intensity. Dhyāyan dhyāyan, repeatedly meditating (V).
4 Kusuma-dhanuṣo mandiram. The Deva with the bow of flowers is Kāma whose abode is the Madanāgāra. Tantrakalpādruma says, ‘He who recites the Mantra ten thousand times meditating on the flower-covered Yoni (Svapūṣpaīkāṭiṇam) of Sakti, of a certainty charms all with his poesy.’ Svapūṣpa is called Svayambhukusuma in Tantra-sūstra, Mātrikābheda-Tantra says, ‘Oh Lady of Mahesa Svapūṣpa, which charms all is the Rūti which first appears in a married girl (V).
5 Svaṣṭbhairākāṭiṇam. The word svapūṣpa—svayambhupuṣpa—mentioned in the Tantras. The word puṣpa has here, and in ordinary parlance, a figurative sense, as in English. For puṣpasabdena atra ṛtur ucayate, mātrikābheda-tantra-pramāṇunasāreṇa anūḍhāyāḥ kanyāyāḥ prathama eva ṛtur atra ucayate. Tantrāntare tu vivāhītāḥ eva bālāyāḥ ṛtur atra vivakṣitāḥ. The Śyāmārahasya reads ‘ṣupuṣpa,’ which literally means pleasing fragrant flower, but which is possibly a misprint for svapushpa. The meaning of the passage is as follows: Sādhakah svasya purobhāge saktiṃ samsthāpya tasyāḥ ṛturudhirasākiṃ yoniṃ avalokayan san devimatraṃ jāpati.
6 That is, Kāma, the Deva of Desire, whose bow and arrows are made of flowers.
7 Jāpati. Recites ten thousand times (V).
8 Aho. ‘Ah,’ an exclamation of wonder (V).
9 Celestial spirits (devayoni), who play and sing at the banquets of the Devas. According to the Viṣṇu-Purāṇa, sons of Brahma ‘born imbibing melody.’ The Sādhaka thus becomes a master of dance, music and song.
Gandarva-srēṇīpatih. He becomes a great singer and a master of melody. The Sūhasāṅka says, 'Hāhā is called a Gandharva and singing also makes a Gandharva' (V).

He becomes a Pandita in all literature. The Kālī- Tantra, quoted in the Kāḷīkalpalatā, says that in strength he becomes like the wind, in wealth of gifts like Indra, and in the musical art like Tumburu (K.B.)—a Rṣi, master of music and inventor of the tāmbur.

Paramapadalinah prabhavati, that is, he attains nirvāṇa (K.B.).

Prabhavati: becomes capable of creating and so forth on being merged with Thy Supreme Feet (V). The word literally means 'Excels.'
VERSE 18

He who at night, when in union with his S'akti, meditates with centred mind on Thee, O Mother with gently smiling face, as on the breast of the corpse-like S'iva, lying on a fifteen-angled yantra deeply enlisted in sweet amorous play with Mahākāla, himself becomes the destroyer of the God of Love.

COMMENTARY

'Mother' (Janani)

The Progenitrix.

'At night' (Naktam)

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

'Meditates' (Dhyayet)

'On Thee as not different from the Sādhaka's own Ātmā, who art Cidābhāsa in his body as a Yantra.' Gandharva-Tantra says, 'He who is in Advaitabhāva, and thinks of the self as Devatā in the three forms of body thinks of Her and his Ātmā as one. He should worship the Devī as Ātmā 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 Nirguṇa, unattached pure Ātmā of Tripurā as not being different from his own Ātmā becomes one with Her.'

'Thee' (Tvāh)

That is, Brahmamayī.
'Smiling face' (Smera-vadanām)

Because She is ever blissful, being Bliss itself.

'On the breast' (Mahākālenoccāih)

On the breast of Śīva who is inactive like a corpse. She divides Herself into two parts like a grain of gram, namely, Śīva and Śakti by means of Māyā associated with Iccā, Kriyā, Jñāna, whilst at the same time remaining established in Her Nirguṇa-Brahman state.

'Fifteen-cornered seat' (Tripiṇcāre pīthe)

This is the Sādhaka's own body conceived as the Yantra in which Avidyā is the encompassing circle, the eight-fold Prakṛti consisting of Earth and so forth is the eight-petalled lotus, the five Jñānendriya, the five Karmendriya, and five Prāṇa are the five Triangles and the Bindu which is Consciousness reflected in Māyā composed of pure Sattvaguṇa is the adorning Bīja. The Gandharva-Tantra says, 'The Cakramantramaya is the Devatā's Supreme Body which is Śīva-śakti.' The Bhagavadgītā says, 'Earth, Water, Fire, Air, Ether, Manas, Buddhi, Ahamkāra, these Tattvas constitute my eightfold Prakṛti.' Gandharva-Tantra says, 'The subtle body composed of uncompounded (Apañcikṛta) Bhūta and equipped with five Prāṇas, Manas, Buddhi and ten Indriya is the vehicle for Enjoyment. Unbeginning and undefinable (Anirvācyā) Avidyā is the causal Upādhi. Know Ātmā to be different from the three-fold Upādhi.'

'Deeply enlisted' (Madanarasalāvavanyayaniratām)

Always united in the reverse (Viparīta) way with Paramāśiva the Saguṇabrahman. The Gandharva-Tantra says, 'When that Supreme Śakti by putting that Puruṣa 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.'

'Himself also enjoying' (Svayam āpi ratānandaniratah)

Enjoying the bliss of union in Laya with Paramātmā by Yoni-mudrā and becoming S'aktimaya himself. The Gherapāda-Saṁhitā says, 'He should do Yoni-mudrā and himself become S'aktimaya.
HYMN TO KĀLĪ

He should move in Paramātmā with the good Sṛṅgārarasa. Becoming Ānandamayā he should be one with Brahman.'

‘Destroyer of Kāma’ (Smarahara)

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

NOTES

1 Svayam api ratānandaniratah, of which the meaning is as follows: yadā sādhakah saktyā saha maithunakriyāsaṅkto bhavati, tadā sa slokokta-dhyāna-prakārānusāreṇa deviṁ dhīyati.

2 Samāsaktah, concentrated on Thee.

3 Kālikalpalataḥ says it is a kind of yantra (diagram).

Tripūrācāre pīthe. The Yantra. The Kūl-Tantra says, ‘First draw a triangle. Outside it put another. Next draw three triangles. In the centre draw the Baiṇḍava-Cakra adorned with the Māyā Bīja. 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.


5 Smarahara. The destroyer of Kāma is Śiva Himself (V).

That is, he becomes Śiva Himself, who destroyed Smara the Deva of Love (Kāma), with Fire from His central eye, when the latter, by the excitation of desire (towards Pārvatī), sought to detract him from his yoga. Or it may be translated ‘excels in beauty the God of Love.’
VERSE 19

O Dark One, wondrous and excelling in every way, becomes the accomplishment, of those worshippers who living in this world freely make offering to Thee in worship of the greatly satisfying flesh, together with hair and bone, of cats, camels, sheep, buffaloes, goats, and men.

COMMENTARY

'Oh Black one' (Asitā)

Asitā means free from bondage. Sīta means bound. Asitā is therefore 'not bound' or eternally liberated. The root Su, means 'to bind.' Amarakosa gives the meaning of Sīta as 'bound.'

'Wondrous' (Apara)

Best.

'At every step' (Pratipadam)

In succession, step by step.

'All Powers' (Sarvasiddhi)

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

'The flesh of' (Palalam)

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 (Chhāga),' the buffalo, Anger (Krodha) 'as angry as a buffalo (Mahiṣa),' the cat, Greed (Lobha) 'as greedy as a cat' (Mārjāra), the sheep, Delusion (Moha), 'as stupid as a sheep' (Meṣa) the camel, Envy (Mātsarya) 'as envious as a camel' (Uṣtra), Man, Pride (Mada) 'the Pride and arrogance of man' (Nara).
The Ānandākalpa says, 'Worship should be done by making offering of lust as goat, buffalo, and so forth'. Offering is made to Thee who art Cidrūpā of lust and other vices as articles of offering (Upanāra) in worship with the object of ridding oneself of them. Bṛhannāla-Tantra says, 'In the fire of Ātmā which flames with the ghee (Havih) of Dharma and Adharma, I ever offer in Homa by the Suṣumṇā path, with the mind as ladle, all the functions of the senses—Śvāhā.'

'In worship' (Pūjāyām)

In mental worship according to the manner prescribed.

'With hair and bone' (Loma, asthi)

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

NOTES

1 Asitā: That is Kālikā v. post.

2 Pratīpadam. The Śyāmarahasya-sārasaṅgraha 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.

3 Siddhi: success in work; accomplishment of all which is desired (V).

4 Sat, that is, sādhru (wise, good, pious). Satāṁ=Sādhakānām (V).

5 That is, among men.

6 Pūjāyām aḍi (see note 2), ante.

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

7 Param (K.B.).

8 That is flesh and all.

9 Maiśaṁ. The Śyāmarahasya-sārasaṅgraha gives also mausām, of rat’s flesh. The Fetakārīpta-Tantra has both sheep and rat’s flesh (K.B.).

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

10 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 Kālikalpatāta (Rāja naravaliṁ dadyāṁ nānyopi paramesvari). For inner sense see Svarūpa-vyākhyā post.
VERSE 20

O Mother, he who, being a controller of his passions,\(^1\) eats haviṣyānnaṁ,\(^2\) and, being proficient in meditation on Thy feet, rightly recites \(^3\) Thy mantra a hundred thousand times by day, and he who afterwards\(^4\) naked at night, when united with his Sakti,\(^5\) rightly recites Thy great mantra another such hundred thousand times, becomes on earth like unto the Destroyer of Smara.\(^6\)

COMMENTARY

'Naked' (Nagnah)

That is free from the covering of Māyā; Nirvikāra.

'Amorous play' (Nidhuvana-vinodena)

That is enjoying the bliss of union between Ātmā and Parasakti. The Kulārṇava-Tantra says, 'That is coition (Maithuna) in which there is the bliss arising from the union of Ātmā and Parasakti. Others are but Enjoyers of women.'

'Becomes' (Syāt)

That is, becomes liberated whilst yet living (Jīvanmukta) like Śiva.

NOTES

\(^1\) Vasīti. The first part of this Sloka refers to Pasvācāra.

\(^2\) That is, one who has undertaken the Purascaraṇavārata, and eats the pure form of food known as Haviṣyānnaṁ (K.B.).

\(^3\) Haviṣyāvanaratah: that is after the recitation (V).

\(^4\) Makes japa (see ibid.).

\(^5\) Param: that is, when he has been Abhiṣiktā into Vīrācāra.
Naktam nagno nidhuvana-vinodena, the meaning of which is yādā sūdhakah vaktyā saha maithuna-kriyāsakto bhavati, tadā sa mantraṁ japati.

Smarahara or Siva (see note 5 to Sloka 18, ante). The Tantra-kalpadruma says, 'He who eats Hāvīṣyāṇnam, who keeping Devi in mind recites the Mantra a hundred thousand times by day and is at night united with his Sakti becomes the Lord of the earth.' (V).
VERSE 21

O Mother, this Hymn of Thine is the source from whence originates Thy mantra.¹ 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* even his random talk* becomes the nectar juice of poesy.

COMMENTARY

'Thy real self' (Svarūpākhyām)
Speaks of the Dhyāna of both Thy gross and subtle aspects.

'Reads' (Paṭati)
That is recites aloud. The Viśuddhesvara-Tantra says, ‘Oh Devī, the reading of a Hymn (Stotra) mentally, or the recitation of a Mantra loudly is as ineffectual as water in a broken jar.’

'Nectar of Poesy' (Prasarati kavitvāmṛtarasah)
He becomes full of the sweetness of Poesy. The Kālīkula-sarvasva 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.’

NOTES

¹ Manusamuddharaṇajanuh—that is, cause of mantroddhāra: formation of Mantra of Devī. The mantra is made known, and then impressed with the life and consciousness (caitanya) of the sādhaka (mantra-caitanya).
* Puja.
* That is, even his meaningless delirious talk, as in fever or madness, etc. (K.B.).
VERSE 22

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

Here ends the Hymn by Śrī Mahākāla, entitled Karṇa-rādistotra.

COMMENTARY

'Liberated' (Jīvanmukta)

And on death gets Videhamukti.

'No rebirth' (Muktah pratijanuh)

He gets Nirvāṇa in Brahman. The Mahākāla-saṃhitā 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.'

Here ends the Hymn named Svarūpastotra of Śrīmatī Dakṣiṇa-Kālikā by Śrīmān Mahākāla.

Here also ends its annotation and Svarūpavyākhyā entitled Vimalānaṇḍadāyīṁīnt.

NOTES

\(^1\) Kuraṅga, which has beautiful large eyes.
\(^2\) Lord of wealth.
8 Kelikalaya, by the various entertaining acts (parihäsädinä) of which there are sixty-four. The meaning here is that there is continuous bliss.

4 Kelikalaya ciraṁ jivanmuktaḥ sa bhavati ca bhaktah pratijanuh, The translation in the text reads pratijanuh to mean as K. B. says, Janmanivritti or cessation of birth. But Pratijanuh 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, Jivadavasthānubhūtadevata-sūkṣātkāra-mukha in which case the translation will be, He living in continuous bliss obtains direct Experience of the Devatā 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.

OBEISANCE

To Kāli the spouse of Kāla, who destroys all sin and is Kāla. She who is Tārā the Saviour the Supreme Brahmavidyā who is adored by the Lotus-born Deva.

She who is Śrīvidyā, desirous of the welfare of Sādhakas, on the path of Liberation, to whom Hari and Hara make obeisance.

May that Devī 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 Mahākāla has described the true self of Kālikā, the Karpūrādya Hymn, untainted by worldly desire, which gives bliss to Devotees, the aforesaid Annotation containing its simple interpretation, as well as the Svarūpavyākhyā (Commentary) which gives pure joy was prepared by me Vimalānanda Svāmī for the enlightenment of Sādhakas in the Saka year 1837. Mayest Thou reside in the throat of him who reads it.

Oṁ, TAT SAT, Oṁ

1 The first Kāla is Mahākāla and the second is the produced Kāla.
2 Brahmā.
3 Viṣṇu and Rudra.
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भीयुवे नमः। एः नमः परमदेवताये॥

श्रीकर्पूरादिस्तोलम्

कर्पूरं मध्यमान्यस्थरपरिरहितं सेन्तुथामालंकिर्युवं
बीजं ते मातरेतंत्रिपुरहर्षश्रुः चिंकुरं वे जपिन्ति।
तेषां गद्यानि पद्यानि न जुझकुहरादुसन्त्येष वाचः
स्पृशण्यं ध्वनन्तवाराघरलविलिचिरे सर्वसिद्धि गतानामः॥१॥

टीका

ॐ विशुढ्दज्ञानदेहाय विशेषदीदिव्यचक्षुपे।
तेषामालिनिनिनिचाय नमः सोमार्घारिणेः।॥
प्रणामवे महादेवी तुरीयाः ज्ञानपिनीव।
वस्याः स्मरणालैण भवाच्यो न निमझति।॥
कार्की कालहरां देवीं क्रीकारीज्ञरस्मी।
कामस्यां कलातीतां कालिकां दक्षिणां मजेः।॥

कर्पूरमिथि। कर्पूरमिथिविदिप्पध्विम्। शङके। महादेवा। सुक्ष्मक्षुपालकः
बिशाराजीनामद्वारविलिलक्ष्यं मन्त्रयुद्धविम्। तथा तत्त्वाः
साधनंप्रकारं महात्मयं च क्रमेणोक्तम्। वष्टीकोके तत्त्वाः।
विभिन्नन्योद्धरश्रय कथितः। उर्कं च कालिकाः।

¹भीयुवे। ²गद्यतन्त्रम्। ³कालीहद्यम्।
क्षुद्राविलोक्तम्

सुतौ; “अथ देवां भ्रातः भ्रातस्वरूपीमामामोति। सुभगा त्रिगुणामाक्षम, सुभगा विन्दुमेलनरूपम्। कामंकेत्रेण तु वस्तिःक्रियाः। परमनिपुष्टिमादिः। तदनं कृप्यं, कृप्यं तु व्योमावस्त्रनिपुष्टिमेलनरूपम्। तदेव स्वरूपायतं तदनं सुभवनाम। अथं ग्रंथं दक्षिणेलिङ्गकार्यं साज्जिष्ठं साज्जिष्ठं व्यावहारणम्। तदेव ग्रंथं दक्षिणेलिङ्गकार्यं साज्जिष्ठं साज्जिष्ठं व्यावहारणम्। अथं सलिलन्तो।”

“अथ वस्त्रेण महेषानन्दिकारिकानमसु। येन विडालमालेन हीरं।

विस्तारित देवी नादनित्रसपवतम्।

बामनेलेन संयुक्तं चित्तबलं परात्सरम्।

एकाशरी चित्रविषय मन्त्रवारी कुलेश्वरी।

त्रिगुणं च कृप्यं रूपायुर्म् ततः परम्।

दक्षिणे कार्यं चेति सचारामान योजयेद्।

अन्ते विद्वन्द्वु दधातु विचारार्थः प्रकटिताः।

सर्वनामयी विषय सन्धितेक्षन्त्कारणी।”

इति। अर्थं च प्रथमश्रोकं श्रीमकालिकायाः: एकाशरी मन्त्रवारी क्रीृतीर्थ्रूपम्।

द्वितीयश्रोकं श्रीमन्तारीयाः एकाशरमं ह्ववीर्यज्ञूपतम्।

तृतीयश्रोकं श्रीभगेलेण एकाशरमं ह्ववीर्यज्ञूपतम्। तथा कालीतारी

सुन्दरीयाः रहस्यसाधनप्रकारणं च वर्णितम्। तेन वहत्तत्वपराश्रयस्तोतं काल-&

क्षुद्रस्तोतरं विश्वक्षेर्यं पाठमिति कमदेक्षितसाष्टकेन्द्राणिमतम्। उत्तरं च

तारारूपस्तम्भे।

“थथा काली तथा तारा तथा वीरस्वर्तिः।

सर्वप्रभवतं दधातु तथा त्रिनिषुंद्री।

अनेकतमास्त्रायं यः कालित साध्वेयः।

तिलोकं स तु पूज्यं स्माचारायं: चूत एव स:।”
व्याकरणायोपेतम्

मेंदे कृत्वा यदा मन्त्री साक्ष्यद्वम साधनम्।
न तत्स्य निश्चितिदेविनिर्येव पच्छते हि सः॥

इति। उक्तं च ताराध्याने कवचे च; “हंकारबीजोद्व्रवः” “हूँ तारा मे सदा पाद्व बीजेकाशरूपिणी” इति। तथा श्रीसुन्दर्यः कपस्तोत्रेच—

“हंकारस्येव तव नाम गृणिष्टि वेदा
मातस्तिकोणिनिधे त्रिपुरे त्रिपेते।
हृ दीषिद्व त्रिन्दिन्ज जपतां तवाल्यः
किन्नाम दुधेंसिविनह त्रिपुराभिधाने॥”

इति। तथा च प्रहारकालिंशिनियामुः; “श्रीविषा कालिका तारा त्रिशक्तिविषये
पठेत्” इति। बस्तुतस्तु यद्रह्मिनीजातीयवीजेयन् एकविधा कला कदापि
नोतपते, तदन्त्र क्राकाह्रुक्कार्तकारार्थियो विभिन्नज्ञमनेहन्ति
एकूणां स्वतिनिः सम्बन्धति। अतः पूर्वकेत्रितक्षेत्रोऽजे: श्रीविषा श्रीमाहक्षिणकालिकैव सर्वस्थूपिणिति सुनिचि।

हे मात्! ध्यात्वाराधरस्विहिति। नीलमेषकान्तिवेव मनोजः। नवीन-जलचरो यथा अस्तवारिवर्धनेन आत्मपत्तिपृथ्वी शीतला करोति, तद्रत्वमयं
क्राकास्तत्वर्धनैन त्रितापतसास्तकाच्य अस्ततवं दद्वास्ततिं भवः। त्रिपुररश्वः! स्वरी-मत्त्यत्वतास्त्यः: त्रिपुरे: सह त्रिपुराभियुधरामराश्चक्षुक्तः। कपीः मध्यमात्वस्म-परिहितः; कपीः मध्यमो रेडुः: पकाः, अन्य अनुस्वारः, स्वारः
क्राकारान्तितमयरत्साकाः, तै: सर्वतोभेंव वजितं, तेन “क” इति
स्थितस्वः। सन्तुबाकाक्षिक्यः; सन्तु, बिनदुकार्षबन्धनेन सह वर्त्तमानं, वामक्षिकूर्के
इक्षुर्य तुक्रः, तथा च “की” इति। ते तव बीजं मन्त्रालमकारिरस्य कारणम्।
बिकःकतः; त्रिपुरे क्रंतं, ये; जना: जपति, मन्त्रालर्थगतमानः: सन्तः मनसा उच्चार-नित। सर्वसिद्दिः गतानाः; शिवस्य अनियमार्थसिद्धिः प्राप्तानाः साक्षानाः, शुकुआ-रावः; आस्त्रविवरावः। गद्यानि पद्यानि च बाचः: गद्यसमवानि बायकानि समभव्याः
ब्याम्बसंहः, उत्सर्गिन्ति प्रक्ष्यानन्तायः। अपि च श्रूयते—‘बत्र श्रीमाहक्षिणकालिकोऽर्थस्य...
कलाये इत्यादि "श्रीमान्" बीजमूल, इससारणावलिकाने: सांस्कृत: मोक्षालस्मारणणया बार-बीवराया रूपान्तरित "करूः" इति मन्त्रं जपन्तं, तता खूपालस्मारणणया: सांस्कृत: अपि "काहूः" इति मन्त्रं मुक्तिकामणया सदृश जपन्तं।

स्वस्थ्यालया

नत्वा श्रीपादाकु भक्तया रामानन्दस्य योगिनः।
कुत्ता स्वस्थ्यालयायें विमलानन्ददायिनी।

कपिलरमिति। हे मातामुः! (माति परिरित ददातीति माता-मा+तु) सकामनिश्चाय-मेदन मोगमोक्ताद्वि। व्यात्तिघारावरुक्षिण्यस्ते;¹ ज्ञुदस्तयुगणात्मकमुक्तीमूलतेजोयमदावात्
तथा विद्वाकाशातां मङ्गलीयोंचित्तायें। दिपुरहरद्वादू।² स्वयं-सूक्ष्म-कारणदेहान, हर्तीति विद्वेशमुक्तिदायका दिपुरहर, तर्यन विद्वेशमुक्तिदायर्यं शनिः सा त्वमेव, विद्वेश-कैलाशदातीति भावः। मध्यान्सङ्करपरिहितः;³ सत्त्वरजस्तमोगणात्मिकाया बुधग्रहः
मध्यम उकारात्मको जुगणण:, अन्त्यं, मकारात्मकस्तमुगणं; ताम्यं रहितं ज्ञुदस्तय-गणाल्लभतः। सेन्दुवालिकंनुम्⁴; निविदज्ञमुक्तिदायिनी शक्तिः, तथा सांस्कृतिकार्यानिकी

¹ यथियोऽभूताः भाष्यमते कष्टेते ज्ञुः। योगवासिसम्य। (शिवा च शिवं शिवो), तत्स्योः
मोऽि ताश्याके पेलामुग्नासमत्तदिभि मार्गे-मीमांसायमुः। दिपुरायसरसुमुखपूः।

² पुरुषार्थी केरवति तथा विवेषतमुः जातां शरीरं विचित्रम्।
धारासामन्दिरमंगलोऽंशं मृत्युं जाति पुरार्थं च। कृत्वायपथिः।

³ अकाद: कारिकों वेष उकारो राजाः: स्वर्गः।
मकारात्मकः: प्रोक्तिसम्ये: प्रकृतििये: शाणसंक्षिप्ति।
ध्वऽरेण संप्नेत्त्वो: योगस्तयं माम्बेत्त्व परसे। मायानुपाधिपूः।

⁴ ककारोज्जचक्करभारतः के वहार भावनिविष्टः।
श्वासरास्मारणयोगाय श्रवित्वेत्तेयी द्युमा।
श्रीपंश्वारे देवेशि सांस्कृतिकार्यानिकी।
विन्दुं निविदज्ञांश्व केलक्षणदायिनी। सत्त्वरजस्तमुः।

योगिनी ज्ञाति।
ककारं धर्वायें वेषि इंकारं ज्यार्यात्मकायः।
रक्तारं कामदं कारे मकारं मोक्तायाकायः।
एककाराराशिवि मोक्तिनिविष्टादायिनी। इति।
१०९

श्रुत्सत्वप्रावरा मायाशक्ति: ताम्यां उत्तम। कपूरं कपयति जगतं प्रपन्तं यतं, तत्त
समुन्नप्तः स्वर्यं। तेः तत्र बीजं सज्जनकारान्वें सविदानन्दर्पिणी तवं निरुपापि
जीवकर्मकारिविशिष्या मायायुक्ता सति ततनवेततत्तुकर्मकृत्तमोगसम्ये प्राते जगतस-
जीने बीजात्मातां गतातीतं भावः। एतत्तौ कौ वाच्यं तव श्रुत्सत्ववत् च सविदानन्द-
रूपं, ये सारः का: निर्क्तं निर्गुणीकां, साधिताराजनिततामसिफ़तेऽऽेतेन, तथा
स्यूरा-स्कुम्ब-कारणेतेन निविंवं विशाकलूपं च; जयम्। स्वात्मारेदेन विन्दुययमन्ति,
ते अनिच्छन्तोद्पिः वर्धिताकामोखपुष्पचुंबवै वमन्त् इति भावः। उर्फ् च विधिसार-
तन्ने दश्यष्णकाष्ठिकाया: क्रमस्तोत्रे—

"त्वदीयबीजसर्वविद्वस्म जयस्ति सिद्धास्तु विगृहितहेतोऽऽ।
तदेव मातस्तव पादपर्यम् भवन्ति सिद्धाधि दिनायेपितः।"

इति। १।।

ईश्वर: सेन्दुबांमुख्यन्यणपरिगतो बीजमन्यन्यमहेशि
वन्दनं ते मन्त्रेता यदि जयति जनो चारमेकं कवाचितं।
जित्वा वाचामद्विंशं धनदमपि चिरं मोहयमुखजाशी-
वन्दनं चन्द्रार्ध्यचूहे प्रभवति स महायोरामालावतंसे। २।।

टीफ़ा

ईश्वर इति। हे महेश! व्रजविश्वनुरुद्रामापि ईशः महेशस्तव शके।
हे चन्द्रार्ध्यचूहे! चन्द्रार्ध्यक्षतिमस्तते। हे महायोरामालवते। अविभावानवाव-
वाल्कृतकारं तकरारे। मन्त्रेता: जनं। भुदुर्द्विजर्णं। तं। तवं सेन्दुबांमुख्यन-
परिगतं; चन्द्रमन्नुदुर्दहितो यो वीं वकारस्तेन युक्त। ईश्वर; हकार।
पुत्रेन "हूँ" इति तव द्वितीयमृंगस्ताराय: एकाकारबीजमम्बं चोपुरत्यः।

१ सावतार्मकं चित्स्वरि परात्मकामधुः।
ईश्वरेय। समायोहादुही भीजामलत गता।।
वात्स्यं कार्यो वेहुः स चोकं पुर्वसेव दि।
विशिष्टं जनार्दनरुपं विष्यं निरूकोषवो यता।। दैविनस्त्वा।
२ वरु वाक्यमात्रस्तम् विमात्रेत्। कारुपविद्व।
कृपाविस्तरसम्

वन्दः एवद्युम्म कृत्यः यदि; कदाचित एकवारसमि जति। तदा, सः; चिरसः; यावजीवसः। वाचामधीवसः; श्रृर्पचितसः; चन्द्रसमि; कुबेरः च। जिल्ला; परासुर्; अनुजाशीर्षसुदः; युन्दरीससुदः मोहयद् प्रभवति, मोहितं समयं भवति। स साधकः; अतीव विद्यान वनवान रूपांश्च भवति। तथा च तारारासिस्ये—““तारकपादः सदा तारा या काली सैव निश्चिता” हि त। कमस्ताले च—

त्वदीयकृच्छ्रेण यापकतात् सुरासुरस्योष्पित भवेच पूजयः।
महाबिल्या चापिय कमानि सर्वेन किं वापरं देवि परापरा०ये।

हि स्वरूपन्यायः

ईशान हि। हे महेशि। सुचि-स्थिति-विनाशात्मकं हृदयंति। चन्द्रार्धचुडः ।
निर्वाणंविकारात्मिनि। हे महायोगावलोक्ति। इ्ष्टेवर्षदशानिर्विकारात्मकबालकविकारात्मलाभायाम्।
क्रूररुपश्च अतीव च इति। सेतुवामश्वरपरिगति। इन्दुः अस्ततथ। वामस्तत्व रूपाक्षिणीतत्वं च तैत्तिकः। ईशानः। ईशरः इति ते अन्याजीजः हूङ्चीपाश्चात्मककारणभासः। इन्दुः। शिवशक्त्यात्मकं स्वरूपम्। यदि कदाचितः एकवारसमि जति, मानसः।

1 निलाया: कालवायु अहस्यः। शिवास्मि:।
अस्ततावल्लाल्ला:। शाशिचित्ता। नरसिंहार्धमर्मः। महाविश्वायांभासः।

2 इन्दुः देहस्यात् खत्ता बालः। कीर्ति बद्दुनि।
तथेत विद्यान रमोते निर्मोते निरंतरः। विषेषवृहामिषि।
तथा च माहेश्वरिन्दि—

यथा कमारो निष्काम धानं दुःप्पथिता। हि हि।

3 कतारो नेतृः। दुःस्मृ दीवारोण सरस्वती।
बिलासिनी विक्रताः। धस्यातः रूपांश्ची।

4 अद्वैताः। दुर्भो ज्ञोतिरिवाधुः।
ईशानो भुतमयस्य स एसाप न उः। कषोपविषयः।

5 श्रवणदृश्यविवर्ष स्नात्तिरस्यविवेठ्यासी। यामकयः।

6 शिवशक्तियापमाणांमाना। मानसः।

तन्मया परमानन्दतिति मानसंविभी। गण्यंत्वतुः।
ईशो बैश्चानरस्यः शाश्वार्धरिविलसदृश वामनेष्येण युक्तो
बीजं ते द्वन्दवमन्युदः विगलितचिकुरे कालिके ये जपनिः
द्वेषारं श्रवति ते च त्रिभुवनमंपि ते विद्याभावं नयनिः
सुकृदन्द्राघाराराध्यपरबने दक्षिणे स्यकरेति || ३ ||

टीका

ईशो इति । हे विगलितचिकुरे । सुककेशिः । हे कालिके । ब्रह्मपिणि ।
हे सुक्वदन्द्राघाराराध्यपरबने । अहम्मान्तद्वृत्ताविकलितशिराराशोम्बिताने । बैश्चा-
नरस्यः । रकायुक् । शाश्वार्धरिविलसदृश । चन्द्रविकुटः । वामनेष्येण युक्तः ।
ईकरिण युक्तः । ईशः । हकारः । अन्यत् “हीर” इति बिशुचुन्दरावीचार इति
द्वन्द्राः । उक्तीं नं दिगुणीकुमरः । तथा “दक्षिणे” इति नामालकव्यक्षरमन्तः च
ये जना: जपनिः । ते द्वेषारं । श्रवुं श्रवति नाशयनिः । त्रिभुवनमंपि । स्वर्ग-सत्यो-
पातारस्य देवनानागादिकं च विद्याभावं नयनिः । अभीनतें प्राप्यन्तीस्यः || ३ ||
“आयन्तहीन जगदात्मक विभिन्नसंख्य प्रकटः परस्तात् ।
कूटस्थापन्यकंपनस्वव नमामि रूपं पुरुषाभिवानम्।”

इति। हे सुकृत्यद्वाराराज्यवर्धन! सुकृत्यद्वाराराज्यविविधतानि! अत्र रत्नागरा रजोगुणः सुचितः: तस्मात् महादेवी रजोर्थिता शुद्धसत्वात्मिकाः विवेच्ये निरूपिता। सन्तुस्ति पुरुषोत्तरानन्दस्य, रजोगुणे महादेव्या रत्नवर्णः मूर्तिः सुचितया। वैधानस्य:; तेजो-मयः। शुद्धसत्वात्मिकाः; अप्रूढऽदात्माश्च सह। वामनेण युक्तः; शुद्धसत्वात्मिकाः मायया युक्तः। इसः; इक्षुरात्मकसुष्माकात्मात्रामाव इत्यते। तस्मात् अपरस्य।

तथा “दक्षिणेः” इति विवेचनात्मकसुष्माकात्मात्रामावै उत्तममुखसुष्माकात्मात्रामावै तथा तस्मात्। इति संवेचनात्मकसुष्माकात्मात्रामावै उत्तममुखसुष्माकात्मात्रामावै तथा तस्मात्।

तथा श्रीसुन्दरीप्रस्तुत; तत्तवाये तत्रस्तर्वस्त्राय सत्यम्।

उत्तव महाविश्वेऽछ! श्रीमतिसुन्दरीप्रस्तुतविश्वेऽछ! उक्ते च ब्रह्मचित्वनेयः—

“इसं नारायणी काळी तारा स्पतुः सूर्यवाहिनी ।
सुन्दरी रत्नाकाशीं भैरवी नादिनी तथा।”

1 भिन्नभी के बीच विवेचनात्मकसूर्यः।

2 तथा भिन्नभी उपायस्य विवेचनात्मकसूर्यः।

3 इक्षुरात्मकसुष्माकात्मात्रामावो उत्तममुखसुष्माकात्मात्रामावो तस्मात्।

4 इव श्रीसुन्दरीप्रस्तुत; तत्तवाये तथा तस्मात्।

5 दक्षिणेः दक्षिणेः; समतातः संवेचनात्मकसूर्यः।

6 श्रीसुन्दरीप्रस्तुत। तत्तवाये तस्मात्।

7 गन्नात्र सम्बन्धित भीतियुक्तः सम्बन्धिताः।

8 यो दक्षिणेः दक्षिणेः; समतातः सम्बन्धिताः।
व्याक्याव्योपेतम्

इति। तथा च तदन्तुर्—

“कालिका हिविचा प्रोक्ता क्रुणारंकुषांमेवदत्।
क्रुणा तु दक्षिणा प्रोक्ता रत्का तु सुन्दरी माता।”

इति। दक्षिणे; दक्षिणामूलं भूणवारंविवन इत्ययः। त्रियम्बेः; ऐहैं वीं हौं मन्द्रिवाच्च
इत्ययः। तथा च कमस्तोर्—

“तवद्यक्तवाक्यापकस्तादृ भवेन्महेशानि चतुर्थिधि।
द्यासुमद्वश्य करप्रसंदादृ भवाच्छिन्ते बमते नरेष।”

इति। [[3]]

उध्धृत बामे कुपाण्य करकमलतेष्वे छिलसुपर्ण्य तथाधः।
सत्वे षामीवरं च त्रिजगदधहुरे दक्षिणे कालिके च।
जप्तावेतस्थम ये च तथ मनुष्यवं भावन्त्येतदादम्
तेषामथ। कार्यः प्रकटितर्वने सिद्धायुश्वमभक्ष्य।]]

टीका

उध्धृतः इति। हे सिजजगदधहुरे! सिजजगतां जनानां पापानाशिनि! हे
प्रकटितर्वने! प्रकाशितद्वाने! हे अम्बः! मातः! दक्षिणे! निर्वाणदालि! हे
सास्त्रका:। तथ मनुसुव्रमर्। पूर्वौंंक काळीवज्जलं कुर्ज्यां भागान्त: “दक्षिणे”
इति व्यक्तरूपं दशाक्षरमन्त्रसंपति तथा ओकाळिके” इति नामात्मकव्यक्षरमन्त्रं
जस्ता, वामे उध्धृते करकमलते कुपाण्य लहंगे, तथा अवः; निले चिनसुपर्णे
छिलसुपर्णाम्प, सत्वे दक्षिणे उध्धृते करकमलते अमी:, अभयमदाम्। बरं च,
दक्षिणे अवः करकमलते वरमुद्रां च। एतर हेदशाम् उध्धृते बामे कुपाण्यमिलायः।

1 इन्दुरां पर्यां नित्यं रक्ममिलितकिर्मिश्च। योःसिद्धान्तम्।

तथा च ताराकप्पे—

नमःम्मायमविभं प्रकटितविभीम्म धवनुचाम्। इति।

2 माया क्षया च हीकार: हुँ इकार: क्षये उच्यते।
फूर्ताखिस्तोलम्

पकाररूपं भावणिति चिन्तयनि। भयंकरः; शिबस्य। अभो सिद्धयः। \(1\) खण्डो नाम्योधी पकारः सिद्धयः, तेवा साधकानां, करस्यः; अनायासलभ्या भवन्ती—

\[ II \ 4 \ II \]

स्वरूपपञ्चारूप

ऊँच्छे इति। हेव निजाधस्ते! क्रियोनीते कायिकांतिकामतितिविधपापानानिन्ति! हेव प्रकटिर्दने! स्वप्रकाशतवमसूचकशुद्धिशनपञ्चयः रजोगुणसूचककारक्षिण्याः

कोवर्षाः द्रष्टि सततमणे रजस्तम्भ नाशयति या तस्या: संबोधने। हेव अभ्य! मातः! दशिने निर्वणीयात्र! ते तव मनुविभवं; निजवज्ञात्मकचिद्विमूतिः, कृतविजयात्मक-सत्त्वात्मकमूतिः, तथा मायाविजयात्मकरुऽपाणसत्त्वमूतिः च। तथा दानकः, काळिके

इति नामवच्चम्। भावणिति सचिन्तित्रतिः च जत्वा चिन्तितिविना। श्रीमूत्रिः

धारिणो त्वंः स्वयंवाचोबेस्थे ब्राह्मणवहे। ब्राह्मणानन्दसंहिताः निःक्षमाडळकाः भोहपासं चिन्त्यः,

तद्वेतहस्तः बिगतरुः तवच्छाणारः मस्तकं द्रव्यसि, तथा दशिने ब्राह्मणशे च

कामसावमभ्य अयम्, तथा तद्वेतहस्तः चाभिषेवर्षन्तः च दधासीति। एवंवृत्ताः त्वा ये

लास्कराः भ्याचिति, तेषामणिमायात्मिदः, अनायासलभ्या भवन्तीति भवः। \[ II \ 5 \ II \]

वर्गोऽन बहुसंस्थं विद्वसतितः तत्त्र कृष्णयूगं

रज्जुद्धसमु च पर्यात् स्मितामुचि नद्धश्च्युद्रं योजयित्वा।

माताः ये जपनि सारहरमहिः भावणित: खरूपं

ते लक्ष्मीलास्तःस्त्रीलास्तःमहाश्चवः: क्रस्माः भवन्ति। \[ II \ 5 \ II \]

\[1\] अभिना महिना चैव लक्ष्मिना श्रातिरेष्म च।

प्राकान्ते च सुधीरिति विशिश्तं च तथापरम्।

तत्साधारणात्मिति गुणानेतानानानाराः।

प्रामृश्यः नरसम्म परिवर्तापुच्छस्याः। मार्कंशेष्वपुराणम्।

\[2\] सन्तास्या च सन्तास्या कुण्ड्या च सन्तास्या विवेचे।

समेता निःस्तवं भव शिताविधायादुप्त।

\[3\] तस्तातु ब्राह्मणीना तर्पेत्तेऽवं धर्माक्षरम्।

कामाभ्यक्तिः चित्रवा श्रृव्वत्सनि तितिति। शिवदारमृत्वे।

तथा च योगीतांने।

पुपुष्पजयं हथता ब्राह्मणे भांगचि। इति।
ब्याख्यायोपेतम्

टीका

बर्गाचिपिति। हे स्मतशुलिष। ईष्टदायवदने। हे स्मरदमहिष्ठे। नदनान्तकमोहिनि। हे मातः। ये ये जना: वदिसत्यंरकारोपरिधितमसस्य। वितुरतिलकितं। विद्युषांदिग्नितुः। रति:। दीर्घि पृक्षारः। तास्यं युक्तम॥।

बर्गार्थः। पञ्चवर्गाणामादिमूलं “क” हि ति वणः। “की” हि ति बीजः। तत्त्वः। तस्य नित्यम्। पश्चातः। तदनन्तरं पुष्पसमं हृृवीजाधयम॥।

रुपाधान्त्रै चः। हीही बीजाधयचः। तदादः। तत्पश्चातः ठुथः। द्विं लाहा। शब्दसम्॥।

वेदविवेशिवायाज्ञानसन्नातितिरुपम॥।

भावायतं।।

व्यायामः। जपन्ति। “की” की। की।” हि स्वाधार्तेन वायाज्ञानसन्नातितिरुपम॥।

उपायायति।।

ते। साधकः। तस्मीलाभ्यासिलोकलंडलस्या। रक्ष्या: योनिवकीदा।

सा यत्र कर्मके पदे। तदेतमिव पत्रंभिव दशो चक्षुपि ग्येन्त तथाविधाः।। कामस्या।।

कामदेवसह मनोहरस्वातां भवति॥ ५॥

स्वरूपन्यायाः

कर्माचिपित। हे स्मतशुलिष। निवामनन्तररूपिण। स्मरदमहिष्ठे। स्मरहः। कामनाशकः: हरः। तस्य महयो शक्ति:। स्विनसाधकांनां कामकोहिदिनाशिनीनी भवस्या।।

हे मातः।।

ये ये;।। ये केचिः साधकः। नरायणमा बि:। यदि तत्र वदिसत्यं तेजोयमयम॥। विद्युरतिलकितम्।।

1 रो रकः। कोशिनी रेवः। पाकस्तैतज्जो मतः।।

8 ईष्टदायवांच्छाया द्वारां। रक्षाधिकारिणां।

8 व्याख्याकलिया। बनासिष्ठाय।।

6 कीकलो वस्तराः। वेद कीकलो कलाक्रम।।

क्षातिवेच पदयुक्तं हाकरोणं नक्षिताः॥।

8 द्वादशि शास्त्रान्वयांयां नवम्फः। प्रख्याम।।

8 महामहादार्शिवा दिवेयः। काँक्रिका मता।।

शास्त्राय विरिक्षुषिनिधति नरायणः॥।

tथाः। कामविवेशिवायाः।।

अधूर्यादयवां बायी:। कभित्त्वानं: स्नेत।।

ईण्यं। उपर्यंतितिधित्य व वाते परमां गतिम्॥।

॥ ॥
कृष्णाविस्तोत्रम्

श्रेयतौन्दर्ययुक्तम्। वर्गम्; युक्ते: आदिमूलं चिन्मयहपम्। तत्त्वं तत्त्वजातस्तमोऽधेण तिरिष्यहपम्। पञ्चात्रं तथा कुर्यं च; शाबंध्रहपम्। ज्ञजाधनं; च; मायायाभवन्नयुक्तम्।

तदर्थ: तदर्थं योजयित्वा; स्वाभा वहे: प्रकाशशक्तिः; तया तह ते स्वप्रकाशशयं स्वरूपं ।

स्वस्य भूतनसै रूपं, जीवात्मना च सह अभेदम्। भाववस्ते जपन्ति अनुभवयन्ति। तै लाचकाः; श्रीमालास्त्रयीः।

व्यक्तया: श्रीयः; लाभं तृत्यं, धीरा धीरा, नाशं चेतत्यं।

व्यक्तया: वुद्यादिविखरं इति मानः। तस्या आधारसूत्त: य तमदं तमाक्षः। विष्णु: ततस्तया:।

उत्तं च देवीमाहात्म्येः, "श्री: कैटभारिष्ठद्येकहुताविवासा।" इति। काम-हपाः; स्वेच्छानुसारेण शरीरमयत्तमारं भवन्ति। यथा घान्दरिकाश्च: विष्णु: स्वेच्छाया गल्पस्य-बूमखन्या वादाहिदिदासाश्रस्म्यूर्तीः तथा महिनामूर्तं च दधार, तद्वर्त्त; कालीसाभकाः।

स्वेच्छानुसारेण मूलं परिमहींवं शाक्तवन्तीति मानः। उत्तं च कामस्तोत्रेः—

"तत: स्वनाश्च: शून्याः मातरेत्तुः फलं चतुर्वर्गमुक्तिः दत्तं:।

बीजस्यं वै पुनःस्नुपत्यं सुरायित्यं वमते सुनीन्नः।

पुनर्तया कुर्यं जपन्ति भवन्ति सिद्धा नरसिद्धुः।"

ततोदिपं ज्ञजाधायापक्षात् भमन्ति सिद्धि मनसा जनात्ते।

अन्ते पदं श्रीयः भवमा भवमास्तो: तन्मन्त्रस्मारिमदं बदन्ति॥

इति ॥ ९ ॥

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1. श्रव्य या जालिकस्मात्मां विभाषेत। काशिकोपनिषतः।

2. तदाम् सहजनामस्तोले—

अल्पास्तो कान्तिकास्तो मात्यकः स्तूतिः व: शिवामुः।

3. ग्योवरेम्यु वर्गम् यथा च ओषधिदेवीस्व: हे श्रीशादारिविषणः।

4. पुनर्तया कुर्यं जपन्ति भवन्ति सिद्धा नरसिद्धुः।

5. ततोदिपं ज्ञजाधायापक्षात् भमन्ति सिद्धि मनसा जनात्ते।

6. अन्ते पदं श्रीयः भवमा भवमास्तो: तन्मन्त्रस्मारिमदं बदन्ति॥

7. इति.
प्रस्तुतेऽकं वा द्वारं वा अयमपि च परं बौद्धमस्तनस्तुनां
त्वज्ञामायोजयित्वा सकाठमपि सदा भावयतो जपति।
तेषां नेत्रारबिन्दे विहरति कमला चक्रशेष्युतांशुबन्मे
वामबेशि देवि श्रुंदक्रस्वागतिशयलस्तुनकृपित पीनस्तनान्दे॥६॥

टीका

प्रस्तुतेऽकमिति। हे देवि! भोतनशीर्षे! हे मुण्डस्वागतिशयलस्तुनकृपित! मुण्ड-
माकिनि। हे पीनस्तनादे! पीवरस्तनि! अत्यन्तुर्ध्रु; सातकेताराणं सम्पीरे
अतीव गोपनीयम्। प्रस्तुतेऽकं वा; पूर्णकोणां बीजानामेकैकम्। द्वारं वा; द्वारकं वा।
अयमपि च; व्यक्ष्मरस्मपि। सवार्धा; संसाधीतानं दक्षिणकृत्तिति नाम:, योजयित्वा;
एकाःकं द्वारे क्षणं च संपूर्तितं कुला। सकाठमपि; द्वारिविश्वस्यक्ष्रास्त्रक्षिपििाक्रानि
वा। भावयत्: ॥; तद्वन्नकस्त्रावाच्यं लब्धचानाकामिकं तव नवयननां-दिगम्बरी-पीनस्तनि-
मुण्डमार्गिनि-मुक्कदेरीहुपम्। ध्यानं; पूर्णकोणां मन्त्रामेकं जपति च, तेषा-
सार्धानां, नेत्रारबिन्दे; नयनपरे, कमला रक्ष्मी: विहरति; सदैव तिलकति। तथा
तेषा वचनक्रमांशुबन्मे; श्रुतचन्द्रे, वामदेशि; सरस्वती च, विहरति विहारं करोति।
ते चन्त्रतं विनानन्द्व प्रकटतीति माव:। श्रीकृष्णरीके दु——हे देवि! त्रिपुर-
स्तुनरि! ये साक्षा: “सकलं” इति व्यक्तिवीजं तव हृिंकार इति नामा
योजयित्वा, प्रस्तुतेऽकं केवलं “सकलस्यी” इति शाक्तकृत्तिक्षनमनस्त्री, अथवा कामारज-
कृत्तशिंिं कुरंद्व, फ्रि वा बामाकामारजक्ष्मक्ष्मक्ष्मक्ष्मक्ष्मक्ष्मक्ष्मक्ष्मम्मतकं पशुद्धशरस्म-राजस्त्री, ला ध्यायनं जपति, तेषा नेत्रारबिन्दे इत्यादि सर्व पूर्वकत।॥ ६॥

स्वरुपस्वरुपम्

प्रस्तुतेऽकमिति। हे देवि! स्वप्रकाशकालिपिणि। हे मुण्डस्वागतिशयलस्तुनकृपित! हे

1 अय सचि स्रिचा प्रथमेकं द्वारं वा दीजवारुद्धि नाम वा जपेद बस्तिस्तस्वापित।
इति कारिकास्थु';

2 बल्ह बल्ह च मनस्तं उद्धि शा च देवता।
कनिष्ठक्षा तद्विशारं मनस्तं जपमार्गेिे।॥ शृंद्धुशिरस्त्र्यम्. ||
गतानुना शाहमकरकृतकाशीपरिलक्ष-
सिद्धम्यं दिग्वर्खा त्रिसुध्वविभाष्री श्रीणयनाम्।
इमशानस्येः तत्प्रयुक्तमहाकालसुरत
प्रयुक्तां तत्वं ध्यायनं जननि जड़नेता अपि कविः॥ ७ ॥

1 पश्चात्तुष्णुम्पत्तिकालगत्विषिकविताय। निरक्षरतन्त्रम्।
मय कुष्ठे दिस्यतं बींज पश्चात्तुष्णुम्पत्तिकालगत्विषिकविताय। कामवेदुन्तन्त्रम्।
तथा व विश्वासायसे—
पञ्चकन्दमथं मध्याश्रयविभूषयम्।
आत्मनो देहमण्ये हु जनमन्त्रात्मक्षम प्रये। स्वति॥

2 शारादानं व—
भक्ताकृत्तिकारात्म पश्चात्तुष्णुम्पत्तिकारात्म।
अन्वया अधिनिष्ठा हिसुकावक्षात्मक्षम प्रये। स्वति॥

3 उद्भवु वरणासा स्तान प्रशुवक्षे हु तैत्तिः॥
प्रशुवक्षे हु विष्णुविस्मृतिविव: परिकौत्सलति॥
प्रशुवक्षे हु विनाश संनधोपिः तेर-सूक्त-विवट-पौर।
प्रशुवक्षे हु विनाश संनधोपिः पर: स्तर:॥ देशविनीता॥

4 स्वविनाशुद्धं कन्या बार्शबीमन्त्रिं शुष्कः।
पौशन्त्र रूपान्तिकाय विखरंश्यं लिखितम्॥ शैरवज्जने॥
गतासुनामिति। हे जनन! स्निजगता स्वत्ति कलिंग। गतासुनाम। सुतानाम। ।
बाह्यकर्त्तव्यापीपरिलक्षितम्वरः; करस्मूर्वरीचिककार्यसृष्टिश्चोभमानमनितम्भः ।
दिव्यम्; दिग्मल्लिम्। श्रिवुनमविधात्री; श्रिजगता सोमोमोक्षविधानक्रीम्।
श्रिवननाम; । शशिसुरविमेनेनाम। श्रमाशास्ये शबरदीति तथा। श्रमाशास्यस्वभरूप- ।
सदाशिशवश्रायाम। महाकालुरुपत्वुकाम। परमशिवेन सह रतिकीडिभावः।
श्रिवननाम। श्रवृष्ण्युत्तिन्य जन: जडेता:। मनवुंद्रि: सचपि, कवि:।
काल्यचनाकुशलो भवति।॥ ३॥

स्वरहप्न्याह्या

गतासुनामिति। हे जनन! चराचराणामुपापद्यति। गतासुनाम। सुतानाम। बाह्य- ।
प्रकर्त्तव्यापीपरिलक्षितम्बरः । सौंभी जीवा: कल्पवनुसे स्थूलदेहानुष्ठकत्वा स्वत्त- ।
कर्मभः: सह विष्टरहथार्दित समुखःसहकुपिण्या। कारणदेहस्य अविधामान्याः पुनः कल्पा- ।
रम्यपर्यंत्तामोक्षमविज्ञाने। अत एवात्र प्रत्यज्ञानां प्राध्यमर्मसाधनमृत्ते। करणसमृहः। ।
विराुशहुपिण्या: महादेश्या। गम्भीराचार्योपमोक्षदेशस्य तथा योनिः ।
चाच्छास्तिककृतक्रियाः काथी कालिता इति माया।। दिव्यम्; वाच मायावरणं, तेन शून्यं चायतीताभिमिश्यः। ।
श्रिवुनमविधात्री। पुनः कल्पार्मे जीवानं स्वत्ससहितकार्यास्तरं पुनर्जन्मनां ।
मोगानां च विधानक्रीम्। श्रिवननाम। श्रिकाठ्याम। महाशास्ये। ।

\[1\] शाशिसुरविमेनेनामेयरेक्षितां कालिकां जगत। चर्चमिति बाबतसहः कर्मणं न्यात्त्वम्। महादेश्याचार्यत्वम्।

\[9\] कर्मणा जाते जन्तुम कर्मगच्छकिलिपो।

चेष्टेय विनष्टे तत्स्म पुनर्जन्म प्रवृत्ते। महानित्याचार्यत्वम् ।

\[8\] महाशास्ये च भूतानि प्रवृत्ते समुपरियते।

चेष्टेय इति भूतानि च मग्नार्थां। ततो भवेद।
शिष्यामिर्गोरामः शचनिवहुसुण्डासिधिनिकायः
परं संकीर्णायं प्रकटितिचितायं हरवधूसि
प्रविष्टां संतुधासुपरि सुरतेनातिन्यवती
सवात्वं ध्यायिन्ति कषिदर्शि च न तेषां परिभः ॥ ८ ॥

टीका

शिवामिरिति। दोरामि।; मीमामः। शिवामि।; श्रुतांके। शचनिवहुसुण्डासिधिनिकायः। शवसम्बहानां कपालेऽः क्षितिजः। तत्स्मी। अत्यन्तम। संकीर्णायाः। संकुलायाः। प्रकटितिचितायां प्रविष्टाः। कः तपस्वे। इमतिस्मां भविष्यत्यात्माः।
उपरिसुरतेन संतुधासु। महाकालेन सह विप्रीतविहिरे। भानुवताः। अति-युवती।; बालयाबश्विवायासंस्तुधासु। हरवधूसि। कालमोहिनीसि। त्यां सवां ध्यायिन्ति। अविश्रामं चिन्त्यति। तेषाम। त्यसा थासाकानाम। कषिदर्शि इहामृत वा परिभः। अनादर: न स्यादिर्वः ॥ ८ ॥

सवहुपवायवा

शिवामिरिति। दोरामि।; भंकरामि। अतीव दुर्वर्षभि। शिवामि।; शिवप्रकृतिमि।; अपश्रुतकमाहुस्त्यवारिस्यः। शचनिवहुसुण्डासिधिनिकायः। अत्र अस्थिवहुसुण्डास्य शेषवर्णेन

1. द्रव इत्यंहैं ग्रंथवाचकः अतिनिर्भेः। गायत्रि स्मरः।
2. गार्भवर्जने च—
3. शापा परोचितः एव शीवधाति।
4. तथोपरि मद्यविनो मुक्तृणां भिन्नतविक्रीयम्। ॥ इति ॥
5. अयायामेषयुजतां नवायनाय:। शारवित्वरूपः।
सत्त्वगुणं सूचिताम्। अत एव महामायेः मृतानं जीवानं सत्त्वादिभुगोऽस्माः। परं
संक्षीर्णायाम्; भस्यंतसंक्षुंगायं भुतायाम्। प्रकटिताश्रयायाम्१; स्वप्रकृताश्रयायां
स्वच्छन्दोऽपि। प्रविद्याम्। अधिशिष्टात्म। उपरिपूर्वते संतुथायां२; परमशिवमिश्रूपं स्वेच्छ्या
सृजित-स्थिति-व्याधिकारं रमणायाम्। अतिपुत्रातः। सदैव एकभावापञ्चमाः, अष्टशास
भित्तर्यं। हर्वघुम्; तत्वमानमन्दनेन जीवानां न्यातां हस्तातः हर्वतीयः। तस्य वश:।
शक्त: ताः। जीवानां मुक्तीदानिमीशर्यः। प्रवुचितं विदानवन्दमयी त्वां क्षेत्रसः क्षेत्रसः। अर्थाः:
मिक्षणमेतता प्रक्षेत्रकुरुविन्न्ति। तेषां कय्युक्तीको कस्तादिपि कस्यामपि मयोऽनी;।
परिभवः।। इत्युप्तं जन्म गुणज्ञनं न भवति, ते निवर्णमोक्षं न्यप्त्तं इत्यतः॥ ८॥

बद्रामस्ते तिः जनानि वयस्मशाजातहिंचियो

न बाता नापीशो हरिरिपि न ते बेतिः परसः।

तथापि त्वयःकृतिविशिष्टारस्सिद्धार्थाकामिते

न्येकात्त्कत्वः न खल्ल पद्मयेऽप: सत्त्वितः॥ ९॥

टिका

बद्राम इति। हे अमिते!८ हे चार्हिते! हे जननि! वर्गमतामुस्वाद

यित्रि। ते; तब, परसं; यथाथैवतस्माः। बाता; ब्रजः, न चेति; न जानाति। ईशः।

१ विकिर्षितपि या इत्समेताभ्या शिवं ज्ञात:। ब्रजचंदनी।

२ बामो वा दृष्टिः ज्ञित्वा महासोमप्रदाचिनी। विन्यासम्पन्नाः।

तथा गन्धर्ववन्न्ते—

अभिन्नव्या तु पुरुषं इतारास्तस्वपन:।

विपरीतेन रमसे भार्यादि-द्विरिणी। इति।

विशहरतन्त्रे ॥

बिपरीततिष्ठति काली निरोऽति दुर्गुणा बद्रा। इति।

बासिंद्रामयोऽे ॥

अभिन्नव्यासः धर्मः। यवामानेकांतता धिवः। इति।

१ बामो व्याधविष्णुं वातिः वामिश्वरसश्च। विशहरतन्त्रः।

सहाकारांस्ततात्त्वाः—

अभिन्नव्यासार्थाविश्वसः। विविधव्यासस्वाभिश्चविश्वासः। इति।

पुणातीदिकृत्यादिष्टमश्च वेदैवक परागरस्वाभिश्चविश्वासः। इति॥
स्वरूपप्रमाणाः

हे अभिते! गुणपरिच्छेददाहिते! निमुैने इतिः। हे जननिः! हे ब्रह्मक्षणः
क्रांदीनामस्मार्कः च उपादयिति। अत एव ते; तव, परमः; परमतत्त्वः, घाता; जीवानं कर्मानुसारे जन्मादिविधानानं, ब्रह्मः; न वेति न जानाति। ईशः;
ऐश्वर्यसिंहसंपन्नःदोषोपि न वेति। हरिः; जीवानं नितापार्कः: विपुरिपि न वेति।
यतः| त्यं तेतामपि जननी। अत एव जगन्धन्यस्तव स्वरूपतत्त्वस्य ब्राह्मेणेव कर्म संभवति? स्वरूपजन्यः: जन्मकर्मादिविदेनं संतानानामतीवादांभविलयः। उवैः: जडवियो वयस्वः ते कि बदामः। यतः ब्रह्मादस: देवेः:। तव स्वरूपं न जानन्ति; किच्चिद्विफळकमात्रानवन्तः| वयस्व तव स्वरूपकायन्ये कर्म समयं भवान इति भावः।
तथापि लस्वकित्स्यर्यति:। तव गुणकायन्ये भयोगः;। तथापि तव विषयिणी भक्ति: किचिद्व गुणकायन्व अस्मानु प्रेयति। ततः। अस्माकेततज्ञन्त्व्यः। पशुरोशः।
न समुचितः: न योगो भवति। ॥ ९ ॥

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1 एकानेत्रसुस्द्वमक्षणिकरा ब्रह्मणः काटकोटि प्रतिः।
कोराई विवेशः को परो बा विवादायेतीत दसोहमेशा भवेम। देवेः।
तथा न देवीमाहात्मः—
विवेशः शरीरप्रमाणग्रन्थीशान एव च।
कारतारः वतःद्वस्त्राः कः स्वरूप शापिमात् भवेत। इति।
बिवुःमाते च—
कारतारश्वरं एव न च जानाति क्रमः।
कारतारश्रवें बहुः तद्वर्णन्ति विवेशः। इति।
पुन: महाकाशस्त्रोते च—
वदा नैव भाता न विवुः एवो न काली न वा परमस्तुमिकार्यक।
त्यत्स: कारणीमूत्तरत्वस्मृतिस्स्मेतेका अर्जनाविकं शिष्यः। इति।
समन्तापांत्वत्नसतंजनस्यमृग्योषयतीति-
रतास्को नसं यदि अपि भएस्यत नमुन।
विषालस्त्रां ध्यायनं गतितिष्ठ्यकुरस्तय बशगाः
समस्ता: सिद्धौ तु वि चिंतरं जीवित कविः ॥ १० ॥

टीका

समन्तादिविति। हे मातः। बीराचाररतः तव साषकः। यदि नकः निषीदे। समन्तादपांत्वत्नसतंजनस्यमृग्योषयतीति-सब्बतः। सम्यक् बीरस्तन-जननङ्गारिणया युक्तता सहै शैठनरतः। सनू आन्मदमो भूता। विषालस्त्राः; दिग-म्बरः। गतितिष्ठ्यकुरः। शुक्केशः सनू। लाम; महाकालेन सह। सदा सुरता-नदनिरतां ध्यायनं। स्वयंधि चिन्तनं दल्ल्क्षीकरित्वा। तव मनुः। तव पुर्वोक-मन्द्यरां जपित। समस्ता: सिद्धौ; सर्वंत्यस्तिद्यः। तत्स्य; बीरप्रापकः। बशगाः; वशीभूता अव्यता। स च कविः। सनू। तु बुधिविध्यम। चिंतररं; सुदीर्घकां म्याथ्य जीवित ॥ १० ॥

स्वरूपपन्यायः

अतिमूः ध्ययोगो वर्णते। समन्तादिविति। हे मातः। जनयिन! मनः। दिव्याचाररातः। योगी साषकः। यदि नकः ॥ निशायाः, ब्रह्मविज्ञात्त्वाभायां सर्वंभूतनिद्यां

1 अनिष्क्कर्दे मन्नी कुक्कूर्यां समाचरेत्।
कुक्कूर्यां विना देव बालीमनः न सच्चिदि ॥ निदारसरण्यामु॥

2 रात्राणि नमः स्तवानं वैदुने सुम् स्वस्थितः।
अय वा हुक्केश्वरः तत्त्व सर्वंत्यस्तिद्यः। केदारारित्वसान्यामु॥

काशीकार्त्तेव—
स्तारिततीरितो नित्यं विश्वा काः ज्ञेत् पुः।
विद्वी वार्षेथ्वा बीरी रात्रौ म्याथ्यां चरेत् ॥ हस्य ॥

कुलिकाकार्त्तेव—
पुज्यादानस्य व येन केवलो पुज्यापितः।
रात्रौ मन्न्यां च माक्षा य न स्नेषेनु त्राणां ॥ हस्य ॥

3 वा निश्वा कथानुसायी तत्त्वां जागर्ष्यं संबन्धं। स्माथ्यान्त Robbie.
सम्म: सुश्रीमूतो जपति विपरीतां यदि सदा
विचिन्य त्वां ध्यायणतिशयमहाकालसुरताम।
तदा तस्य श्रोणीतिविहर्महामण्यं विदुषः
कराम्भोजे चद्या पुरहर्वश्चु सिद्धिनिवर्त्॥ ॥

टीका, स्वरूपण्याया च

समा इति। हे पुरहर्वश! हे ब्रीजसुन्दर! सुश्रीमूतः; ॥ निधर-चित:। यदि विपरीतां। विपरीतमावपावाम्। अतिशयमहाकालसुरताम। कामेश्वर-

¹ बोमिज्ञां समासाय स्वयं शकिमयो मथेत।
हुष्णारसेनां चिहस्तेत परमाणे।
आनन्दमयं संभूतं ऐकं श्रद्धणी सम्बन्धेत। केरिकं रथसंहितां।
तथा च गोर्षसंहितायाम्।
जीवेन सहितां शर्क समुदायां शिरोमुखे।
स्वयं शकिमयो भूवाय दिवेन च भुजसमु।
नानासहस चिहरं च चिन्तयेऽ परम पदम्। इति।

² भ्यावेत् सुरहमयी देवीमित्रेभवस्मिन्यौ।
सदा शोकशरीरेण चेरीतद्वेयस्मिन्यौ।
श्रवामो सुमुम्मां शृण्यश्चृण्यस्मिन्य-क्षात्रियां। तन्न्त्रकस्वलम्।

³ शान्ति: दुहिरिततद्वारे भूरायी भक्तिमान विदी।
विद्वेष: स्वयम्भीमानी संस्ततात्त्वा जेपदृ चिते। कुञ्जाराप्वविधम्।
महासाहि सह अन्यथा स्तानन्दनिरतां, सृष्टिन्यूति त्वं ध्यायनं । सन्, तव मन्नार्थ चिन्तयनु । समाः; संक्तारं व्याप्य, सदा; सर्वं दीपितन्य, त्वं ध्यायनं ज्ञातसि ॥ तव मन्नार्थ करोति । तदा; तहि, क्षणिंनिवविहरमाणसि; मूलके मुखेन निवसति: विदुषः; पण्डितसि । तस्य कराम्पोजे; करकमलंके, सिद्धि-निबधः; श्रीविषयाः: इच्छासिद्धग्यादिसक्तिसमुहा:। वद्या: ; वशीभुता महती-स्थ्यः। महासिद्धिनिवधाः इति पाठे, सालोक्य-सारुप्य-सायुज्य-निर्बोणायाः; तस्य आयचा महतीस्थः॥ ॥ ११ ॥ इत्यस्य स्वरूपपर्यायः च ॥

प्रदूः संसारः जननि भवति पालयति ॥
समस्तं किष्ठादि प्रधासमये संहरति ॥

अतस्वं धातासि त्रिखुवनपति: श्रीपिरपि
महेशोदपि प्रयः सक्षमपि फिं स्तोमि महतीसि ॥ १२ ॥

टीका, स्वरूपपर्यायः च

प्रसूत इति । हे जगतामुत्तादिति। संसारम्; जगत्व प्रधासम् प्रसूते भवति
जनयति । अतस्वं धाता ब्रह्मा; तस्य द्विभिषकिरिष्यः। भवति जगती भवति
पालयति ॥ विभिषि ॥ अत: अस्माहेतो: तस्य त्रिखुवनपति: श्रीपिरपि तिलोकीन्यः;
बिन्यम्भति; तस्य जगत्वावलकारिनी वैण्णवीशि:। त्वस्तीतिः । प्रख्या
समये; जगतसंहरसमये। समस्तं किष्ठादि; पञ्चमहास्तास्मकं जगत्। संहरति;
स्वीकारणेतें हि नं करोति । अतस्वं महेशोदपि सम्बध भवसि; तसं साहस्मा
श्वारकारणेतें हि नं करोति। अतस्वं महेशोदपि सम्बध भवसि; तसं साहस्मा
श्वारकारणेतें हि नं करोति। अत: भवति जगदेकारणमूलात्मदितीयां त्वं फिं स्तोमि ?

1 जस्यवाणी धिरवं व्यावेत व्यासस्यां स्मुतियां पुनर्पिते।
2 अस्माहेतो: तस्य त्रिखुवनपति: श्रीपिरपि तिलोकीन्यः।
3 महामहेशोदपि सम्बध भवसि; तसं साहस्मा श्वारकारणेतें हि नं करोति।
4 त्वस्तीतिः ।
तब स्वप्नात्मानं कः करोमि। तवेऽव वाचातीतेति भावः। उक्तं च विशुद्धाद्वतः—

"क्षितिसमव विचारता जगात्मधुकिर्मणि त्वापौडःपि विषुर्जागतार्थिका च।
लघुमिस्तु रुद्रे जगात्मोक्षकर्मणि त्वाभेष्यकेहुः वियत्राधुरुपः॥"

इति। तथाच स्वोत्सानं—

"उत्सवविशिष्ठितिः इत्यतथ्यं धरे त्रिशुप्यं तदुः
ब्रहुग्राजगतस्वदीविभिन्नतिः श्रुत्वचः॥"

इति॥ १२॥

अनेके लेखते भवदधिकगीव्रणाधानादेशकः
बिशूद्धाते मात। किमपि न हि जानन्ति परमवः
समाराम्यामाणाः हरिहरविरिख्यादिविनुष्ठः
प्रप्रोज्ञसिंह स्वैरं रतिसमहानन्दनिर्रंताम्॥ १३॥

टीका, स्वप्नप्रयास्या ह

अनेक इति। हे मात। अनेके वहो जनाः। भवदधिकगीव्रणाधानादेशकः
लघुमिस्तु रुद्रे जगात्मोक्षकर्मणि आराध्यति। बिशूद्धाः। बिचारणुष्ठः। ते जनाः। किमपि
परमः।१ किंचिदिपि परमतत्त्वम्, न हि जानन्ति न विद्यति। हरिहरविरिख्यादि—

१ कुसम्पुराणे स्थीतं अववचः—
प्रवेषदन्त्वे वेदेषु निधिति भगवादिक्षिकः।
एकं धर्मगतं सुदृढं कुर्वश्चयकर्नं धुमगः।
अनन्तसोभ धुमवेबलं निर्बलं प्रसुम्।
शैवनिताडः प्रवत्तन्ति महावेश्वरः। पं पद्मः॥
परात्मर्त्वं तत्रेत् शाक्तं शिखरन्युतमः।
अनन्तः प्रहरं चौ प्रक्षेपात्तस्तम। पद्मः॥
धुमं निरजने धुमं निर्प्रुण। श्वेतविन्ध्यम्।
आत्मोपविश्विष्यं वेद्यात्तस्तम। पद्मः॥ इति॥
व्यास्यायोपेतम्

बिधुः  
ब्रजविष्णुदातिदुरेशः । समारथ्यायः । सदा उपास्याः । आदायः ।
जगतः आदिकारणबृहतः । रतिसः महानन्दनिरताः । महाकेन सह रतिः
विपरीतर्मणं तथा रसं मध्यानं ताध्यामुखयं वनमहानन्दं तस्मिनं निरताः ।
लोका ब्रजाधिराज्यं चिदानन्ददत्तिपिणीं भवती स्वरमिश्रयेन । पपलोकसिं सरणा-
गतोदित्म ॥ १२ ॥

परित्रेश्च कीर्तानं शुचिरिपं समीरोदपि गगनं
स्वेका कल्याणी गिरिचरमणी कालि सकलवः ।
स्थितं का ते मातनिजकलसया मामगतिकं
प्रसन्ना त्वं स्वयं भवमतु न स्यायन्मम जनः ॥ १४ ॥

टीका, स्वरूपव्याख्या च

परित्रेशि । हे कालि ! कालभविनवारिणि ! तं परित्रेशः क्षिति । कीर्तानं

तताय व भीदेवीचनम्—
बचु मे निष्कर्षं बुधं चिन्मदं केवलं परम् ।
प्रतिवात्सीविनितुसमन्तमसुतं पदम् ॥
इव नानेनेति तामस्मिकृते परं पदम् ।
इव नानेवेप्रपुर्वसनं मामेव प्रविष्टिन्ति ते ॥ इति ॥

tथया योगिनीतन्त्रे—
परमानन्दं सुं जगता ज्ञानं वहात ।
तथा देवयासु तदमुद्यास्ताविनिर्जनतः ॥ इति ॥

1 महामहामहाबिष्णु विशेषे कालिका मृता ।
2 दामासह च निर्भरणमुक्तेति नरापम ॥ इति ॥
3 तथा च धर्मास्तोत्रे—
दक्षुण्डे चतुर्वृक्षसंहस्ते परमेश्वरि । . . . . . . ॥
4 पीवा क्वािसं वीरो महामात्रापाम्बोद ।
5 महामायाम महेश्वरी भगविनिवारणम् ॥ योगिनीतन्त्रम् ॥

5 त्वम भूनिष्ठच जलयस्त्वमकथि हुतवस्तवं वन्धुरक्रमः
6 तव चारान्तो मनव प्रकतिरिप महतुर्विद्वाहितितिव ।
7 आस्या वैत्तिकः मातः परम महति तवस्य वैव मिनिति
8 सन्तनं मेंउपरच्छ प्रकटिरानां सामसे करके ॥ गुणाबृहितन्त्रम् ॥
झलणुः; शुचि: अभिः; सपि समिरः बालुः; अपि गगनम्, आकाशम्; एका वाद्वितीया; कल्याणी; निर्विभन्मोक्षदानन जीवानां मकल्विधायनी। गिरिशारणी; 
शिवानी; गिरी तृणे शेते इति गिरिशः कुःस्थलः, तस्य रमणी हादिनीशक्ति। 
त्बं विविधार्थः 3 स्वकीयपपल्यायनपारतपसीयसायया कित्यादिुविश्विलिन्त्व- 
सुप्राणित्वः। सत्करः; सब्र चरार्वं च “सवः लखिवद ब्रह्म” इति श्रुति:; “सब्र- 
स्वभूपे सवेशे सवर्श अकस्मान्विते” इति चष्कः। हे मात; तेस वरं स्वत: का? 
सवेश्वर्पायाः स्वताः संवयं सत्वातः भावः। त्वं निसकर्षणाः; स्वीतासाधारणः। 
णातिकः; साप्तनलीन्दुपायः। मां प्रति प्रसन्ना भूयः; प्रसीद, भवमनु; 
संसारे दृष्टः। मम जनुः; जन्म न भूषातु न मतुः; मां स्वीताभयपदे कीन्त 
कुवित्यः।। १४।।

इमशानस्य: सुस्वः गलितचिकुनो दिस्नपत्थः:
सत्रें त्वर्कीणां निजगलितवीर्यें कुःस्थम्।
जरुःस्वपुड्यतेन मनुमपि तव ध्यानिनिरतो 
महाकालः स्वरं स भवति घरिष्रीपरिश्रिः।। १५।।

टीका

इमशानस्य इति। हे महाकालः! महाकालकके! तु; पुनः, यो जनः 
इमशानस्य:; 4 प्लेतुमुः अवस्थितः। झस्तः; लिध्गितिचिकः। गलितचिकुः; 
मुकंकरः।। दिस्नपत्थः; दिगम्भरः सनु। तव ध्यानिनिरत; तवदीयः, “मेघार्वः 
विगताम्बरः” इयावित्त्वःसुधुपेय चिन्तयन्। लतुः; तव मनुमपि मन्त्रराजः च जपन, 
उच्छायनः। निजगलितवीर्यें; स्वीतासलित्वक्रेण तदनुस्तिमित्तिः।। अक्षाणां

1 एकानेकः सुस्वम्पादितमवरी भाषाणां कोटिकटो प्रसूः। देवीसुरक्षम।

3 इमशानस्यो अवेत; झस्तो गलित्व चिक्सु चौकें।

4 दिगम्भरः सत्रें च तृणशृङ्गेः समर्पित।।

5 त्वर्कीणां चुदं कुःत्वा अवेत्रेकः अवपयु, हुनेत।

6 ध्यानिस्मृयः महाभाषयः कुःकालः स्वरं स्तेत।। महाकालवर्गः।
स्वरूपव्याख्या

इम्स्मानस्थ इति। तु पुनः दिव्यानां पक्षं। हे महाकार्तिः। परमहस्तिपिणिः। यो जनः इम्स्मानस्थः। महाप्रवृत्तमस्य सर्वभूतानि शवरूपेण थीर्यते यस्मिनः तत् इम्स्मानस्य परम्परा, तस्मिन् आलस्यचितः ब्रह्मपारणय इवयः। दुष्प्यः। स्थिरचितः। दिक्पयते। धरः। मायावरणहितः। निविकारचितः। तत्र व्यायनमितः। त्वदिरीतस्सचिदन्द्रूपं चिन्तयनिलयः। उक्तं च उद्यामकः—

"चिदुपां शानिनिवां चैतन्यानस्तदेवस्वरूपः।
कोटितदामनीवातः सर्वतत्त्वस्वरूपः।
शानिव चारिपेर्णवं खंडमार्गार्थश्च।"

इति। तव मनुष्यिः जपनैल त्वदिरीतस्सचिदन्द्रूप सर्वस्तदेवस्वरूपम्। निजागतिविवर्णः।
सहस्रादर्शतः। स्वामाकक्षेत्तिर्य यतृ अस्युं तेन सह। अर्काणं सहस्रं कुरुं।
ब्रह्मस्वरूपस्वरूपः। आदिव्यायचिदुपां चिन्तमितिहः चिन्तमितिहः दसाम्प्राचार्यादुर्दर्दमार्थाः—
पुष्पणि। प्रत्येकम्; एकोंक त्वामुदितय ददति मानसोपचारविविधता चिदंसौ तुम्हे समर्पयति। स दिशासाधकः स्वच्छन्देन पारिश्रीपरिछात्। पारिर: पारिवारिक-देहन्तः सद्व्यादिदीशतीनामविविधो मूलता सहजावस्यां प्रामोदि भावः॥ १६॥

गृहे सम्माजन्या परिगलितबीर्य दि चिकुरः
समोत्त मध्याहः वितरति चितायां कुजिदिने।
समुहार्य प्रेमणा मनुमिपि सकृत्तालि सततं
गजाल्लो याति क्षितिपरित्रिहः सत्त्वबिवरः॥ १६॥

टीका

गृह इति। हे कार्ति! कालाधिनि। यो जन: बीरसाधकः। गृहे।
समाजन्या परिगलितबीर्यम्; समाजनी सिष्मा, स्वाक्ष्यो रमणज्ञनतिनिन: श्रुतं शुक्मः। तथा समुं चिकुरः। मृदुल सह उत्पादित केष न। कुजिदिने; मध्याहः।
मद्याहः; निन्दमद्यागः, अर्जरात्रे वा। प्रेमणा; भक्त्या। तव मनुमः। ते मन्त्र समुहार्य। चितायां; श्रम्हाने। सकुदपि; एक्वासमपि। वितरति, तुम्मेन निवेदयति।

उत्तरं च आग्नि:स्वीयः—
तत्र सूर्योदसिनाम सूर्यमण्डलकालः: सहस्यविन्यः। परिश्रे:। एक जप्तियाट्या श म्रिति दिष्टति॥ इति॥

1. उत्स्थाणमाजोस्वस्य त्वपायः। शरीरं:।
2. भोमिनः सहावस्य स्वययेयोपजायते।
3. कालिका तदुपाते। विद्वधार्मकायानाद:। भ्रोपविषयः॥
4. उत्तमा सहावस्य सम्भवा भ्यातारणाः।
5. जपतुति: स्वास्थमा होमपुजामापमाः। कुञ्जायोः॥
6. नमः केलस्य स्वल्पेदेवः च। वजरसमाजजेगतस्य।
7. मुक्तेषो विद्वधार्मको मृत्युमण्डलोः।
8. कुञ्जावरे मंगारात्रे होमं हुमः। श्रम्हानें॥
9. पोथमासहः व: मुक्तिविकर्यः। चरे। कुञ्जावर्करूस्पति॥
10. स्वाभिवेचने चेष्टा ज्ञानमें असुत्र मिले।
11. क्षुद्रता जायते देवसि तस्मातनः। परेशंकरं॥
12. तहुड्दर्मा देवेशि साधारं समाधुतस्य।
13. तेनाप्रत्येके लघुरूपरेत्तास्य। गाम्भीर्मार्किकास्य॥
व्याख्याकोपेतम्
हि; निषिद्धम्। स जन; सत्कविवरः सत्कविश्रेष्ठः; शिष्यपारिगुटः; भूपतिभु सनः। सत्तम्; सर्वदा। गजार्कः; हस्तार्कः सनः याति; सर्वत्र विचरतीस्यर्थः। || १६ ||

स्वरूपव्याख्या

गृह हिति। हे कार्ति! कात्मयन्तिवारिणि! यो जन: दिव्याचारारः साक्षः। गृहे; सहस्रदकरमवर्षप्रकाशसदने। संमाजन्या परिगृहितवीर्यः परमग्रीवेद कठकुंडलिन्या रमणोऽवृत्ते बीर्यामृतम्। समृृष्टं चिकरं; चाबल्यादिदेशतिसहिष्ठ मनः। कुजातने; मकृष्ठ-वाले। मध्यान्ते; हिर्यध्रे राजी दिवसे वा। फळ्या; पर्या भक्त्या। तव मनु मन्त्र समुभार्य। खः दया। अक्षाराम्पि। चित्तायां; चित्तूपायां त्वपि। वितरिति विदिन वरोतित। निवृत्तमा!ः। करोतीति यावत्। स दुर्भिन्नुर्क च वमत हल्यः। || १६ ||

खुपुष्पेराकीर्णेषु कुतुमचनुषो मन्दिरमहो

पुरो ध्यायन्व्यायन यदि जपति अन्तस्तव मनुः।
स गन्धवर्षेणीपतिरिपकवित्वायः तन्नदीनः पर्यर्थे परापदुर्लीनः प्रभवति। || १७ ||

टीका

स्वपुष्पैरिति। हे मात्। भक्तः। बीरसाक्षः। यदि स्वपुष्पैराकीर्णे।
स्वयंपुकुलमें। व्यासः। कुतुमचनुषो मन्दिरम्। योनिस्। पुरः। अरे। ध्यायन्।
ध्यायनः। पुनः। पुन्यथितयुः। तव मनुः। अवृत्तसंहण्यकम् जपति। अहो। अर्धेष्मुः। स गन्धवर्षेणीपति। गायकश्रेष्ठः। अथै च कवित्वायः तन्नदीनः।
कविलासमृत्यु नष्ठ। तासां नदीन: समुद्रः। अतेषकविलासः। पर्यर्थे; तेषां।
सासे। परस्परदली: प्रभवत। तव उक्तमरे विचीत: सन, खळकदि कार्य समावः प्रभवति भाव: \( \text{II} \) \( \text{II} \)

स्वरुपभाष्यम्

स्वपुष्पोति। अस्मत् योनिमुद्रातापानं वर्णते। उत्तरे च शाक्यागमे—

"मन्त्रार्थ मन्त्रचातन्यं योनिमुद्रा न वेदति यः।
खळ्कोटिश्रेष्ठमी काव्य विद्या न सिद्ध्यति \( \text{II} \)"

इति। इे मातः। मन्त्रः दिव्याचारातः योगी साधकः। यदि स्वपुष्पार्कुण्डम्, स्वयंम्-
खळ्कोटिकुमुन्येनाधिकृतम्। कुमुन्यानो मन्दिरम्; मुलाचारस्थितित्रिक्षोगमण्डलं, इत्यथा-
स्थितत्रिक्षोगमण्डलं वा। उत्तरे च शिवसंहितायां—

"तस्माधारापायोजे काणिकायं सुशोभना।
त्रिकोणं बतीते योनिः वर्णतन्त्रेशु गोपिता \( \text{II} \)"

इति। पुनःस्त्रैव चतुर्थपदे—

"व्रतयोगिगतं ध्यात्वा कामं बन्धुकसनिन्मम्।
खळ्कोटिप्रतीकां च मन्त्रकोटिश्रीतित्वम्।
तस्योऽेइ गु सिद्धा सूक्ष्मा चिद्रुपायं परमा कर्ता।
तथा निष्ठितमात्मानेकानूर्तिं विचिन्त्येत् \( \text{II} \)"

इति। श्रवणे च तारारहस्ये—

"स्वकीयंहदये ध्यायते योनिमण्डलमुत्तमम्।
रजोभिव समोपेत् त्रिकोणं सर्ववर्णकाः \( \text{II} \)"

इति। पुरः। निद्राये, ध्यायनू ध्यायनू। चिन्तनये। तव; मन्त्रार्थविदि-मुत्तमं सर्ववर्णकाः
भावयन। उत्तरे च भूतश्चित्रत्रे—

"तश्य तश्य च मन्त्रस्य उष्णा या च देवता।
चिन्त्यतिवा तदाकारं मनसा जयमाचरेत् \( \text{II} \)"

इति। कुलाण्ये च—

"तथिभविष्टांधिप्राणस्तम्भितिवत्परायणः।
तत्पदार्थाचुरुक्षानं कुर्नु भवं जपेत्तित्वे \( \text{II} \)"
भ्यारुयायोपेतम्

ःति। तव मनुः। तव मन्त्राजम् जपति। शाने: शाने: मनसा जपति। उक्तं च ततैव—“शाने: शाने:विरस्यपदाः न दृष्टं न विछिन्नतम्” इति। स गन्धविशेषणपति। गायकश्रेष्ठ: “गानात् परतरं न हि” इति दर्शनात। अथवा च्चिरागमनन्तरेऽवाज इव। अधि च कवित्वामुख्यनदिनी:। महाकविः काठिदास इव भवति। अधि च परस्ते। देहावसाने। परमपदलीनाः प्रभवति। सब्दानन्दरुपायाः तविः निर्विहीन:। सनु निर्वाणपदे भमत इति भावः। योनिमुद्रासाधनन्तरं शिवसांहितायाः—“भयंसाजायते सिद्धि-रन्यासान्ध्यमोक्षमाप्यात” इति। ॥ १७ ॥

श्रीपाधारे पीठे शाखाशिष्यहो स्मरवदन्ताः

महाकाशेनोधरम्मचनसाखण्यनिरताः।

समासको नर्त्त ख्यमपि रतानन्दनिरतो

जनो यो भ्यायेश्वामापि जननी स स्मात् स्मरहरः ॥ १८ ॥

टीका

श्रीपाधारे इति। अधि जननि। हे मात:। यो जन:। साषकः। नक्षत्रः। राशीः। समासकः। तविः आसकचित्तः। स्मातः। साषानापि। रतानन्दनिरत:। दुरानन्ददुकः सन्। श्रीपाधारे पीठः। पद्धदशक्षोणयुक्ते यन्ते। शवशिवहीनः। शवरुपदराश्वाशिवहीनः। स्मरवदन्ताः। सम्सत्सुलीमः। महाकाशेन। परमशिवेन सह। वचः। अत्यन्तमः। मदनसाखण्यनिरताः। भिपरितरतिमाधुर्या सकाः। लां भ्यायेत चिन्त्येत। सः। साषकः। स्मरहरः। स्मातः। साषातः। शिवो मवेदित्यः। ॥ १८ ॥

¹ वेशीकातः वेशीकाक्रमः—

तद्वै तस्य चित्ताः सम्माते नये निऱ्यो भवेत। इति।

आपर् (१२) भोक्तरं टीकायाः ब्रह्मसूत्र:।

² आदी श्रिकोण विन्यास श्रेयकोण तद्विन्यासतः।

ततो वै विचित्रेनलंत्री श्रिकोणसब्दाभस्तमसूत्रा।

मच्छे तु कैन्यवं चंक बीजामायविभूषितम:।

नवत्रोणाः बालिः सतोसाधारक भ्रस्मेत।

ब्रह्माणि सत्तुपरं भूष्येन संयुक्तम:।

शाल्यायुष्मदिप्रोति बन्धरूप न संघ्यः। ॥ फालोत्प्रस:।
बिप्पार इति। भाषि जननि! अस्माकमुखत्तपदिति! यो जन: नक्षिः; भर्षेरानी।

उत्तरः—

"महानिद्धारयां ब्राह्मो वा मुहूर्तं ध्यानतः।
तदूः परमानन्दं तदा पस्यति निष्किर्मः।"

इति। समासः; वाचिम् एकांकंचि:। स्वयं। भास्त्म्सिप। रतानन्दनिर्त।।
योनिभुजयवल्लय स्वं शक्तिमयो भूता परमात्मना सह व्यक्तपरान्नालक्षः।
सिद्धमष्ठमुक्तचतुर्मुक्तचतुर्मुक्तचतुर्मुक्त। विग्रहारो पीठः।
अविचारपृष्टवेधिन्ते; क्षीणोष्णकुटिलपदार्द्योस्ते,
पश्चात्तपञ्चमयं-पवयं-तपञ्चमयं-पवयंप्राणुपत्रियोपविविषष्टे,
श्रद्धार्थवधिकारयांप्रतिविस्तिर्येत। तचैतन्यकुपितंकुपितंकुपित।
भाविद्यासुभाषः। भूपुरान्वि स्वयंहेतुः क्रिया:।
शारिरशिवर; शालरं निष्किर्मयश्ववय हुद्रेः, स्वयंपिणुनः ब्रह्मरपदे
स्थिता सति, इच्छा-किंया-त्रान्यत् मायया श्रवणशिक्षिवामेगेन चणकाकर्तव् द्विषा
भूसेवर्यः। महाकालेश्वरैमेदंतराण्यनिर्तताः। समुद्रब्रह्मपरस्थितेव सह विपरीत-
मानेन नियतदुःखम् । स्नेहदुःखम्; सदानन्दसिमीयः । त्वाः; ब्रह्मपिर्णी यो । ब्रह्माण्ड । स्वातःदेहनस्वेच्छा विदामातहृपूषे स्थिरतत्वात् स्वातःदेहन स्वेच्छा विदातपूषे।
उनं च वेष्यामहायम्भ—या देवी सर्वभूतेऽऽुवाहृपूषे सत्तिथा।” ईश।
गद्यब्धत्त्र च—

"निन्धिपं निगुणं तृषुं स्वातमां द्विगुणयम्।
आत्मानेतेन संचिन्यत याति तन्मयतां नरः॥"

इति। स स्मरकरः स्वातः; धृतेतमावसंपतः ताधकः परमात्मनि त्रिवे ठीनो मूल्या
कैवल्यपदं क्येदिद्विन्यः॥ १८॥

सलोमार्थ स्वारं पञ्चवर्मपि मार्जिनमस्ते
परं बोध्रं मैौं नरमहिष्यो घागमपि च।
बर्त्ते ते फूजायामार्थि भितरतां मर्यामसतां
सतां सिद्धि: सर्वं प्रतिपदमपूर्वं प्रमभवति॥ १९॥

टीका

सलोमवेछ। असिते! हे कालिके! ते तव फूजायां नैमिनिकार्णनाथः।
मार्जिनं मार्जिनसंविचि, छोटं उद्योगसंविचि, मैौं नैवसंविचि, नरमहिष्यो: नरमहिष-
संविचि; अयो च: अथवा छांग छागसंविचि, सलोमार्थि लोमास्तिसहितम्। परसु;
उत्तकं, पल्लं; मांसं, बर्ति; पूजोपहां, स्वारं; स्वारं, भितरतां; ददातां साष्कानां,
प्रतिपदं पदे पदे, अपूर्वं; अाध्यायः, सर्वं, समुद्भिवं सिद्धि: कर्मसक्तता, प्रमभवति
प्रकर्णं संप्रवधे॥ १९॥

¹ सत्यास्तुतावेच मात्मां तन्मयं स्मरेत्।
² धृतेतमावसंपतःस्विजुरीक्तताविधः।
³ आत्मानेव तुक्तेवही द्रुपार्श्वार्धाविधि। गान्धवस्मिन्यः॥
⁴ धृत्यामुलं चक तुषं मार्जिनमेवयोः।
⁵ उद्योग सिद्धान्ति बर्ति धृत समभित।
⁶ मानेव दुःखण्ड तत्वं मातेव हितकारयिः॥ शब्दात्माहेवे॥
स्वरूपचिन्ता

सतोमेति। बहि भस्ति।¹ न सिता बद्धा अतिता, नियमस्कृतमवाता। ते; तव,
पुज्यायः। अन्तर्यागिनिः, मानसपुजायामिनयः। मार्गेदिसबन्धिः सतोमस्यपञ्चमः
सर्वावधवसमन्वितान्, परशुरुपस्मार्गारिष्ठादिपुत्रः" इत्यः। अत्र छागः कामः, महिषः
क्रोः; माजरः वीमः, नरः मदः, मेषः मोहः, उदः मात्सर्गिनिः गुणसाम्पातृकोधः।
बहि वित्तानामः।¹° कामार्द्वींनवनिनास्मानन्वा चिर्मायाय तव्यिः शुज्योपहारकृपाः ददतामः
सताः मत्वसतामः; साधुःश्रीमानाः जनानामः। प्रतिपदः; पदे पदे, यथाधनसमिनयः
; आयूर्वः; सर्वावत्कुः। सर्वः सिद्धः; पदविवा मुक्तः।³ प्रभवति प्रक्षेपण संपमवि।
एवविवा: साधकः। सातोच्यादिकः मुक्तः। भभत्त्व इत्यः। इतः। १९।

बशी चक्षुः मन्त्रः प्रजपति हुविष्याषानरतो।

दिवा मातृहुय्यथरणुगःहुद्याननिपुणः।

परं नरः नरः निधुवनविनोदेन च मनं

अजपेख्यक्षः स द्वात् समःस्रमसःमानः क्षितितिते। २०।

टीका

बशीति। हे मातः! यो जनः बशी बितेद्रियः। हुविष्याषानरः;⁶ जयाते हुविष्यायि सनू। दिवा; दिवसे। हुय्यथरणुगःहुद्याननिपुणः। तव पाद-
पठःहुय्यथरणुगः, एकान्तनिरतः सनू। चक्षुः; लक्ष्मणसंख्यः मन्त्रः प्रजपति। परमः
; चुनाः। नक्तः; रजन्याः। नमः; विवसः। निधुवनविनोदेनौ च; चुरत्मनोदेन।

¹ विषेष बन्ये--कःथितः। बद्धार्जुनिः सत्री। इत्यः।

² कामकोशी छागबाहिः बहि द्वात् प्रुषुऽजेत। बच्चादाक्षिः।

³ बर्मार्हणहर्विन्ता बालाम्य मनसा छुता।

⁴ पुनःपात्रवेना नित्यमात्रहस्वात्स्मयः।

⁵ श्रवः . . . . . . . . . . . . . .

⁶ शालोवनर्गमस्य शालप्य वाल्यस्य च।

⁷ वैज्ञानिकनेत्र ततेन बित्ति निधुवनविनोदेन।

⁸ बो हुविष्याषानरतो हुविष्याषानरतो दिवा देवी स्मरने ज्ञेत।

⁹ शरी निधुवनादिकः चक्षुः स द्वात् प्रजापति। चुरत्मनोदेनः।

¹º निधुवनप्रियः नुन्ते श्रवः च नुपः प्रजापति। श्रवः अकार.
ब्रह्मायाद्वोपेतम्

विषिद्: सन्। लक्षं मनुष्य; लक्षसंख्यकमन्त्रं जपेत्। स त्यितिते; प्रथितवाय। समरसमान्; शिष्युिश्यः स्यात् भवेत्। "सम्यक्" इति पाठे तु यथोक्विवधानेन सेतुमहासेतुकुलकारिकं जस्वा इत्यथः। || २० ||

सवर्पयायः

वक्षीति । यो जितेनिद्रयः हविध्याती; साधकः । दिवा; दिवसे, पत्राचारणं तव पादप्रतिनिधः यात्याम् एकानात्यामः सन्। लक्षम; लक्षसंख्यायं तत्र मन्त्रं प्रजपति। पुनः नक्षम्; रजन्यं कुञ्जचारणः, नगः; आयावणणराहिं निर्विकारः समिद्यः। निदुवञ्चीन्द्रम्; निदुवनविनोदः। रसम् तेन विशिष्टः: सन्। परावक्यालमिदुहणसंप्रयोगान्दर्तः समिद्यः। तत् लक्षसंख्यायं मन्त्रं जपेत्; स प्रृथिव्या समरसमान्; शिवसद्यः, जीवन्मुक्तो समेदिष्यः। || २० ||

इदं स्तोधम् मातस्तव मनुसङ्गुराणजनः

सवर्पयायः पादाम्बुजयुगलपूजाविधियुतम्।

निदार्शं वा पूजासमयमधि वा यस्तु पठति

प्रलापस्तवापि प्रसरति कवित्वामास्तरसः। || २१ ||

टीका

इद्रमिति । हे मातः। यस्तु यो जनः पुनः। तव मनुसङ्गुराणजनः। तव मनूनां मन्त्राण्यं समुद्राणं सम्युग्दारणे जनः। उत्पत्तिवर्यं तत्। पादाम्बुजयुगलपूजाविधियुतम्। तव श्रीपाप्पाः पूजानियमसहितम्। सवर्पयायः। तव सवर्पयं सवर्पयं आस्मानो रूपं तस्य, "निदुवञ्चियुणसन्यमेन स्थूल-सुख-कारण-तुर्यावलक्ष्यानस्य आल्प्या कथनं यस्मिन् तत्। इदं स्तोधम्, निदार्शं; मध्यरात्रं।

¹ परावक्यालमिदुहणसंप्रयोगान्दर्तः।

² य आस्माने मैदुनं तत्स्त्यादापे स्निधिश्रीमः। कुञ्जरायाचारणम्।

³ यथैव इते एवं निदार्शं कार्यालमिति वेदनम्।

तवेत् निद्राः ध्यानभिति नाग्विरो चित्तुः। विद्वाध्यंवध्याध्यातमः।
कुर्क्षादिस्तोत्रम्

पूजासमवं वा अधि अविक्रय पठितं उच्चादीर्यति। तस्य प्रलापः। अनन्तःक्रवाचच्चमि। किंवत्वाष्टरसः; ॥ किंवत्वरुपसुधास्वादूपः। प्रसरति, निःसरति।
तस्य गणपथमयि बाणी भवतीत्वयः। ॥ २१ ॥

कुर्क्षाक्षीब्रह्मं तमन्तुसरति प्रेमतरलं
श्रवःस्तय क्षोणीपितारिपि कुबेरपतिनिधिं।
रिपुः कारागारं कल्यति च तं केलिकलया
चिरं जीवन्युक्तः प्रभवति स भक्तः प्रतिज्ञुः। ॥ २२ ॥

इति श्रीमन्महाकालिवर्चितं श्रीमद्भक्तिरूपेनिः:
स्वरूपाद्य स्तोत्रेण समासम्

टीका, स्वरूपव्याख्या च

कुर्क्षासीति। कुर्क्षाक्षीब्रह्मं; मदनयानरमणिसमाही।। प्रेमतरलं; अनु-
रागचछाहम्। तमः साधकः, अनुसरति; अनुगच्छिति। क्षोणीपितः; क्षितीश्वरोपि,
तस्य वचः; तद्वेषशयूः।। कुबेरपतिसिद्धिः; सः कुबेरसुखः; भनवान् भवति।
रिपुः; तस्य शुभः। तमः; पैच्छा स्तोत्रधारिकां कारागारं बन्धनारागवत् भीषणम्।
कल्यति; गण्यति। सः प्रतिज्ञूः; जन्मति जन्मति, भक्तः; तवद्भक्तिमान्
सन्, चिरं; बहुकारं व्याप्तं, केलिकलया; अनायासेन, जीवन्युक्तः; बिदेहमुक्तः
भवति। अथ वा स भक्तः केलिकलया कुर्क्षाकौलकेन चिरं दीर्घकालं व्याप्तं जीवनं
प्राणान्तः धारणं, मुक्तः देहान्ते पुरस्फ प्रत्य चान्त; सन्, प्रतिज्ञूः; प्रतिशिष्टं जनुः
जन्म यथं सः; पुनर्जनमर्हति भवति, स ब्रह्मनिर्वाणं मामोतिति भावः। ॥ २२ ॥

1 महंता पठितं स्तोत्रं बाणा बाणि मद्व अपेत।
2 उभ्योपरितं वेषि भिमाभानवेदं मथा॥ बिद्युश्चरत्यम्।।
3 पत्थक्षारपहनातु सर्वं बिधा: साक्षाकः।।
4 शवर्भदनि दृढः दृढः पत्त्रा इति सर्वं।।
5 गाप्तवाणी बाणी तथा गाप्तवाणी॥ काक्षीकुकृजवर्षेऽ॥
6 महाकाल्योदितस्तोत्रमेतसदन महिमावेदं योजयेति भक्तः।।
7 महाका श्रीमकृतयज्ञां यज्ञां देवोऽवश्यां कठोरते भक्तः।।
8 यज्ञां श्रीमकृतयज्ञां यज्ञां देवोऽवश्यां कठोरते भक्तः॥

स्रोतां मृत्युदेश्ये प्राप्तं च प्राप्तं च श्रीमहाकालिबहितम्।
या काली कालकान्ता कल्यति कल्यं कीर्तिता कालहन्ति
या तारा तारसुपा कमलजमहिता ब्रजविधा परा च।
भीविधा नोक्षपन्था हरिहरनिमिता साधकानां हितार्था
सा देवी सर्वभूपा जनयतु जननी स्तालकानां श्रुमानि॥

चेतनेि स्तवतार्जेन महाकालेन वर्णितम्।
कालिकाया: स्वरूपं च मक्तानन्दविधायकम्॥
कर्पूरां वि वस्त्रों दासनापितिसपितम्।
व्याख्यान्तेन भगितं सरलार्थविशोभितम्॥
मुनिनेत्रमूर्तेन दुसःके माने मयादृष्टं।
साधकानां सन्तोथाय विमलानन्देन भीमता॥

व्याख्येयं स्वरूपार्थं च विमलानन्दद्रापिनी।
पठतामिपि मक्तानां सदा कण्डे विराजनि॥
कोटालिपाणगरे शुनकानवाये

गोड्यिसमतिहरियो महत्तं गरिष्ठः।
कालिप्रसाद ईति तस्मुन्नो महात्मा

तस्यात्मजो रघुमणिविहितकियावानु॥
तस्मुन्नो विमलानन्दवार्तामि तवसःनुङ्गः।
सतीशचन्द्रप्रथायांवशीयोहरीहरैपभृषितः॥
कर्पूरादिस्तोत्रातीशका तक्तता कुलिनां गुदे।
बर्च्छात्ता कालिकादीयो चापि संज्ञायतामिवयु॥

अत्य टीका विमलानन्दद्रापिनी स्वरूपव्याख्या च समासा

॥ ऊँ तत्र ऊँ ॥
APPENDIX I

ॐ नमः फ़ाशिकाये

कौर्शरस्तवराजव्याख्या रहस्यार्थसाधिका

ॐ नमः फ़ाशिकाये

कौर्शराधिस्टोत्रगीतिका

नत्वा श्रीकाशिकां मक्त्या गुरूं च युणवार्तिकस्।
स्त्रृष्टस्तवराजस्य व्याख्या जुरे युवोपिनीस्॥
कृष्णीकविज्ञानालीकृते तद्वकृतित्वाल्कोत्तरेन्द्रेश्छ \nतत्र प्रथमं ताच्यद्वीपस्थोद्वारभरा—कृष्णवास। \nहेज जनापतं! मन्न्यमानि- \nमस्तरपरिता मां सांहं दक्षिणभरतनेग्रुंति कृष्णवासं पदंतुव धूवष बींगं हेयम। \nहेनिं दुरुरारिकारिते। एतद्वृंतवंं ते बींगं नदिरारितंं में भक्तं। जयपतिः। तेषां गर्भापानं च शंकुपानं च पवापि वदनकंदरात्व नक्षिकान्येश्च। \nहेन गाँधतिमिरंकंघरुहिःश्चिरे। नितितिधिं दातानं तेषां स्वतंत्रं बाण्यं बुलकुहार- \nहुक्तन्तितै मन्न्यमयासुमस्वयं वर्ण्यावित। ॥ १ ॥

कृष्णवीज्ञानालीकृते तद्वकृतित्वाल्कोत्तरेन्द्रेश्छ \nतद्वकृतित्वाल्कोत्तरेन्द्रेश्छ। \nहेज महेशं। तेषां कृष्णद्वृंतवंं! \nचन्द्रस्वर्यं चुंग्यवं स्वम्य: स। \nहेन महावेण्यवर्णवते। वाति गण्डकीसानि बाणं शरीरं, \nप्रोरो भावाको शरीरी अवतंतस कृण्गुप्पणो यस्मा: स। \nईशानं: हकार, संदुवाम- \nश्रवणपरिक्राम: ॥ इन्द्र: अर्ण्यं: ॥ तेन सह पारमाय दर्श उकार: ॥ तेन युस्म। \nअनेन \nहुमतिः मदति ॥ इन्द्रम: \nहिर्गुणं क्रताँ। \nकदाचित छुमे अपे मे वा कांछे, मन्न्यचेता:; \nजडो जन:; \nवासमुकं एकं यदि जपति, तदा वाचामध्विषम; \nवाचस्पतिः, सुरुंगृं विथया, \nधनदयपि; \nकुबेरापि संपदा जित्या, अम्बाजिकृतः; \nअम्बाजिकृतः पच- \nदशस्येव आक्ष्णो यातां तातां बुद्धं समुद्ध मोहयु मुह्मकुवेन सन, \nछिं चिरसिरां \nभाप्य प्रबवितिः प्रस्मिक्षति ॥ २ ॥

कृष्णवीज्ञानालीकृते तद्वकृतित्वाल्कोत्तरेश्च। \nहेज महाकालो महेशं। \nहेज उत्पतिसत्ततित्रस्थार्यान्ति हेयेश्च। \nत ससाङ्कु: \nअम्बथेतिसहितिः इशानं ॥ \nहेन पदं तवोऽहिक्षुमानो जनतू ताृत्री कृष्णवीज्ञानालीकृते \nस्वामिभक्तकले द्विरुपाः (हूः) \nइतिहेतुंतयं ब्यक्तिवाक्यपि यदि जपति, \nतर्थे स्वामिभक्तिः: \nसुमार्गविधिः: \nसुदार्श्चिरे; \nइस्तितितिशिष्ठनाल्लेख्यं ॥ \nहेन भजनकाशापा- \nभरणे। \nकलेण स्वस्वसं 
मोहति ॥ \nतर्थे स सविस्पादं जगत: \nप्रस्मिक्षतिः जगे \nकालकिर्मेश्वरस्वयंविदात्स: \nतयं भृत्रीकृतः ॥ २ ॥

1. अभ्र कृस्यवं भृप्रमिः स्वरी ‘क’, मन्न्यवोकार: ‘पुं’, मन्न्यवोकार: ‘क’, भृस्थार्थम्। \n"पुंतवं परस्या हीनमिश्रयें कते कृ मात्र रेनमात्र चाविष्येति। \nदीर्घ वास्तुकार: वान्मारैण दीर्घक्षेत्रं युस्मु; \nअतः मध्यां भृत्रीमिति मदति।

2. अभ्र बन्धुपद्वर्तकाल्मानेन दीर्घक्षेत्रेण च सयंतिन इत्याशो हकार:, इति हेतुः हुमति मदति।
कप्रुराविष्टोत्त्रमू

हस्तानि मायाबीजाकशोकवशेष तदपव्यायत्वेन च तत्स्य दिरुणीकृतज्ञातवां
शाखुनाशाखलवं संसारवसित्वं च विभावपति—ईश इति। ईशः; हकारः; वैशानरस्यः
रेफस्यः; चन्द्रः; बिन्दुः; तेन विश्वच वामनेत्रम्, हकारः, तदुपर्। तेन हीर्मिति
भवति । हे विगळशिकुरे! विषीपण गळितः: चिहः चेषो यस्यः। हे गलिकेँ!
छण्यां! हे सुकर्मन्दातावराध्यरवदने। सुकर्मन्दाताबालार रत्त्वारा तदमर्य
श्रियेते येन वर्दने, एवंभूरं वर्दनं यस्यः। हे दक्षिणे! शुक्लदाननिपुणे! काळिकेँ!
दातासंहारिनि! अतिक्रषण महापृथ्वीकारिणिः प्राप्त तेन वामीत्वं दहनः दिरुणा
इत्वा ये ज्ञाति; ते िशक्याः; शाङु प्रस्त् च, वै; निषेधेन अमित: सर्वतो मायेन
सुखनं वस्यमावं नयनं च। II 3 II

तृतीयश्रीवारसारफलमह—ईश इति। हे विकृणीक्षकलापे। सुग्रुवविल्लसं
हस्यांतरायणम् उत्तो वैशानरस्यः। ईशः इति पदं पूर्वाकारस्य तवदियं विरावृं (हृं
हृं) इत्येकं सवं मायाबीजम्। हे गलिकेँ। वे साधका ज्ञाति, ते प्रत्यक्षो निरमिति,
हे सुकुमरकान्तवाहुगात्तरमुलि। च परं, ज्ञेदोलीयो स्वाधीनतां नयन्तीति
मायाबीजोदारग्रंधमुरुं:सर्याः। II 3 II

अभिमुक्तिवामिष्टत्वानुसारसांक्तियावाचियातर्या च तजपादिक्षितिः करस्या
विद्धाति—हे अभ्यं! हे मात्! हे प्रकटितवदने! प्रकटिं विस्तारितं
बदनं यस्यः। हे विनग्रामवहे! श्रवणां जगताम। अर्थः पापं हरि नाशयति। उद्भवें
वामे वामोधः हस्तप्रे शुपार्ण खःः; तथा अधः:कारकमल्यः ङ�ुमुण्डः; सवे
दक्षिणोऽहं हस्तप्रे च अभी: अभमुद्यः; अभीरिति, "सुपां लङ्कः" ियनेन
द्वितीयार्षो प्रथम। तथा अधः:करपो वर्मः, वर्माण्; च; मनुविवामः; मन्नघटकी
भूतम्। दक्षिणे गलिकेऽ चैत्यम जतता, तव पद्ध्वरच व निषेधेन ये जना भावित्ति
चिन्तफलति, तेषा जनानाम्, भुवनकस्य; श्रीमस्य, अष्टी सदाय:*; भणिमाधिकसः; 
करस्या भवति। II 4 II

नामाश्रवविश्वाचियातर्या—उचर्थः इति। हे जितयशक्तिविश्वासिनि। हे
प्रकटितवदने। हे मात्! वामपाणिते उचर्थः लङ्कः, अन्धः करे छिंये गिरः; तथा

1. सुग्रुवव विबन्धा धोभमानो दक्षिणतारायण दृष्ट्यकोरेगुस्म परं वैशानरस्य रेश्मो
हस्याः। पूतासा हकारकारक्षीपुष्रोऽकारितिः हीर्मिति भवति।
ब्याख्यायोपेतम्

सत्यकरे उत्थानः अभवं वर्तेन । (दपती त्वा ब्याख्या) प्रश्नात् दक्षिणे कालिके ।
हर्षेतवाढगायणं हन्वना, तेन मन्त्रनिमं ये मायायनं, तेषा साध्यानं दक्षिणामूर्तिशिव-
संविन्यस्योत्पाणिमादा: तिदयो हस्तगता एवेदत। बीजसतकःनानाते दक्षिणे
कालिकै पैदै विन्यस्यति। ॥ ४ ॥

सत्यनिजेन वदिनायाम्...स्थिर्यभूताभावप्रतिंतयोगितवमवतार्यतय—वर्गाधिमिति।
हे मात।! हे सिमतमुख।! इव द्वार्तमुख! हे समाहर्मिते! कामायक्षविनिते! वर्गाम; 
ककारम; वदिनस्थम; रेगम; विशु; चन्द्रविन्दु; रति; ईकार; तार्यन्य बलिते
भूषितं तम; तेन क्रिमिति बीरं स्थान। तत: कूर्णीप्रकारम, मायादव्यं च; ततः
पश्चात् स्वाहां योजितवा, ते तव रूपं स्वाभिन्नं सन्त: ये जयित; ते क्षणी-
वस्यत्रित्याक्षमद्विध्वज।। खक्ष्या नुतिनन्यायादक्षमदद्वंत्वेऽन्त:। सन्त: कामिका
भवनीत्यप्रेयः। ॥ ६ ॥

कालिकोपि निष्कर्मकम्योपदारसाह—वर्गाधिमिति। हे स्मरवदनेन। इसालेहितं
चन्द्रालक्तिलितं वर्गीयं रकारदिकारालुकारभीलितं वर्गाधिमक्यं चकारखितं कते
क्रिमिति शिरम्; निरालुक्षम को को क्रिमिति। कूर्णिर्द्वं हूँमिति। ततः तवाद्वन्द्र
ही हृमिति। तथोः तन्यं स्वाहा हृति योजितवा, हे अम्ब।! हे मार्गार्ड्यिति।
लत्यरं विन्तमन्तो ये ये पुरुषा हक्यित, ते ते समान्तविन्यस्वनििनितन्तलाशा: 
कालिकोपि भवत्विति। तथा च “अथ हैनां वहसर्वे वहसर्विन्निमायोति सुमणं
स्वमयेके नित्याविन्यस्ततनात्तित्व निरूपितामादे, तदनु वृक्षीवं नवाधार्मन दक्षिणे
कालिके इत्यति मुनि, तदनु बीजसतकः मुनि चव्यायाविचारेत; स तः
शिवमो वेदेत, वर्णितिविन्यस्यो वेदेत, गतिस्तस्याक्षितार्थम वेदेत, स तः 
नारीर्षः, स तः वारीर्षः, स तः देनिर्यः; स तः सवेशः” इत्यादिकालिकाशुद्धकम्योपदारसा-
वस्य सुन्नत्वद्विलस्य स्वाहान्त भविन्यरतिः। ॥ ५ ॥

मन्त्रश्रद्धेन वस्मानाविख्यातयत्वन्ताभावस्वसिद्धः, तत्स्रुतः: सामानाविख्यकं
प्रतिपदयति—प्रत्येकःमिति। हे देवी! देवीद्वारे! हे मुण्डनमागितिश्चयलसक्षणः! 
मुण्डकम्या मुण्डनायो अवस्थायितासिन: कण्ठो पत्यः। हे पीन्नत्तनान! पीनी
कृप्याविस्तरण

स्थूलै स्तनो ताम्याम, आय्या संपत्ता। प्रत्येकं वा एकमेकं पुरुषपुरुषक बीजवृपसम् एकाकरयम्, तेन आदिबीजं कृवभीजं; मायाबीजं ठढ्रं वा, आदिबीजहं कृवभीजहं वा, परं; श्रेष्ठम्; आदिबीजप्रत्यक्षमतयन्तुपुरुषं च, प्रत्येकमापि लोकाणां यो जपित्वा, सकाठ-मापि; सकाठ पूरोक्त सकाठम्, नेत्राकिन्द्रे विहरति कामः; नेत्रस्य क्षमदलतुल्यतवतृत ख्स्मया: कण्ठे निवासत्वाब तेषां नेत्रकस्मे कपटा लक्ष्मीः विहरति। वक्रशुर्यां- शुकिम्बे! वक्रस्य चन्द्रस्ताद्यक्तवतू मुखर्पचन्द्रमण्डले वादेवी सरस्वती विहरति॥ ६॥

वीजरंगं लवचा शह जपतं फळमाह—प्रत्येकमं हे नरसुण्डमाला-
विलसद्वीरामासवशक्षुज्जुटे। हे देवि। प्रत्यक्षं द्रवं वा शितमत्वः, अथवा सकाठं
वातिगोप्य वीजं लवचा थोजिता, सदा भ्यानः सत्नं: ये वपनं, तेषां जापकाना
नरनारिकेदेरविन्दात्या विहरति; च परं, वदनसीतांशुकिम्बे माया चिलसतीति
परमकाशुं धोतयचाह इ॥ ६॥

प्रत्येकपि प्रकृतिपुरुषोपरवस्थानवानं फापयत—गतासुनामित। हे जननि।
स्मरणस्येत तपेष; इमस्मरणस्तथावस्थायां, शववंदः; शवाकारातिवंदः, महा�-
काश्यपरस्म्यानम्; महाकाशेत सह सुरात्स्यं त्वं भ्याश्व, जड्छेताः; मूलोत्पि
कवि: पण्डितः। त्वं कीर्तिसम्? गतातिशुभाम्; मृत्युवाम, बालप्रकटकृकाकाशी-
परिष्ठलस्मितमानम्; बालमुखेन भक्तकाशी, तत्या परिक्षतं नित्तम्मो यस्माः। पुनः
किभूतम्? दिग्विजयाम्; दिगेव वचं यस्मा:। पुनः: किभूतम्? त्रिचन्ताविचारीम्;
त्रिमुखर्क्ताम्, त्रिग्नाम्; त्रिविच्चन्ताम्॥ ७॥

अतिमूर्द्धस्यापि तव भ्यानात्वबिलिङ्गातिवाह—गतासुनामित। हे अम्ब! अत्यन्तातिगुरपि सवाना भुजविकारविधयितकारिताहितसब्ज्ञानां कुक्ता भवारणं तैलोक्तक्ष
करं व्यापकं चवदन्तंधुयक्तम्, गतिभ्रान्तद्विधस्मवायाम् महेष्ठिरबिनिर्मवित्तात्वाचलं
त्वं विन्यवन्तं सन्तू करिमेवतीति॥ ७॥

प्रत्यक्षकरिप्रण्या: परकृज:। परमुपरेण परमानन्दत्वायोगाभ्यासपूर्वक प्रदर्शः
यज्ञाह—शिवाभिनवति। ये जना: त्याम् बहिष्ठूर्वदीम् सिद्धायकानां। उपरिशुरतेन;
विपरीतरमणेन संतुष्टा सदा नित्यं भयायति। तेषां कान्तिद्वित; कुनापि, परिमवः; पराजयं 
न भवति। त्वं किमूलाः? हर्वबृहुः; शिवसुन्दरीमुः; पुनः किमूलाः? शिवामि:। 
बोरामि:; महानकामि:; शवनिवहुसुम्ब्रास्तिनिकैः; प्रेतस्वाहुः सुन्दरामस्त्या च 
निकैः; समूहः, परं; केवलं, संकीर्णांवः; व्यासायाम्, प्रकटितचिताः प्रविष्टं; 
संस्थितामिति ॥ ८ ॥

व्यासायत्स्य स्वकृत्य न कदाचिद्विप परामव हत्याह—शिवामिति। हे 
शिवपति। महाजनकामि: कोष्टिमि: गताद्वस्मूहसुम्ब्रास्तिकर्करैः। अत्यन्तं व्यासाय 
भलचिताः प्रविष्टं तत्ततोपरि सुरतहीत्या अतिसंतुः बौद्धायती (वातिकान्त- 
स्वतीम्) तव निरन्तरं वे नास्ता: चिन्तयनि, तेषां सात्त्वनां सर्वेदैषेष्यां 
निष्ठितमवशाःते।

"तथा व्यासस्य संस्थानांविको अभरायते। 
तथा समाप्रियसों ब्रह्मीृतूतो, भवेचरः ॥"

इस्तुकेः संभाषितख्रुपत्राधारति तिरस्कार हत्याह ॥ ८ ॥

गुणमूलोत्सवपिर ब्रह्माय: ते परमं न बेच्राः; कुतोदन्ते ? त्यातवेदपि स्तोत्वय- 
भिमत्व भाइ—वर्गम इति। हे असिते। कादिकेः तव परमम्; बौधम्बर्य धाता ब्रह्म न 
बेदति; ईः शिवोदपि न; हरि: किष्णपि क न बेदति न जानाति। उदैः; अतिशयेन, 
जडिथयं; मन्दजन्मुः वयं; तेत तव किवदाम:। तथापि त्वप्रकृति:; तव विषये भक्ति:। 
अस्माकं मुखयति; सतोऽ प्रकटयति। अस्माकमित्व द्वितीयाः षडः। हे जनमि! तत्त 
त्वयात्र तदसंभावनीय शक्तत्वं मध्यमं, खल्ल निष्ठितमं। पत्थरोः; पशौ पत्थरुः 
रोचः कोचः न समूचितः, न नाव्यायः। तेन छतार्य वयमिति मावः। ॥ ९ ॥

ब्रह्मायान्यायाधोशे भदृशे शाक्यप्रयोगान् प्रवर्तमानस्य तत्वायं दीर्घापराशः 
कायं शक्तत्वं हत्याशुमातस्यपुरुषकामाः—हे मातः। लद्रयं परामपमविनं गनो- 
बागति: तुम्य सक्तचन्द्रं स्वप्नकामात्य धाता यशातम्यैन न बेदति। च परम्, सक्तमम्ब- 
संहत्वं भैशोडपि क न बेदति। तथा सक्तम्यैनपाठाः हरिरपि क न बेदति। तथा
कर्पुराविद्वृत्तम्

बालिशा वयूः अविरतं ते रूपं प्रति कि बादनः। हे कारिकः। तथापि बुजुरम्योऽध्यानं अस्मानूः तवदीया अविरेष वाचांभुः करोतीयेतत्ररत्नं सोडन्यूः। पशुरोष इति।

"हुष्णा रूपां भयं श्रुण्या शुष्कुम्पा चेति पञ्चमी।
कुंते शीतं तथा जातिर्द्रो पाणा ह्ये स्मृता।।
पाशचन्द्रः पशुः प्रोकः पाषाण्युक्तः स्वयं शिवः।।"

इत्येकः पशुष्कविचया पाशाःकेढः माधेषु पामरजेषु रोपे न योग्यः। किलेति संभावनायाम्।। ९।।

हताल्प्रकाशविज्ञातया महाचीनक्षतया साधनान्तरावच्छेदकतया च सर्वसिद्धिनिः
शिठ्ठं सूचयति—समन्ताद्विद्। यदि भक्तः विबातः; दिग्मवः, गतितितिकुरः
समन्तादपीनस्तनवजनवुष्यौनवतीरतसकः; समन्तात् सर्वतः, आसम्यकः पीलो स्थूलै
स्तनं जवनी च धियेते यथा, तत्स्या यौनववल्ला रततसकः क्रीडातसकः सनू नभरे
राजेऽवल्ला ध्या्यनं, तव महू मनं नरणमः पति, तस्य समस्या: सिद्धार्थः: सिद्धिमुहः:
अणिमादयो वशमा भवन्ति। सुबिः; पुराध्वमां चिनकां जीवितः कविर्वतिः।। १०।।

प्रयोगान्तरेण नकं ध्यातो फलमाह—साधकाद्विद्। हे परित: मांसलः
कुणक्षतम् धृतुमवृक्षोनवति। दिग्मवः, विक्रीणितिकर्तः, राजौ सुरतपशः। (यद्य
परित: मांसलकुणक्षतम् धृतुमवृक्षोनवतीसुरतासकः) भक्तः, (यद्य परित: मांसलकुण
क्षतम् धृतुमवृक्षोनवती) ताः बिनस्यु सनू तात्रीकं मनं जपति, तस्य भक्ति
निकलिः: सिद्धिनिस्या: स्वाधीना भवन्ति। पुराध्वमां कविर्वला दीर्घमथं जीवितानि
पदान्तरकपना च बाधास्तेनोजो निषिद्धन्तस्तत्तन्त्यमेविभ:।। १०।।

तम तावसप्रभुते: प्राधनतया साधनसमेदयात्माएः महासिद्धिमुहकतां
साधकति—समा: स्वस्थ्यमूर्त इति। हे हर्षव! यदि; भक्तः, समा:; सर्वसत्तं
अविस्थचैः, सदा; सर्वकाले, स्वस्थ्यमूलाम: आद्यपापशियां विचिन्त्य, विपरीतालयः

¹नार्कं जघः अनित्यावलाभाविदिमाः।
ब्याख्याःकृपयं प्रेमे 

अतिशयं अवन्तम्, महाकालेन सूरतां त्वां भ्यायत् पूवोकस्ममन्त्रं जपति, सदा तस्य क्षोगीतविहराणमाणस्युः; क्षणो पृथ्विः तस्या: तस्य उपरी यत्र कृत गच्छो विदुपः भ्यानपिञ्जरात्, कराम्योजे; कातः, महातिंद्रनिवहा; शेषरत्वानिविद्विषिदास्युः; वयः; वशीभूतः: तिन्तस्यायः: $ \|$ १९ $ \|$ 

यस्यात् जपत: सर्वतिमिन्द्रदत्तमः—समास्विति। हे मूढान! अति-
निश्चयमानस: (वयः समानकारसीर्य, स्वस्थचितः:) नारायितः (पुलायिताः चा) 
बहु महेश्वरिदुखानां तः सर्वदा विनियम्य चिन्तयन् ततू वदि जपति, तर्थं सर्वे-
सहातलोकाभायां नानान: पाणिप्रेये निरस्तिनिरस्विकरः: वसगा: स्वारित 

२० 

मुद्रप्रकृते: सुधिस्थितिप्रवृत्तकाण्तवानु रजःसत्वमोगुणमूर्त्यादनां कार्यत्वाच 
कार्याकाण्वयोर्येदं दर्शयति—प्रसूते संसारमिति। हे जननी! रजोगुणभूपेण भवति 
संसारं प्रसूते; प्रसाबं करोति। तत्रपुलायितस् जगती भावयति। वेदि चाये। 
तमोगुणभूपेण सत्तमव्यासे तत्कारण श्र्यादि च संहरति। अत: त्वं धाता; 
ब्रह्मापि। दिवशपनपति: श्रीपति: लक्ष्मीपतिरपि। महेश्वरोप्यति। प्रायः; विषेषेऽन 
ईशादि विनियम्य, सामान्येन च सकं कल्या यह वर्त्तमानं नारदिजन्द्वति रूपमपि 
भवति कि स्वासी?। $ \|$ २२ $ \|$ 

हरिहरविनियोगसवपि त्यां स्तोत्रसमयं इत्याह—प्रसूत इति। 
हे मात: ! भवति भव जन्यति। विसंगं सुयमयादि तद्यथा पाति च, 
संहारकाले सुयमयादि सवं मवती हरति। अतो जलख्या धाता, जगद्वको 
रसायति; जगवाकर: निशोष्पिप्राय: भवती साक्ष्येन स्तौति किमु? अत्र 
कार्यस्य देवरुपायो लक्ष्त्वनेन मध्ये इति सुचरि। $ \|$ २२ $ \|$ 

जगकारणत्वावविषयैवनापरिचितस्मापुरूषाणि व्यस्यत: कार्यतावचित्ततया 
परिचिताप्राप्तिन्त्यानात्ताय दृष्यति—अनेक इति। हे मात: ! मवया अधिका: 
मवदिका:, मवदिकाच ते गीर्भणिविवाक्ष मवदिकार्गीर्भणिविवाह:, तानु मवदिका-
गीर्भणिविवाहुं देवसम्याहुं, अनेके; भावानिन्बेदेन्ते। ब्रह्मः; बिपशायमानिना:,
क्रूराविस्तोत्रम्

किमपि परं विशेषततः न हि जानन्ति। कथमियाह—समेति। यत: नितोक्यां
प्रावते: हरिहरविग्राहविदिविवैणः; विष्णुशर्वश्चादिदेवते:; समाराध्यायः; सम्यगाराध्यायः,
आचार्य सर्वशास्त्रदिमुतमः, अतोहि स्वेरम् स्वच्छन्दं यथा स्थायथा, रतिसमहा-
न्दनिन्तामः; रतिसेन निवकीडासेन महानन्दनिन्तामः। प्रपोधस्मि शरणं
श्रवणं ब्रजामि॥ १३॥

लवणविरिक्ष्टोत्पातसनाया निष्कलत्वमाह—अनेकं हि। हे मातः।
(यद्य हे हरिहरिणि) लोका: नितिम्युथानः (यद्या भवत्या अधिका देवा हि भवता
नितिम्युथानः) गमन्ति, ते कैहेया: परसार्थवस्तुसूर्तं त्वस्त्रवें विद्वानः न हि
जानन्ति। अहं तु भवविष्णुस्वरूपमृत्तिमित्वराध्यायामां रतिसंसंतोषतत्त्वार्यः पूर्वः
स्वच्छन्दस्वैैरं कर्णाणातोत्सविति॥ ११॥

कार्यकारणमेदातु व्यञ्जिहपाया: पराया: प्रकटे: स्तुतेश्वकशात्वं कथयति—
घदर्शितति। हे काव्यः। त्वम् एकः; अद्वैतरूपः; कल्याणि; सर्वमक्यः, गिरिह्वामणि; 
सदाशिवमनोहारिणी; धर्मी; पुष्पवीरा; तवं काथामभः; ज्ञानम्, तवं शुचिरिपि; 
बलिन्निपि, तवं समीरोपिपि; वायुरपि, गानम्; आकाशस्वम्, सक्तम्; तत्वसमुहेश्वरपि
त्वम्। अतः ते तव का स्तुतिः। अधिकाविष्कृतमयक्यनम्। हे मातः। तव कल्यणः,
अगतिकं जानन्ति मामुदिस्य तवं प्रसन्ना भूया: प्रसन्ना मव। भवम्; संहारं क्षक्ष्यक्यः,
मम जनुः; जनम न मूर्तात।॥ १४॥

प्रसन्नाया देव्या अवश्वेहं पुनर्जम्यामायामाह—प्रीतिति। हे अस्तिते।
प्रज्ञानसृष्टिनी सृष्टिनी स्वमेवब्रह्मात्मा ध्वन्यतेजोधर्मासताप्यति विदय। हे
मातः। ह्यस्तोपायार्यान्स लवणविरिक्ष्टलावायात् का त्वदिया स्तुतिः। अतः
स्वकालेन अन्यगतिकं मां तवं प्रसन्ना भूया:; मम जनन्ति पुनर्जम्यामायावमुृषेष्टि
भाव:॥ १५॥

अगतः। कर्ममुद्रकवाद् महानीरणसाधवाने अवृतापि सहस्त्रं प्रदर्शयति—
इश्वादानस्य इति। हे महाकालिः! यो जन: इश्वादस्यः; जवानां जवणं इश्वादस्य
वमस्तः, स्वस्तः; शुक्लासनः; गव्याचिर्कः; मुक्तेशः, दिक्षपरः; दिग्मवः, तव


दुरुस्तसंबोधने, यः साधकः, स्वरजोपि पूर्ण मदनमन्दिरं पुरो भ्यात्रा भ्यात्रा, यदि तत्र परमं मदुं जपति, स साधकः देवगायकपञ्चनायक इत्य विलक्षणः युक्तवीणि-वाहिनीं।

तथा च कालितन्ये—

"कलागारं पुष्पिताया भ्यात्रा यो जपते नरः।।
अयुतकर्मणेन साधकः स्वरमणसः।।
केवलं युक्तवीणे स तु भिद्विनिषिद्धेतु।।"

इत्युक्तिदिशा स भक्तं विद्विनिषिद्धेति। अपि च।

"संस्थाप्य वामभागे तु शक्ति स्वामिपरामस्।।
रक्तविकरभागं शिवमयं धार्मागुं।।
या शक्ति: सा महादेवी हरस्मतं साधकः।।
अन्योन्याचिन्तनायेहि देवलमुपपरते।।"

इति उदयामलोकं स्वरीक्ष्यं एवंदेव्, "तयोरपि बिले बलात" इति दक्षिणार्थार्थावमस्।।
अन्त निरङ्गरत्नावचं ग्रामाण्यस्—

"दक्षवामकुलाचार अन्योन्यं ते विरोधिनः।।
तस्मातैलेचिति आचारः तैव माहो न चान्तथा।।"

इति। अन्तकाले परमपदे श्रीमहाकालमहाकालीसारुप्यदे तीनो महतीति।।१७।।

पुनस्यांमेवेदेन चीनसाधनमेदादुपपायाधिकथं प्रतिपादयति—स्त्रिपारं पीठ।।
इति। अपि जनमि! निपारि; पवित्रिकोणालक्षमं निपिठ, शवदिवादिदं; शवाकार-विवाहदि, स्तिथानिति श्रेष्ठं। स्मेरवनलम्बं; इश्वास्यसुबीम्बं, उद्दे:; अविष्कारेन, मदनसातापननितां, महाकालं सह श्रीवारसनिमापम, यो जन: भक्तं, स्वयमपि रतानन्दनियतं: समासं; अस्त्यं निम्न: सन्त, नक्त; राज्य, ल्यायण्येव, तस्मारं; शिव एव स्यात्।।१८।।
व्याख्यावात्स्यापेतम् १४१

प्रिप्पार इति। हेतु अन्व! प्रिप्पारे पीठे; पञ्चक्रियागत्वकऽन्ते।

तद्युक्तमाहु कार्यपुन्त, "चरिका नवकोणि पद्म" इति। अन्यथा।

"आदि चरिका विन्यस्त्र चरिका तद्धर्मन्येतु।
ततो वै विधिस्यते चरिका नवक्षयामाहु।
ततो वृंचम समालिख्य विकेदीतद्दनः ततः।

वृंचम विन्यस्त्र विधिकिल्लेक्षपूर्वकम्।"

इति कालीतन्त्रोऽके:। "मध्ये तु वैद्यं एकं भीजं भाग्य विसाहारस्य।" इति।
कुमारीकस्यवर्णाट्। "पञ्चक्रियाम पञ्चक्रियाम अहोधवर्ती सुतकाशिपाम्।" इति।
नीतातन्त्रोऽके। एवंतथाके पञ्चदार्शे पीठ इत्यर्थः। अन्तः श्रवणमहेश्वरवशिष्टः
यहांकलन सहोर्षेष्:। दुरस्तिकालाधिकार्यः कां: स्वयंमि राजाद्वारा
रतिरसानंवतपत्तुः। सत् लक्ष विन्यासेऽतु, स भक:।

"नीच: सिव: सिवो नीच:। स नीच:। कैवः: सिवः।

पाल्पमानस्य नीच:। पाणिस्युकः। सदासिवः।"

इति स्वन्दोपानिषुते:। पाणिष्युकारेष्वेनेन स्मरहः। सिव एव भवति। किलेति
प्रसिद्धयेन।। १८।।

विन्यस्त्रविगतमाहु विविधफलं दर्शयमाहु—सत्तोमास्थीति। भवि भविष्यते।
काव्ये! अथ वा न सिता न बद्धा, सिंत बन्धने, त्यथा स्वर्गेः बद्धा:। त्यथा न कोंपि
बद्धु शक्त इत्यथः। स्वारम्। स्वच्छन्दं यथा स्वारम्। मार्जित पृष्ठं मांसं सत्तोमास्थिः।
सत्तोमास्थिः, परं च गौरुम्। उद्धर्षिनि, भेंख्य:। मुख्यिनि, नरमहिषयौ:। पृष्ठं
वा, चरिका पृष्ठं वा, ते:। तव पूजयाना बन्धु बितितातं, मत्र्यवस्थात:। मध्योके कस्ता
साधुराम्, प्रतिपद:। स्थाने स्थाने तर्क अपूर्तां अचिन्तनीया सिद्धः। प्रमूक्ति प्रकर्षण
भविष्यती:।। १९।।

वामनक्षरः वामनक्षरः। बलिदानन्यवस्थामाहु—सत्तोमास्थीति। हेतु
काव्ये। सर्वकः सर्वकः कामेरकः छांग नृपग्राहरेरजन्। वा मांसं तव पूजयाने
फूर्वादिस्तौत्रम्

वे साधकः बक्ति समर्पयति, तेनां मृत्युतोक्षलिनिनां साधकानां प्रतिक्रियां समस्त-
सिद्धिनिकरो नवनव: प्रादुर्भावितं। अन्तः तत्त्वोक्षलि बलिदानप्रतिपादकानि वचनानि
क्रृष्णपराणि। शारणयत्स साधारणसिद्धान्तान्त नासित। किं तु—

“शारणयत्स बलिदेवत तत्रायं विविदः कः ।
क्रृष्णा घुटतमये सिंहं नरं व्यासं च मैयये। ॥
अथ दि पूर्वकेकल यशोदमये च वा। ॥
घातेश्वररहस्तेन देन मन्ने नं श्रयतम्। ॥
वचनाविविदः चत्र मध्यं तत्र द्विजः पुनरः। ॥
नारीकेतजरं कांस्ये ताम्रे वा विशेषेन्यपु। ॥
नापथिं द्विजो मध्यं कदाचिदिश्येष्वेदपि।”

हति कालिकापुराणवचनात।

“पायतं तु गजन्ये मार्गार्तवे कुलस्थकम्। ॥
वृन्तानं कुलकृतत्वेन मेशत्वेन च दुमिकाम्। ॥
माहिष्ठे मसुरामधूम्भवेन च दुमिकाम्।”

हति बृहस्पतिजरकः।

“वामदक्रिणमानो हि कालीताराविभौ स्मृतः। ॥
द्राक्षिदो दक्षिणः श्रोको गौडो नामः प्रकृतितिः। ॥”

हति शालिसंगमस्तन्यवचनमाणायाष बलिदाने वामदक्रिणमाणायवस्था युस्तवेनान्
लोकनीयेति भावः। ॥ १५ ॥

गुरुपारंपर्येनेद्रेण पुराणपरिपाटी प्रतिपादयति—वषी अक्षमिति। हे मातः। ॥
वषी; जितेन्द्र: हविश्वाभारत: दिव युस्तवेनायुगच्चव्यामनिपुषः ऋष्टि मन्नना प्रजयय।।
परसः अपरसः नक्तम् रात्री नमः दिगम्बरः निन्दुवनिनोदेन चरती रात्रि
हेमं तत्त्वेन पाठकारविधायकत्वेन च समस्त भाग्यः मन्नु ऋषि ऋषांस्यं जयेत्, ॥
द्विहितिते; पुरुषेश्च; स्वरहस्मान।; शिवनन्तम् स्वतः। कितेिति प्रसिद्धी। ॥ २० ॥

Please note that this is a translation of a Sanskrit text, and the natural text might not be a direct transcription.
यात्रायायोपेतम्

गोगन्यवस्थां राज्यदिव्येदेन, द्विविधं पुरयारणं च दर्शयति—वत्तीति। हे मात:! हुवेयायम्भःपरो नियतेनिन्द्रियो नकलः, तव पादपक्षनिलानिन्यपरः सन्न, दिवसे लक्षणं चूर्ततमं जहांगः। च पुनः, राज्यो नमः सन्, सुरतकीड़ा लक्ष्यसंहारपरिमितं मन्नं दुर्गतिनिलादार्धित्येन यो जपेत, स पृथिव्यां शिवुत्स्मृध्वर्यां भवेत्। तदुक्तम्—“भोगः स्ववैयकान्तानिन्द्रियप्रकाशः इत्यम्” इति द्रष्ट्राणार्तन्य- राजवचनावेत् भावः।॥ २०॥

मन्न्यदेरसहिततथे पाठकाश्च विवायकश्च च महाकविविन्दुसम्प्रदायम्—
हं स्तोत्रमिति। हे मात:! यः; भकः, हे दर्शन स्वरुपस्यम्; स्वरूपमुक्तन्य स्तोत्रम्, निवायांगम्; निर्विहार, अथ वा पूजाकारं पत्तिति। दुर्विवारायणे, तत्स्य भालापोढ़पि; अनर्थन्नवमन्यपि, कवित्वात्मृतार्स: सन् प्रसरति। तव मनूसुसुभारण्यलः, तव मनूतां
मनस्यां समुद्भिराण्य जतुः: जन्म द्वानु, पादमुत्स्वाप्याखण्डविहिहियुऽतः; पादामुत्ते—
युगलस्य पूजाया विधिः; तेन द्रुतमित्यः।॥ २१॥

स्तोत्रायाय्य पठनफलभार—इदमिति। हे मातः! हे दमूः; तद्विद्वारिशत्यक्रायम्—
सत्रय्यक्रायम् मुद्रयः; पुरवत् चरणक्षणमुग्ननस्यसहितं स्तरूपस्य स्तोत्रम्।
अतः पूजासङ्गेन ध्यानं लक्ष्यं च पूजाया: कुमारसुक्तचतुर्भूतः। निशिकान्ते, अथ वा
पूजासंगेन यहः पत्तिति, तत्स्य अनन्तसंगेन प्रतिचित्वर्थः स्वरुपमिति कवित्वात्युत्सर्वि—
दुष्टैः प्रसरता स्वरुपमिति भावः।॥ २२॥

वनेन स्वरुपस्यस्तोत्रपतेनाहामुक्त च भोगोक्षी मनोभिषितं फलं च
वभंत इवाह—कुरुक्षेत्रीश्वरंविद्यमि। ततः; स्तोत्रपतम्, प्रेमणं तरः; चब्बम्,
कुरुक्षेत्रीश्वरंम; श्रीमहः; अनुसरति अनुगच्छति। कुबेरप्रतिनिधिः; कुबेरभल्लः,
क्षोपितरामन्यं तत्स्य वतः; वशवृत्त इति। स्तव रिपु: कारागारं कथयति गच्छति। तत्स्य
करिकलिभयः; दीपावलिभयेन, स्वच्छायेति यात्राः। चिरं जीवन्मुक्तः; चिरं चिरकालम्,
जीवनं सन् सुमनक्यां वैवल्यं प्राप्याति। स यदी सुकृतं नेत्रचछति, ताहें प्रतिज्जुः; जन्मनि
जन्मनि, भक्ति क्षमावधि प्रकृपांण भवतीयतः।॥ २२॥

स्वप्नपुन्याय: सकल्युपन्यकहनस्वरुपस्य स्तोत्रामुक्तं हर्षति—इति महाकावः—
विरचितं मिति।

इति भीक्षुरस्तवराजस्वयो ब्रह्माय रहस्यार्थसाधिका समाका
सामान्येन देव्या नामकर्तिनादेव बन्धकत्वनिवृत्तिः, किंतु साधकतयेऽति फल-श्रुतिमाहः—कुर्ज्ञाक्षेति। प्रेमचपलं सुन्दरीपुरुषं तं साधकमहुर्तरति च, कुबेरतुल्यं। सकलसर्वसहानायकं: तस्य आज्ञाकारी भवति। तस्य बीजातेनाज्ञितोहि चन्द्र-प्रहं सेवते। “बेहुंदा जन्मनामस्ते ज्ञानवानुम अं श्रवयते” इति स्मृते। स साधकः प्रतिज्ञे विरं जीवसं सन्न् देवताप्रसादाधिकारस्यमार्थायज्ञानेन सुक्ष्माश्राह्य। कतया युक्तो भवति।

“कलौ काली महाविदा कलौ काली दुः सिविदा।
कलौ काली शुसिदा च कलौ काली कर्भद।
कलौ काली शिखायाथ य: कालितिमिकामुकः।
स दुः शिक्ष विना देविर रतिमणोगमिन्नित।”

इति महाकालसंहिता वचनाद्। तथान्यः,

“युगादिसमयेदेवि शिवं परशुरोपरमृ।
तदिच्छानिर्णयं शान्तं समिद्रान्विनिर्माह्य।
शास्त्रम सुन्दरं छुँ मन्दर्युक्तं वरम्।
आदिनाथं युगातीतं काल्यासंगुतभीमरम्।
विपरीतरं देवं सामरस्यपरायणम्।”

इत्यादि।

“आश्चर्येन तथा कार्या आश्चर्यं न विन्यति।
आश्चर्यो मद्दरं द्यू आश्चर्यधैव हृयते।
आश्चर्यं ग्रहन्तज्ञ आश्चर्यं नार्तेःसज्जाः।”

इति शिक्षितः कन्मत्योऽते।

“यो दाशिष्ण्यं विना निषो महाकाली। प्रयूजयेत्।
स पापी स्वगेतोकावते भूतो भवति रोग्धर।”
विषो चः पूजको वामः सोउन्यायी पुप्पविनितः ॥

इति कालिकापुराणत् ॥

“स्वपन् तिलछन् क्रजङ्गाण्यः श्रलपक् मोहने रतः ॥
कृत्वत्सततं देवीं स वै सुष्येत कन्यानात् ॥”

इति पशुपुराणावचनां महामहिष्मातिश्च स प्रदश्चिनिताति शिवम् ॥२॥

इতि श्रीकृष्णस्तराजीका वणोपिनी समाया

कृष्णस्तराजीयव्यावाणयुगः मुद्रा ॥
त्वदीयचरणामोऽजगद्व समपये ॥
<table>
<thead>
<tr>
<th>पुस्तकांक नाम</th>
<th>पुस्तकांक नाम</th>
</tr>
</thead>
<tbody>
<tr>
<td>अतरस्त्वा धातासि</td>
<td>प्रत्येकं वा द्वारं वा</td>
</tr>
<tr>
<td>अनेके सेवन्ते</td>
<td>प्रविष्टं संतुष्टाम्</td>
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<tr>
<td>हर्द लतों मातः</td>
<td>प्रस्थापे संवारं</td>
</tr>
<tr>
<td>ईशान: सेन्द्राकाम्</td>
<td>बर्षि ते पूजयाम्</td>
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<tr>
<td>ईशो वैबल्षनरस्यः</td>
<td>मातर्यं ये जपप्तिः</td>
</tr>
<tr>
<td>कस्मे वामे कुपाण</td>
<td>रितुः कारागारं</td>
</tr>
<tr>
<td>कर्पुरं मध्यमान्स्यः</td>
<td>वधामस्ते कि वा</td>
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<tr>
<td>कुरस्तेशीबुन्दं</td>
<td>वर्गं धीवहिसिः</td>
</tr>
<tr>
<td>गतासुलं बाहुः</td>
<td>श्रीस लक्षं मन्त्रं</td>
</tr>
<tr>
<td>युक्तं संमार्गायिः</td>
<td>विवासस्वात्वं भ्रायनं</td>
</tr>
<tr>
<td>जयसवल्प्रतेकं</td>
<td>विवासिनिर्गच्छामः</td>
</tr>
<tr>
<td>जनेतसाम वे वा</td>
<td>इमधानस्यः द्वायं</td>
</tr>
<tr>
<td>जिवाव बावामधीशं</td>
<td>इमधानस्यं तस्ते</td>
</tr>
<tr>
<td>तथापि लव्भिष्य:</td>
<td>छ गन्धवर्णीः</td>
</tr>
<tr>
<td>तदा तद्य कृष्णीतश:</td>
<td>समजातापीनः</td>
</tr>
<tr>
<td>तेषां गत्यानि पवानि</td>
<td>चलामासिर स्वर्यं</td>
</tr>
<tr>
<td>तेषां नेवारविन्ये</td>
<td>समाः दुसृथोमुतः</td>
</tr>
<tr>
<td>तिपार्थे पीढ़ि</td>
<td>समारास्यामास्योः</td>
</tr>
<tr>
<td>द्वारां व्रतिन्ते च</td>
<td>समासो नरकं</td>
</tr>
<tr>
<td>वरिष्ठी कीर्तां</td>
<td>सम्याबारं अममिः</td>
</tr>
<tr>
<td>निषार्थे वा पूजाः</td>
<td>स्त्रिः का वे मातः</td>
</tr>
<tr>
<td>परं नर्कं नमः</td>
<td>लस्युप्रवेदीनोः</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX III

संज्ञाविश्लेषति:

अः राः
अश्चः कः
अमरः
अर्जः स्तोः
असितः
कठः उः
कः रोः
क्रामः तः
कामः तः
कामाः तः
का छः
का पुः
काळः सः
का श्रुः
का हः
कुञ्जिः तः
क्रमः कः
कुलः तः
कृष्णः
केवलः
कौशः तः
क्रमः
गन्धः तः
गन्धः मः तः
गोः तः
गुसः तः
गोरः सः
घोरः सः
घः उः
झानसः तः
तन्गः
तन्नामः
तारः कः
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