Tantras. Kulacūḍamaṇi
Kulachudamani Tantra
TANTRIK TEXTS
Edited by ARTHUR AVALON
VOL. IV

KULACHŪDĀMANI TANTRA
EDITED BY
GIRISHA CHANDRA VEDĀNTATĪRTHA

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TANTRIK TEXTS

Vol. I. TANTRĀBHIHĪDAHĀNA with VIJANIGHANTU and MUDRĀ-NIGHANTU.

Vol. II. SHĀTCHAKRANIRŪPANA of Pūranānanda Svāmī, with Commentary of Kālicharaṇa and notes by Shangkara. PĀDUKĀPANCĀKA, with Commentary of Kālicharaṇa. With these are notes from the Tikā of Vishvanātha on the Second Paṭala of Kaivalya Kalikā Tantra.

Vol. III. PRAPANCHASĀRA TANTRA.

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Vol. V. KULĀRNAVA TANTRA. (Shortly out).

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WORKS ON TANTRA BY ARTHUR AVALON


PRINCIPLES OF TANTRA (TANTRA-TATTVA) Vols. I and II.


OCEAN OF KULA TANTRA (KULĀRNAVA TANTRA). (In preparation).

BY ARTHUR AND ELLEN AVALON

HYMNS TO THE GODDESS (from the Tantra and other Shāstra and Stotra of Shangkarachāryya).
ADDENDUM.

P. 21. 12.

It has been suggested to me by Dr. Otto Schrader that दिनि in Ch. II 25 is a mistake in the manuscript for either उदिनि or more probably for दिनि. This criticism seems correct for there is no reason why the twice-born castes should be excluded. Moreover all the other nouns are in the dative as दिनि is. According to this reading Kaula knowledge is to be kept from inimical persons not “persons of the twice-born caste” as stated in Sj. A. K. Maitra’s Introduction.

A. Avalon.
This first edition of the hitherto unpublished Kulachûḍāmāṇi has been prepared with the help of manuscripts (marked क and घ) collected by the Varendra Anusandhâna Samiti of Rajshahi from reputed centres of Tântrika worship in Bengal. The text has been compared in several cases with other manuscripts access to which was given by Tântrika Gurus to the travelling Pandit of the Samiti. The work consists of seven Patalas (chapters).

This Tantra is of a different type from that published in the last volume.

The Kulachûḍāmāṇi-tantra or "crest-jewel" of the Kulâchâra division of Tântrika Sâdhakas is included in the list of revealed works, which, according to the Vâmakeshvara Tantra, are considered to be the chief amongst those which deal with the worship of Shakti. It is accordingly found frequently referred to as an authority in many compilations though the Kulachûḍâmâṇi itself (II. 8) refers us, for all technical terms, to the Bhairavî Tantra, which is, however, now known chiefly from quotations made from it.

Like all original works on Tântrika worship, the Kulachûḍâmâṇi is cast in the form of a dialogue—the Shâstra being revealed by the Devî in Her form as Bhairavî, in answer to questions put to Her by Shiva in His form as Bhairava. For this reason the book is included in the class which goes by the name of Nigama as opposed to Agama, in which the Shâstra is revealed by Shiva Himself. The form in which a Shâstra is presented whether as the Revelation of Shiva or Shakti is mere Lîlâ. Since Shiva and Shakti are one and the same and it is Shiva who reveals. Shiva is the revealer of the Shâstra in all cases, though in some He figures as Shishya and in others as Guru. The Svachchhanda Tantra puts this clearly in the following verse:

Guru-shishya-pade sthitâ svayameva mahesvarah
Prashnottara-padair vâkyaiṣṭantrang samavatârayat

INTRODUCTION.
INTRODUCTION.

The Tantra according to this verse, was originally revealed by Mahesvara (Shiva) who Himself stood for that purpose in the position of the Guru as well as that of the Shishya. This is also stated in the last chapter (VII. 79) of the Kulachūḍāmāni where the Devi addressing Her Lord says:

Gurustvam sarvatantramām.

Kulāchāra has been called a secret doctrine and practice. The Bhairavi in discoursing of it in the Kulachūḍāmāni says at the outset (I. 31) that it had not been told to Vishnu nor to Brahmā nor to Ganaṇa.

Kaula knowledge, says the text (II. 25) must not be divulged to atheists, fools, Pashus, or to persons of the twice-born caste. The secret teaching appears to have been transmitted for a long time "from mouth to mouth" (Vakrāt vaktrāntaram) and even when it came in part to be reduced into writing, sufficient precaution was taken to conceal it from the uninstructed under technical terms, the import of which could only be learnt from the Guru. The general features may, however, be summed up as follows.

Although the word Kula in ordinary parlance means a family or clan, its technical sense has been defined by the Tārārahasyavrūṭikā to be "Kulam = mātrī-māna-meyam." The term thus combines the meaning of the three other words which are further explained to mean Jīva (Mātā) Jñāna (Mānam) and the manifold universe or Vishva (Meyam). The gist (Sangkalitartha) therefore is said to be Shakti. As Shakti is Kula so Shiva (as distinguished from Shakti) is spoken of as Akula. Kulāchāra is one of the seven Ācharas enumerated by the Kulaśrava one of the leading Tantras of the division of Sādhaṇas of this school called Kaulas. According to the last named Tantra it occupies the highest rank. "The Vaidikāchāra" it says, "is no doubt higher than all, but Vaishnavāchāra is higher than Vaidikāchāra; Shaivāchāra is higher than Vaishnavaṇāchāra; Dakṣaṇāchāra is higher than Shaivāchāra; Vāmāchāra is higher than Dakṣaṇāchāra; Siddhāntāchāra is higher than the last and Kulāchāra is superior to all."

As Kulāchāra is thus said to be the highest of the Ācharas, only those Sādhakas are qualified therefor who in this or another birth have graduated in the preceding Ācharas which are regarded as stepping stones to it. Such a Sādhaka is called Kaulika or Kulīṇa. Being the final stage of Sādhana this
INTRODUCTION.

Āchāra knows no distinction, of race, colour, caste, or sect. But the esoteric character of its doctrine and practice is such that it was never meant for the ordinary man of the world. On the contrary the difficulties of its true practice are said to be such that according to the doctrine “it is easier to walk on a drawn sword,” than to be a true Kaula. It is expressly stated (I 42) that the Adhikāri must be a Kulīna that is one who is capable of realizing that every person, thing, and act is a manifestation of the Mother or Shakti (Strimayancha jagatsarvam). An essential feature of this Āchāra is the attainment of the knowledge that the Mother who is worshipped under different forms as Tripurā, Kālikā and so forth with differing rituals is She from whom all creation proceeds and who is all in all. This is very aptly set forth in the text (I. 24) which says “Oh All-knowing One if Thou knowest Me then of what use are the Āmnāyas (revealed teachings) and Yājanam (sacrifices: ritual). If Thou knowest Me not, then of what use are Āmnāya and Yājanam.”

Yadi mãṅg viddhi sarvajna kva chāmnāyāḥ kva yājanam.
Na viddhi mãṅg ehet sarvajna kva chāmnāyāḥ kva yājanam.

This teaching has found its way into popular Bengali songs which say.

“Tell me what will japa, tapa, yoga and yāga do for a man in whom Kulakundalini awakens and for the man in whom She awakens not.” Supremacy is claimed for Kulāchāra on the ground that it is the final stage of Sādhana in which Knowledge is realised to be superior to ritual. Kuladhharma is accordingly said to weigh more than all Yajnas and Vratas put together in the scale against it though such rituals are necessary in the preliminary Āchāras which qualify for the last. As Jñāna alone secures liberation the Kulāravaya Tantra affirms that without Kuladharma liberation is not possible. With the question whether this claim is well founded I am not concerned but with the statement of the historical facts. As being the Āchāra which is claimed to be at the entry of liberation it is regarded by Kaulas as supreme and the end for those which precede it. Other schools take a different view of the Kaula claims.
CHAPTER 1.

The book opens with an enumeration of the Kula-sundarīs or Devīs who are said to be innumerable, under the names of Tripurā, Kālikā, Vāgishvarī, Sukulā, Kulā, Mātanggini, Pūruṣā, Vimalā, Chamulanāyikā, Ekajuśa, Durgā and others. Several doctrines also such as Vaishnavā, Gānapatya and others are mentioned.

The names of a number of Tantras belonging to the sixty-four are next given. A complete list has been quoted in the footnotes (pages 2–3) from the Vāmakeshvara-tantra, according to which each of the eight Bhairavas has a Tantra of his own, all of which are collectively known as the Bhairavāśṭṭaka. Similarly the Tantras relating to the seven Mātrikās and the Shivadūtis are collectively called Bahurūpāśṭṭaka. The Yāmalas are eight in number. These three classes give us 24 works, while the rest are those named in the list.

The 64 Tantras given in the Vāmakeshvara are as follows:

1 Mahāmāyā
2 Shambara
3 Yoganījāla-shambara
4 Tattva-shambara
5–12 Bhairavāśṭṭaka—(a) Asitāṅgga
    (b) Ruru
    (c) Chamda
    (d) Krodha
    (e) Unmatta
    (f) Kapāli
    (g) Bhishkara
    (h) Sanghāra
13–20 Bahurūpāśṭṭaka—the eight Tantras of the seven Mātrikās and Shivadūtis
21–28 Yāmalāśṭṭaka—(a) Brahmayāmala
    (b) Vishnuyāmala
    (c) Rudrayāmala
    (d) Lakshmiyāmala
    (e) Umāyāmala
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It has not been found possible to identify with certainty all items in the list given in this work with that of the Vāmakeshvara and in some respects the list differs. If however, we take Māyottara, Kalāpaka or Kalāpada, Sarvajñānātmaka and Vishudeshvara which occur in the Kulachuddāmani to refer to items 1, 36, 48 and 64 respectively of the Vāmakeshvara list then the two lists correspond except as to the 9 items marked with an asterisk. In the place of these last the present work appears to give the names of the following Tantras:—Mahāsārasvata, Tantrajñāna, Vāsuki, Mahāsammohana, Mahāsūkṣma, Vāhana, Vāhanottara, Mātrībheda, Vishvātmaka, Śrīvāvali. If however we thus count them we get 10 Tantras or one too many. Possibly Mahāsūkṣma may be part of the title of the Vāhana Tantra which succeeds it, in which case it may be eliminated.
The Bhairava then says that He knows all these Kula-sundarîs, doctrines, and Tantras but has nevertheless not attained bliss (Ānanda). He asks the Bhairavi why this is so?

In reply the Bhairavi first gives some general philosophical instruction in eleven verses (î. 16-26) to the Bhairava whom She addresses as the most Supreme Kula the ocean of Tantrika Kula knowledge (Tantrajñānakulāravya) which, since He apparently seeks instruction, has for the moment been obscured by Her Mâyâ. This portion may be divided into three sections. The first (vv. 16-17) refers to that primordial state when She as Prakṛtī was hidden in Chidānanda (Ahang Prakṛtī-tīrūpā chech chidānandaparāyānā). In this state there is neither creation, maintenance or destruction; neither Brahmā, Hari or Shambhu or other Devas; neither attachment, suffering nor liberation; neither piety, Theism, or Atheism. Japa, Guru or Shishya.

The second state (vv. 17-24) is that in which the Devī covering Herself with Her own Mâyâ becomes desirous of creation (Unmukhi) and threefold. Then joyful in the mad delight which comes of Her union with the Supreme Akula She becomes Vikārī𝑛ī; that is the Vikāras or Tattvas arise in Mula-prakṛtī.

Mâyayâchchhâdyâ châtmânapa tridhâ bhûtvâ yadonmukhi
Parâkularasâsonmâdamodiniti cha vikârînî

At this second stage Brahmā, Hari, Shambhu appear and with them the Worlds (Loka) and the Elements (Panchabhūtāni) of which they are composed. By the differentiation of Shiva and Shakti the Guṇas commence to operate (Shivashakti-prabhedena guṇotpattistu jáyate). Brahmā and the others are not distinct entities. They are all one and the same as parts of Her. The creation which is Mâtrâtmaka appears and then disappears in Pralaya.

In the third section (vv. 24-26) the Devī teaches the great lesson that all scripture and ritual are unneeded where She is known; as they are unneeded where She is not known. For scriptural teaching is a means to an end;—knowledge of Her. It therefore has no use where She is known. If on the other hand religious disposition is wholly wanting these means alone will not evoke it, though they are not without their uses in educating a latent piety in the disciple. The Bhairavi then says **“I manifest myself as woman (that is in female form or**
Shakti) which is my own Self and the very essence of creation (Nārīrupam samāsthāya srīhīsāram madāmakam) in order to know Thee Bhairava, the Guru who art united with Me (Bhavayogastham). She adds that even when all this is said Her Tattva is not known.

The Devī then speaks of the methods (Upāya) of attaining liberation which is the essence of all Tantras and is honoured by all Devatās. These means secure knowledge and awaken Tattvabodhā. They destroy both merit and demerit and (v. 29) give both enjoyment and liberation (Bhogamuktipradāyakām). This doctrine is said to have been kept as a profound secret so that it had not been divulged even to Viṣṇu, Brahmā nor Gauāpā. It should be concealed in the heart (Gopaniyantu hṛdāyā). “This wonderful secret, my child, should be kept from Pashus” (v. 40. Rahasyam adbhātung vatsa goptavyam pashushanagkaṭe). The Devī speaking of this doctrine thus addresses the Bhairava “Child (Vatsa) it strikes me with wonder and bewilders even the wise. It is replete with numerous and bewildering meanings and is the final resting place of all good disciples (Sachchhishya-paramaspadam). It is Sadāchāra according to all doctrines (Sarvavadisadachāra) and is at the same time blamed or reprobated by all doctrines (Sarvavadivigarhita). It can be learnt only from a good teacher (Sadhārāryaparijnaptam). Follow it with care.”

To begin with, the Devī speaks of the necessity for the acquisition of Jñānaśuddhi, the purification of knowledge, and for this purpose She refers to the daily observances beginning with the morning rites. The Śaḍhaka should rise in the morning, make his Paṭāma to the Kula trees (Kula-vriksha), and contemplate upon the Kula (Shakti) from the Mūla to the Brahmarandhra and meditate on the Guru.

The Kulavrikšas according to the Kāmeshvāra Tantra are Shlesmātaka, Karanja, Nimba, Ashvattha, Kadamba, Vīlaya, Vaśa, Ashoka(1). The Tarārāhasyavrūtikā quoting the above verse from the Kāmeshvāra Tantra adds that the above are those usually enumerated but that a ninth is added by some namely the Chinchā. The printed Tantrasāra however gives a list of ten trees viz., the first seven mentioned together with

(1) Shleshmātakakanajākhyamahāśvatthakadalambakāśa
Vīlaya vaśa ‘pyashokashelha hyashku kulapālapāṭa.
INTRODUCTION.

Udāmbara, Dhātrī, and Chinchā(1). From which it would appear that whilst Shleshmātaka, Karanja, Vīlva, Ashvattha, Kadamba, Nimba and Vata are generally recognised as Kula trees, Udāmbara, Dhātrī, Chinchā, and Ashoka are only exceptionally so. Then follows the mental worship of the eight Kulanāthas, namely Prahlādānanda, Sanakānanda, Kumārānanda, Vashishthānanda, Krodhānanda, Sukhānanda, Jnānānanda and Bodhānanda. Their Dhyāna is given in two verses. They are those whose eyes betray the bliss in their hearts which comes from the great Rasa (Mahārasarasollāsahṛdayānandalochanāḥ); whose darkness (Tamas) has been cut and crushed by embracing Kula; the dispellers of fear who know the meaning of all the Kula Tantras (I. 36-37). The Chapter closes with the instruction that the Guru fit to initiate a disciple in this system must be a Kulina and no other. The Kulina is Adhikāri of all Vidyās and is competent to initiate in all Mantras (Dīksāprabhuh sa evātra sarvanmantrasya nāparaḥ). The work of those who leave the Kulaguru is stated to be mere Abhichāra.

CHAPTER II.

This chapter begins with the ablution-rites (Snāna) and states the Shāstric rules which must be followed. The devotee, after ablution, is directed to wear two pieces of cloth (II. 12). This is strictly in accordance with the rules laid down by Yogi Yājnavalkya. A departure from this rule constitutes, according to Bhṛigu, nakedness, which disqualifies for the performance of religious rites. The devotee is next directed to worship Shakti with offerings of flowers, incense, perfumed betel, and other desirable articles. Then follows the worship with Yantra and the contemplation of Oneness with the Mother. The worship of the Śādhaka's wife (Nījakāntāṃ II. 30) is described with the details of her initiation to be given where She has previously been uninitiated.

(1) Shleshmātakakaranjancal-vīlvāśvattha-kadamhakāh
Nimbo vato āmaburancha dhātrī chinchā dāsha smṛtāḥ.

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CHAPTER III.

The rites prescribed for the night are disclosed in this Chapter. If the devotee worships a Parashakti, he should first initiate her if she happens to be uninitiated. The mantra for such initiation is referred to in three verses (III. 13-15). The food to be offered to Shakti during the Purashcharana-ceremony is enumerated at length (III. 22-26). The Shaktis worshipped are to be looked upon as eight Mātrikās, and they should be named accordingly. The hymn to be recited in their worship is given, which shows that each of them is to be addressed as one of the aspects of the Mother Herself.

The hymn is called Karnejapa-stotra from the fact that each verse addressed to each of the Mātrikās is whispered into her ear. In this worship the elder may bow down to the younger, one of superior caste to one of inferior caste, for the Shaktis selected for worship, are each and all manifestations of the Mother. The following translation and accompanying notes are by the General Editor.

OM.

Obeisance to Thee O Mother! O Devī! The pure One (1) Who art Brāhma (2) Remove by Thy mercy all obstacles (3) which beset me And grant me liberation (4)

2.

Our great Lady! (5) Bestower of blessings! Oh Devī! Who art the Supreme Bliss (6) Remove by Thy mercy all obstacles which beset me And grant me liberation

1. Anaghe.
2. Brahmārupadhare i.e. Shakti of Brahmā or Brāhmi Shakti.
3. Vighnam; that is obstacles standing in the way of liberation.
4. Siddhi; the greatest of which liberation (Mokṣa) is. The refrain runs:­
   Kṛtyāhara vighnam me mama siddhiḥ prayachchha me.
5. Māheśhi, Shakti of Maheshha or Shiva: Shaiva Shakti.
6. Paramānandarūpini: for She is according to Tantra one with the Supreme Brahman Who is Bliss Itself.

2
INTRODUCTION.

3.

Kaumârî! (1) beautiful Playmate of Kumâra! The sovereign Mistress of all Vidyâs! (2) Remove by Thy mercy all obstacles which beset me And grant me liberation.

4.

O Devî! Who borne by the son of Vinatâ (3) Art Vishnu (4) Remove by Thy mercy all obstacles which beset me And grant me liberation.

5.

Oh Devî! Bestower of blessings! Who art Vârâhî (5) By Whom the earth was lifted on Thy tusks (6) Remove by Thy mercy all obstacles which beset me And grant me liberation.

6.

O Devî! Who art Shakra (7) Who art worshipped by Shakra and other Suras (8) Remove by Thy mercy all obstacles which beset me And grant me liberation.

7.

Châmûnda! (9) besmeared with blood wearing a garland of severed heads Destructress of fear! Remove by Thy mercy all obstacles which beset me And grant me liberation.

---

1. Shakti of Kumâra.
2. Sarvavidyeshi; the Vidyâs are various manifestations of Mahâshakti.
3. That is the bird-king Garûda, the vehicle of Vishnu.
4. Vishnuvardhanâre, i.e. Vaishnavi Shakti.
5. Shakti of Varâha the Boar incarnation of Vishnu.
6. The Varâha Avatâra which succeeded the Kûrmâna and raised the earth from the waters in which it was submerged.
7. Indra, the Devi is here addressed as the Shakti of Indra or Aindri Shakti.
8. The Devas.
9. One of the Sanghârîizi manifestations of Devî.
INTRODUCTION.

8.
Mahálakszhmi, ! Mahámáyâ! (1)
Destructress of anguish and sorrow!
Remove by Thy mercy all obstacles which beset me
And grant me liberation.

9.
Thou art O Devî! the Father and Mother of all (2)
And art to us in the place of Father and Mother (3)
One Thou art yet manifold (4) in the form of the
Universe (5)
Obeisance, Oh Devî! to Thee.

With the recitation of this hymn ends the Pûjâ of the Shaktis; the worship of at least one of whom is enjoined. Other rites are enumerated in the subsequent Chapters.

CHAPTER IV.

The devotee should be well versed in Vaishnaváchâra that is in Bhaktimárga before he can be permitted to adopt any of the special rites. He should be Udârachitah (large minded) Paranindâ-sahishnvah (patient of ill said of him) and Upakára-ratah (one who does good to others). He is required to recite his Mûla-mantra if he happens to come upon a deserted temple, junction of four roads and such other places which are said to be fit for worship. He is directed also to bow unnoticed to Mahâ-kâli if he sees certain birds and animals: Grîdhra (Vulture), Kshemangkari (Brâhma kite) Jambuki (She-jackal) Yammadûtikâ (raven) Kurara (osprey) Shyena (hawk, eagle or falcon) a crow and a black cat. He is further directed to do circumambulation (Pradaksîna) of a corpse and the cremation ground. The Mantras to be recited on such occasions are noted. Obeisance

1. Mahámoh. As such the Mother is the Destructress of Avidyā and therefore as the verse says destructress of all the anguish and sorrow which proceed from it.
2. Pitripánâvimaye.
3. Pitrimâtrivahishkrite. The earthly father and mother which are mere Angshashaktis are put aside to revere Her as the real Father and Mother of all.
4. Eke lâhuvûdehe.
5. Vishvarûpe.
must also be made when he sees a black flower, red cloth, a king, a prince, an elephant, a horse, a chariot, weapons of war, valorous man (Virapurūṣa) a buffalo, a Kaulika or an image of Mahisākārini. If he sees a jar of wine, fish or flesh, or a beautiful woman, or a Devī Bhairavī, he must bow and recite a special mantra. The Nilatāntra gives a fuller list of objects to which obeisance is to be made in this way. Then comes the ritual prescribed for the worship of Kāli in the cremation-ground. The Dhyāna is revealed in seven verses (IV. 39–45). As this Devī fulfills all Siddhis She is called Dakṣinākāli.

CHAPTER V.

This Chapter deals with rites which are performed for the development of powers enabling the devotee to draw towards him any Deva, lower Spirits or human being he wishes. Vv. 7–8 say that if anything is taken from the subject of the rite which belongs to him or he or she are ill-treated or deceived in any way the Ṣādhaka is fallen (Bhrāshṭa) and dies. Harm also happens to his family from such magic (Abhīchāra). The rite consists of the worship of Dakṣinākāli. The Rishi of the Mantra is Bhairava and Chhanda is Uṣṇik. The first Vījā is the supreme Shakti (Pūrvang vijang parāshakti). The Angga-nyāsa is directed to be performed with the Vījā coupled with the six long vowels. In this rite the Brāhmaṇa Śādhaka is directed to substitute for wine (where this is mentioned) honey in a vessel of copper (v. 78) or he may perform the Kulapuṭṭā with Kula wine.

CHAPTER VI.

This part is concerned with the method of acquiring powers (Vetālasiddhi) enabling the devotee to go anywhere he pleases. It consists in the worship of Yoganidrā, Kātyāyanī, Pūrṇeshī; Chandī; Kāmākhyā, and Dikkaravāsinī. The special rite of Śādhana which goes by the name of Shavasādhana, is described in this chapter (vv. 19–28). The object of this Śādhana in this special instance is the acquisition of the power with which the Chapter deals.
CHAPTER VII.

This the last chapter describes the worship of Mahishakamardini which, from the large number of stone and metal images discovered in various places, seems to have been very popular at one time. The worship of Mahishakamardini appears to have undergone gradual changes. This is indicated by the Mantra as disclosed in the Kulachandamani. The Mantra has been revealed in the usual Tantrika garb by the following verse:

Trailokyavijabhutante sambodhanapadang tatah
Srishtisangharaakau varnau vidya mahishakamardini

This yields a mantra of nine syllables, namely

Ong Mahishakamardini Svaha

But the text (VII 5) ordains that if the Mantra and its Sadhana is disclosed at all, it may be disclosed to one who is extremely obedient to his Guru, but even then not with its Vija. Only eight syllables should be disclosed, thus reducing the mantra to

Mahishakamardini Svaha.

It is said that the Mantra of nine syllables should not be imparted but should in the Kali age be kept concealed, and that eight syllables alone should be disclosed with the Mantra. Svaha, but never with the Mantra Namah.

It would appear from the Sharanatilaka, a compilation by Lakshmana Deshika of the eleventh century A.D. that in his day the Mantra of eight syllables alone was known. The Mantra of ten syllables is not mentioned even by the Kulachandamani. This may be taken to suggest that the worship of Mahishakamardini is of great antiquity. Originally the mantra was of eight, nine and ten syllables. But in course of time (at the date when the Kulachandamani was reduced into writing the Mantra of ten syllables had already fallen into disuse, while the Mantra of nine syllables, was discontinued. In the eleventh century A.D. (at the date of the compilation of Sharanatilaka) the Mantra of eight syllables only was known.
Another important change is noticeable in the Rishi and Chhanda of this Mantra. The Rishi according to Rāgava's Commentary on the Shāradātilaka, is said to be Shakavatsa; the Chhanda according to it is Prakráti. The Commentator also notices that in his day according to some the Rishi was also said to be Mārkaṇḍeya. But the Kulachudāmani (VII, 11) distinctly says that the Rishi is Nārada and the Chhanda is Gāyatṛī. It is noticeable that the Rishi and Chhanda of the Mantra for the worship of Durgā are Nārada and Gāyatṛī. May it be that the worship of Mahishamardini was gradually sought to be cast into the same form as the worship of Durgā? This seems highly probable from another circumstance that according to the Shāradātilaka-tīkā of Rāgava Bhatta, the Pīthapūjā should be performed as ordained for the worship of Durgā.

The image of Mahishamardini is however different from that of Durgā. Mahishamardini according to Kulachudāmani (VII 13) has eight hands holding on the right side Chakra (discus) Khaḍga (sacrificial sword), Vāna (arrow), Shūla (trident), and on the left side Khaḍga, Charma (shield), Dhanu (bow) and Tarjani-mudrā (vide post). The Devī is said to be of black colour, wearing yellow cloth, and is placed on the body of a black buffalo.

This Dhyāna does not exactly correspond with the one which is noted in the Shāradātilaka. According to it, the Devī holds in Her hands Chakra, Shangkha (conch shell), Kṛṣṇā (sword) Khefāka (club), Vāna, Kārmuka (bow), Shūla and Tarjani-mudrā. The Devī who is said to be of the colour of Garuda-stone (emerald) and bedecked with the crescent moon is described as sitting on the head of the buffalo.

In the Hymn incorporated with the text of the Kulachudāmani (VII 33) the Devī is said to be black of colour, resembling crushed antimony, and is described as holding Chakra, Dara, (Shangkha), Kartrikā (small sword), Khefā (club), Vāna, Dhanu, Trishula and Abbaya-mudrā. So far as this Mudrā is concerned, Rāgava cites an authority to show that Tarjani-mudrā is the same as the Abbaya-mudrā. It appears from the Tantrasāra that the Devī is to be worshipped now in this form.

The Kulachudāmani gives no Shangkha, or Khefāka or Kartrikā. It has instead two Khaḍgas and Charma. The Shāradātilaka mentions no Charma or double sword. It introduces Shangkha and Khefāka. The Hymn makes a further
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departure by changing the Khadga into Kartrikâ. This is exactly what appears to have been in vogue when the Tantra-sâra came to be compiled about 400 years ago. The Hymn therefore appears to be of a date later than this.

While the images appear to have changed in this way, the mode of worship has remained pretty fairly the same. The details are given with a view to help the reader to follow the ritual.

The worship of Mahishâmardini is in general performed in the usual Tantra-vay. The text only notices the points of difference which constitute its special features. The most noticeable of these is the Angganyâsa which usually embraces six Anggas. In the case of the worship of Mahishâmardini the text (VII 15-17) mentions only five Anggas. The Shrâradâtilaka (XI 25) says that in this worship Nyâsa is made only upon five Anggas, leaving out the Nyâsa of the eyes. The Dhyâna is given in verses 12-14. The Yantra is composed of a lotus of eight petals, in each of which (VII 18) eight Devis are worshipped, described generally as Durgâ and others (Durgâdyaâ). Their names are given in the Shrâradâtilaka (XI 29) as Durgâ, Varavarvini, Aryâ, Kanakaprabhâ, Krîttikâ, Abhayaprada, Kanyâ and Surâpâ. They are worshipped with the long vowels â, ï, ù, rî, lrt, ai, au and âk. Thus:—Ang Durgâyai namah; Ùng Varavarvinyai namah; Ùng Aryâyai namah; Rîng Kanakaprabhâyai namah; Lrîng Krîttikâyai namah; Aîng Abhayapradyai namah; Aung Kanyâyai namah; Ak Surâpâyai namah. The Shrâradâtilaka-âkâ of Râghava Bhatta says that in selecting the long vowels rî, lrt should be rejected as neuter vowels. The Tantra-sâra, however, gives the long vowels as â, ï, ù, rî, lrt, ai, au, âk. The weapons are also to be worshipped along with the consonants beginning with ya or in other words the consonants beginning with ya, that is ya, ra, la, va, sha, sha, sa, and ha are selected.

The hymn to Mahishâmardini incorporated in the Kulachûdâmarû is recited by Bhairava. The text of this hymn appears to have grown defective in course of time. Reference had accordingly to be made not only to the printed edition but to Ms. copies of the Tantra-sâra in which it is quoted. One Ms. dated 1604 Shaka year found in the district of Mymensing by the travelling Pandit of the Varendra Research Society, was of great help in restoring the correct reading. The text, as printed herein may, therefore, be taken as fairly accurate. From the hymn (Vv 22-35) it appears that whilst the worship of
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Vishnu and Shiva was popular, and their votaries were applauded the Kukachāra was blamed. A translation of this hymn in English was printed in the volume entitled "Hymns to the Goddess" by A. & E. Avalon. As was there pointed out the text of the Tantrasāra used for this translation was in parts corrupt and unintelligible and in others of doubtful meaning. A further translation with commentary has therefore been here made by A. Avalon of the text as it has now been revised: and the opportunity has been availed of to correct some errors. The following translation and accompanying notes are by the General Editor.

MAHISHAMARDINI(1) STOTRA.

1

O Chandi ! (2)  
By Whom the act of the wicked and formidable Asura(3)  
was shattered.

Do Thou wander in my heart.  
Destroy my selfishness and the calamities which deeply  
pierce me,

Arising from the mass of malice and fears (which assail me).  
So that, free from danger,  
And protected by the lotus cluster of Thy feet,  
My swan-like(4) mind may swim and rejoice in the Ocean  
of Bliss.

2

What fear of his enemies has he who worships Thee?  
The Devas who worship Thy feet  
Having abandoned the form of Nrisingha(5)  
Whose towering mane rivals in splendour and height  
towering Mount Sumeru,

(1) A title of the Shakti of Shiva as the powerful victrix of demons. She is Mahishamardini, as the slayer of Mahishasura. The Daitya Shumbha attacked Her in the form of a buffalo (Mahishā); see Chandi.

(2) A form of the Devi assumed for the destruction of the Daitya Chanda, and who assisted in the destruction of the demon Raktavijaya; see (Mārkaṇḍeya Purāṇa).

(3) Mahishā.

(4) Manohangsa; the Hangsa is variously described as a swan, gander, and flamingo.

(5) The Man-lion incarnation (Avatāra) of Vishnu, in which He destroyed the Daitya Hiranyakashipu, father of His devotee Prahlāda.
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And whose fingers are outstretched to tear (the breast of) Hiranyakashipu(1) Now worship (the lion)(2) the enemy of the elephant(3) Server of Thy feet which destroy the bonds of the Pashu.

3

O Chandi! when the syllables, the letters of which speak of Thee, Reach the car, then Brahmā and other Devas Sing the truth. touching Purushā and Prakṛiti(4). O Devi! be today gracious to me, Devoted as I am to the kissing of Thy sacred lotus feet. The one and only glittering abode of the essence of the nectar of all Devatās.

4

If, because of my following Your way of Kula(5), I suffer reproach, better is it that I shall thus be without fame. Let me not have that which comes of the worship of Keshava(6) and Kaushika(7); Rather, O Mother! let my heart rest in meditation on Thy lotus feet, Worshipped by Brahmā, Hari(8), and the Enemy of Smara(9) By the Eater of oblations(10) and the Enemy of the Dāitya (11).

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(1) The Avatāra is generally represented with the King of the Dāityas across His knees, tearing asunder with His hands and claws the latter's belly. See note 5, p. 16.
(2) Which accompanies the Devi as Durgā. After the destruction of Hiranyakashipu, Vishnu's wrath was not appeased. The world trembled, fearing what He might do. The Devas asked the help of Shiva, who assumed the Sharabha form—that of a lion with wings and eight feet—who caught up Vishnu into the air and held him there until he had become powerless. The lion then went to the feet of Durgā, whom he accompanies.
(3) Kari the elephant form subsequently assumed by the Acura Mahiśā. Karivairi=enemy of elephant=lion.
(4) Shiva and Shakti; the “Male” and “Female” from whose union springs the Universe.
(5) That is, Kuṭāchāra, one of the divisions of Tāntrik worshippers, who, the verse says, are misunderstood, and therefore subject of reproach; and which is contrasted in the next line but one with the more popular and conventional worship of Keshava and Kaushika.
(6) Vishnu.
(7) Indra.
(8) Vishnu.
(9) Smara, the God of Love; Shiva, who slew him, is his “enemy.”
(10) That is Fire.
(11) Dāityārā: usually an epithet of Shri Krishna, but as Hari has already been mentioned, possibly the reference may be to Indra. According to Molini, Dāityārā=Devatā
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5

O Mother! If I be engaged in the constant contemplation of Thy lotus feet,
Then what is there which Siddhas have(1) which I have not
May Thy lotus Feet be ever present to my blissful mind(2)
Thy feet from which exceeding mercy flows!
O propitious Mother! do Thou forgive me.

6

Verily and without doubt, even the Lord of Bhūtas(3)
would have perished(4)
Madden as He was with the joy of the embrace of (Thee Who art) His own self(5)
Had He not been freshened by the lotus fragrance of Thy feet,
Bathed in the honey which flows within
From the union of Shiva and Shakti(6).

7

O Mother! let the stream of heavy showers of holy devotion towards Thee
Be ever shed upon me,
Struggling and drowning(7), alas! as I am in the endless
Ocean of Illusion

(1) Siddhāspada.
(2) This "mind" has a qualifying adjective viz :—"Aksahatsampadi" "of uninterrupted happiness." It is so because the Devi is dancing there.
(3) Shiva is Bhūteshvara or Bhūtanātha. Bhūta, which in a general sense means "beings," specifically refers to the Spirits by whom Shiva is surrounded, and of whom He is Master.
(4) It is by the Devi's aid that Shiva is Parameshvara, for without Shakti He is nothing, and without Her life-giving energy and support cannot exist. As the Kubjikā Tantra says: "Without their Shaktis the husbands are but Preta (incert corpses)." So also the Jñānānanda: "O beloved, pure Sadāśiva, without Shakti, without motion like a corpse, for without Shakti He can do nothing."
(5) Svātmānām parirabhya. Literally, having embraced Himself. The Devi is, however, in a dualistic sense, His sacred half, and in reality one with Him and his own self (see Mahā-nirvāna Tantra, Chap. 1). Cf. Ātmaratāpiyāḥ (Skāhaka p. 64).
(6) Daivadvichyutachandrachandranaraspargalbhagārhaśravat. The meaning is not clear but Chandra (moon) seems to stand for the Vija of Shiva (which it also means): and Chandranarasa (liquid sandal flow) issues from Devi. Therefore the union of Shiva and Shakti in the Sahasrāra appears to be indicated.
(7) Mohajaladhi-vyāhāra-vidikha, lit.: "pierced by the mockery of the ocean of illusion."
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Without taste of the water of the Bliss of Brahman
Which devotion dispels the weight of anguish from numbers of Devas.

May the glory of Thy feet dark as a rainladen cloud,
Be ever in my heart
Dispelling by its lustre as of ten million suns
The darkness which overspreads my mind.
From its glittering womb were born the three Devatås,
Who create, maintain, and destroy the world,
Whose substance is pure consciousness and bliss.

May(1) Devî Durgå Who gives victory and happiness
Dispeller of fear, Victrix of fortresses and ill-fortune
Who had power to destroy the proud enemies of the Devatås,
And Who strikes terror into the hearts of thousands (of Her foes)
She it was Who, having severed the head of the Asura Mahîsha,
Crushed and killed under Her feet him who assumed the form of a buffalo
Now bellowing, now charging, and again retreating
And from whose mouth the Asura issued.

In the red ocean vast and surging
Danced the great shields weapons and streamers(2) of the enemy
(An ocean) clouded by the flight of discus
And the arrows of the heaving multitude of soldiers
There lay the heads of the proud and wicked Asuras
Broken and cut to pieces, tossed about by the storm of battle,
(The sight of which) sharpened the thirst and hunger of the birds of carrion.

(1) See Mårkandaëya Chândi vv. 38, 39.
(2) Châmata.
1 I meditate(1) upon Devī Mahīśamardinī,
Rushing in frenzy now here, now there on that wondrous
field of battle (for the slaughter of the enemies)
Attended by eight companion Mātrīs(2)
And on the Mantra and Badhā Vīja(3) in the lotus of eight
petals(4).

Within the two horns of the fierce and terrible restless and
challenging head
Bent low and slanting(5) of the maddened buffalo.

2 Let the Sādhaka meditate on the dark Shivā
(Mahīśamardinī),
Holding in Her hands discus, lance, axe, shield, arrow,
bow, and trident,
Making the gesture(6) which dispels fear;
Her mass of hair is like a bank of cloud entwined up on
Her head,
Her face most formidable awes (Her foes)
Making even the defiant falter
Her laugh is loud and terrible.

3 O Devī! such as in this manner
Meditate upon this Thy faultless form
Or upon Thee as Durgā or other form of Thine
Worshipped by Indra and other Devas,
To them it is given to attack the cities of their foes,
And conquering their enemies, to gain a kingdom;
They too, acquire the nectar of the knowledge of poesy,
And power to arrest, banish, and slay(7).

(1) Reading Smare for vare in text.
(2) The Devī so calledśīle ante the Karmājapa-Stotra.
(3) String the Mantra may be said with this or the Tārā (Ong) Māyā (Hring) Kāma (Kling)
or Vāgabhava Vīja (Aīng).
(4) On the petals are the eight syllables Mahīśamardinī svāhā: “Salutation to the Devī
slayer of Mahīśa”
(5) The buffalo when charging puts its head askew. The Mantra is thought of as placed
between the two horns.
(6) The Abhayamudrā.
(7) Stambhamanam, Uchchāśānam, and Māranam; three of the Tāntrik śākarma.
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Whosoever reads or hears this Hymn
Made by me in rapt meditation upon Thy lotus feet,
Wherein is said Thy Kula worship and Mantra in hidden form

In the palms of the hands of all such
Are forthwith wealth, fulfilment of desire and liberation.
O Mother! salutation to Thee!
May Thou conquer!

In the concluding portion of this Chapter the Devi says that Her chief forms are represented by Mahishamardini, Kāli, and Tripurābhūravī, the last being considered the primary manifestation (VII. 37). This work inculcates the worship of Yoginis as a part of Kula-worship, on Kula-days (Kulavāra) and Kula-tithis, specially on the 14th day of the moon.

[The Kulavāras have been described in the Yāmalas from which they have been quoted in the Tantras as follows "Tuesday and Friday are Kula days while Wednesday is both Kula and Akula, the rest being all Akula"] (2) Again all Tithis with an uneven number are Akula; with an even number Kula with the exception of the second, sixth and tenth which are both Kula and Akula. ](3)

The evening rite, consisting in the offering of food to jackals, is described at length. The Devi towards the end says "Thou art the Guru of all the Tantras and neither I nor Hari. Therefore Thou art the Revealer of the Tantras. I entered into Thy body (as Shakti) and thereby Thou didst become the Lord (Prabhu). There is none but Myself who is the Mother to create (Kāryavibhāvini) (4) and therefore it is when creation

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(1) The Mantra Mahishamardini śvāhā may be spelt out from the first six verses from the following words which respectively commence them. Machchitī (Ma) Hitvā (Hī) Chaudī tadvīkayāntara (Śka) Mannindā (Ma) Nirdīśhitośmi (Rūni) Svātmānam and not ātmānam as given in the text (Śvā) and Hāhā (Hā).

(2) Ravichandra guru saurish chattvārashchākulā mataḥ
Bhaumashukrān kulākhyāna in budhāvārāk kulākulaḥ. See Pañca VII. 38.

(3) Dvitiyā dashāni shashālī kula-kulamudāhrītām
Vishamāshchākulā stavrāḥ shechāshchita tithyāḥ kulāḥ
Similarly all Naksatras with an even number are Kula:
Vāravārdhrīhiśīmāṅgulākula-kulamudāhrītām
Kulānī samadhikāhānī shezhāhānī akulaḥ cha.

(4) That is She has the disposition to act or to carry out what He wills. She alone has Karttīvī for the Father as efficient cause does not act, but the Mother in whose womb the seed of the world is sown alone does so.
takes place that sonship is in Thee. Thou alone art the Father who wills what I do (Kāryāvibhāvaka) and none else.

Māṁ vinā janani kāpi naiva kāryāvibhāvīni
Atah kāryye samutpanne putatvam tvayi vartate
Tvāṁ vinā janakah ko'pi naiva kāryya-vibhāvakah
Atastvameva janako nāstyan yo'pi kathanchana

"At times Thou art the father; at others the son; at times Thou art the Guru; at others the disciple. By the union of Shiva and Shakti creation comes (Shivashakti-samayogat tayate sriśhūtikalpanā). As all in this universe is both Shiva and Shakti (Shivashaktimaya) therefore, Oh Maheshvara! Thou art in every place and I am in every place. Thou art in all and I am in all."

Varendra Research Samiti, Rajshahi, August 1915.

A. K. Maitra.
कुलचूड़ामणितन्त्रम्।

श्रीचार्घ्यर एवं लेखित प्रवर्चितम्।

श्रीचचयकुमारमैचेण प्रयोविचितम्।

श्रीमिरीभचन्द्रवेदनासतीर्थेन सम्पादितम्।

कालिकातानग्रह्यां

संस्कृततय्ये।

श्रीविन्दुचन्द्रवचक्षसिंहा सुद्रितम्।

लक्ष्णराजधानीयां तुज्या एक ही कार्त्तिकेश

प्रकाशितम्।

कालिकातानग्रह्यां ३० नं, कर्ष्य श्रीयालिस्तिलकसंस्कृतप्रेस-

डिग्जिटलिफेक्शन प्रासवयुम्।

ख़: १८१५।
I հերոսիկ պատկեր

I սերտ հաճախ եմ երեխա ես ես ես ես ես
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प्रथमः पदलः

रुद्ध स्म तत्स्मृत्तं वर्त्तम! गीतमवं परशुरामः

कुलनार्यं परिलक्ष्यं ये शाला: कुलसिद्धिम: (४५) ॥ ४० ॥

तेव्रं दौर्जा त यागं श्रमिष्टाराय कवयति।

तथातः सर्वविद्यान्य कुलोऽनु सर्वकामायेत् ॥ ४१ ॥

कुलोऽनु सर्वविद्यान्य मविकारीति गोयति।

दौर्जा प्रभुः स एवात् सर्वमास्क नापरः ॥ ४२ ॥

इति कुलवाहसम्प्रथमः प्रथमः पदलः।

(४५) परसिद्धिमः। ॥ ॥

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देवधर्मः

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कुलावकान् पुनःधीला कुलदेववसु तोषेवेतूः(१०)॥ ७ ॥
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(१) अय वक्ष्यायकेसुः। ख।
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(३) दिवं सव्यं। ख।
(४) दम्बु कुलपुष्करः। क।
(५) तत्तः। ख।
(६) सारभेत। क।
(७) कुलमुलाय समानीय कुलपाल कुर्विन्तु। ख।
(८) सभाज्यविवाहाकरम्। क। (९) कुलसीयार्कः देशाय विधायं परिक्षयः। क।
(१०) कुलावकान् पुनःधीला। क। (११) तेवाय कार्तिताः। दर्शित चालाः पाठः। ख।
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(४४) हावरण्यामाणी युक्तं धार्मिकं सयोहे कुलस्तर्येन च। प्रामाण्यकं पठनं ॥
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एक बहुविधे! देवि! विख़रुपे! नमोऽधुतेन (४५) ! ४२ !
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विचारण्य वा समालोकः तस्म विश्वं न जायते। ४४ !
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दीठाकाले निक्षिपुजाः समवे नाचेरावचि ! ४५ !
तस्म पूजापांव वनस्म ! नौयी वचाराचरे। ५० !
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नतो ददात् युनमेव गम्यचरितसतीकाः।
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(४७) भिति मातभ्ये देवि! भिति मातवाच्यकृति। ख।
(४५) एकेकङ्कःदेवे देवि! विख़रुपे! नमोऽधुतेन। क।
(४५) कुलीनः हार्दिकः कथिता सांवसतीकाः। ख।
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(५३) विख़रुपे पदेष्यते वर्य! प्राप्त सुखोऽभवेत। क।
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(५२) सब्जःभारे एकात्तरा पूजनीया प्रयत्नः। ख।
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पद्मः पद्मः

चक्रवं कुलमन्येन पूज्यवेत् कुलपूजितम्
योगिमः पीयने सद्यं तत्सद्यं योगियुज्जवः
न सद्यं पायोग्यं स्मादास्त्रं शुद्धिष्टकम्

इति कुलचुड़ामणी पद्मः पद्मः
प्रीतिपुर्ण समामन्य हुनेवत पितवण्य ततः (२४)।
सधुरसंगमुलं बिखिमोलेन संयुमम् ॥ २५ ॥
पादार्द्धबृद्धपर्यंतं हीमानि वसिमाचरं ॥
बल्के परमा माया देवी मंगिमसंहििि ॥ २० ॥
आयाति बलियूलीश्वरा वरस्त्ता महोकुख्वी।
ग्रज्ञ वत्सेयं वर्गेयं वें खड़गस्तोल्य धारयेत् (२६) ॥ २१ ॥
घोरंच्छर! महाकालि! करवाल-सहविनि ॥।
कौं ईं जं दुःख कल्याणः (२६) (णि) विपचवच्छद विश्वरम् ॥ २२ ॥
एवमामन्य खड़गगुल्य सुस्वर्ण चिप्परः।
खळ्वा खळ्वा पुनर्निध्वस्वा गच्छ्वाकाशः पुनः ॥ २३ ॥
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अष्ट्रोत्रच-सहस्सन्तु एकाकी दीपवर्जनः।
उत्पन्नं पत जालक्यं (२५) चिल्वा (खळ्वा) निध्वस्वामानयेत् ॥ २६ ॥
ततः सुका च्वियांच तत्सने तत्सनें ततें (२७)।
तमाम्यम सुहर्षसुखः चालबेच्यासुचनद्वन् ॥ २७ ॥

(२४) प्रति सच्च समामन्या कङ्केन वितवने ततः। प्रति कसुलके।।
खळ्वकों त प्रीति भृत्वान्तु संपूर्व्वा गच्छ्वाकोठभने तत प्रसंब दह्यते, सच्च्ये सच्च्ये।।
भवत्वा त प्रकतया निधिुवकालस्वाभिः कहिः पाठी सूक्षिे नवें।।
(२५) खड़गस्तोल्य दाश्वेन। (२६) काब्रचन कृष्ण कल्याण्यः।।
(२७) भालवेन।।।।
(२८) तंत्रलन् दस्साखोकः।।।। (२७) तत्सने तते।।।।
कुलचुंबास्मिन्नी

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काला संपूर्वं विभवत् (२२) सर्वं: जयति: साधकः: || ४० ||

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( चढ़ोरः सहस्त्रः अध्य भूमितति: स्थितः:) #* ||

भूमीः कुलास्मतवेशः ( मात्रेण ) विवरण तत्र जानकः || ४२ ||

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(१०) शच्छ्रोति:भिसृष्टी: वथस्! ख। (११) कालीस्मतं दसाधितः: ख।

(१२) काला सिद्धान्तमादः ख।

(१२) कुल मूतः ( मूतः ) कुलास्म: कुलश्रं महेश्वर! || ख।

* वश्यो-सम्भवः क पुस्तके नासिः।

(३४) जानते न कथवनः! ख।
साधन: पदलः ।

भौरवेच्छायः
मात सहिष्यमर्दिण्या: संभ्रेत कथयते ॥
कुलाचार्य संस्कृत भूतिसूक्ति-प्रसिद्धवे (१) ॥ ॥

देववाच ॥
सहिष्यनिति-विनाशणा मातिभूता संभ्रेत| ।
गोपद वर्णप्रचरण संभ्रेत तां कथयामि ते ॥ ॥
चेतोक्षेत्रीजभूतानि सम्ब्रोधनपद्वन ततः।
सहिष्यसंहारकी वषोऽविषय सहिष्यमर्दिण्या ॥ ॥
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साधारणी प्राणविषया हङ्कैका सिद्धिसीचरा।
एततृ युज्मितता द्वियः युज्मिति-विनाशणी ॥ ॥
विश्रेष्ठः कालिङ्ग महासाधारणदायिनी।
युज्मणं कुलनाथानाम सहिष्य-प्रदायिनी ॥ ॥

(१) विषया सहिष्यमर्दिणी ॥

* देववाच दृषाथि ब्रह्मा युज्मणा ग्रसर्वगृही वस्त्रं: क पुलके नापि। परंतु "भारतेश्वर-सहिष्यमर्दिण्या: संभ्रेत कथयते ॥" दृष्ट: परं "कुलाचार्य संस्कृत-विषया सहिष्यमर्दिणी, अनुभुतानि पदात्वा दृष्ट: सहिष्यनिति-विधायिनी।" दृष्ट: हस्ते।
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