HYMN TO KĀLĪ
KARPŪRĀDI-STOTRA
प्राप्त कृपया वस्त्र के निर्देश से जमीन की तिथि जानना।
अतो ये माता का नामकरण करना बाढ़।
वर्ष ये नमकिंद्र हवा तहसे बढ़ा।
ये नमोऽयुज्य विश्वनाथे रक्षक रक्षपुरुषे

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HYMN TO KĀLĪ
KARPŪRĀDI-STOTRA

BY

ARTHUR AVALON

WITH INTRODUCTION AND COMMENTARY

BY VIMALĀNANDA-SVĀMĪ

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Revised and enlarged

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

अ आ ा, इ ई ई, उ ऊ, ऊ ऊ, ऋ ऋ, ए ए, ऐ ऐ, ओ ओ, औ औ, म or म, : MediaType

c k, kh g, gh n,
ch c, ch j, jh h,
t t, th d, dh n,

v t, th d, dh n,
p p, ph b, bh m,
y y, r l, v s,
ś s, s, h l.
CONTENTS

Preface .... 1-42
Hymn to Kali .... 43-96

Shri Daksinakalikashya Aadvibojdwa: .... 97-101
" Hritibojdwa: tattvadh ch .... 101-103
" Puritibojdwa: tattvadh ch .... 102-106
" Namaksharavinysamahima tattvadh ch .... 105-106
" Kaalikopanishuta Mantrjodar .... 106-108
" Bijastraupapatafodakanuma .... 109-110
" Mantropaasanaa Manushyapipi Prabhaanakadhanam .... 111, 112
" Mantropaakakshyasaankalyanak kadauvittaparabavhit .... 112, 113
" Svahupamahitaashvarananam .... 113, 114
Tarntrikasansaree Shri Kalupasakshy Adhyavashidhik⇢akadhanam .... 115, 116
Prayogantaree Shri Deviypasanaa Prabhaanakadhanam .... 116, 117
Shridewaa Jangadekkaraantraapratipadanam .... 117, 118
Shridewaa Vyshritrivedetopasanaa naishakravakakshyam .... 118, 119
Pratnaa Deewaa Anupraayee Pujaanmaahabhakadhanam .... 119, 120
Tarntrikaprapaxisaman .... 120-122
Prakaraantaaree Prayogakadhanam .... 122, 123
Ganvariyakamasaadhanam .... 123-129
Vyanaantaaree Kayalpratisaminikakshyam .... 125-127
Bamadaksinakalikanayakaakshenabidranaanikakshyam .... 127, 128
Guruoparayamakshenaprabhaanakadhanam .... 128, 129
<table>
<thead>
<tr>
<th>Appendix</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I रहस्यार्थसाधिका and सुबोधिनी</td>
<td>132 - 147</td>
</tr>
<tr>
<td>II छोकार्थानुक्रम:</td>
<td>148</td>
</tr>
<tr>
<td>III संज्ञाविश्लेष:</td>
<td>149</td>
</tr>
<tr>
<td>IV ब्याख्यानोदाधिक्रमणप्रमाणन्यायाननुक्रम:</td>
<td>150, 151</td>
</tr>
<tr>
<td>V ब्याख्यानोदाधिक्रमणवाक्याननुक्रम:</td>
<td>152 - 158</td>
</tr>
</tbody>
</table>
SHAKTI AND SHAKTA

Essays and Addresses on the Shakta Tantra Shastra

CONTENTS

Section 1.—Introductory—Chapters I—XIII


Section 2.—Doctrinal—Chapters XIV—XX

Chit Shakti—Maya Shakti—Matter and Consciousness—Shakti and Maya—Shakta Advaitavada—Creation—The Indian Magna Mater.

Section 3.—Ritual—Chapters XXI—XXVIII

Hindu Ritual—Vedanta and Tantra—The Psychology of Religious Ritual—Shakti as Mantra—Varnamala—Shakta Sadhana or ordinary Ritual—Panchatattva or Secret Ritual—Matam Rutra (The Right and Wrong Interpretation).

Section 4.—Yoga and Conclusions—Chapters XXIX—XXXI

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

The Shakta Tantra is a Sadhana Shastra of Monistic (Advaitavada) Vedanta. It is a profound and powerful system and its doctrine of Shakti or Divine Power is one of the greatest evolved through spiritual intuition.

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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.

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PREFACE

This celebrated Kaula Stotra, which is now translated from the Sanskrit for the first time, is attributed to Mahākāla Himself. The Text used is that of the edition published at Calcutta in 1899 by the Sanskrit Press Depository, with a commentary in Sanskrit by the late Mahāmahopādhyāya Kṛṣṇanātha Nyāya-pañcānana, who was both very learned in Tantra-Sāstra 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 Gaṇeśa-Candra-Ghoṣa at Calcutta in 1891, with a translation in Bengali by Gurunātha Vidyānidhi, and commentary by Durgārāma-Siddhāntavāgīśa Bhattachārya. I publish for the first time Vimalānanda-Svāmī’s Commentary to which I again refer later. When in this Introduction or in the Commentary I have not mentioned these two works my authorities are the Tantras or Tāntrik works which I cite, or the information I have gathered from those whom I have consulted.
One of the chief features of this Stotra is that it gives the mantroddhara of the Dakshina-Kālikā. It not only gives us the Dhyāna, Yantra, Sadhana and Svarūpa-varnana 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 “Vidyā-rajñī” 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 Krīm, Krīm, Krīm (3 akṣaras)
2nd ,, ,, Hum, Hum (2 ,, )
3rd ,, ,, Hrim, Hrim (2 ,, )
4th ,, ,, Dakṣine Kalike (6 ,, )
5th ,, ,, Krīm, Krīm, Krīm, Hum, Hum, Hrim, Hrim, Svāha (9 akṣaras)

So the first five S'lokas give us altogether 22 akṣaras i.e. the full Vidyārajñī.

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 Śaktānanda-tarangiṇī that this 22-syllabled mantra is the full and true representation of the Svarūpa of the Mahādevī. See the quotation which begins with

“Krīm-kāro mastakam devi Krīm-kārasca lalātakam”

and ends with

“Svā-sabdena pada-dvandvam ha-kāreṇa nakham tathā”

The words “Svarūpaṁ” (5th sl.) and “Sakalam” (6th sl.) point to this Vidyārajñī. After the full Vidyā-rajñī 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-s'rutī, 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 hainam brahmarandhre brahma-svarūpinim aptyoti . . . . . . . . . bṛhad-bhānu-jāyam uccaret” in the 1st Sukta of Kālikopaniṣad; or passages in Niruttara-Tantra (Ch. II) beginning with “Athavakṣye Kulesāni Dakṣinā-kālikā-manum” and ending with “Sarvamantra-mayī vidyā śṛṣṭi-sthityanta-kārini.” The Svāmī further refers me to the end of the Kālikopaniṣad where dealing with the various Mantras of the Dakṣinā-Kālikā it is said “Atha sarvām vidyām prathamaṁ ekāṁ dvayaṁ va trayāṁ va nāmatrayāpūritam va kṛtvā japet.” The great Tāntrik Pūrṇānanda Giri explaining the passage says “Sarvām vidyām-itī pūrvakتدvāvins'atyakṣaryāh prathama bijām va bija-dvayaṁ va etc. (vide Śyāmā-rahasyām, Rasikamohān'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 Svāmī’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 Ślokas of the Karpūrādi, which will be found in the printed text.

In course of revising his Vyākhyā Vimalānanda-Svāmī has in the first six Ślokas given good grounds to prove that the Stotra not only contains the Mantroddhāra and the Śādhana of Śrī-Śrī-Dakṣiṇa-Kālikā but also in it are given the Mantras and Rahasya-puja of Śrī-Śrī-Tārā and Śrī-Śrī-Tripura-sundārī.

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

No. of Slokas

| Dhyāna | .... | .... | 1, 2, 3, 4, 5, 6, 7, 8, 11 |
| Yantra | .... | .... | 18 |
| Śādhana | .... | .... | 10, 11, 15, 16, 17, 18, 19, 20 |
| Madya | .... | .... | 13 |
| Māmsa | .... | .... | 19 |
| Maithuna | .... | .... | 10 |
| Phala-s'ruti | .... | .... | 21, 22 |

The Ślokas 9, 12, 14 contain stuti only.

Ślokas 10, 15-18, 20 refer to the Tāntrik vīrācarasādhana. Vīrācara is for the class of sādhaka who are vīrabhava and abhiśiktā. To those who follow pāsvācara this ritual is strictly forbidden. The nature of the rahasya-puja is indicated in the text, to which I have added an explanatory commentary in English and Sanskrit.

To the Pasu, sādhana by night is prohibited, for it connotes in Śākta-sādhana, worship with the Paṅcatattva. The Pasu is still bound by the pasa (bonds) of desire, etc., and he is, therefore, not adhikārī, for that which, if undertaken by the unfit, will only make these bonds stronger. For him, on the contrary, there are severe restrictions in this matter, for, as the Śāktakrama cited by the commentator says, “Maithunam tatkathalapuram tadoṣthim parivjarjayet.”
(The Paśu should avoid maithuna, conversation on the subject, and the like.) The Paśu should avoid the eight forms of maithuna known as aṣṭānga maithuna—viz., smaraṇaṁ (thinking upon it), kīrtanaṁ (talking of it), keliḥ (play with women). preṣaṇaṁ (looking upon women), guhyābhaṣaṇaṁ (talk in private with women), saṃkalpaḥ (wish or resolve for maithuna), adhyavasāyaḥ (determination towards it), as well as kriyānīśpaṭīḥ (actual accomplishment). The Nityā Tantra, which the commentator cites, says: "Rātrau naiva yajed devim sandhyayam va'parahnake"—"He (the Paśu should never worship the Devi 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 PaśubhaṆa Sādhaka should do one lakh of jāpa in day time and that a Vīra devoted to his own Ācāra should do one lakh of jāpa at night;

\[
\text{Paśubhāvarato mantri divā lakṣa-jāpaṁ caret.}
\]
\[
\text{Svaćaraniṁratō viro rātrau lakṣa-jāpaṁ caret.}
\]

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 Śloka is meant for "Paśusādhakas" and that the 2nd half refers to the "pūrṇabhīṣīktavirāsādhaka," as also that the word "param" (afterwards) means and refers to the time when the 'Paśu' having received abhiṣēka enters virācāra and is adhikāri for the midnight pūrāscaraṇa. Vimalānanda tells me that this is wrong and that the whole Śloka has reference to the vīra or divya-sādhaka and that no portion of it refers to the Paśu-sādhaka.

The quotation just made from the Svatantra-Tantra no doubt seems to lend support to the view that the first part of the Śloka refers to the Paśu, 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-bhāva-ratah*). The *vira-sadhaka* should perform *lakṣa-jāpa* in the night following his own *acāra* (*svācāra-niratah*). The word "*svācāra*" (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:

\begin{verbatim}
Naktam-bhoji havisyannam japed vidyām diva sucih.
Dvivasah sarvatha viro brahmacāri bhavet sadā.
Ratrau sampujayed devim kulācāra-krameṇa tu
Dvijanmanam tu sarvesām dvidha vidhi-rihocyate.
\end{verbatim}

Again, Kalikopaniṣad says:

\begin{verbatim}
Sambhava-dikṣāsu ratah stākteśu va diva brahmacāri
ratau nagnah sada maithunāsaktamānasah Jaṇa-pūjādi-
niyamam kuryad iti.
\end{verbatim}

Kaulāvalī again says:

\begin{verbatim}
Unmukhyah Kalikāyāsca visēṣah kathyate ’dhunā.
Divase brahma-caryenā svyasaṃkhyājāpaṁ caret.
Ratrau mamsāsavaîrmatsyairmudrabhir maithunod-
bhavaik.
\end{verbatim}

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 *virācāra* from the public which Tantra so often insists upon. Śiva says that *virācāra* 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 mātr-jāra-vat*."
Moreover, the worship of Kālī in “paśvacara” is totally forbidden by Śiva. The Pasu is precluded by Tantra from the worship of Kālī. For example the Niruttara-Tantra says:

Divya-bhāvan vīra-bhāvan vīna Kālīṃ prāpuṣjyayet.
Pūjane narakam yati tasya duḥkham pade pade.
Pasubhāva-rato devi yadi Kālīṃ prāpuṣjyayet.
Rauravaṃ narakam yati yāvad abhūta-saṃplavam.

(By the worship of Kālī without Divyabhāva and Vīrabhāva 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).

Vimalāṇanda-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 japā of the mantra of, and dhyāna upon, the Devī, which, of course, may be done by the Pasu. 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 Latasādhana. The sākti of this sādhana is ordinarily the own wife of the sādhaka, married according to the Vaidik injunctions; the svasākti or adyāsākti, as she is technically called in Tantra. One’s own wife is Ādyā-S’akti and Sādhanā should be done with her aid (Ādyā-sāktīḥ svadaraḥ svat tame-vāṣṭrya 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 ādyā sākti worship is but evil magic”. (Ādyā-sāktim vīna pūja abhicārṇaya 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 \( (\text{paras'akti}) \). So the Prāṇa-toṣinī quotes, “a man shall obtain siddhi with his own sakti, and afterwards (that is, when he is siddha) he should make japa with paras'akti” \( (\text{Svasaktāu siddhim āpnuyat paras'aktāu tada jāpet}) \). And similarly Niruttara Tantra says, that the sadhaka who is siddha in Kulācāra may worship “another” woman. \( (\text{Siddhamantrī kulācāre paras'yośam prāpujayet}) \). In both these cases paras'akti has a double meaning \( \text{viz.}, \) “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 Mahānirvāna Tantra, that paras'akti must (if unmarried) be married either by Vaidika or Saiva 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:

\[ \text{Ata eva yada yasya vāsanā kutsita bhavet.} \\
\text{Tada dośāya bhavati nanyathā duṣṭaṁ kvacit.} \]

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”. \( (\text{Bhāvena cumbita kanta bhāvena duhitrananam}) \). 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. \( (\text{Lingayonirato mantri raurakang narakang brajet}) \). In the words of the Āhārabheda-Tantra—\( \text{Vāmacaśo bhavet tatra vāma bhutva yajet param.} \) “One may be a Vāmacaśi if one can worship Vāma 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 *S'akti*, and is as such honoured and worshipped, and is, when *pujya 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 *S'iva*, becomes destroyer of Smara, and *S'iva* Himself. Verses 4, 18, and 20 refer directly to this fruit of *sadhana*. Others indicate the material and intellectual greatness on earth of the *sadhaka*, who devoutly worships the Devī. 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 Nirvāṇa. As *S'iva* says in the Kālivilāsa-Tantra “I have told you, my beloved, all about the five Tattvas, Sādhana in the cremation ground and with the funeral pyre now listen to the doctrine of the Siddha-vīra.”

*Madyam masyam tatha mamsam mudram maithunam-evam.
Smaśanasadhanam bhadre citasadhanam eva ca.
Etat te kathitam sarvam siddhaviramatam śṛṇu.*

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 (*citra*), and the other *yoni-rupā mahakali*. 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 *sukṣma* sense, is the Devī, the *smaśana* being in the same sense dissolution or *pralaya*. *(Smaśañam dvividham...*
devi chita yoni prakirtita). In even the sthula sense the sadhaka must be susadhaka, for union without right disposition—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 prosperity, and the eight siddhis. (Naradatte maharddhih syad aśtasiddhir-anuttama). But it adds that this is not for all. For the Brahmaṇa may not make such a sacrifice. (Brahmaṇanam narabali'dane nādikaraha). And if he does so, he goes to Hell. Moreover according to K. B., who cites as his authority the Yāmala quoted in the Kālikapalatā, 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 Brāhmanism 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 Sādhaka's wife who, may in the case of the competent (adhirati) be an associate in the worship on the principle stated in the Guhyakālikhanda of the Mahākāla-Samhitā.

"As is the competency of the Sādhaka, so must be that of the Sādhikā. In this way only is success attained and not otherwise even in ten million years."
This principle rests on the fact that man and woman together make one whole and can only co-operate in the rites where the attainments or Adhikāra of each is the same. But this does not necessarily mean that such co-operation is by Maithuna in its sexual sense; quite the contrary. In the same way in the Vaidik ritual the wife is Sahadharminī. But such ritual is only for the competent within the bounds of Sāstric injunction for, as the Saktisaṅgama Tantra (Part IV) says,—“Though a man be a knower of the three times, past, present and future and though he be a controller of the three worlds, even then he should not transgress the rules of conduct for men in the world were it only in his mind”.

Yadyāpyasti trikalajñānas-trailokyāvarṣaṇaṃkṣamāḥ.
Tathā’pi laukikācāram manasa’pi na langhayet.

But Paras‘akti again may mean no woman at all, but Supreme Sakti 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 Sakti who in Yoga unites with Her Supreme Husband Paramaśiva. (See A. Avalon’s “Serpent Power”). The context must be known as in the misunderstood saying “Maithunena mahāyogī mama tulyo 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 Śiva 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 Kuṇḍalinī-Sakti in his body with Paramasiva becomes himself Śiva.

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

Matr-yonau kṣīpet liṅgam bhaginyāḥ-śtanamardanam
Guror-mūrdhni ṣadāṁ dattvā punarjanma na vidyate.

This verse in its literal sense means that if any one commits incest with his mother and sister and places his foot on the head of his Guru he is liberated and is never again reborn. But of course that is not the meaning. The first half of the line refers to the placing of the Jīvatma in the triangle situated in the Muladhara centre with the Svayambhulinga in it which triangle is called Matr-yoni. The Liṅga is the Jīvatma. From this point upwards, after union with Kuṇḍalinī, the Jīvatma is to be led. The union of Jīvatma with Kuṇḍalinī is spoken of in the second half of the first line. Kuṇḍalinī is the sister of the Jīvatma both being in the same body. The meaning of the last line is as follows:—after union of Kuṇḍalinī and Jīvatma 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-yoni suggests incest, then this verse
is a prohibition of it—*Mātr-yonim parityajya viharet sarvayoniṣṭu.* 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 vyakhya*; that is, it gives the subtle (*Sūkṣma*) or, as we should say in English, the inner sense or esoteric meaning according to the teaching of his own Guru Mahā-mahopādhyāya-Rāmānandasvāmī-Siddhāntapāñcānana. The text books and Commentary are preceded by an admirable little essay of Svāmī Vimalānanda by way of Introduction to the *Vimalānandadayini svarūpa-vyakhya* on his “Lord of Hymns” which is commonly known as the Karpūrādi Stotra chanted by Mahākāla to, and in honour of, Dakṣinā-Kālikā. It, as also the inner-sense Commentary are written for those liberation-seeking Śādhakas who, worshipping Śrīvidya, 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 *Vyākhya*, has given a new interpretation of the line “*te Lakṣmi-lasya-līlā-kamala-dala-dṛṣṭah vama-rupah bhavanti*” in the 5th Sloka and of “*rati-rasa-mahānanda-niratam*” in the 13th Sloka.

On the attainment of *siddhi*, ritual ceases. There is neither sacrifice nor worship, nor *yoga, ārāma, 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, (Tantratattva)," "Śakti and Śākta," "Serpent-Power" and "Garland of Letters" which is a study on the Mantra-Śāstra; 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 Devi-stotra of Śaṁkarācārya, which gives other specimens of the Hindu Hymnal, of which that now published is but one and a special type.

Puri, 30, May 1922.

ARTHUR AVALON
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 Karpūrādi-Stotra to Śrimad Dakṣiṇa-Kalika.

All-good and all-powerful Paramēśvara is without beginning or end. Though in Himself Nirguṇa He is the Ādhiśa of the three Guṇas. Though Himself formless He creates, preserves and withdraws the world of extended matter (Prapañcika) by means of the Āvaraṇa and Vikṣepa-Śaktis of His own Māyā which can make that possible which seems impossible. The Śvetāsvatara-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, beginning-less, 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, Kāṣṭhā, Muhūrta, Yāma, Day, Night, Pakṣa, Month, Season, Half-year, Year, Yuga, Kalpa and so forth. It is He who divides Time into Kāla, Kāṣṭhā 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 Samaṭi 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 Sāntiparva 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 S'akti of Kāla. None can escape Its operation. Viṣṇu-Saṁhitā 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 Mahākāli because He is one and the same and not different from His eternal S'akti. It is She who is Mahāvidyā, Mahādevī, Mahāmāyā, and Parabrahmarūpīṇī. As Ādinātha Mahākāla is the first creator of the world so the S'akti of Mahākāla, the merciful Mahākāli is the Ādīguru of the world. Yoginī Tantra says that Mahākāli is the Mother of the world, and one with Mahākāla, as is shown in the Ardhanāris'vara 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 Mahēs'vara, who were then told to perform Tapasyā for the acquisition of creative and other S'aktis. 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 Brahmatattva to Indra, the King of the Devas (See Kenopaniṣad 11, 12).

This Kālī again who is Paramēṣṭiguru and grants Kai-valya, compassionating the sensuous and short-lived Jīvas of the terrible Kaliyuga revealed the Sāṁbhavi-Vidyā. This, which was taught in the form of conversations between Devī and Is'vara, 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 Saccidānandarūpīṇī, She at times out of
companion for Śādhakas assumes forms fitted for their Śādhanā. Similarly the Veda, Āgama and the rest though everlasting portions of the Ś'abdabrahmarūpini are only revealed to Śādhakas 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 Susūṁṇā millions of universes (Brahmāṇḍa) and millions of Brahmās, Viṣṇus and Mahesvaras in them. The Deva, greatly wondering in the Heart-Lotus of Mahādevī, there saw the Mūrti of Ś'abdabrahman consisting of Āgamas, Nigamas, and other S'astras (See Yoginī-Tantra, 9th Patala). He saw that of that Mūrti, Āgama was the Paramātmā, the four Vedas with their Angas were the Jīvātmā, the six systems of philosophy (Dars'ana) were the senses, the Mahāpurāṇas and Upapurāṇas were the gross body, the Smṛtis were the hands and other limbs, and all other S'astras 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 Virādrūpini He saw the Āgamas, brilliant as millions of suns and moons, replete with all Dharma and Brahmajñāna, powerful to destroy all Māyā, full of all Siddhis and Brahmanirvāṇa. By the grace of Mahākāli He fully mastered the Veda, Vedānta, Purāṇas, Smṛiti and all other S'astras. Later, Brahmā and Viṣṇu received this knowledge of Āgama and Nigama from Him.

In the Satyayuga Brahmā revealed the Smṛtis, Purāṇas and other S'āstra to the Devarṣis. In this way Brahmacidya 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 Śudra 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 (Jīvan-mukta) and attained to Brahmanirvāṇa. At that time the Upāsanā of the Āgama was unknown to Śādhakas 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 (Para 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 Adhikārīs, 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 Brahmavidyā contained in the Āgama appeared from out the Parameṣṭi-guru who is Mahābrahmavidyā and exists in man's heart unlimited and imperishable. If Sādhanā is done according to the instructions of a Sadguru it becomes visible in the Sādha'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 Parames'vara in whom all Saktis reside. But desire-free Brahmārṣis and Mahaṛṣis did Sādhanā of Brahmavidyā the full and perfect Sakti. And so we see in the tenth Maṇḍala (11) of the Rgveda-Samhitā that Mahādevī appeared in the heart of the daughter of Mahaṛṣi Āmbhṛṇī and so told the true nature of Brahmavidyā to Rṣis. 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 Smritis'astras of Manu and others. But Brahmārṣi Vaśiśṭha (in Cīnācāra) Rājaṛṣi Visvāmitra (see Gandharva-Tantra, First Patala), Videharāja Janaka, Bhṛgurāma the son of Jamadagni (see Kālikulasarvasva), Śrī Rāmacandra and other high-souled men were worshippers of Brahmavidyā the full and perfect Sakti. Again in the Dwāparayuga, 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 Pāndavas namely Yudhiṣṭhira and others (Virāta Parva, Ch. 6) the high-souled Rājaṛṣi Bhīṣma, the great Muni Vedavyāsa, high souled Śukadeva, Asita, Devala and Brahmārṣis 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 Vaiḍik ritual. Smṛti governs Cāndrāyana 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 Śāstra.

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 Asʿvakrānta, Rathakrānta, and Viṣṇukrānta. 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-Chattopādhyāya, with great effort and cost, saved some of these and the English Arthur Avalon has done the same and I hope yet others will in future be rescued by him.

In the Yogi-Tantra Īśvara says to Devi 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 Karmakāṇḍa. or Šaṁhitā of the Vedas are, in Tantra-śāstra, worshipped as the Presiding Devatās of the Dīkṣālin Sakti of Her who is all Saktis (Śarvasakti-svarūpiṇī). The three Īśvaras Brahmā, Viṣṇu and Rudra of the Vedas and Purāṇas are in Tantra-śāstra the presiding Devatās of the creative, preservative, and dissolving Saktis of Mahādevī. As such they are worshipped as the supports of the couch of the

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Mahādevī. She in the Devīgītā says that 'Brahmā, Viṣṇu, Īśvara, Sadāśiva are five Mahāpṛeta at my Feet. They are constituted of the five Bhūta and represent the five different elements of matter.' 'I however' She says 'an 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 Kulakundalinī who is Consciousness itself (Citsvarūpinī).

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 Cāndāla, or even fallen from the mouth of a dog. The Vedas and Śrīti say that the Cāndāla 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 Cāndālā, 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 Kālīka whilst suffering from hunger or thirst otherwise She becomes angry. That is since Śiva 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 Brahmaṇas but by Śūdras, Caṇḍālas and women. In fact the Karmakānda 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 (Trigunaviṣaya) and bids Arjuna to free himself of the Guṇas. He says the Veda contains the Karmakānda but that he who seeks the Brahman-state above the Guṇas should abandon the Karmakānda and perform Śādhanā according to Sāstra by which Liberation is gained. In spite however of differences in worship and practice both Veda and Tantra Sāstras are one in holding that there can be no Liberation without Tattvajñāna. In the Nirvāṇa-Tantra Śiva says ‘Oh Devi, there is no Liberation without Tattvajñāna.’ According to Veda, a Śādaka, in order to become fit for Nirvāṇa, must have first accomplished the fourfold Śādhanā. 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 Mahāvākyya ‘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 Jñānakāṇḍa is mingled with the Karmakāṇḍa. The Agama teaches the ignorant Pas'u, steeped in dualism, Vīrabhāva Sādhanā 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 Brahmamāṇas.' 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 Śastras are replete with instructions and arguments touching nondualism. 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-Śastra however says that non-dualistic Bhāva (Bhāvadvaita) 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-Śastra 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 Bhūtas'uddhi, and therein merging the 24 Tattvas beginning with earth in Paramātma and thinking of the Paramātma and Jīvātma 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 Jīvātma and Paramātma. In all Sthūla-Dhyāna of Mahāvidyās, forming
part of daily worship, Tantra-Śāstra everywhere enjoins meditation on the Mahādevī as not different from, but one with, the Sādhaka’s Ātmā. The Kālī-Tantra says that, after meditating as enjoined, the Sādhaka should worship the Deī 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 Mahādevī 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 Śiva says that whoever meditates on the Guru and recites the Hymn of the spouse of Śiva and thinks of Kālikā’s Ātmā as one with his own Ātmā is Śrī Sadāśiva. Similarly Kula-Kūrubalā 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. Śiva 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 Śiva 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 Devīgītā Śrī Śrī 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 Tāntrik worshippers are divided into five communities namely Śākta, Śaiva, Vaiṣṇava, Gānapatya, Saura the first alone are all Dvijas since all worshippers of Śaivitṛ (Gāyatrī) the Mother of the Veda belong to the Śākta community. The Mātrkābheda-Tantra says 'Śaivitṛ 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.' Śādhakas 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-Mahesvāra, Śiva-Durgā, Kālī Śarākara, Arddhanārīsvāra and so forth. The Vaiṣṇavas worship Viṣṇu under the names, Rādhā-Kṛṣṇa, Lakkṣmi-Nārāyaṇa, Śītā-Rāma, Śrī-Hari and so forth. In the Nirvāṇa-Tantra Śrī Kṛṣṇa says 'To those who do Japa of Rādhā first and then Kṛṣṇa to such I, of a surety, 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 Śrī Sūrya accompanied by the
S'akti who reveals.' Moreover the Māyā-Bīja (Hṛīm), 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 Śiva-S'akti (Śivasaśaktyātmaka) both in his Nirguṇa and Saguna aspects. Kaivalyopaniṣad says 'By meditation on the three-eyed, blue-throated serene Lord (Prabhu) Parames'vara, who is without beginning, middle and end, who is one and pervades all things, who is wonderful, Cīdānanda 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, Śiva has said that the Śiva-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 Śiva and S'akti one should meditate on Śiva-S'akti as being one. In the Tantra Sāstra also Śiva has said that there is no difference between them who are inseparably connected (Avinābhāvasambandha). He who is Śiva is also S'akti and She who is S'akti is also Śiva. 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, Mahēś vara, 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 Cīrūpā and Parabrahmasvarūpini 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 Saccidananda. Sādhakas of S'akti 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 Saccidanandarūpiṇī may be thought of as Niśkala-Brahman. But in truth She is neither a female, male, neuter being, nor an inanimate thing. But like the term Kalpavalli (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 (Sahakāri). 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 (Nirākāra) thing, indicative of infinity until it is joined to an integer. But when joined to the figure 1 it converts it into 10. Similarly when She who is formless Brahman is joined to Her own 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 (Das'amahāvidyā) whose variety is due to difference in the proportions of the three Gunas. There are the ten Mahāvidyās who are Śiva and Śakti (Śivas'akti-mayī). These ten forms are Kālī and Tārā, the Mahāvidyā
Some Tantras mention eighteen Mahāvidyās, but these are forms of the ten with slight variations. Of the ten Mahāvidyās, Kāli is Suddha-sattva-guṇa-pradhāna, Nirvikāra, Nir-guṇa-brahma-svarūpa-prakāśīkā. It is this primordial form which alone directly gives Kaivalya. In Yogini-Tantra Devī says ‘Now see my form (Rūpa) which is Brahmananda 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 Śīva says ‘In the void is Kālī who grants Kaivalya’. Tārā is Sattva-guṇātmikā and Tattva-vidyādāyini; Śodasī (Mahātripura-sundarī), Bhuvanesvarī and Chinnamastā are Rajah-pradhāna and Sattva-guṇātmikā and hence they grant Gauṇamukti in the form of Heaven (Svarga) Aisvarya and so forth. The forms of Dhūmāvatī, Bagalā, Mātaṅgī and Kamalā are Tamah-pradhāna and hence their Sadhanā 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, Mardini, Triputā, Tvarita, Durgā and Vidyā Pratyāṅgīrā belong to the Kālikula. And to the Śrīkula belong Sundarī, Bhairavī, Balā, Bagalā, Kamalā, Dhūmāvatī, Mātaṅgī, Vidyā, Svapnāvatī and Mahāvidyā Madhumati. Of all the Siddhāvidyās Dakṣinā is, O my beloved, the Cause (Prakṛti)’.

Kālī-kula is for the worship of Jñānīs in Divya and Viṛabhāva, and Śrī-kula is for the worship of Karmins in Divya, Viś and Paśu-Bhāvas. The Tantra-Sastra 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, Kalika the first Mahāvidyā for the others are but different forms of Brahmārupini Kalika. 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 Yogiṇī-Tantra, Śiva says 'This Vidyā Kālikā is Mahā-Mahā-Brahma Vidyā, through whom even the worst may attain Nirvāṇa. Even Brahmā, 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 Paramesvari, 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 Sakti, Oh Devi, there is no nirvāṇa. That Sakti is Dakṣiṇa Kālī who is the own form of all Vidyās (Sarvavidyārupini). 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 Sāgniṣka (fire-maintaining) Brāhmaṇas achieved their ends by the offering of oblations to the seven lolling tongues of fire named Kalī, Karāli, Manojavā, Sulohitā, Sudhūmravarṇā, Sphuliṅgini and Devī Viṣvaruci' (1st Saptaka, 2nd Khaoda, 4th Sūtra).1

Another important characteristic of the Tantra-Śāstra 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 Ācāra hidden from.

1See Mundakopaniṣad, 1-2-4.
introduction

ignorant Pasus. Of Kaulas it says that ‘they are at heart Saktas, outwardly Saivas, and in gatherings Vaishnavas’. It also contains injunctions such as that the teaching should be kept as secret as one would the knowledge of one’s mother’s illicit love, and that if it is given out the Sadhaka’s purpose is frustrated and so forth. In the Gandharva-Tantra, Siva 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 Sadhakas (Brahmasādhaka). It should not be told to Pasus, to those who are insincere, or to men of shallow knowledge.’ For this reason Siva 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 Kulārṇava-Tantra, Siva says ‘There are many Gurus who know the Veda, the Sāstras 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 Brahmamayī, whose desires are fully realized (Pūrṇakāma) is fond of offerings of blood, flesh and so forth. In the Jñānasamkhali-Tantra, Siva 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, Devata is everywhere.' That is Karmin Brähmaṇas worship Agni as Isvara, Yogīs see the Devata in their own hearts, men of small intelligence (that is compared with the others) worship the Devata 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 Devata. Unfortunately however, ignorant men consider the Sthūla form to be the true aspect of the Devata. 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 Niṣkala, 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 Markandeya-Purāṇa says, 'The Mahāmāyā is Niṣkala, Nirguṇa, endless, undecaying, unthinkable, formless
and both eternal (Nityā) and transient (Anityā)', that is, Mahāmāyā Kālikā is free from Kāla (Māya) 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, Ādhara, or Upādhi. She is sinless and imperishable Sacchidananda, the Great Brahman.' She who is eternal Brahman has neither appearance (Āvirbhāva), nor disappearance (Viśvabhāva), 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 Śadhas, 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 (Sattāmatā) 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.
HYMN TO KĀLĪ

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 Śādhana. 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 S'aktis, though in Herself changeless (Nirvikāra) creates (and the like) the world by means of the eight S'aktis, Brahmāṇī, Vaiṣṇavi, Māheśvari and other Devatās, presiding as her creative and other S'aktis. For this reason in the Yantra of Mahādevī Kālikā (see Kālikopaniṣad) the Śādhaka worships the fifteen S'aktis Kālī and others in the fifteen corners, the eight S'aktis Brāhmī and others on the eight petals, the eight Bhairavas and Vatukas Asitāṅga and the rest at the edges of the eight petals, the four Devatās, 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 Śiva-S'aktī (Śivas'aktimaya) 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 Sṛś Sṛś Bhairava and Bhairavī, it is still unknown to a mass of people. Many in fact to-day despise the Tantra because it contains Viśācarā and Kulācāra, and some even refuse to admit that it is a Dharmas'āstra at all. If they had read the Tantra-Sāstra intelligently and learned its principles from Śādhakas 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 Śadhakas of Sakti 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 Is'vara. It is the degraded conduct of a number of great Pasus who
pretend to be Śādhakas which is the cause of the public dislike for, and hatred of, the Tantra-Sāstra. In the Mahānirvāṇa-Tantra Śrī Sadāsiva 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 Pāṣu and without the pale of Kuladharmava 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 Sāstric ordinance (Avidhiṣṭhāna) 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 Pañca-makāra by people in general. He has ordained Virācāra or Kulācāra only for Śādhakas of the Nivṛttī path who long for Liberation. Such Śādhakas, free from duality (Nirvikalpa) as they are, wish to see the Saccidānanda aspect of the Mahādevī, and Śiva has prescribed the Pañca-makāra to enable them to realize the Ananda aspect. Just as a man who knows not sweetness is given sugar or honey to eat, so the Śādaka is made to taste the fleeting objective (Viśaya) bliss (Ānanda) of Pañca-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 Śādhaka 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 Śādhaka 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
INTRODUCTION

(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 Śādhakas do Śādhana with Pañca-makāra 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. S'iva has also said in the Kulārnava, '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 Jīvas, 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 (Vyaśṭibhūta) aspect of Shiva, the Ādipurūṣa, and Caṇḍī says, 'all females in all the worlds' are part of the Mahāśakti. The Kūrma-Purāṇa says, 'The Mahādevī is Herself One, present in many parts or divisions (Aneka vibhāga), beyond Māyā, absolutely pure, Mahāmāyā, Is'varī, eternal, stainless (Nirajāna), ancient, consciousness (Cinmayī), the First Purūṣa (Ādipurūṣa) of all Purūṣas.' The Gandharva-Tantra says, 'The male form (Puṁsorūpam) the female form, and any other good form—all this is undoubtedly Her supreme form (Paramarūpam). One Brahman, becoming dual, appears as S'iva and S'akti, and that aspect in which there is union of S'iva and S'akti 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 Iṣṭadevata, do Japa of it. In the Kālikulasarvasva, Śrī Sadāśiva says, ‘By doing Japa of Mantra and by adoration of Bhagavatī, 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-sādhana consists in considering all girls and women, old and young, and of all castes, as the visible forms of one’s own Iṣṭadevata 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 Kaulāvali-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 Devata 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 Adinātha Mahākāla has, in the ‘Karpūrādi Stotra’ called the Svarūpa-Stotra, briefly described the Mantra, Yantra, Dhyāna and Sādhanā of Śrīmati Dakṣiṇa-Kālikā who is Parabrahman (Parabrahmarūpiṇī). This Supreme Tattva is hard to attain even by such Is'varas as Brahmā, Viṣṇu and Rudra. Mahākāla Himself says, ‘Neither Dhātā nor Isa nor Hari knows Thy Supreme Tattva.’
However, in accordance with the teachings of my Parama-guru, Mahāmahopādhyāya and most worshipful Rāmānanda Svāmī Siddhāntapañcānana, the crest-gem of Tāntrikas, now gathered to the feet of Śīva, I write this Svarūpa commentary under the name of ‘Vimalānandadāyaṁ,’ of this Karpūrādi Stōtra, in consonance with the views of Tantra and other Śastras.

PRAYER

AT THE FEET OF ŚRĪ ŚRĪ KĀLIKĀ

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

1 This is a play on the word Ghana which means mass and black or
dark blue cloud. Cidghanā is massive, compact, unmixed, pure Conscious-
ness (Cit). Again She is Nirguṇa and stainless but is also Meghāṅgi
(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.’

2 Kesā = K + A + Isā. And K = Brahmā, A = Viṣṇu, and Isā = Rudra.
The Niruttara-Tantra says, ‘Kāl who is Aniruddha-sarāsvat, is the great
desire-granting tree, the sole Cause of Enjoyment and Liberation for
Brahmā, Viṣṇu and Mahēśa.’

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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,

¹White Teeth stand for the white Sattva Guṇa, the red Tounge 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 Tārā it is said, ‘Ugratārā Herself destroys the Jādya (unconscious nature) of the three worlds by putting it in her skull-cup.’
Because She severs the bonds of illusion for the Niskāma-
Śādhaka,
Whose lower left hand is seen to hold a human head,
Because She grants him Tattvajñāna,
Who is called Digambarî (space-clad)
Because being Brahman (Brahmarūpinī) She is free from the
covering of Māyā1 and unconcerned (Nirvikāra),
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 Jīvas with their Karmas
are merged in the Avidyā Sakti of Mahāmāyā,
Who is seen standing on the breast of corpse-like Śiva,
Because the Supreme State (Paramapada) and Svarūpavasthā
or Mahādevī (one with Śiva) is Nirguna and changeless
(Nirvikāra),
Who is seen in Viparīta-maithuna2 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 Parasīva under Her dominion
(Vasībhūta),
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 Mahā-
kāla, 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 Śādhakar-
ranjana it is said: 'Of the Nirākāra-Brahman, understand, Māyā to be the
Ākāra' (Nirākāra-brahma ākāra dekha Māyā). The Śunya has no form
until encircled by Māyā.
2 Vikāra is also 'change'. She is then in Her changeless aspect.
3 Coition in which the woman assumes the dominant roll. Śakti 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-Sakti,
Because She is, as Paramātmā, in the gross and subtle bodies consisting of the three Guṇas and twenty-four Tattvas,
Whose Bija ‘Krīm’,¹ the Queen of Mantras is pure Sattva Guṇa, and consciousness (Caitanyamaya) 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 Saccidānandarūpīṇī and forgiveness itself, pardon all offences committed by me in the explanation of this Her Hymn.
Śaṁbhū 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-SVĀMĪ

¹ The Svāmī 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-Bija.
HYMN TO KĀLĪ
(KARPŪRĀDI-STOTRA)

VERSE 1

O Mother and Spouse of the Destroyer of the three cities, they who thrice recite Thy Bija formed by omitting from Karpūra, the middle and last consonants and the vowels, but adding Vamākṣī and Bindu, the speech of such, whether in poetry and prose, like that of men who have attained all powers, 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.

COMMENTARY
(INNER SENSE)

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

Oh Mother (Mātah)

The root Ma=to measure, to which is added the suffix tṛch=Mātr: 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 Śādīhaka. 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 (Etat)'

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

'Triple (Trīhkritang)'

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.'

'Karṇam'

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 Ī and the last Tamas
VERSE 1

Guṇa which is M. It is thus composed of Sattvagūṇa alone. The Jñānasarīṅkalini-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 Śādhakas; and in whom the pure Sattvagūṇa 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 Śādhakas. As Bindu She grants Kaivalya.’

‘Beauty of dark clouds’

Thou who should be meditated upon as of a dark (Nila) colour because Thou art Cidākāṣa and dost possess the compact Tejas Suddhasattvagūṇa. In the Nirvāṇa Prakaraṇa of Yogavāsiṣṭa it is said, ‘Because S’ivā is Vyoma She is seen as black.’ Tripūrāśarasamuccaya 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

1 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 Kṛṣṇ who is Kāma who is beyond Kāla and who is Dakṣinakālikā.’ Gandharva-Tantra says: ‘Hṛim, I bow to Mahādevi who is Turīya 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)

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

3 Recite (Japanti); utter repeatedly with mind fixed on the meaning of the Mantra (V). Lit, ‘make Japa.’ The word ‘recite’ is employed as the nearest English equivalent, but is not accurate, in so far as in

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mānasa Japa the action is purely mental, and in Japa of the next lower degree (Upānsu) there is movement of the lips only, but no utterance.

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

That is, Karṇūraṁ, less the vowels a, u, a, and the consonants pa and ra m=Kr+ Vāmāksht ('the left eye' or long vowel ı), with the Nāda-bindu superimposed=Kṛm 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 śādhanā, the training of the higher psychical and spiritual faculties. It includes the eight great powers, Anīmā, 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).

Dhvāntadhārādhararucirucire. 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, Ādhibhautika, Ādidaivika). The Rudrayāmala says, 'Devi 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, even should one of poor mind at any time recite but once another doubled Bija of Thine, composed of Isana, and Vamstravana, and Bindu; then, O Thou who hast great and formidable ear-rings of arrow form, who bearest on Thy head the crescent moon, such an one becomes all powerful, having conquered even the Lord of Speech and the Wealth-Giver, and charmed countless youthful women with lotus-like eyes.

COMMENTARY

‘Mahesi’
Possessor of the great Power of creating, preserving and withdrawing.

‘At any time’ (Kadacit)
Durgarāma-Siddhāntavāgīśa is of opinion that by the use of Kadācīt 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 (Saucasaucaka-la). 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 Hūṃ. In the Yāmala it is said, 'It is with the double S'abdabīja (which is Hūṃ) that She awakens the mass of S'ābda.'

'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.' Īdu is immortality. Vāmasravaṇa is the power of granting speech and of attracting forms (Rūpa). The Tantrāhīdāna 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, Kālaiṛūṇa, Arūṇa, and Śiva Himself is marked with the moon on account of immortality.'

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

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

(Mahāghorabāḷāvatamse)

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

Notes

'Sakti or Mahēśa the Lord of even Brahmā, Viṣṇu and Rudra (V). The Devī as Īśvārī, (Ruler), of the Universe and Spouse of Nirguṇa Mahēśvara. 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 Sāttva, Viṣṇu.
**Verse 2**

*Mandacetāḥ* who is not capable of devotion to thy lotus feet according to Commentator K.B.; for, as the Brahmānda-Purāṇa says, all sin is expiated by remembrance of the feet of the Supreme Śakti.

1. That is, *Ha*.
2. The 'left ear,' or long vowel ṛ.
3. Nāda-bindu—that is, *H + ṛ + m* = *Hūṁ Hūṁ*. He who makes Japa of *Hūṁ* is more praiseworthy than Deva or Asura (Vis'vasāra-Tantra) (K.B.)
4. Worn by Kālī: reading Bāna instead of Bāla as to which see post.
5. Vis'vasāra (K.B.).
7. 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).
8. That is, to them are given eloquence and learning, riches and beauty.
VERSE 3

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

COMMENTARY

'Kālikā'
Ka is Brahmā, A is Ananta, La is Ātmā of the universe, I is subtle, Ka is Brahmā, A is Ananta. (Tantrābhidāna). Thus it is said that Mahādevī is the subtle, beginningless and endless Ātmā of the universe. 'Thou who art Brahman without beginning or end.' In the Asitāstotra in the Adbhutarāmāyaṇa S'rī Rāma says, 'I bow to that Thine aspect which is Puruṣa without beginning and end, the unmanifest Kūtastha 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 S'iva). And She who shines (Dīvyati) that is plays (Krīdati) 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 Hṛim is both S'iva and S'akti. In the Devīgītā Mahādevī says, 'H is the gross body, R is the subtle body, I is the causal body. I am Hṛim the Turiya.'

'Isā'

Who is the aspect of subtle Bijā.

'Vaisvānara'

Which is full of Tejas.

'Vāmanetra'

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

'Indu'

This is, the S'akti which gives immortality.

'Three syllabled Dakṣiṇā'

Dakṣiṇe is Dakṣiṇā 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 (Dakṣiṇa). The name of Kālī makes him flee in all directions with fear. Hence She is called Dakṣiṇa in three worlds.' Kāmākhyā-Tantra says, 'Just as guerdon (Dakṣiṇa) 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 Dakṣiṇa-Kālī.' The same Tantra also says, 'Puruṣa is on the right (Dakṣiṇa) and S'akti on the left. The left conquers the right and becomes the granter of great Liberation. Hence She is called Dakṣiṇakālī in the three worlds.

[Durgārāma construes these words as follows: Dakṣiṇe tryakṣare ati (by Saṁdhī tryakṣare'ti) that is Dakṣiṇe ati tryakṣare. As Upasargas can shift their position 'ati' has been placed in the verse after Tryakṣare. Atitryakṣare is the vocative of Atitryakṣarā. Atitryakṣarā means Atikrāntah (Aḍhahkhṛtah 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 Mahimnastotra
HYMN TO KĀLI

(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 Dakṣiṇe tryakṣareti, namely, Dakṣiṇe Kāliketi which he explains in two ways (a) Dakṣiṇe Kālike'iti=Dakṣiṇe Kālike ati=Dakṣiṇe atikālike. The last word is the vocative of Atikālikā which means Atikrānta (Sadṛṣīkritā, made similar to) Kālikā (Meghajālam; a bank of cloud) yayā (by whom) She—that is, She who looks like a bank of cloud; the whole then meaning 'Oh Dakṣiṇā who hast the appearance of a bank of clouds' (b) Dakṣiṇe Kāliketi=Dakṣine Kālike iti which means Oh Dakṣiṇā Kālikā. The word 'iti' is Svarūpārthaka that is simply indicates that She is addressed as Dakṣiṇā Kālikā. Examples of the elision of 'I' after 'E' in Saṃdhi 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 Brahmarūpīṇī (V).

Śrīkālyatācikure, as is the worshipped nāyikā. See post.

Śrīkālyatācikure, as is the worshipped nāyikā. See post.

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

Lord of Fire, whose Bija is Ra.

'Left eye,' or fourth vowel long ī.

Naḍa-bindu; the Bija is thus H+r+ī+m=Hṛṇi Hṛṇi. In Svatantra-Tantra Ha (Vyoma) is said to denote manifestation; Ra (Vahni) is involution; and I maintenance of the worlds.

The earth, upper and nether worlds (see Visvāsāra-Tantra and Phet-kārīṇī-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 Kālikā, who in Thy upper lotus-like left hand holdest a sword and in the lower left hand a severed head; who with Thy upper right hand maketh the gesture which dispels fear, and with Thy lower right hand that which grants boons; they, O Mother with gaping mouth, who reciting Thy name, meditate in this way upon the greatness of Thy mantra, possess the eight great powers of the Three-Eyed One in the palm of their hands.

COMMENTARY

'Sword' (Kṛpāṇam)

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

'Severed head' (Chinna-mūḍam)

The human head is the seat of Tattvajñāna 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 'Krīm' Bījas represent the Cidghana aspect of Devī, the two Hūm Bījas the Sattva-Guṇa aspect and the two 'Hrīm' Bījas the Rajah-pradhāna-sattva-Guṇa aspect.

[Durgārāma-Siddhāntavāgīśa explains this in the following different ways: (a) Manuvibhava = the Vibhava or Saṃpatti (precious possession) of Manus or Mantras. This precious possession is the
name in the vocative case ‘Dakshinē Kālike.’ The meaning of the
passage then is that those who recite Thy name Dakshinē 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 Dakshinā Kālikā. (c) Manu-
vibhava = Manu (Mantra) vibhava (Ghataka) of which (the Devī’s
body) is the body of which Mantra is the generator. The bodies of
the Devatās are produced by their Mantras. The passage thus means
that, they who recite Thy name Dakshinā Kālikā and meditate on
this Thine appearance generated by Mantra possess the virtues
mentioned above.]

See last Verse.
Kālikā (Kalike)

‘Three eyed one (Tryambaka)’

[The same commentator (Durgārāma) offers three explanations
of the term Tryambaka used for Śiva (a) He who has three Āmbakas
or eyes is Tryambaka, (b) He who has three Mothers or Āmbās is
Tryambaka. The Kālikāpurāṇa says, ‘As Hara is born of three
Mothers He is known, even amongst Devas, by the title Tryambaka.
(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 Tryambaka. He is with Sakti
and is worshipped in all Tantras.’]

Notes

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

2 Khadga, 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
Śādhaka seeks fearlessness, which is the great gift of the Goddess, who is
Bhayāpahā, ‘remover of fear.’ ‘If thou art remembered in times of
difficulty, Thou takest away all fear' (Mārkaṇḍeya-Purāṇa). At the same time it is she who fills the ignorant with terror (Pāsuloka-bhayamkart)—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 'Dasā-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 Tūrākalpa speaks of 'Śyāmā of the colour of a new (freshly formed) cloud, with large breasts, terrible with protruding teeth. (V)

As stated—that is, Kṛm Kṛm Kṛm Hūm Hūm Hṛm Hṛm which with Dakṣiṇē makes ten syllables.

Siddhī—that is, Ānimā, Laghimā, Garimā, Prāpti, Prākāmya, Īsitva, Vasitva, Kāmāvasāyītā the power of becoming small, great, heavy, light, etc., which are inherent in Īśvara, and are attainable by Yogis who become Īśvara and gain Āisvarya. By realization of the self, that Divine state which is the universal Self is manifested, as also the eight-fold manifestation of the Divine power.

Tryāmbaka or Śiva. According to Tarkālāmkkāra's Commentary on Mahānirvāṇa-Tantra, Tryāmbaka 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 Īcchā, Kriyā, Jñāna and other Saktis (see the Śatcakranirūpaṇa of Pūrṇāṇaṇḍa-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 Sures'varācārya on tenth Sloka of Dakṣināmūrti Stotra).
VERSE 5

O MOTHER, they who recite Thy charming Bija, composed of the first of the group of letters, followed by Vahni, Rati, and beautified by Vidhu, thrice, the Kürca Bija twice, and thereafter, O Smiling Face, the Lajja Bija twice, followed by the two Thas, they, O Spouse of the Destroyer of the Deva of Desire contemplating Thy true form, become themselves the Deva of Love whose eyes are as beautiful as the petals of the lotus which Lakṣmi holds in Her playful dance.

COMMENTARY

' Whoever ' (Ye, ye)

Even the most sinful. The Kalikularahasya says, 'Whoever he be who remembers Durga with or without reverence is delivered from evil and attains the supreme end.'

' Recite ' (Japanti)

Meditate upon.

' Thy Bija ' 

[DurgārāmaSiddhāntavāgīśa calls it the nine syllabled Bija.]

First letter (Vargādyam)

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

Placed on Vahni (Vahnisamstham)

Full of Tejas.

' Associated ' (Vidhu-rati-lalitam)

That is cooling and beautiful.
VERSE 5

'Thrice' (Trayanī)

That is the three aspects of Sattva, Rajas, Tamas.

'Kūrca'

Is S'abdabrahman.

'Lajjā'

Is Brahman associated with Māyā.

'Two Ŵhas'

Svāhā the revealing S'akti of Fire.

'Smilințe 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'varūpam)

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'rutī says, 'One should always think of Ātmā as Kālī'. 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 Sadāsīva Himself.' Yoginī-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 Ištādevatā. 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 Kālī, R is Brahmā, I is Mahāmāyā, Nāda is the Matrix of the universe and Bindu is the Dispeller of Sorrow. In 'Hūm', H is S'iva, U is Bhairava, Nāda means the Supreme and Bindu is the Dispeller of Sorrow. In Hrīm, 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 Bija is, therefore, K+r+1+m=Kṛṁ.
5 That is, Hūṁ.
6 Hṛtṁ, literal meaning of Lajjā, is modesty.
7 Or Svāhā, S'akti of Agni. The mantra is, then, Kṛṁ, Kṛṁ, Kṛṁ, Hūṁ, Hūṁ, Hṛtṁ, Hṛtṁ 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 Devi, according to the Brahmavaiyarta-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 Lakṣmī is associated with, holds, and stands on the lotus, hence Her titles—Kamala, Padmā, Padmālayā, Padmadhārinī (see Lakṣmīstotra in Tantrasāra, p. 577, Rasik Mohan Chatterjee’s edition).
VERSE 6

O Devī¹ of full breasts,² whose throat is adorned with a garland of heads, They who meditating³ recite any one or two or three of Thy very secret and excelling Bijas or all thereof⁴ together with Thy name,⁵ in the moonlike face of all such the Devī of Speech⁶ ever Wanders, and in their lotus-like eyes Kamalā⁷ ever plays.⁸

COMMENTARY

'Devī'
The self-manifest one.

'Full breasts' (Piṇastanādhyā)
The milk of these is the food with which She nourishes the world and the drink of immortality with which She liberates Her Sādhakas.

'Whose neck' (Mūnda-sragatisaya-lasat-kaṇṭi)
She who is S'abdabrahman 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 Is'a, Sūtra and Virād. Devīgitā says 'the causal self is Prājña, the subtle bodied one is Taijasa and the gross bodied one is Vis'va.' Similarly Is'a is spoken of as Is'a, Sūtra and Virād. The first is the individual (Vyaṣṭi) aspect and the second the aggregate (Samaṣṭi) aspect.

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HYMN TO KĀLĪ

**Eyes (Netra)**

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

**NOTES**

1. *Devi* which comes from the root *Div* to shine, is the Shining One (V).
2. *Pināstanādhye* (see also Bhairavistotra 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 *Sṛmātā*. See also as to the former, Durgā-Dhyāna in Devī-Purāṇa, which speaks of her large and rising breasts (*Pinonnata-payodharām*); the Annapūrṇā-Stava (*Vakṣoja-kumābhāntari*); Bhuvanesvarī-Stotra (*Āpivara-stanatattām*); and the Saraswati-Dhyāna (*Kucabharanamītāṁghīṁ*). The Annapūrṇā-Dhyāna (*Annapradāṇa-niratāṁ stanabhāra-namrāṁ*) 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-dalanmadhyālantabhandha-oalitrayā*).

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 *Devi* denoted by it' (V).

4. Any one of the aforesaid Bījas 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*. Śyāmārāhasya quoting Kālikā-Śruti, says that the whole *Vidyā* should be recited once, twice or thrice, or the whole *mantra* with 'Dakṣine Kālike between the Bījas.' (K. B.) Thus, *Kṛm, Kṛm, Kṛm, Hūm, Hūm, Hṛm, Hṛm, Hṛm, Dakṣine Kālike, Kṛm, Kṛm, Hūm, Hūm, Hṛm, Hṛm*.

5. *Dakṣine Kālikā*.

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

7. *Lakṣmi*: for them is all learning, wealth, and prosperity (see Mahānirvāṇa-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, a three-eyed Creatrix of the three worlds, whose waist is beautiful with a girdle made of numbers of dead men's arms, and who on the breast of a corpse, as Thy couch in the cremation-ground, enjoyest Mahākāla.

COMMENTARY

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

'Poet' (Kavih)
A great Jñāni.

'Meditates' (Dhyāyan)
'Who in mental vision sees Thee who art Saccidānanda-rūpiṇī.

'Whose loins' (Bāhu-prakaraṇka-kañci-parilasannitambām)
At the end of each Kalpa all Jivas abandon their gross bodies, and existing in their subtle bodies in which their respective Karmas inhere, form part of the Avidyā which is in the causal body of the Brahmarūpiṇī associated with Her own Güṇās (Svaguṇa) 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.'

' Raimented with space' (Digvastrām)

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

' Three-eyed' (Trīnayanām)

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

' Creatrix' (Vidhātri)

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

' On the breast of a corpse' (S'vahṛīdi)

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. Gāyatri-Tantra says, 'By the word corpse is indicated Brahman as the dead body (Preta).’ Gandharva-Tantra says Sadāsīva is the couch on which lies the subtle Tripurasundari.

' In the cremation ground' (S'masānasthā)

The cremation ground (S'masāna) 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 inseparate from Parasīva, experiences Herself as unlimited (Akhaṇḍa) Bliss.
The Devi is naked, as is Siva, for, like Him, She is clothed with space, and is the great void itself (Mahasunya).

Triyayanam. The Three eyes are Sun, Moon and Fire (V). Mahanirvana-Tantra says, 'Three eyes are attributed to Kali 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-Sastras'.

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

Nitambha, literally, buttocks but the girdle goes all round. Kali is represented as so girdled.

The corpse (Sava) represents Siva (V) because He is inactive whilst his Sakti it is who does everything. Savahiti—that is, on the breast of Siva (Viparttarati). The Devi is given the dominant position in her union with Her consort, because She is Kartri (actress), and He is Bhokta (unacting enjoyer). According to Sankhya, Purusa is neither producer nor produced, but passive, and a looker-on upon the actions of Prakruti. It is not the Purusa 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 Kubjika-Tantra says: 'Not Brahman, but Brahman, creates; it is Vaishnavi, 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 Sadhana, see Pranatojini 622, Viparitaratau japtva nirvadapadavim vajat. Two corpses are sometimes pictured, the lower being the eternally quiescent Siva, and the upper being the Siva united with Sakti in creation. Similarly the Devi is represented as reclining on a couch made of five corpses, which are the Mahapreta (see Bhairavayamala, Lalita verse 174, etc). The Mahapretas, whose Bija is Hsau, are Sadasiva, Isana, Rudra, Vishnu, and Brahma.

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

Parama-Siva.
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' (Haravadhūṃ)
Hara is He who removes (Harati) the threefold pains (Ādhyātmika, Ādhibhautika, Ādhidaivika) of Jivas. His spouse is S'akti, that is She who grants Liberation to Jivas and is Saccidānandarūpiṇī.'

'Hast entered' (Praviṣṭām)
Art established.

'Flaming' pyre (Prakatitacitāyām)
Cit-s'akti On account of Her being self-manifested. Caṇḍī speaks of Her who pervades the whole universe as consciousness (Cit).'</n

'Fearful' (Ghorābhih)
That is very powerful.

'Jackals' (S'ivābhih)
That is Mahābhūtas which are auspicious (S'iva) before being made fivefold (Pañcikṛta).

'Skulls and bones' (Mundāsthī-nikāraih)
The white colour of the skulls and bones indicates the white Sattva-guṇa. Hence associated with the Sattva and other Guṇas of the Jivas dissolved in Mahāpralaya.
'Ever youthful' (Atiyuvatim)

That is She is always the same, fresh, unchanging, and un-wasting.

'Satisfied with enjoyment' (Santushtam-uparisuratena)

She, after subduing Parama S'iva 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 Dakṣiṇa (S'iva who is on the right).’ Gandharva-Tantra says, ‘She who is the Sun, Moon, and Fire and half of Ha (S'iva) puts down the Puruṣa and enjoys him from above.’ Niruttara-Tantra says, ‘When Nirguṇā Kālī becomes Saguṇā She is engaged in Viparītarati.’ The Yogavāsiṣṭa in the Nirvāṇa-Prakaraṇa says, ‘Natural unity is S'iva. Creation is (compared with it) unnatural.' That is the Mahādevi is Nirguṇa-Brahman in Her Svarūpa aspect and the subversion of this Svarūpa is the cause of creation.

'Nowhere' (Kvacidapi na)

In no birth.

'Humiliated' (Paribhavah)

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'iva.

3 Praviṣṭām, ‘literally Entered’.

4 Atiyuvatim. She is without childhood or old age. The Sāradātilaka says, ‘Although Thou art primordial, Thy youth is ever fresh’. (V)

5 Santushtam uparisuratena, that is viparītarati, or viparīttavihāra as to which see note 5 of last sloka.

6 Commentator K. B.: literally ‘They nowhere suffer Kvacidapi 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 Being\(^2\) not even Dhātā,\(^3\) Isā,\(^4\) or Hari\(^5\) 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 Thee.\(^8\)

COMMENTARY

'Mother'

Of us all including Brahmā, Viṣṇu, and Rudra. In the Devī-Sūkta, Viṣṇu says, 'One, subtle, and unchanged, and yet many, Thou dost give birth to millions of worlds. Who am I Viṣṇu, and who is the other Śiva 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, Isvara 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 Nirguṇa.

NOTES

\(^1\) Jānāmi ; origin of the three worlds.  
\(^2\) Paramah, or 'reality' (Commentator K. B).
Verse 9

7 Dhätä is Brahmä who dispenses the fruits of Karma. (V)

8 Siva. Isvä: Rudra who wields the power of Isvära-hood. (V)

9 Hari: Viṣṇu who dispels the threefold sorrows of Jivas. (V)

10 Tathāpi tvadhaktir mukharayati. Tathāpi: still, despite our dullness and ignorance (V) Tvadhaktih: 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. Mahākāla-saṃhitā says, ‘Unthinkable, unlimited, Sakti Itself, which is That on which all that is manifested rests, beyond the Guṇas, free of the opposites (Dvandva) to be apprehended only through Buddhi: Thyself alone art Supreme Brahman.’ (V)

8 As one does not become angry with animals (Pas'u or animal and ignorant men also called Pas'u) 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,1 Thy devotee2 unclothed, with dishevelled hair, recites whilst meditating on Thee,3 Thy mantra,4 when with his S'akti5 youthful, full-breasted, and heavy-hipped, such an one makes all powers subject to him, and dwells on the earth ever6 a seer.'

COMMENTARY

'Laya Yoga'

Is here described in this and following verses. Gheraṇḍa-Saṁhitā says, 'One should become S'aktimaya by doing Yoni Mudra. One should be in Paramātmā with sweet Ś'rūgārarasa (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 Kuṇḍalini as Iṣtadevata, ever youthful, of the age of sixteen, full-breasted, dark, subtle, appearing as creation and in the form of creation, maintenance and dissolution (Ṣṛṣṭi-sthiti-layātmikā).'

'Thy devotee' (Bkaktah)

Here the Divya Sādhaka who is a Yogin.

'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 Paramāsīva.

'Enjoying' (Ratāsaktām)
By doing Laya of (merging) the Jivatma 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 Naktam. At dead of night. The Phetkāriṇī-Tantra says, 'By night, naked with dishevelled hair in union with Sakti, 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 Pasubhāva are but Pasu. They should not touch a rosary nor recite Mantra by night.' (V)

2 Bhaktah. Here a Vira-Sādhaka. Niruttara-Tantra says, 'The Mantrin who has received Abhiśeka should do Kula̤pūjā. Oh Devi the Mantra of Kāli does not become Siddha without Kula̤cāra.' (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 japaṭi yadā sa sobhanāṅgaprātyāṅgasālīniyā manohāriniyāyuvaṃtāṃ saktyā saha maithunāsaktā 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 Phetkāriṇī-Tantra (ch. x) says:
'Rātrau nagnah sayānas ca maithune ca vyavasthitah.
Aṭhaḥ muktakesash ca tena syuh sarvasiddhayeḥ.
Stambhanāṁ mohana-caiva vaśtikaraṇaṁ eva ca.'

Here Aṭhavā 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) daily8 recite Thy mantra for the space of a year meditating the while8 with knowledge of its meaning4 upon Thee intent6 upon Thy union6 with the great Mahākāla, above whom Thou art,7 then such a knower1 has every pleasure that he wills upon the earth,8 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 Kaulāvali 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 Kaulāvali-Tantra says, 'One should meditate upon the Spouse of Śiva before Japa and after meditation should again do
VERSE 11

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 Sakti 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' (Mahāsiddhīnīvahāh)

Such as that by which is gained Sālokya, Sārupya, Sāyujuya 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 Narasimha-Puraṇa (cited in the Āhnikācāra-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 Susthibhūya—that is, whose senses are not directed to any other object (Commentary, K.B.)
6 Atisayamahākālasuratām.
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.)
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'rī, and Mahes'a, and all other beings and things. Ah Me! how, then, shall I praise Thy greatness?

COMMENTARY

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

'Dhātā'
She is the creative S'akti of Brahmā.

'Husband of S'rī' (S'rīpatih)
She is the preservative S'akti of Viṣṇu whose spouse is S'rī or Lakṣmī.

'Mahes'a'
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 Aisvarya.' 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 Laksṇī.

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

4 Prāyah sakalam āpi, that is, all moving and unmoving things (Commentary, K.B.). For the Devī is Viśvarūpī in the form of the whole universe. She is the objective world, ‘jādātmikā’ (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, (but I) of my own uncontrollable desire for Thee approach Thee, the Primordial Power, who dost deeply enjoy the great Bliss arising from union (with S'iva), and who art worshipped by Hari, Hara, Viriṣci, and all other Devas.

COMMENTARY

'Deluded' (Vimūdhāh)
That is, devoid of discrimination.

'Enlightened' (Vibudhāih)
The Bagalā-Stotra says, 'Oh four-armed, four-headed, worshipful Paramesvari, Oh Devi Aṃbikā who art ever worshipped with devotion by Kṛṣṇa, Oh Paramesvari 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 S'amkarācārya says about the worship of other Devas in fourth sloka of the Devyāparādha-kṣamāpana-stotra, and see Devībhāgavata (V. 19) (Hymn to Jagadāṃbikā).
VERSE 13

1. Paramam, that is, Tatvam.
2. For he is a devotee (Bhakta) whose desire for Her is so great that he cannot control but is controlled by it.
3. Adya.
4. Rati-rasa-mahananda-niratam. The Devi delights in creation, which is the fruit of Her union with the Purusa (Siva). 'Great Bliss,' for, as on the physical plane yadrupaṁ paramanandam tan naṁ bhuvanatraye (Māṭrīkābheda-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 Sivasakti (in the form of Kuḍalini) in the Sahasrāra. Some read Rasikāṁ for Niraṁ.
5. 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 Devībhāgavata, loc. cit. The Devi is Mother of all, from Brahmā to the lowliest worm (Ābrahmākhilajanani, Lalitā 67).
VERSE 14

O Kālī, spouse of Giris’a,1 Thou art Earth, Water, Fire, Air and Ether.2 Thou art all. Thou art one and beneficent.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.4

COMMENTARY

‘Kāli’
Dispeller of the fear Kāla or Death.

‘Thou art Earth’ (Dharitri kilālangshachirapi 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 Triputā-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 Girisha’ (Giris’aramani)
Spouse of Śiva. Or He who is in the Giri or Kūta is Giris’a 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 Rg-Veda says, 'Thou who art one and many, subtle and the Vikāras (gross things) and giveth birth to millions of universes.'

'All' (Sakalam)

Sruti says, 'Verily all this is Brahman'.

'Helpless' (Agatikam)

On account of liability to rebirth despite Śādhanā.

Notes

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

Śrīgaṇga says, 'Devi becomes matter' (Kṣetra). She is Kṣetra-svarūpā, that is, the field or matter which is known by the soul (Kṣetra-jāna).

See Lalitā Sahasranāma (fourth hundred) for the Brahman who creates the visible world Itself enters into it (Tat srṣṭvā tād evānuprāvisāt.)

Śrīgaṇga. According to the Padma-Purāṇa, Devī is worshipped as Śrīgaṇga in the Malaya Mountain.

Śyāmārahasya reads Bhavān ananubhūyāt, using bhavān 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’ (Dikpatadharah)
That is, free from the covering of Māyā; whose Consciousness is untainted.

‘Meditates on Thee’ (Dhyānaniyatah)
That is, upon Thy Saccidānanda aspect. The Rudrāyāmala says, ‘He who follows the Kula path should do Japa of Mantra seeking protection from Devī, 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 Brahmārandhra. The Jñānasanākalinī-Tantra says, ‘Oh Beloved, the mind is seated on the surface of the sun and life on that of the moon.’ The

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Yājñavalkya-Saṃhitā says, ‘The Moon is known to be in the Idā and the sun in the Piṅgalā (Nādi).

‘Self-produced Bija’ (Nījagalitavīryena)

This Bija 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 (Amṛta) 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 (Prāṇa) as and by way of incense.’ Jñānasamkalini-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 (Ahiṃsā) 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 Mahākālī, 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 Nīja-galita-vīryena kusumanī. Thus the offering is not only of the flowers of the Ākāṇḍa plant, yatah sādhakah devyai sva-vīrya-misrītārkāpūṣpāni samarpayati. Durgārāma-Siddhāntavāgīśa cites the Mahākālasaṃhitā as saying that the sūryāpūṣpa should be offered in the same way with japa of the mūlamantra (svavīryamisrita-sūryāpūṣpāni). 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-saṃhitā 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 Phetkārīṇī-Tantra says that wealth, strength, eloquence, intelligence, and the love of women (Sarvayaṣṭīprīyah) 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

‘Kāli’
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 Vṛttī 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 Paramāsīva. The Gandharvamālikā-Tantra says, ‘Oh beloved One, the Queen of Devas unites with Parasīva and
in a moment, Oh Devī Paramēṣṭvarī, nectar is forthwith produced. That nectar, Oh Devī, is like the juice of lac. With it, Oh, Mistress of the Devas, libation (Tārpaṇa) should be offered to the supreme Devatā.'

'At home' (Grhe)

In the thousand petalled Lotus (Sahasrāra).

'Hair with its root' (Cikuraṃ samūlam)

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

NOTES

1 Kālī is destroyer of Kuṭa (V).
2 'Whoever' is here a Vtra Śādhaka.
3 Madhyanē. Noon or (here) midnight, Kakāra∥kitarahasya 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 Sammārjanyā and offers them after having uttered the Mūlamantra 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 parigalitabjaṃ hi chikurang samūlang madhyānhe 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 śādhaka subsequently goes to make his offering. This, however, is said to be erroneous, as the śādhana takes place not in the house but in the cremation-ground. Others (see Calcutta edition) translate it as the equivalent of grihīnī, or wife. Sammārjanyā is by them read to mean 'comb.' Parigalita is translated 'removed,' in the sense that the curling of the hair of the wife is 'removed' or straightened with the comb. Bijam given either its primary meaning, or as the equivalent of vīrya 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
yoniliṣgasamgharasvaśat saktiyoniṣpatitaṁ vṛtyaliptāṁ loma devyai samarpiṇaṁ bhavati. Grhe thus does not mean 'at home,' but manma-thagrihe. The hair is from the same. Saṁmārjanī = Sīsna. Samūlaṁ qualifies cikuraṁ in the sense of 'come off at the root' under the circumstances stated. Parigalita is 'dropped'—referring to the vīrya.

According to Vimalānanda, Gṛhe parigalita-vīryaṁ, is that produced by union with the Sādhaka's svavakti or wife (V).

Of the words Gṛhe saṁmārjanyā parigalita-vīryaṁ cikuraṁ samūlaṁ the Commentator Durgārāma Siddāntavāgisṣa gives the two following alternative expressions: (a) Saṁmārjanyā means with a comb with which the hair is put in order. Parigalitavīryaṁ cikuraṁ means hair of which the Vīrya 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-vīryaṁ means Śukra produced by Saṁmārjani here meaning Liṅga of the Sādhaka; 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 Vīrya is used by most in its literal sense, this is the gross meaning. The inner sense is given in the Sārīpa-vyākhya 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. Citā, however, is really used as a synonym for the burning ground (Smaśāna). The Niruttara-Tantra (Ch. I) speaks of two Kinds of Smaśāna:

Smaśānāṁ dvividhathī deva citā yoniḥ prakṛtiḥ iti.

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

The devotee\(^1\) who, having placed before himself,\(^8\) and meditated and again meditated\(^9\) upon, the abode,\(^\text{a}\) strewn with flowers,\(^6\) of the Deva with the bow of flowers,\(^6\) recites\(^7\) Thy Mantra, Ah!\(^8\) he becomes on earth the Lord of Gandharvas,\(^9\) and the ocean of the nectar of the flow of poesy,\(^10\) and is after death in Thy supreme abode.\(^11\)

COMMENTARY

'Devotee' (Bhaktah)

The Sadhaka who is a Yogī on the Divya path.

'The Abode' (Kusumadhanusho mandiram)

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

'With its own flowers'

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

'Lord of Gandharvas' (Gandharva-sreṇipatiḥ)

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

'Poesy' (Kavitvāṁṛta-nadi-nadinah)

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

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

NOTES

'Bhaktah: here the Vīra Sādhaka (V).

'Purah: that is with the Mandala of Kāma before him (V).

'That is, with intensity. Dhyāyan dhyāyan, repeatedly meditating (V).

'Kusumā-dhanaṣo mandirāṁ. The Deva with the bow of flowers is Kāma whose abode is the Madanāgāra. Tantrakālpadruma says, 'He who recites the Mantra ten thousand times meditating on the flower-covered Yoni (Svapūṣaipairākṣitam) of Śakti, of a certainty charms all with his poesy.' Svapūṣa is called Svayambhukusuma in Tantra-sāstra, Mātṛkābhedā-Tantra says, 'Oh Lady of Mahesa Svapuṣa, which charms all is the Rtu which first appears in a married girl (V).

'Svapūṣaipairākṣitam. The word svapūṣa = svayambhupuṣpa—mentioned in the Tantras. The word puṣpa has here, and in ordinary parlance, a figurative sense, as in English. For puṣpasavadena atra ṛtu ucyeate, mātṛkābhedā-tantra-pramānaṇamsūreṇa anuḍhāyāḥ kanyāyāḥ prathama eva ṛtu atra ucyeate. Tantrāntara tu vivahitāyā eva bālāyā ṛtu atra vivakkṣitah. The Śyāmārahasya reads 'suṣuṣpa,' which literally means pleasing fragrant flower, but which is possibly a misprint for svapuṣha. The meaning of the passage is as follows: Sādhakah svasya puṣrabhāge saktim saṁsthāpya tasyā ṛturudhirasthitāṁ yoniṁ avalokayān san devamantram jāpāti.

'That is, Kāma, the Deva of Desire, whose bow and arrows are made of flowers.

'Jāpāti. Recites ten thousand times (V).

'Aho. 'Ah' an exclamation of wonder (V).

'Celestial spirits (devayoni), who play and sing at the banquets of the Devas. According to the Viṣṇu-Purāṇa, sons of Brahmā 'born imbibing melody.' The Sādhaka thus becomes a master of dance, music and song.
Gandarva-sreṣṭipatiḥ. He becomes a great singer and a master of melody. The Sāhasāṅka 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 Kāllikalpatala, 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.

Paramapadalinaḥ 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 Sakti, meditates with centred mind on Thee, O Mother with gently smiling face, as on the breast of the corpse-like Śiva, 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' (Dhyāyet)
'On Thee as not different from the Śadhaka'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 Tripūrā as not being different from his own Ātmā becomes one with Her.'

'Thee' (Tvām)
That is, Brahmamayī.
VERSE 18

'Smiling face' (Smera-vadanām)

Because She is ever blissful, being Bliss itself.

'On the breast' (Mahākālenoccāih)

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

'Fifteen-cornered seat' (Tripancāre piṭhe)

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 Sattva is the adorning Bija. The Gandharva-Tantra says, ‘The Cakramantramaya is the Devatā’s Supreme Body which is Śiva-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 (Apāṇcikṛta) 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' (Madanarasalāvanyaniratām)

Always united in the reverse (Viparīta) way with Paramāśiva the Saguṇabrahman. The Gandharva-Tantra says, ‘When that Supreme S’akti 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 api ratānandaniratah)

Enjoying the bliss of union in Laya with Paramātmā by Yoni-mudrā and becoming Śaktimaya himself. The Gherapda-Samhitā says, ‘He should do Yoni-mudrā and himself become Śaktimaya.
HYMN TO KĀLĪ

He should move in Paramātmā with the good S'rīgārarasa. Becoming Ānandamaya he should be one with Brahman.'

'Destroyer of Kāma' (Smarahara)

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

NOTES

1 Svayam api ratānandaniiratah, of which the meaning is as follows: yadā sādhakah sāktyā saha maithunakriyāsakto bhavati, tadda sa slokokta-dhyāna-prakārānusāreṇa devim dhyāyati.

2 Samāsaktah, concentrated on Thee.

3 Kālikalpatā states it is a kind of yantra (diagram).

Tripāncicare pīthe. The Yantra. The Kūt-Tantra says, 'First draw a triangle. Outside it put another. Next draw three triangles. In the centre draw the Baingāva-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 Sīva Himself (V).

That is, he becomes Sīva 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' (Asita)

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

'Wondrous' (Apurvā)

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'ivagītā 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 (Upacāra) in worship with the object of ridding oneself of them. Bṛhan-nilā-Tantra says, 'In the fire of Ātmā which flames with the ghee (Havih) of Dharma and Adharma, I ever offer in Homa by the Suṣumna path, with the mind as ladle, all the functions of the senses—Svāhā.'

'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. Pratipadam. 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, sādhu (wise, good, pious). Satām=Sādhakānām (V).
5. That is, among men.
6. Pūjāyām api (see note 2), ante.
   Pūjāyām: Naimittika or occasional worship (V). The force of the particle api is that the offering is not confined to special Sādhana but is made in ordinary worship also. (K.B.)
8. That is flesh and all.
9. Maiṣām. The Śyāmarahasya-sārasaṅgraha gives also mausam, of rat's flesh. The Fetkārinī-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 Kālikapalata (Rājā naravaliṁ dadyāṁ nānyopī paramesvari). For inner sense see Svarūpa-vyākhya post.
VERSE 20

O Mother, he who, being a controller of his passions,¹ eats havisyānām,² and, being proficient in meditation on Thy feet, rightly recites³ Thy mantra a hundred thousand times by day, and he who afterwards⁴ 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-vinođena)
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 (Jivanmukta) like Śiva.

NOTES

¹ Vāshi. The first part of this Sloka refers to Pasvačāra.
² That is, one who has undertaken the Purascaraṇavratā, and eats the pure form of food known as Havisyānām (K.B.).
³ Havisyāvanaratah: that is after the recitation (V).
⁴ Makes japa (see ibid.).
⁵ Paraś: that is, when he has been Abhikṣīkta into Virācāra.
Naktam nagno nidhuvana-vinodena, the meaning of which is yadā sadhakah saktyā 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 Havisyānnaṁ, who keeping Devī 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. 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

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

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

'Nectar of Poesy' (Prasaratī kavītvāmṛtarasah)  
He becomes full of the sweetness of Poesy. The Kāliksarvasva 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 Manusamuddharāṇajanuh—that is, cause of mantroddhāra: formation of Mantra of Devi. 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 S'ri 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 Svarūpāstotra of S'rīmātī Dakṣīṇa-Kālikā by S'rīmān Mahākāla.

Here also ends its annotation and Svarūpavākyādā Pitā entitled Vimalānandadāyīnt.

NOTES

\(^1\) Kuraṅga, which has beautiful large eyes.
\(^2\) Lord of wealth.
VERSE 22

95

Kelikalayā, by the various entertaining acts (parihāsādinā) of which there are sixty-four. The meaning here is that there is continuous bliss.

Kelikalayā ciraṁ jivanmuktaṁ sa bhavati ca bhaktak 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, Jivadavasthānubhūtadēvatā-sākṣātkāra-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 Kālī the spouse of Kāla, who destroys all sin and is Kāla.¹ She who is Tārā the Saviour the Supreme Brahmavidyā who is adored by the Lotus-born Deva.²

She who is S'rīvidyā, desirous of the welfare of Sādhakas, on the path of Liberation, to whom Hari and Hara³ 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 Karpūrādyā 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.

Oṃ, TAT SAT, Oṃ

¹ The first Kāla is Mahākāla and the second is the produced Kāla.
² Brahmā.
³ Viṣṇu and Rudra.
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श्रीकर्पूरादिस्तोलम्

कर्पूरं मध्यमान्यसर्वपरिवर्तितं सेन्तुकामाक्षियुक्तं
बीजं ते मातरेतस्त्रिपुरहरषद्धो च चिन्तकं ये जपनि।
तेषां गच्छनि पद्धानि च सुखङ्कुहरादुखसन्त्येव वाचः
सृष्टं भान्तवराघवविचिनितं सर्वसिद्धिः गतानाम्।

टीका

ॐ विशुध्दञ्जानदेहाय लिखवशिष्ठचुःप्रे।
कृष्णः प्रतिनिधिद्वाराय नमः सोमार्ज्जातिरेण।
प्रणामार्का महादेवी तुरीयां अभारयाश्चर्पिणीयः।
वत्सः स्मरणमालेण भवायणो न निमज्जति।
काली कालहरं देवी कृष्णकाजरपिणीयः।
कामस्या फलातीतं काल्पिकां दक्षिणां मने।

कप्युरमिति। कप्युरमित्रविद्मभान्नमिति। स्वकै: महादेवः सूक्ष्ममुलस्यः
भिषाराजैनामहारविर्भयां मन्त्रवदीतरः। तत्त्वं तत्त्वं सायमस्वकारं महास्तम् च
नक्षेणोऽस्मि। पद्धातिका: विविषमस्योद्धारस्य कथितं। उर्मोऽपि काल्पिका।

1 भीम्बारभन्नोऽस्मि। 6 काल्पिकां दक्षिणां। 8 काल्पिकां।
त्वैर्जनम्। येन विज्ञानमालेन जीवनमुक्तः प्रजायते।
यदायकारकपुत्रं देवी नानादित्यसमर्पितम्।
वामनलेण संगुन्यं चित्तमर्यं परात्मरस्।
एकाश्रीसिद्धविधा मन्त्रार्जी कुलेश्वरि।
शिरुणा च कृष्णायुगम् रुजायुम् तत् परम्।
दक्षिणे कालिं चेति सत्यवीर्यां योजयेतः।
अन्ते वाहिकां दुःखां विधायां महापापी।
सर्वेकालस्य विषय यत्रिक्षित्यस्य भारती॥

इति। अपरं च प्रथमध्रोके श्रीमलकालिकाया: एकाश्री मन्त्रार्जी क्री० बीज-मुखां क्र।
द्वितीयध्रोके: श्रीमचाराया एकाश्रमम् हूंदीबीजमुखां क्र।
दुश्चीयध्रोके: श्रीमलिपुरुसन्त्रयं एकाश्रमम् हूंदीबीजमुखां क्र।
तत् काष्ठीतरादायुद्धराणयां रहस्यमाध्यामकं च वर्णितम्।
तेन प्रत्यक्तवायस्यस्तत् काल-कृतस्तोलब्धि त्रिशक्तीविशेषे पाठयमिति कमदीक्षितसाधकेन्द्राणामिनितम्।
उक्तं कं तारारहस्यत्तले।

“तथा काली तथा तारा तथा नीळसर्वस्वती।
सर्वभीषणं दुष्णां तथा तिरुपुसुन्दरी।
अनेदमस्त मूर्त्यां य: क्रिष्टल सायणेयः।
तिलोके स तु पूर्वः त्याचाराया: सुतं एव सः॥

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व्याख्यायोपेतम्

न तस्य निश्चितंदेवि निरिये पच्चते हि सः॥

इति। उकं च ताराध्याने कर्षेचि "हृकारबीजोऽऽवा" "हूँ तारा मे सदा पावु बीजेकाररुपिणी" इति। तथा श्रीमुद्यायः कपस्तोऽगे च—

"हृकारबेव तव नाम गृहितम् वेदा
मात्रिकोणिणये त्रिपुरे त्रिघेने।
हृद दीयिति प्रतिदिनं जपतं तताः
कर्म नाम दुःखभिः त्रिपुराभिधाने॥

इति। तथा च यहाकारसंहितायां; "श्रीविधा कालिका तारा त्रिशकंविषं रुपम्" इति। वस्तुतः यद्विद्धिमजातीयवीजेभ्य एकराध्य त्ता कदापि नोपथते, तद्व श्रीकारकर्त्तारहीकारादिश्यो विभिन्नवीजमन्त्रवेभ्य एकराध्य मुद्रिनें संभवति। अत: पूर्वकेत्रित्रिघोऽजे: ब्राह्मणा श्रीमहेश्वराकारिकैव सर्वरूपिणिति सुचिता।

हे मातं! ध्यानधारास्वच्छिन्नचे। नौमेषकान्तिरिव मनोजे! नवनी-जङश्यो यथा अनुसारसारवर्गेन अतःपार्थ्यी शीतखो कोटि, तद्वस्तमपि कुष्ठाक्षरवर्गेन त्रिलक्ष्यसारकाय अनुस्तंब वदासीति भावः। त्रिपुरालखु! स्त्रृ-महोपालभ्ये: त्रिपुरे: सह त्रिपुराद्विन्यशकमहेभाषके। कपुरेन मध्यमान्यस्वस-परिरिहितम्; कपुरेबन्दरमध्यमो रेफुकल: पकारः, अन्त्य अनुस्वारः, स्त्राः: अकारोकारान्तिमेवस्तथाका:। तै: स्वतोभावेन विजितं, तेन "क" इति स्थितम्। सेनुबाकासिक्युकम्। सेनु, बिन्दुकार्षचन्द्रा: सह वर्तेमानं, वामाकिष्कुके ईकारण सुचकः, तथा च "काः" इति। ते तव बीजं मन्त्रांलक्षारिरस्य कारणम्।

त्रिक्षमु:। त्रिमणीकं, ये; जना: जपनि, मन्त्रांग्लक्षमानसा: सन्तः मनसा उद्भार्य-नित। सविसिद्धि गताः। शिबस्य अजिमानशसिद्धि प्राताः सारकायाः। उकुलकारुः। आस्यविवरतः। गद्यनि पथनि च बच:। गद्यपदमयानि बाक्यानि सच्चन्त्रदूर्भद:। अपि च श्रूयते—'बतु श्रीमहेश्वरीम्।
काया हूँ “कृ” बीजमु, इसलिए मांगर्मायकन: साधका: मोक्षायामकनया बार: बीयभाष्या रूपानतिरि “कृमु” हृति मन्यि जयंति, तथा खुदायामर्मायकन: साधका अपि “काई” हृति मन्यि मुक्षिकामनया सदैव जयंति’ हृति। ॥ १ ॥

स्वहृदयावधा

नत्वा श्रीपादुकां भक्त्या रामानन्दद्वस्य योगिनः।
कुला स्वहृदयावध्ययेष्य विमालानन्ददायिनी।

कृपूर्वमिति। हे मात:। (भाति परितियं घरानीति माता-मा+तुच) सकामनिेकाम-"मेदेन मोगमुक्षदात्रि। घाताराधारसरसिवैसिवे:।’शुद्धसत्त्वगुणात्मकज्ञानीमूतजेजोमतचातृ तथा विदाकाशलाच नौदारसिवन्नि।।। तिपुरहर्वहुः।’ स्वूर-सुक्षम-कारणदेहान् हरितित विदेशमुक्तिदायकतिपुरहः; तत्त्व विदेशमुक्तिदायकर्षणं। तदवेदैव, विदेश-"कैवल्यदासीति मात:। श्यामान्सशरसरिहति:।’ सत्तरजस्तमोगुणात्मकाया भूषप्रकृति: मध्यम उकारास्को रजोगुणः, अन्त्यं, मकारास्तमोगुणः; तात्त्वा रहितं शुद्धसत्त-गुणात्मकः। सेन्तुवामकाशिकयुतम्।।। निवर्णमुक्षदायिनी शाक्ति:। तथा साधकामिष्ठादायिका।

१. शिबोय्योमक्ततायदिते कक्षये बु:। योगशास्त्रयु। (शिबा च शिवं शिवाय, तथो:) मोक्षेदायामर्मायकनिविष्ठा मायाशीत्रिकम्यायः। तिपुररासासुसम्यः।

२. पुराणान्तिति बध जीवस्तत्स्य जाते दक्षण विविधम्। धाताराधाराधिश्रवोधैम, विश्वमित्रं वाति पुर्वव: च। कैवल्यप्रविष्ठः।

३. अकार:। राष्ट्रियो ब्रह्म उकारो राज:। स्वतं।।
मकारस्तमः:। मोक्षस्वतिः:। कृषुतिल्ल्यशत्।। श्रावस्यकलिनी।।
सर्वं संचावेत। योगस्वर्गां भावेत। प्राम्।। मकारस्यन्त्रापिष्।

४. कक्षार्जुनमहायज्ञाति केवल मानवितक्षम:।
श्वाराम्भमायोगति वर्तितापमी श्रमा।।
वीरं विकार्य स्वामी धामात्तमाति।।
विन्यमा निष्कर्षस्य केवलमेयायिनी।। सम्बकल्पदुमः।।

तोहमानो च—

ककारं धर्मं देवि हिंकारं चायग्राहकमुः।
रक्षां कामं धार्यां नकारं मोक्षदायकमुः।
एक्ष्यायाराधिष्ठि मोक्षिनिवाशदायिनी।। हृति। ॥

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श्रव्यस्तवप्रवासमा मायाशक्ति: ताम्यं उत्तम। कृपेन कल्पयति जगत् प्रपं यत्, तत् समुद्रभव श्रव्यं:। ते तव बीजं प्रायमं सबिदानन्दरूपि तव निरोगं श्रव्यं जीवकर्मकारविशिष्या मायया युक्ता सति तत्तजीवत्तत्तकर्मभोगसम्य गूठे तंत्रस्तु कृपेन बीजाः उत्तमीति नाम:। परतू बीज वाच्यं तव श्रव्यस्वात्मकं सबिदानन्द-रूपं, ये साधकं: त्रिकृतं निरुगंकृतं, सार्ववाकारात्सितामसिकेनेन, तथा स्वूस्थःसुकृतःकारणेन सहितं विशालितं च; जयस्तत्। स्वात्मकेन विच्छल्यन्ति, ते विशिष्टान्तोपि वर्धार्धाक्षरसक्षुपचुर्वं युज्ञ्वत् इति नाम:। उक्तं च विध्वसार-तन्त्रे द्विशिष्टाकृतिकायं: औभूतिः

"त्वदीयमे जात्स्वेतदम्म्स जयस्तत् सिद्धास्तु विच्छल्यन्ति:।
तदेव मातस्तव पादपभगा भवन्ति सिद्धान्त दिन्यायेपि॥"

इति ॥ ॥

ईशानं सेन्दुवास्मक्रमणपरिगतो श्रीजमयन्नमेहेशिः

झुंडनं ते मनवेता यदि जयस्तति जनो चारमेकं कामायितु।
जित्या वाच्यावैशीर्षं चन्द्रमपि चिरं मोहयमुच्छाखी-

झुंडनं चन्द्रार्धचूहे प्रभावति स महायोरशालातन्तसे ॥ ॥

टीका

ईशानं इति। हे महेशं! ब्राह्मविष्णुरुद्राधामपि ईश: महेशस्तव्य शकें ने चन्द्रार्धचूहे। चन्द्रार्धिनिन्दितमस्तके! हे महायोरशालात्तसे! अतिमयादनकाश-वालाकृतकारासिकि। मनवेता: जनो; मुदुविच्छर्जन:। ते; तव। सेन्दुवास्मक्रम-परिगत; चन्द्रबिन्नुनामहिस्थो यो दीर्घ उक्तस्तैन युक्त। ईशानं; हकारं। उत्तेन “हें” इति तव द्वितीयमूलस्ताताया: एकाक्षरावैस्म्यं चोड़ुप्तस।

1. शाब्दात्मकं चिन्तनीति प्रणीतमधु।
2. स्वाच्छेदं समायोगादि बीजाशयति गता॥
3. वास्तवं कारणं देहं: व बोधं पर्यंतेव दि।
4. वास्तवं वास्तवं चिन्तनं विश्वासिणो यथा:। देवीगीता॥
5. वस्त्र कालिन्धं मात्स्ये विप्रवेषेत्॥ कालिन्धरिष्णु॥

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द्वन्दवं एवं युम्मं कुला। यदि; कदाचिन्ते एकस्वारमपि जपति। तदा, सः; चिरस्; याज्ञवल्क्यं। बाचामधीशाम्; श्रीमतिम्; धनपाति; कुवेरं च। जिता; परामृष्य, अनुजाश्रीष्ठदम्; युन्दरीसमुद्रः मोहनः प्रभवति, मोहितं समं भवति। स साथकः अतीव विद्वान च बनवानं रूपवांशं भवतिः। तथा च ताराराघ्रे—"तारकलावं सदा तारा या काली छैव निभिता" इति। कमस्तोले च—

ल्लोकिन्कुञ्जसाध्यात्मात्मा सुरासुरेर्योदयं।

मध्याश्रयी चापि कमति सवः कि वारं देवि परापराये।

इति ॥ २ ॥

स्वरूपप्यायः

ईशानं इति। हे महेशा! सृष्टि-स्थिति-विनाशात्मकमहैथ्यविति। चन्द्रार्घ्युं।

निर्वाणमोक्षादृष्टि। हे महायोगाध्यायं।

छायां देहयम् लक्ष्मा बाठ: कीर्ति बसतुः।

तथेऽ विद्वान रमते निर्माणो निरंहुवी। विशेषांसहायिनि।

तथा च महापरिर्बति—

यथा कमारो निप्रकास भान्नद्वपंकास। इति।

ककारो अरविष्टं धृष्टो दीर्घोऽणं हरस्वती।

प्रियेनी विहरां वृक्षां गृहकं बन्धुवर्णिनी।

धर्माश्वर्हय: शुक्लो व्योतिरिभ्याधुः।

ईशानो महामायस्य स एवाथ सु न्। कटोपविषयः।

धन्द्रीसुवरनावि शाल्यभोजि वी। याम्याम।

यद्यायं परामदवनिष्ठा मन्द्रामिनी। जाब्धर्ष्ट्यम्।

प्रमाणविष्णुस्या। इत्यस्मात् मन्त्राराजः।

इति।

निवासः काल्पनाय: अवकाशः। क्षिप्यमः।

अस्त्रत्वावाक्षास्स्त्यः। शाश्विनिः निकप्यातः। महाशिवार्याश्चमः।

छाया देवस्यां एक्ष्या बाठ: कीर्ति बसतुः।

तथां विद्वान रमते निर्माणो निरंहुवी। विशेषांसहायिनि।

तथा च महापरिर्बति—

यथा कमारो निप्रकास भान्नद्वपंकास। इति।

ककारो अरविष्टं धृष्टो दीर्घोऽणं हरस्वती।

प्रियेनी विहरां वृक्षां गृहकं बन्धुवर्णिनी।

धर्माश्वर्हय: शुक्लो व्योतिरिभ्याधुः।

ईशानो महामायस्य स एवाथ सु न्। कटोपविषयः।

धन्द्रीसुवरनावि शाल्यभोजि वी। याम्याम।

यद्यायं परामदवनिष्ठा मन्द्रामिनी। जाब्धर्ष्ट्यम्।

इति।
ईशो बैक्षण्यस्य: शाश्वारविलससदृ बामनेव्रेण युक्तो
बीजं ते ब्रह्माणमन्यदृ विग्लितचिप्पृे कालिके प्रे जगन्ति।
द्रेष्ट्रां ब्रजिन्ति ते च विन्युनमपि ते वाद्यभावं नयन्ति
सुक्ष्मन्द्राभाराभुर्यगरबने दक्षिणेऽऽ्यक्षरेतिः। १॥

टीका

ईशा इति। हे विग्लितचिप्पृे! मुक्केशिः हे कालिके! ब्रह्मारुपिणि।
हे सुक्ष्मन्द्राभाराभुर्यगरबने! अष्ठासाहस्यणसंहितसुशिऱ्याशोमिताने। बैक्षण्यस्यः।
रकायुकः। शश्वारविलससः। ब्रह्माणमन्यदृः। बामनेव्रे युक्तः।
ईर्कारण युक्तः। ईशः। हकारः। अन्यत् “हीर्” इति सिम्भुसूक्तरीवीर्जस्।
द्रुधः; उत्क्रीजं श्रिपुष्करूपं। तथा “दक्षिणे” इति नामात्मकम्यक्षरमन्त्रं च
ये जनः: जगन्ति। ते द्रेष्ट्रां; श्रवुं ब्रजिन्ति नायकनिः। विन्युनमपि; स्वर्गमथये-
पातालस्य देवनरणागादिनि च वाद्यभावं नयन्ति, अपीनल्य प्रपन्ता
तित्तिवय:। २॥

नवहृष्पन्यायः

ईशाः इति। हे विग्लितचिप्पृे! केशवन्यासादिविवासविवाकारहिते! निविकारे!
कालिके! कः ब्रह्म, आः ब्रह्मान्तः; चः विवासम्, हः सृष्टि, कः ब्रह्म, आ ब्रह्मान्तः
इति कालिका, प्रतेत महादेवे भावनत्वहितार्व अन्तत्वमुस्त्रि विवासकत्वमुस्त्रि
युज्यति। हे अन्तत्वहितकालिकाय:। उत्तरं च अवसुत्रामायणे श्रीरामेकाता-
सितालसोदः—

१ कः कोशिशो महादेवी कामेश्वरे: प्रकाशः।
अधिरुपेन समोङ्गज्ञेयः परमालकः। ॥

२ भाकारो विवासन्तः।

३ कः ब्रह्माण्डः शृंग्या भािणे: धाराचकः।
विवासमन्तरे ब्रह्माण्डः भेल्लिनरी: कालसः। ॥

४ हः शुक्ला धान्याय सिधा ब्रजः: पुष्पा द्रुपः।
तन्त्रासिद्धायः। ॥
"आयातोत्तरम्

"अयं नारायणी कालि तारा स्पातू शुच्याविहिनी।
सुन्दरी रत्नाकरीय नैरवी नादिनी तथा।"

1 हिरण्येन परे कोशे बिरज़ प्रमोदनिष्क्रमः।
तन्भूर्या ज्योतिः ज्योतिसत्ववासत्वविदो विदः।

2 ईकृः स्फुतवेषः स्वाधारः सुभण्वेषः।
3 ईकृः कारणात्मारी हुक्करोहदुर्दीववः।
4 दशिणसाय दिशि स्थाने संस्कृतेतम रषे। दातः,
कालिना प्रत्येके भीतिवुचः समंतः।
5 जः दशिणा काली विदु चोकेदु गयेरते।
निरामीतलयम्।

तथा च कामायाख्यात्रेण—

भया कर्मासारी च दशिणः फलविदिष्टा।
तथा छुटकारी देवी छेबेक फलदायिनी।
भयो हि दशिणाकाली केवले दर्शणिनी।
पुरो दशिणः प्रेक्षः यामाचार्यामिर्नायकः।
भया छा दशिणं जित्या महानोक्षायिनी।
ततः छा दशिणा नागा विदु चोकेदु गयेरे।
इति।
यथा तथा च तत्तान्तः—

"कालिका हिविंशा प्रोक्ता कृष्णार्काध्यात्मकः।
कृष्णा तु दस्यिणा प्रोक्ता रक्ता तु सुन्दरी मता।"

इति। दक्षिणे; दक्षिणामूलिनामित्वाराधितैः। ज्ययक्षे; ऐः! श्रीः! हृ! मन्त्रवाच्चैः।
तथा च क्रमस्थाः—

"त्वदीयञ्जानाजापकल्पवादं भवेत्तमेवाधानिः।
दयात्मुद्रस्य वर्धपालाद्वारं भवाविपल्यं भमते नरेसः।"

इति। ॥ ३ ॥

उधबं बामे कुपां नरकमलं करकमलं चित्थमुण्डं तथाच।
सब्ये चार्मीवेंच च निजजगदधहरे दक्षिणे कालिके च।
जप्त्वैतिषाम ये च तथा मनुविभवं भावयन्त्येन्तद्रसं
तेषामांषी करश्च: प्रकटितदने सिद्धस्यृह्यमुक्ताः। ॥ ४ ॥

टीका

उधबे इति। हे तिजजगद्धहरे! तिजजगां जनानां पापङ्गश्चिनि! हे
प्रकटितदने! प्रकाशितदशिि! हे अम्ब! मालः! दक्षिणे! निबोऽध्याति! वे
साधकाः। तव मनुविभवं; पूर्वोऽकालीनवेंच वृद्धद्वि! मायाहहं अपि दक्षिणे।
इति व्यक्तरुपं दशाकमलमन्त्रसंपर्वं तथा "कालिके" इति नामामकव्यक्तरुपं
जस्या, वामे उधबं नरकमलं कुपां नरकमलं च, तथा अथः; निन्धे चित्थमुण्डं
चित्थमुण्डं, सब्ये दक्षिणे उधबं नरकमलं करकमलं अभमः, अभयमुद्राः। वरं च;
दक्षिणे अथ: करकमलं वरसुमर्दा च। ऐतु इद्मुहे उधबं बामे कुपां मित्वाद्वा—

1 हस्तुऽर परं निःवं रकमणितस्वादाः। पोम्सितव्यमाः।

2 तथा तथार्क्षोऽ—

गयामन्येनथाना प्रकटरुपस्मौ प्रव्हुक्तं। इति।

3 माया लक्ष्य व हीकारः। हृ! कारः। कुर्वे उधबे च।
कौराक्षितस्तौः

पकारस्यं भावयति चिंतयति। भव्यकर्षणं धिश्वय। अद्वैतप्राप्ति। सिद्धयः। तेषां साधकानां, कर्मस्यः; अनायास्वल्प्या भवती-॥ ४ ॥

स्वरूपव्याख्या

उष्णं इति। हें त्रिजगद्धर्षः! त्रिलोकिनः कार्यकालाधिकारसिद्धिभिन्नपा-शिनि! हें प्रकटितंदनें। स्वप्रकाशस०। शुंकुचकुंजोद्वं ज्ञानबल्क्यां कृतं श्रवणं रजस्तम्भां नाशयति तथा। संबोधनं। हें अन्म्। मात्: मात्:।

दक्षिणं निर्वाणदार्थी! ते तय मनुविवरं; निजीज्ञायात्मकमिदं मूलवत, कृष्णेऽज्ञायात्मक- सत्वात्मकमूलं, तथा मायाज्ञायात्मकरकः: प्राणसत्वमूल्यम्। तथा काठिन्यः, काठिन्यं इति नामवाच्यम् भावनतांविपुंसिन्यं च जत्वा चिन्ततपित्वा। श्रीमृद्धिलोकाः तथा स्वीकारो वथा श्रृंकुभ्रो प्रभुत्रे ज्ञातव्रेष्टे निकायसमाचाराः भोगपारं छिद्रः, तथ्योहस्ते विगतरं तत्वज्ञानवादारं मस्तं द्वारिः, तथा दक्षिणोहस्ते नरकासापकाम्य अभयं, तथा तद्योहस्ते चामीमृतव च दशासीति। एवं एवं त्यां ये लाभः: ध्यायन्ति, तेषांमणिमाशिसिद्धं:; अनायास्वल्प्या भवतीति भावः। ॥ ५ ॥

वर्गांचं भहुसंस्थं विभुतिनिदलितं तत्रअं कृत्यकुर्में

छाड्न्वं च पवात् स्मितस्विनि तदज्ञतियम्।

मातं च जाप्ति साधकरमं भावयति: खरूरं

ते लक्ष्मीलास्यलोकाकलवद्वद्वः: कामरूपा भवति। ॥ ६ ॥

1 भोजिता महि मैया जैव मन्त्रिता प्रतिभिः च।

2 प्रकाः च तयेशिन्तः वसितः च तथापरम्।

3 तथारामाद्याविठ्ठं गुणानेवतेनैवैकन्त।

4 महारोहितो नरयानः परिपर्यायायाम्।

5 मयायस्य वसीर्वेवी स्वंतः वा स्वेतः विशेषः।

6 मयायां निक्षेपं मयाव्यवस्तान्दुकिलम्।

7 तस्मात् दोहानिः सर्वस्यस्यां कर्मकामम्।

8 कामानीक्रयो छित्रा श्रुतिस्वभवति तिरंति।

9 विचित्रभूक्षनोऽन्ते वेश्य भविष्ये।

10 पाण्डुः हेतु छुल्ला हलाक्षानि शास्ति।
स्वरूपव्याकरण

रग्माधिति। हे स्मितस्मि। इश्वरायवदने। हे स्मरणमहि। मदनान्त
कमोहिनि। हे मातः। ये ये जना: वहिस्स्वः रकारोपरिस्थितम्। विघुरतिः
मित्रितः, विधुशन्तदबिन्दुः, रतिः, दीर्घे इकारः, तास्यां युक्तम्। रग्मां[href]
पश्चागरणाभावं समिद्धूतं “क” हृति वणी, “की” हृति बीजे, तत्तं। तत्स्य नित्यम्। पश्चातः
तदनं तृष्णेद्वेबम् हृः बीजज्ञायम्। रुज्जार्कुंवरः च; हीः बीजज्ञायम् च, तद्धः; तत्पश्चातः
ठोऽः हितं “काहा” शब्दम्, योजयिता; संयोग्यः, स्वरूपः ‘न्यानतादाराशर
रुचिसिनिः’ इत्यादि तथौद्धारविशालयक्रमन्त्रेण अंगितं रूपम्। भावनतः। ह्यावनतः,
जपनि, “की“ की “की” इत्यादि स्वाहात्तेः द्राविकारक्षरी विभारार्की पुन: पुनः
उच्चारयन्ति। तेः। साधका:। कुम्भिकाऴजीवलक्षमलखतः;। रूक्ष्या:। यान्ता, कोको, सा
ययो कलके परे, तद्दलित पत्रमिव दशो चक्षुस्वि नेष्टा तथाविषा:। कामस्वा:।
कामदेवसदकमनीक्षुखः भवन्ति॥ ५॥

रग्माधिति। हे स्मितस्मि। नियान्तडरूपिण! स्मरणमहि! स्मरहः काम-
नाशक: हृः, तत्स्य महिष्य शकि:, स्वीसत्साधकानां कामकोकोदानाशिनीति मावः। हे मातः।
ये ये; “ये केपित्र साधका: नराधमा अपि, यद्दि तत् वहिस्स्वः तेजोमयम। विघुरतिः।

1 रघु: कोकिने रेपः पावकस्ताःसो मतः। तन्भामिधामुः।
2 इश्वर्मुपिनम्रामाछा: . . . रतिथ पौण्डरवचनः। तन्भामिधामुः।
3 घुः: स्वाहान्विभिः। ब्राह्मिधामुः।
4 की“कारो मलाकर देहि की“कारो मलाकरः।
5 स्वाभाविन पद्मन्त्रं हस्तश्रेयो न्यासौ।
6 सुधादि शाकान्त्दृशशिवः नवप्रेमनां द्रष्यमृः।
7 महामहामध्यिश्च न्यायेऽथ कारिका मतः।
8 बामासापं व निर्बलिणेकेशति नराधमः।
9 तथा च कावीसुकसूचनानां
10 कोकिनयम: स्मरेदतुः।
11 दुःधुः दुःधुः जित्या च बाधि परमां गतिपः॥ इत्या॥
श्रेष्ठा कालीप्रमाणां विमामचेत। कालिकोपनिषदः।
तथा च सहस्रास्माते—
आत्मानं कालिकामां मायचन् स्तूतिं य: धिवामु।
शिवोपमं पुंसं भवता च एव निरीक्षितजयः। इति।
तथा च भविष्यतात्—
कृष्णं भ्रातासम्मितं य: कुर्वसार्वारथयोपमम्।
तस्मी दयात् फलं देवी तदवन्तः नैव गणये।
आत्मेऽर्भु स्मेष्ट्यं सदैव परित्वत्तेत्।
भ्रात्रयं च तथा श्रवं स्मेष्ट्यं विभिन्त्याचेत। इति।

'गिर्वशिष्यान्ते—
अस्त्र भ्रात्यान्यं नरो नारायणो मेवेद। इति।
श्रीरत्नोसोरवायामवचे च—
नारायणं हि भद्रवी नारी भूतां सोऽहसे।।
गुरुं श्रीमममक्तं ॥।। इति।
गिर्वशिष्यान्ते च—
ध्यायत कवये ध्यायत विमुक्तम्।

विमुक्तम्।
प्रत्येकं वा द्रुतं वा ध्रुमपि च परं बीजमयन्तगुणं
त्वच्छासा योजवित्या सकरमपि सदा भावयतो जपति।
तेषां नेत्रारिन्द्रे बिश्राकत कमलं वच्छुम्राण्युक्तिमिवे
बागेवी देवी सुण्डगगतिशायलसतक्रिणि पीनसतनान्ये॥ ६॥

टीका
प्रत्येकमिति । हे देवि ! भोतनशीलि ! हे सुण्डगगतिशायलसतक्रिणि ! सुण्ड-
मार्कि ! हे पीनसतनाये ! पीवरस्ति ! असत्यन्तगुणम् ; साधकेलार्णे सभीपे
अतीव गोपनीयम् । प्रत्येकं १ वा ; पूर्वकार्णे बीजानामेकाङ्क्षे । द्रुतं वा ; द्रृश्यकं वा ।
ध्रुमपि २ ; ध्रुवस्मपि । त्वच्छासा । संबोधनानाते दुष्कण्ठाक्षिणेति नाशा, योजिताला ।
एकाष्णं द्रृश्यकं ध्रुवं सुपरितं कुत्ता । सकरमपि । द्राबिश्यत्वकर्मकविदारणी
वा । भावन्तः ३ । तत्तथमन्त्रार्थवाच्यं व्यक्त्विनाक्षं तव नवननील-दिग्न्वरी-पीनस्तनी-
सुण्डमार्किनी-रुक्केश्वरीसुपूर्पम् । ध्यायतः । पूर्वक्प्रमन्त्राणं मन्त्रेमेकं जपति । तेषा-
साधकानं, नेत्रारिन्द्रे ; नयनपोषे, कमलं द्वस्ती बिहरति ; सदैव तिष्ठति । तथा
तेषा वच्छुम्राण्युक्तिमिवे ; सुलचन्दे, बागेवी ; सरस्वती च, बिहरति विहारं करोति ।
ते चन्दनतो विद्याभन्तक भवन्तिति माव । श्रीदुन्दुरीपके दुः—हे देवि ! त्रिपुर-
सुन्दरी! ये साधकः “सकरं” इति ध्रुशीवीजं तव हि कार सकरं नासा
योजिताला, प्रत्येकं केवलं “सकरंहृ” ! इति शाक्तिकृत्वाद्यमन्त्रम्, अथवा कामराज-
कृत्साहितं कृत्त्वं, किं सा वामवकामराजस्यनासंकृताऽस्मि धर्मदाशार्धसंस्करण-
राजम्, तां ध्यायनो जपति, तेषा नेत्रारिन्द्रे इत्यादि सवे पूर्वत ॥ ६॥

स्वरुपव्याख्या
प्रत्येकमिति । हे देवि ! स्वप्रकाशकार्पयि ! हे सुण्डगगतिशायलसतक्रिणि ! हे

१ अथ सर्वां विवाहमेकं द्रुतं च बीजसङ्गपुरितं नाम स जपैत स्वसविवाहित।

२ यथा वसति च मनस्तं उद्दित च च वेषता ।

किन्तुविवाहतात्तकारं बन्धवं जपार्चेत || सुण्डगगतिशायलसतक्रिणि ॥
गतान्द्रनां शाहुमकरकृतकाशीपरिलक्ष-
शिलम्यं दिग्वञ्चं चिन्दुवनविहारिन्सी श्रीणयनाम्।
इमशानस्ये तत्प्रेये शाबहुदि महाकालसुरान-
प्रयुक्तां त्वां ध्यायन्त जननी जहेता अपि कवि: ॥ ७ ॥
गतासूनामिति। हे जननि! स्मिर्गतां स्वरूपलिङ्गां! गतासूनां; सूतानाम्।
बाहुपकस्तकायंपिरिलसिद्धंतमास्; करसमूहुरचितकटिशुष्णोभमाननित्मास्।
दिव्याः; दिगम्बरीम्। त्रिमुखविचारीम्; स्मिर्गतां सोगमोक्षविचारक्ष्रीम्।
गिर्यनाम्। शशिसुरसृष्णः। इमशानस्ये शब्दर्दित तर्ये; सम्महानस्यशब्रुप-
सदाशिवाच्यायाम्। महाकालसुरप्रसीकाः; परमशिवेन सह रतिक्रीडासिनः
विबिद्याः लां ध्यायन चित्त्यम् जनं: जडैता:। मनंदुबः: सचिपि, कवि:।
काम्यरचनाकुशलो भवति। ॥ ॥

स्वरुपध्यायम्

गतासूनामिति। हे जननि! चारचरायामुत्पादपिति! गतासूताम्; सूतानाम्, बाहु
पकस्तकायंपिरिलसिद्धंतमास्। सर्वं जीवः: कल्पवासाने स्थूलदेहान् त्वक्तचा स्वस्व-
कर्मिः। सह दिव्याहास्तियं सुधाराखितिः: कायान्दस्यस्य अविधायं। हुनः: कल्पना-
रम्भायधिरतमामोक्षमवितः। अत: क्रिष्टा वृत्तिजीवाः: प्राचारकर्मसाधन्यः
करणसमूहः। विद्वान्तः। भक्त्याः: गर्भेधारणा: योगनिद्रादरस्य: तथा योगिः
ज्ञात्रित्वकटिप्रभुर्देवे। कवी कल्पिता इति भावः। दिव्याः:। चण भावार्षेः तेन शुद्धाः
मायात्तिकामिः। भक्त्याः। गर्भेधारणा: योगनिद्रादरस्य: तथा योगिः
कृत्रिमान्तः। भक्त्याः। स्मिर्गताः। इमानस्ये। महाप्रतिये।
शिवाभिषेकरामः श्रवनिवहसुण्डासिधिनिकोऽरः
परं संस्कृतिवाणाप्रकटिनिरतावम् हरवधूमः
प्रविष्टां संतुष्टाः उत्तमसुरतेनातिगुञ्ठत
सदा त्वां व्यायामित कश्चिदर्पय च न ते भाषा परिभाषः ॥ ८ ॥

टीका
शिवाभिषेकरामः श्रोताभः श्रीमाभः श्रवाभः श्रवनिवहुण्डासिधिनिकोऽरः
श्वासमुद्राः कपालः कपालकः परस्: अत्यत्नम् संस्कृतिवाणाः
संकुलवाणाः प्रकटिनिरतावम् प्रविष्टाः कुमारेशाः, इश्वासविस्तारस्तमित्यथः।
उपरिसुत्रेति संतुष्टाः महाकालेन सह विपरीतविवर्ते आन्तिविमोः।
अतियुक्तीः बालवासविवायांसंतुष्टाः । हरवधूमः कालमोहिनीयः।
लवं सदा व्यायामित, अविश्वासं, चिन्तयितत तेषाः।
व्यवसायकाः कथितदिपि इहामुः
वा परिभः । अनादेः न स्थापितेऽधः ॥ ८ ॥

स्वरूपवाक्यः
शिवाभिषेकरामः श्रोताभः श्रीमाभः श्रवाभः श्रवनिवहुण्डासिधिनिकोऽरः
अपश्रीद्रूतमहायुमोतिरिवः। श्रवनिवहुण्डासिधिनिकोऽरः; अन्त अस्थित्वनूतानां शेतवर्त्ततेऽधः

1 श्रव अस्थिते मद्यवाच्छ: अश्वकिरः। गायत्री लग्रः।
गायत्रीस्य च——
२ श्रव अस्थिते मद्यवाच्छ: अश्वकिरः।
३ बालवस्य स्वरूपवाक्यः आदेः न इतिः।
४ श्रव माद्यमेतरस्माः नक्षिमादिष्ठि।

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व्याख्यायोपेतम् १९१

सत्त्वगुणं सुचितम्। अत एव महाइत्रेये तुतां जीवानं सत्त्वादिगुणसमूहः। परं
संकृताणाम्; अयत्तंसत्त्वगुणं युक्तायाम्। प्रकटिताणितायाम्। स्वप्रकाशायाम्
दिख्यातः। प्रविद्याम्। अविद्याम्। उपरिस्थरेत संहारम्। परमशिवमिभ्यु लेख्या
सुधि-स्थिरति-ध्यादिकायें रमामान्। अतिध्ययनम्। सदैव एकावापस्याम्। अव्यया-
निम्यनम्। हर्वघृम्। तत्वज्ञानप्रदानेन जीवानं भित्तयं हस्ततिः हरः। तत्स्व कष्टः
शक्तः। तां, जीवानं मुक्तिदात्मिनिमयः। पूर्वपूर्वं विद्यानन्दव्रतैं त्वां ये साधनः। सदा
व्याप्तिः। अहंहः। निष्ठलचेतात् प्रक्षीमुक्तिः। तेषां कर्मचिधि कस्यामिपि योनिः
परिसम्।। इत्यभूतं जनम पुनःप्रज्ञम् न भवति, ते निर्वाणमनां अम्बमत् इत्यथः। || ८ ||

बद्दामस्ते किं बा जनविनं धयमुखेज्जनियो
न चाता नापीषो हरिरपि न ते बेचित परमम्।
तथापि त्वभ्रकरितपूर्ववर्तिः चाचार्काचामिते
तद्वेद्वस्त्वन्तद्वं न खलु पशुरोपः समुचितः। || ९ ||

टिका

बद्दाम इति। हे अभिमि।° इत्याचाहिते। हे जनविन। निजगतामुसापः
यिथिः। ते; तब, परमं। याथायतहस्म। चाता; ब्रह्मा, न बेचित; न जानाति। इशः;

° चित्रिकेश्वर यह स्तनसेत्याख्य पिषंता जगत्। श्रीसामी।
° श्रामा यह लिपि जिल्वा महामोक्तदार्यी। निर्वाणतन्मस्य।

खथा रक्षवेच्छन्तः—

अष्टमूः हृताः पुरस्वं हुकारापर्ववर्तिः।
विप्रीतो रम्ये हृदान्नुदंकर्मवर्तिः। इति।

विष्यस्त्रनन्ते च—

विप्रीतत्व नाती निर्पृष्टा शारण वादः। इति।

वायुभाष्याये च—

व्याख्यावाच्यात्वं श्रावं: त्वामाधिकान्तात् श्रावः। इति।

° श्रामा स्वाक्षिपेन श्राप्य अवशुद्धार्धस्त्वः। निर्वाणस्तन्मस्य।

महाकाशसंस्थितायाम्—

अविस्त्वामितालकर्जितस्वभम् प्रतित्यक्षस्तिप्रकाशस्वैकमुद्।।
गुणात्मकविधापूर्वकम्य त्षेपका परंप्रज्ञेण सिद्धः। इति।

°
स्वरूपपर्यायः

हे भगवानः! गुणपरिवर्तनमाहिते! निम्नुणे इत्यथःः। हे जननि! हे भ्रातविष्णु-हरिदीनास्मार्क च उत्पादित्योः। अत एव ते; तव, परमः; परमतत्त्वम्, शाता; जीवानां कर्मनुसारेण जनमातिविधायाः, ब्रह्मा; न वेदिः न जानाति। ईशः; ऐसीमुखीशृङ्गराधौपिनी न वेदिः। हरिः; जीवानां नितापप्रार्कः। विष्णुपिरी न वेदिः। यत: त्यं तेषामपि जननि। अत एव जगन्नामातस्तव स्वरूपस्वरूप प्राणसान्तेशु कथं संभवति? स्वरूपपर्यायः: जन्मकर्मनुसारे देवतामातस्तव संबंधभविश्वाः। उच्छ: ज्ञातिः वयम् ते किं वदाणः? यत: ब्रह्माद्यो देवेशा: तव स्वरूपम् न जानाति; ज्ञानात्मकोऽक्षातेशु वर्ते तव स्वरूपश्रवणे कथं सम्यक् भवाम इति भाव:। तथापि व्यक्तिमणुसारयति तस्माद गुणक्रये अयोगः; तथापि तव विष्णुयणि भक्ति किंचित् गुणक्रये अस्मान् प्रेरयति। तत:; अस्माके मेतत्व क्षत्वन्यम्। पशुरोषः; न समुचितः; न योग्यो महति॥ ९॥

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1 एकानेत्रका सुखस्मृतिविद्धिर ब्रह्मण्यन्त: कोटिकोटिः प्रसुने ।
कोछै विष्णुः को धरे वा शिबाखोरे देवाराधने स्तोत्रम्रीशा भवेम् ॥ देवियुक्तः ॥
तथां न देवीमाहास्ते—
विष्णुः: शारीरभ्रह्मामि नानीशान एव च ।
कारितास्ते समोहाद्वस्तं क: स्तोत्रं शाक्मान भवेत् ॥ इति ॥

विष्णुपर्यायः—
मातस्तत्ववर्गस्तु कथं न च जानाति केवल ।
क्षत्वविष्णुस्यं ब्रह्मात्मानं तद्यथं निष्ठितं विपरीतः: ॥ इति ॥

पुनः महाकाले शः—
भवतु नाथादाता न विष्णुः क्षरे न ब्राह्म न च प्रभमूला भद्रम; ॥
तवा कार्यवृत्ततदायिकार्यस्मात परमेषायण सिद्धः ॥ इति ॥
सम्भवाप्रौपन्धन्तदानन्धमृग्योयन्यवकुलस्ति-
रत्नस्फो नस्तं यदि जपति भवस्तव मनुसः।
विवासस्त्रां ध्यायनं गङ्गातिबिकुरस्तख वशगाः।
समस्ता: सिद्धौचा शुचि चिरतरं जीवति कविः ॥ १० ॥

टीका

सम्भवाद्रििति। हे मातः। वीराचाररत: तव साधकः। यदि नतः; निश्चये। सम्भवाप्रौपन्धन्तदानन्धमृग्योयन्यवकुलस्ति। सर्वत्रः सम्भषन्त्त-जपनवाचर्यः युक्तः सहैपलरत:। सनु आनन्दशो भूतः। विवासः; दिग-म्बरः। गङ्गातिबिकुरः। सङ्क्षेप: सन्। त्वम्। महाकालेन सह। सदा सुरता-नन्दनिर्वात्तम ध्यायनं। स्वीयंहि चिन्तत्यां प्रस्थ्यसीकुर्वेन। तव मनुसः। तव पूर्वेऽक-मन्नख्रान्त जपति। समस्ता: सिद्धौचा; सर्वार्थसिद्ध्यः। तत्प: वीरसाधकस्य; वशगा:। बश्यभूतः भवति। स च कविः: सन्। ध्वृध्यायः। चिरतरं; सुदीर्घेकां ध्याय्यं जीवति। ॥ १० ॥

स्वहुङ्ग्यापुरुषः

असिन्न स्थयोगो वर्ण्यन्ते। सम्भवाद्रििति। हे मातः! जनानि! मतः; दिव्या-चाररत: योगी साधकः। यदि नतः; निश्चयाम्। रक्षयवाक्ष्यायां सर्वभूतनिश्चयायां

1 भिक्षुकालो मन्मी क्रम्पुर्णो समाचरेत्।
िुशाचारं भिवा देवि काराचन्म न सिद्धि निद्यारस्त्यायः।
2 रात्री नमः: धारायं मेधुनें त्र्यावस्थितः।
िव तस्मिनस्थ तत्सं श्रव्यसिद्धः। तेशुराचर्यीणम्।
कारिको च—
िुशाचारिनित्तिभिन्न देवि क्रमं ध्यः 
िव्यो वाचायनं भीरो रात्र न्ययमं धरते।
िििम्।
िििकालानि च—
िुशाचारिणं हो न केवलं ध्यायिणम्।
िुशाचारिणं हो न केवलं।
िुशाचारिणं हो न केवलं।
िििम्।
समस्ताधिकार्यः। समन्तदापीनस्तन्निजनानन्दोवनवतीरतातः॥
सर्वदेविविद्ध स्थितानां जीवानामुर्दापदिक्या पाठपित्या च नियमवतीरुपया कुञ्जकुञ्जकर्मीनीशक्या सह जीवात्मानम परमात्मानि ठीनि दुःखन सनु। ब्रह्म स्तन्निजनन्दूकू इत्यतने कुञ्जकुञ्जकर्मीनीशक्या:
जगताः सुधित्रस्थित्यकटूर्वं सूचितम। विवासः; विगतं वासः मायावरणः यस्य तथा-मृतः। प्रसुदू इत्यरः।
गाजितिचिकरः; गाजितं नादू निकुटवम चापलयः यस्य सः; निभु-चित्त: सन।
तवां परमहिरेन सह सामस्तान्निजनिरताम, तवां चित्तपार, तव मन्त्रांज मनसं जपति; स तत्रव्रजानी भूतवा दिव्यसुव-सिद्धिवास-मानचवसवाचिरजावी भवतीयथः।
समस्ताः सिद्धाः। अन्त्र बहुवचनप्रजोगेन दिव्यसिद्धानिर्वाचारां प्राणं बोधयम॥ १०॥

समा: सुस्त्रीमुनो जपति विपरितां यदि सदा

विचिन्त्य तवां ध्यायनातिशायमहाकालसुरताम।

तदा तथ्य क्षोणितविचित्रमहामण्यव विद्वेशः

करामोजे वद्या पुर्हरमुच्च सिद्धिनिविवहा॥ ११॥

टीका, सघूपन्यायाय च

समा इति। हे पुर्हरमुच्च! हे त्रिपुरहसुन्दरी! सुस्त्रीमुतः;ः निश्बु-चित्तः। यदि विपरीतां; विपरीतभावावताम। अतिशयमहाकालसुरताम। ऋग्मेघर-

१ बोमष्टाणं समासाथ सवं शक्मयो भवेत।

शुभासारपरेनैव विवेदत परमात्मान।

आनन्दमयं: संरूपं ऐसं श्रावणि सन्देषेत्॥ घेतराबसंहिता॥

तवा च गोरणसंहितााथाम——

बीचें सहितं शाक्त मुतुष्क्यं विरोध्यातः।

सवं शक्मयो मुत्तवा बिवेन च गुसाहमु।

गायणाणा बीहार्च च बिवेदेत परमं पद्मु॥ इति॥

२ व्याकरे ऋक्षणविनी देशीमिश्रेर्सस्तलिपिणीयः

सदा बोहवस्वायां वीनोक्तपत्योधरणम्।

ष्ठामो सुभाम श्रुतिः सत्स्थिति-स्वार्तिक्यामु।

तन्त्रकचुबुमु॥

३ श्रान्तः: ऋविनिन्तहारो भुजायो भक्तिमान् वदी।

निवेद्यः: लिंधरयामी नी लवतात्या जोतेन ग्रिवेस। कुक्षार्वश्चत्वम्॥

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महाकालेन सह अत्यं रतानन्दनिरतां, सुचनन्यस्य लां ध्यानः सन्त, तव मन्तार्थ चिन्तनाय। समाः; संवत्सर भवतं, सदा; सर्वदा चिन्तनाय, लां ध्यानः जयते तव मन्त्रजने करोति। तदा; तत्त्वा, क्षणतत्वतिभिर्मरणस्य; सूक्ष्मे सम्बन्धे निवसत: विद्युः; पवित्रस्य, तस्य करामणोऽज; करकमलमने, सिद्धिनिवहा; श्रीविश्वाय: इच्छासिद्धयादिसिद्धिः किं मुः। वहरः; वशीभूता महती-लयः। महासिद्धिनिवहा। इति पाठे, सालोकमात्र-सारुपमात्र-सारुपमनिर्वाणकाः, तस्य आयचा महतीलयः। ॥ ११ ॥ इत्यथा स्वरूपव्याख्या च ॥

प्रदूते संसारः जननि महती पालयति च। समस्तं क्षिप्याि द्रढयतमये संतहरति च। अतस्त्रं धातासि विशुभनपति: श्रीपतिरि। महेषोधिस्य प्रायः सकलमपि कन्या स्तौति भवती। ॥ १२ ॥

टीफा, स्वरूपव्याख्या च।

प्रभृत इत्यः । हे जगतामुद्यितानि! संसारम्; जगतु परद्रश्य प्रदूते महती जन्तु। अतस्त्रं धाता ब्रह्म; तस्य सुखभक्षिनििस्यः। महती जगती महती च निपति च। अतः असमानोऽत् तस्य विशुभनपति: श्रीपतिरि तिलोकीयाः। विष्णुभविः कल्याणः; तस्य जगतालयकारणी श्रीपतिरि: त्वमस्यैव च। प्रभृतमये; जगतसंहवसमये। समस्तं क्षिप्याि; परद्रश्यकारणां जगतु। संहरति; स्वीकारणां देह तं करोति। अतस्त्रं महेशोधिध रुद्रब्रह्म भविः; तस्य संहार- शक्तिगति भावः। सकलमपि, स्वाधेकारणां कारणां चातीति भावः। अतः महतीं जगदेकारणान्यामभिंतिहां लां कन्या स्तौति।

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1 जस्त्वार्थी धिष्वाँ व्याप्त्य व्यास्यान्ते पुनसेन्द्र।
2 अर्जुननामावःश्रीगुरुं दिव्यपायसा वानः।
3 महंता ममत्रवर्यन्ति नित्यन्तां मामस्य ख्यात्वा।
4 शास्त्र्यैश्च नारायणोऽर्जुनस्य निपुश्ल्यम्।
तब स्वस्नायानं कि करोमि। त्वमेव वाचातीते भवः। उक्तं च श्रीपुदास्तोगे—

“क्षितिस्बं विषाला जगद्धिकक्रिया त्वमापोऽपि विषुर्बधाग्यानिका च।
त्वमिस्तु श्रुते जगद्धिकोभक्ति त्वमेवेयम्युपुण्या विष्द्रायुपा।”

इति। तथाच स्तोतराते—

“उत्तिधितिसद्धितीर्थेनिधिं धरे त्रिरुपं ततुः
वैकुण्ठाजगत्तिनस्तवदिव्यविश्विर्बधायुपाय:। शुभमुः।”

इति॥ १२॥

अनेके शेषने भवद्विध्कर्मीवर्णनिविवहानः
विष्द्रास्ते मात: किमपि न हि जाननि परमसः
समारणायामायायं हरिहरविश्वाद्विविवृत्यः
प्रप्योजसितम स्वेतं रतिरसमहानन्दनिविरतम्।॥ १३॥

टीका, स्वस्नायानम्।

अनेकं कङ्कि। हे मातः। अनेकं नह्वो जना:। भवद्विधिकर्मीवर्णनिविवहानः।
त्वद्विधिकर्म्येनथे सत्यविज्ञान माह्वः॥
विष्द्रा: विषुर्बधायुपा: ते जना: किमपि परमसः।
किंचिद्विपि परमतत्त्वम्, न हि जाननि न विद्विति। हरिहरविश्वाद्वीविवृत्यः।

1 क्षुद्रमुरारे बीकृंमं उवाच—
श्रव्यावतात्वेनेनु निषिद्धं भवमादिविवः।
एकं स्वेतं सुहसं कुटस्यभस्य स्वमुः।
अस्तित्वात्र भवं केवलं ज्ञातं परसः।
वैरिनित्तात्प्रविष्टितं भववेवसम्म: परं पदम्॥
प्रात्तर्तं तस्य शास्त्रं शिवम्यूहतम्।
अस्तित्वं भवतु क्रृष्यं चेत्वास्ततं शष्य:॥
श्रवेन निरवर्गं श्रवं निर्ष्यं स्वतर्वर्जतम्।
आत्मोपिकविश्वं चेत्वास्ततं। पदम्॥ इति॥

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व्यायायोपेतम्

विधुः; 1 ब्रह्मविष्णुदिगुदिते: । संमाराध्याम्; सदा उपास्याम् । आशाम्;
जगत्: आदिकारणमृदु:। रतिः 9 महान्दन्विनिरताम्; महाकेन सह रतिः
विपरीतरमणं, तथा रसं महापानं ताभ्यामुस्तं वनमहानन्दं तस्मिन् निरताम् । लघुं ब्रह्माधैराध्यां विदानन्दरुपिणीं भवती स्वरसतिश्च। पप्पोदसिम शरणा-
गतोडसिम ॥ १३ ॥

परिश्री कीलां श्वचिरिपि समीरोपि गगनं
स्तवंका कल्याणी गिरिचरामणी कालि सकखुः।
स्तुतिः का ते माननिजकरणया मामगतिकं
प्रसखा त्वं सूया भवमनु न भूयानमम जनुः ॥ १४ ॥

टीका, स्वरुपव्याख्या ॥

परिश्रीति। हे कालि! कालभयनिवारिणि! त्भं परिश्रीौ क्षिति; कीलां

1 महामहाब्रह्मविष्णु विषेषे कालिका माता ।

बामासात् न निर्विर्यसुभिरेति नरवमः: ॥ इतिः ॥

तथा च भर्गावस्तौः—

नूयने चुद्वेषुशुस्तीते परसेवरि । . . . . . . . ॥

2 पीतवा कुलज्ञ वीरो महाधाममुपावभेत ।

महाध्याम मद्यशानि महाध्यापिरणकरणम्; पौर्ण्ये तस्त्रमस्मृ।

3 तः भूमिस्तं वज्ञोपरस्यं विद्वद्धस्यं वनभ्रुक्षा

तः काको नमु भूतिर्षि महत्तुपरियाहुस्यिपियाः।

आत्मा वैद्यायि माता; परमपि भवति वालं नौ विनिधि

श्रुतयो मेघस्पृः प्रहिष्ठर्द्वने भामक्ये क्राके ॥ गुहायुषसत्तमम् ॥
भुक्तकर्मितोऽय

जनम; शुचि: अभि:। अपि नामान् बायु:। अपि गगनम, काळाशः; एका विद्वितिया; कल्याणी; निर्विभण्यमोक्षदानने जीवानां मक्कलिविधायिनी। गिरिलक्षणी; शिवानी; गिरी कूटे शोए इति गिरिस: कृष्ण्रथब्रह्म, तस्य रामी हादिनीश्चकि:।

लें निविधार्ष कृष्णीयाकास्तनष्टपदापीतीस्माया किर्तंयादिचतुविशश्चितस्य-

ि रुपिण्याय:। सकलं: रस्सर च “सव लालितं व्रज’ इति श्रुति:,” “सर्वस्वरूपे सर्वशक्तिसमानिते” इति बण्डि। हे नातेः। ते तव स्तुति: का?

सर्वस्वरूपायस्तव स्तुतिनं संबंधदी भाव:। लें निष्कर्षणा; स्वीवताचारणेत्य:। अङ्गिकमः; सावनहीनवादनुपायः। मां भक्ति सतता भूया: प्रसीद, भवमनु; संसारे इत्यथ:। मम जनु:; जनम न भूयात् न सवतु; मां स्वीयामपदे कीनं

कुलित्यथ:।। १५।।

इमाशास्त्रं सुस्यो गलितचिक्रूरं दिव्यपत्तयः

सहस्रं त्वक्रोणं निजगलितध्वींणे कुञ्जमभ:।

जन्तस्तवत्यतेन्तत् मनुमपि तत्र ध्याननिर्दो

महाकालि स्वरूप स भवति घरिश्वपरिव्रूप:।। १६।।

टीका

इमाशास्त्रं इति। हे महाकालि। महाकालयः! तु; पुनः, यो जन: इमाशास्त्रं:। ॐ प्रेममुः अवसिष्ठति:। सुस्थं; शिरतिचिषि:। गलितचिक्रुरं; विक्केत्यः। दिव्यपत्तयः। दिगम्बरः सनु। तव ध्याननिर्दो; वद्वैयक्षु, “मेघाजनी

विगताभ्यः” इमाशास्त्रस्वूरुप चिन्तयनः। लवूः। तव मनुल परमर्जी च जपनू उचारणः। निजगलितध्वींण; स्वीस्वलितचिक्रुः। तदनुभिश्चित्यथः। अर्काणां

१ एकानेका सुस्वन्त्वाविकारां महाशास्त्रां कोडिकृति प्रस्तु:। वेषोकुक्तम्।

२ इमाशास्त्रं मेघाजनी अर्थे लुस्यो गलितचिक्रूरं चिन्तयेत्।

दिगम्बर: सहस्रे च सूर्युपः सर्वप्रविष्ट:।

इमाशास्त्रे महाकालि स्वरूप स नन्देत:।। १५।।
भ्यायाद्वयोपेतम्

सूर्यपुष्पाणाम् आकर्ष इति भ्यातानाम्। सहस्रं कुशं; दशशतसंहितानि पुष्पाणि।
प्रत्येकम्; पहैकं लघुहिद्रयं ददतीति शेषः। स साधनं: स्वरूपम्; अनवासनं,
वरिष्ठपरिव्रूढः; भूपतिर्मभवति ॥ १५ ॥

स्वरूपप्रायायम्

इमशानस्थ: इति। दु पुनः दिव्यानां पक्षे। हे महाकान्त! परमस्तुपल्पिणे; यो जनः इमशानस्थः; महाप्रयासमये सर्वभूतानि शाक्तिप्रेये चौकं अर्भीनं तत् इमशानं
परब्रह्म, तरस्मनु आसक्तितिः ब्रह्मप्राणम् इवपरः। दुस्तः; स्थिरसिद्, दिक्पत-धरः; मायावरणहितः; निर्विकारचितः। तव भ्यानिततः; त्वदीयदिब्रह्मान्दरप्रत्येकः
चिन्तयनियमः। उक्ते च तद्यथात्—

"चिद्रुपां ज्ञानिषयां चातन्यनन्दविभ्रह्माम्।
कोटिदीर्मिनीमातां सर्वत्तन्त्रस्तुपल्पिणीम।
आश्रिय प्रजापेन्न्त्रक उत्तमार्गश्रोते नরः।"

इति। तव मनुमे पजो त्वदीयमन्त्रार्जे मनसा उदारत्वं सन। निजगटित्विप्रेषयं
सदधारकमत्रत् स्वभाविक्षरितं यत् अधूरत तेन सह। अर्काणं सहस्रं कुशं; ब्रह्मानान्दस्यथे"
आदिनाद्यचिन्तोविवानि, चिन्तयानियमाणि दयान्नान्नान्ददिब्रह्माय-
गुहे संतार्जन्या परिगितितवीयं हि चिकिर्
समृद्ध मध्याहे वितरति चितायां कूजदिने।
समुदाय ग्रेम्ण मनुमणि सकृत्कालि तस्ति
गजाल्लो याति क्षितिपरिश्रुदः सत्कवीरः। || १६ ||

टीका

गुहे इति। हे कार्ति! कामाविनिन्न। यो जन: वीरसार्थः। गुहे।
संतार्जन्या परिगितितवीयं; संतार्जनी लिङ्गम, स्वाभक्यम, रमणजनितिनिद्रां कूफळम्। तथा समृद्ध चिकिर्; मूलेन सह उत्पादितं केष कूजदिने; मध्याहे।
मध्याहे;’ दिनमध्यायगे, अर्थात्रे वा। ग्रेम्ण; भक्ति। तव मनुष्यः; ते मन्ना समस्ताय। चितायां; श्रमोऽने। सकृत्पि;’ एकवारमपि। वितरति, तुम्यं निवेदयति।

उद्भि च आणामिठोते—
तत्क मूलायमानम सूर्यमाणलकिति: शाहलारिमिति: परिहारः। एक अवयवपूः ति विदति। || १६ ||

1 उत्पम्भायमिवर्दवीयं त्वकाणि:; शेषयमः।
2 भोगिनः सहायस्य स्वर्गमुपा एव।
3 तुलीयास्य निद्रादिकाशकानात्। महोपविषयः।
4 उत्सा महाकालव्या मथ्यमा भावाराणात्।
5 वनस्तुतिः स्वाकर्मम हेमपुजामयमाः। कुक्करायवे।
6 नास क्षेत्रं नासियं च बलसंमार्जनीनि।
7 श्रुकरो मध्यासो मूलमन्त्रधातः।
8 कुजवरे मध्यासो हेमं वस्त; श्रमायाने।
9 पोषपालसहस्रं च: तृष्णायासार्वं चरतः। कारकर्म्मात्मस्य।
10 शवाधिवेष्टने देवेश्च श्रमायास। देवमेव।
11 भूतां जायते देवेश तत्स्थानात्, परसेवारे।
12 तहुक्रम्म्ये देवे भक्तार्ण श्रमायसोऽ।
13 शेतायासो देवेश्च तपेयं परेवताम्य। गण्यायामालिकायाम्।

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हृदि निधित्वा। स जन:, सत्कविवर:, सत्कविशेष:, वितिपरिस्त:; भूपतिध सन। सतत्थ; सर्वदा। गजारुत:; हस्यारुत: सन्, याति; सर्वेऽन विचरतीयथ:। ॥ १६ ॥

पूरो ध्यायनध्यायन यदि जपति असकत स मनुः। नदीः पर्यन्ते परमपदलीः प्रमबति। ॥ १७ ॥

टीका

स्वपुण्यैरिति। हे मातः। भक्तः वीरसाधकः। यदि स्वपुण्येरीकॉर्णम्। ॥

व्याख्या

छुपः छुपः कुमुदगुनो मन्दिरम्। योगिम्। पुरः। अधे। ध्यायनः। पुनः। पुनःधिन्यनः। तव मनुः। अयुतसंख्यामनन्त्र जयति। अहः। बायश्वरः। स गन्धर्वेश्वरेणिनः। गायकश्रेष्ठः। अधि च कविलासतन्तदीनः। कविलासतन्त नः। तासः। नदीः समुदः। अशेषकविलासः। पर्यन्ते। देहातः।
साने। परमपदलिनः प्रभवति; ततं उक्त्यपदे बिलिनः सन्, खुञ्चादि कार्यं समबोम
भवतीति भावः॥ १७॥

स्ववप्प्रवचनः

स्वपुष्पेरिति। असिन्यू योनिवदनालां वर्ण्ये। उक्तं च शाखागमे—

“मन्त्रार्थ मन्त्रचैतन्यं योनिमुद्रं न वेदित यः।
खण्डकोटिजपेनापि तस्य विद्या न सिद्धिति॥”

इति। हे मात:-! भक्ते दिश्याचारतः योगी साधकः। यदि स्वपुष्पेरकिर्णमः; स्वयंमृ-
हिँचादपकुमुनेनाधिक्षितमः। कुमुदन्तो मन्दिरम्; मूलाधारित्वत्रिकोणमण्डलं, इत्यत्र-
स्थितत्रिकोणमण्डलं वा। उक्तं च शिवसंहितायां—

“तस्माधाररायोजे कणिकायां सुह्रोभना।
खण्डकोण वर्तते योनि: सब्बिन्द्रेण गोपिता॥”

इति। पुनस्त्र०। चतुर्थेः—

“वाह्योनिगतं ध्यात्वा कार्यं बन्धुकिर्णिनिमभः।
खण्डकोटिप्रतिकां चन्द्रकोटिसीतितः॥
तस्येः हु शिखा सुन्दरा चिन्हपा परमा कला।
तत्या पिन्दितमात्रानेनेकीमूर्त विचिन्त्येत्॥”

इति। द्रष्टा च तारारहस्ये—

“स्वकीयंहदये ध्यायेत योनिमण्डखुरयमः।
जः रजोभिषध समोपेतं त्रिकोणं सर्ववर्णकस।॥”

इति। पुरं; निजग्ने, ध्यायनः ध्यायनः; चिन्तयनः। तत्तम्यचेतितहरं तसिन्यार्धाराण्यि
भावनः। उक्तं च मूलखुश्विदितः—

“सत्य यत्स च मन्त्रस्य उदिष्ठा या च देवता।
चिन्तित्वा तदाकारं मनसा जपमचरेत॥”

इति। ज्वारणे च—

“तत्त्वस्त्तवतप्राणस्तविच्छस्त्तपराणः।
तत्पदार्थानुवंशां कुर्वं मनः जपेदिमयेः॥”
तव मनुम् तव मन्त्राजम् जपति; शानेः सनसा जपति। उर्म च तत्व—“शानेः नामरिवस्तः न हृत स विविधं्तम्” इति। स गन्धरवश्रेणीपति; गायकश्रेष्ठः गानाते परंतः न हि इति दर्शनात। अथवा चिन्म्यायानवनन्याराजः इव। अपि च कवित्वार्युतनदीन्द्रीः; महाकावि कालिदास इव भवति। अपि च परमेष्टे देहावले। परस्परस्तः। प्रभावः; विभिन्नन्द्रुपपायं त्वम विचिन: सन्न निर्वाणपदः। इति भावः। योनिमुदाताधानकः शिवसंहितायां। “चन्द्रयासायाये सिद्धि रूपातान्योक्ष्मान्यात्” इति। ॥ १७ ॥

त्रिप्रारे पीठे शान्तशिवहिदि स्मेरवदनां।

महाकावेनोबैरैमरसालाश्चिमनिरताम्।

समास्तः स्बमिदि रतानन्दनिरतो जनो यो व्यापेश्वामचया जननि स स्वात स्मरहरः। ॥ १८ ॥

टीका

त्रिप्रारे इति। अपि जननि। हे गात:। यो जनः। साद्वकः। नक्श्र; रात्री। समास्तः। त्वम आकाशचिचः। स्वायत्; साद्वकः। रतानन्दनिरतः। महाकावेन। परस्परस्त:। पश्चादःशक्यस्युः यन्ते। शान्तशिवहिदि। शन्यलसावशिशिवायोऽचे। स्मेरवदनाम्। हिमसमंगलाः। महाकावेन। परस्परस्तः। अत्यतमः। मदनरसालाश्चिमनिरताः। विपीररतिमाथुपायसकाः। तान्त्रिक्यायवर्तयोऽचे। स। साद्वकः। स्मरहरः। स्वाय; साक्षात् बधो: भंवेदिस्थः। ॥ १८ ॥

१ देशीगीतायः देशीवाचयम—

देश तस्य विन्दुजः शुद्धेऽविलो भवेत। इति।

अयं (१४) शोकायं टीकायं श्रवयम्। ॥

२ आदी श्रिकाणोन्तत्वन्यत् श्रीकाणोऽवशिष्यते।

ततो भै बिश्वेःन्यत्रो श्रिकाणोन्तत्वन्यतमम्।

मद्यः हु वै बीनांस्वास्च बीजमायसर्वप्रसर्वः।

बद्विनास्त व महा बद्वित्वात् बद्विकालं स्वेदेः।

बद्विप्रात संयुक्तं मूर्तिः मं मूर्तया ।

झालौण भैक्काराप्रती बन्धराजः न संयंध:। ॥ ॥
कृपाविद्योत्सन्न
स्वरुपप्रभावूक्ष

विषयार्थोऽति। अपि जनाहि! अस्माकमुत्पादित्यि ! यो जन: नक्षिम्; सच्चाराणि।

उत्तमः—

"महानिदानां ब्राह्मणो वा मुहूर्ते व्यानतपरः।
तदृप्त परमानन्दः तदा पत्यति निधित्मम्॥"

इति। समासं। तथा एकाभिचि। स्यवः। भाल्मणि। रतानन्दिनः।
योनिमुद्रावलम्बयम् स्वयम् शक्तिमयो भूत्वा परमात्मना सह व्यक्तपरतानन्दासकः
सत्त्वः! सिपपारे पीठः; अविचाराप्रविवते; विशालवाचकसिरहृपादवकः
पक्षानेनिजयेष-पदकेनिन्त्रये-पदप्राणप्रणतिकोणविभिषिषे, शुद्धस्त्रािकामायप्रतिबिधि
तवेत्तप्रभाविन्द्रामकेनीभुविते; क्षयीदिपश्रुतात्रथःभुपृणान्तिये स्वेतेहानन्ते
इत्यादि। शान्तिविवदि; शांतेन निक्षयस्य शिवस्य हदये, स्वार्ज्यिन्द्राक्रान्दे
सिद्धता सति, इष्टा-क्रिया-जानुक्तया मायया शिवस्त्रािकिविभागेन चणकाकारवत द्विषाधा
भूतेऽत्यारः। महाकाशेनोदभेदनसत्ताव्यपिनिरतम्। ।; समुण्ड्रापरमिविवेचन सह विपरीत-

3 बोधिसां समाधाय स्वयम् शक्तिमयो महेदा।
भुग्नारामसेव विहेत भूतेऽत्यारः
भाल्मणि। संबुधु आक्षेपं महापणे संबेदवः। वरेभवंसहिता।

8 तथा मन्नातमकं चौं देवताया: परं बुधः।
विशालवाचकं मन्नातमकं स्वतःबिनिरण भास्पिरन्ति॥
निजेशचक्रवर्ग तु सवेयान्तत्वं स्वतः॥ गंभर्वसंभव।

3 मूलाप्रेमंवलो वाय: कं मनो शुद्धेऽखः॥
अंकारं इतिर् से भिषा भ्रुक्तर्षपः || गीताभाषा।

तथा च गंभर्वसंभवः—

पदप्राणमनोद्वितीयेष्विषयसमन्नितम।
अभाषातिभूतोत्वं सूक्ष्माणं भगवानन्दस।
रथविशिष्याधिकाण्या कारणोपासिद्वहते।
उपाधिबिध्वानंवात्तामन्नात्त्वाय। इति॥

4 बद्धा या परमा धक्षिण्येन स्वेतेऽत्यारः किभकारिणः।
अतःहत्वा दुहुकं शुद्धेऽभानवतः॥
तदाक्ष्यं स्वयं तेषः अग्रयोपरि शहिता।
शास्त्रावस्तुस्वरूपेऽविश्वाराणन्त्वान्तिही॥
भावन निदयुक्ताम्। स्मरदनाम्; सदानन्दयीम्; त्वाम्; व्रजस्पीरिणी यो भ्याइतः1; स्वयंवेदान्ते विद्यामासघुपेण स्थितत्वात् स्वात्मा मेदे त्वां चिन्तेत।
उत्त के श्रीमाहार्ष्ये—"या देवी सर्वभूतेऽऽ छायासघुपेण संस्थिता।" इह।
गत्वदनं च—

"नित्यं निर्गुणं शुद्धं स्वात्मां नित्यामयम्।
अम्बानेदेन सचिन्त्य साति तन्मयवं नः।"

इति। स स्मरहः स्थालः; अहृतमावसपतः साधकः परमात्मानि सचिन्ति धीनो सूचवा
कैवल्यपदं जनमेवः॥ १८॥

सलोमार्थित्वे रूपं परंशंपि मार्जिरसिद्धे
परं भोध्यैं मैत्रं नरमहिष्योपकारगमपि च।
बलि ते पूज्यायामि वितरतां मर्यावसतां
सतां सिद्धः सर्वं प्रतिपद्ममूर्वा प्रभवति।॥ १९॥

टीका
सलोमार्थितः। असिते। हे कालिके! ते तब पूज्यायां नैसिदिकार्थ्यानाथाः।
मार्जिर् 2 मार्जिरसंविचयि, चौदू उद्दांतसंविचयि, मैत्रं मेषसंविचयि, नरमहिष्यो: नरमहिष्-
संविचयि। अधि वा। अथवा छांग छांगसंबंधिनि, सलोमार्थित्वो नेमासिद्धित्रसहितम्। परस्य; उत्कृष्टं, परां; मांसं, वलि; पूजोपदारः, वैरं। सच्छन्दं, वितरतां; ददतां साधकान्तां,
प्रतिपद्द पदे पदे, अपूर्वं; आध्यायं, सर्वं, सर्वविधि सिद्धः: कर्मसत्ता, प्रभवति
प्रकरणं संपथते।॥ १९॥

1 यथाधृतमावन वात्यानं तन्मयं स्मरहेः।
2 अहृतमावशंस्विद्युक्तसहितयाः।
3 अम्बानेव भजेश्विनुप्रबृद्धार्थ्यायिष्ठि। गच्चायनम्बायं।
4 श्रीहरिकामकुका गुणं मार्जिरमेच्छोऽ॥
5 उद्दन्तं विद्यास्पीरिणी वर्षं वद्य उपजस्तेत।
6 मातृवेदो दृष्याणं तस्यं मातृवेद हिन्दकारिणी। यथार्थस्ते॥
7 भावायुः।
कृपाविस्तोनम्

स्वरूपव्याख्या

सङ्गोमेति। यथिः वसिते!¹ न सिता बद्रा अहिता, निवुस्तव्यमावा। ते; तव,
पूजायम्; अन्त्यायबिचार, मानसपुजायामिताः। मार्गादिसंबन्धवः सजोमासिपुषुम्;
सर्वोवसजमन्तान्, शरदिरुपमाचर्यादिपूतं२ इत्ययः। अत्र छागः काम:, महिषः
कोषः; मार्जी: होम:, नाम: मद:, मेषः मोह:, उद्धः मात्सर्यमिति युगसाम्यात् बोध्यम्।
वर्ण विद्विता म्;३ कामाहिनाबिनाशकामनया बिनास्मात् तच्चिथि पूजोपहाररूपेण ददताम्।
सता मत्यजसताम्; साधुशीलानां जनानाम्। प्रतिपदः; पदे पदे, ध्यानमिताः; 
अपूर्वाः; सर्वोत्क्रुम। सर्व सिद्धिः; पत्तिविवो मुक्ति:। प्रभावित प्रकृतेण संपत्ते।
एवंविदा: साधका: सातोक्यातिका मुक्ति: भन्त इत्ययः। ॥ १९ ॥

बशी लक्ष्मण मन्त्रं प्रजपति हृदिभिष्याशानरतो

दिवा मातुर्यपश्चरणंयुगत्वृत्याननिपुनः।

परं नर्तं नरो निधुनबनविनोदेन च मनं

जपेश्चायसं स यत्वं स्मरहरसमाम्! क्षितिति के! ॥ २० ॥

टीका

बशीति। हे मात:। यो जन: बशी जितेद्रियः। हृदिभिष्याशानरतः; ⁴
ज्यान्ते हृदिभिष्याशी सन्। दिवा; दिवसे। युगत्वृत्याननिपुनः; तव पाद-
पञ्चद्वयचिन्तायाम्, एकान्तिनिरत: सन्। लक्षणं; लक्ष्यसंहङ्गः मन्त्रं प्रजपति। पुरुषः
पुनः। नक्तम; रजःनायम्। नमः; बिष्कः। निधुनबनविनोदेन ⁵ च; सुतस्मोदेन ⁶

¹ चित्र बन्धने—कः=सित:। बद्रासुन्ती सि तृ। इत्ययः।
² कामकोषी छागपाही वर्ण द्वृष्ट प्रवुचेदः। घनधाक्षेरः।
³ भार्यांमहिंशिवाः बालांमामी मन्त्रं हुवा।
⁴ युगसाम्यात्मः नित्यमात्सुसिद्धोत्सन्यासम्।
⁵ निधुनविनोदेन दिवा देवीं समरं जोते।
⁶ तथा निधुनबनस्य लक्ष्मण स्मर्तं परपति। समारकश्रुतम्।
II რაკეტალი იყო ლამდა მიენიჭა წიჟი სუბი
| ხახთ ვრცელდა გვალებით.
II რეგულარი იყო გუმბათის ხვრევით —
| მაქსიმალური.

ჩამნა აქ ეს რაინ არა იპოვება გამოთქვამით.
- ხახთ ნაწილი რომ კარი გამოთქვა არ არის.
- ხახთ მისი გამოთქვა რომ კარი გამოთქვა.
- ხახთ მისი გამოთქვა რომ კარი გამოთქვა.
- ხახთ მისი გამოთქვა რომ კარი გამოთქვა.
- ხახთ მისი გამოთქვა რომ კარი გამოთქვა.

ხახთ

II ქე: თანამგზავრები უხელი დაღუპული იყო პატარა
| კამათის გამოყოფილება.

თანამგზავრები უხელი დაღუპული იყო პატარა
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- ხახთ მისი გამოთქვა.
- ხახთ მისი გამოთქვა.
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- ხახთ მისი გამოთქვა.
- ხახთ მისი გამოთქვა.
- ხახთ მისი გა�
घe फातिला फातिला कल्याणि करुण कीर्तिना कालहन्त्री
या तारा तारुप्पया कपन्दनधिता ब्रह्मचिन्द्र परा च।
भैरविन्दा नोक्षणन्या हरिहरनमिता साधकानां हितार्थेः
सा देवी सर्वसुभ्या जनयुपु जननी स्तावकानां श्रुतायार्थी॥

येैव स्तवर्जनेन महाकालेन वर्णितम्
कालिकाया: स्वरूपम च महाकालन्दर्विधायकम् ॥
कपूर्तान्त्य हि यस्तोत्रं वासनापरिसेवितम्।
व्यास्यान्तरेण मनितं सर्वार्थविशोभितम् ॥
मुनिनेत्रमुपेन्दुरसाेके माने मया क्रता
साधकानां विषोधाय विमलानन्देन धीमता ॥
व्यास्येन्य स्वरूपार्थिः च विमलानन्ददायिनी
पद्यमर्मपि महानां सदा कण्ठे विराजतु
कोठाल्पाडमगरे मुनकाशाये
गोष्ठीपतिहर्षिः महतां गरिष्ठः
कालिनासाद्यौ तस्तुलयो महास्मा
वस्तुज्ञो रुपमणिवद्धितक्षितेषु कालिनासाद्यौ।।
तस्तुज्ञो विमलानन्दस्वाभी तब्यसरणायुगः
सतीशनन्दरायायवशीधुरीपदवृत्तिः।।
कपूर्तादिस्तोत्रोत्तीका तस्तुता क्लिनां युद्धे।।
बर्त्तां कालिकापीताय चापिः संजायताभियुमो।।

अस्य ठीका बिमलानन्ददायिनी स्वरूपव्याख्या च समासा

॥ एँ चत्वारत् एँ॥

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APPENDIX I

आ र नमः कालिकाये

कर्पोरस्तवराजव्याख्या रहस्यार्थसाधिका

अथ भगवानादिपुरुषो महाकालः परमकृपया धोरेदासिनः संसारे संतानानां साधकानां मुखोपदेश सुकुश्यवार्थ विक्रीर्याराधारकः अनन्तगुणाया: कृतिपपयुणगुणमिह-क्षणराजिकर्षिणीक्षणदौभारितेन पयेन नानामतेन स्तुतिमुक्तमते—महाकाल उवाचति। अत्र ब्रह्मचर्यवर्णवाचकत्वन तदनंदनविन्धनवाच्चत्वेन च विगुणीकृत्य तस्य जपादेव सबैसिद्धसंपत्तर्त विविवक्षुश्लिं च क्रट्यति—कर्पूरगिति। कर्पूरगिति स्वपपमः, मध्यमःस्ववर्तरहितमः, मध्यमम्वरी कक्षाकारोरंगाकारी, अन्तय्स्वरो रेताप्रोक्कारः, परापकारेरी ते रहितमः। तेन क इति भवति। कीर्तिः तत्तुः

सेन्द्रवामक्षिषयतमः; चन्द्रविन्दुसहित ईकारः; तेन युक्तमः। अनेन कीर्तिः भवति।

हे मातः! हे त्रिपुरारवु! हे अन्तर्वारवर्तरहिचे! अन्तमन्वकारः, धाराः ऋषिः,

तत्र: वन्स्य वन्स्य रूपं प्रस्या; ते; तव, निरोज्जूर्जः विशुद्ध; धिवारात्तमकः क्वत्वा,

ये जष्टि। तेषाः; साधकानामः। बीग्नासाये! सर्वसिद्धि गतानामः; अण्यामदिस्वर-सिद्द्व प्रासानामः, वाचः; वाक्यार्थ गुणानि पदानि च, मुखुःहृत्ताः; मुखविरातरस्व छल्लं यथा तथा, उद्यतान्तेव; आयां विनापि स्वयमाविभेकन्‌चेति। ॥ इ॥

आ र नमः कालिकाये

कर्पूरादिस्तोत्रांतीकः

नत्वा श्रीकालिकां मक्त्या गुरुः च हुण्वारिभिः।

स्वप्नस्तवराजस्य व्याख्या चुवे हुण्वविभन्त्ये ॥
तत्र प्रयम्यं तद्विद्वीजस्योद्धारस्य—कूर्ममिति। हे जननि! मध्यमाति—
मस्तपपरहीं नाबं दक्षिणेतनरेवः तूर्यत्व पूर्व बींजः हेतम।
हे निपुषःपुरसारिमलिः। तदत्पूर्वं केते बींजः निमित्तांति ये महकः। जपति, तेषां
गच्छापाणि च संस्ततापि, लोकस्थापाणि च पक्षां वदनकंडरा निवासमन्येऽष।
हे गाडितानिमंधररूचिकृतचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचिचि
कप्रीराविस्तोत्रम्

इदानीं मायाबीजाकशोकचेन तदृपव्यानवेन च तस्य दिल्लुगीकृतजपात: 
शुद्दान्नाशकत्वं संसारविश्वेत्वं च विभावयति—ईश इति। ईशः; हकारः; वैश्यनरस्यः; 
रेजस्यः; चन्द्रः; बिन्दुः; तेन विलक्ष वामनेन्म, ईकारः, तुकुमः। तेन होमिति 
वत्ति। हे विगत्तिकिरुषे! विकोषेन गदितः। चिक्रः केशो यस्यः। हे काबि! 
छण्वः! हे सुक्रान्नात्मवादापवरदेन! सुक्रान्ने बलोदवर रक्षारा तद्दूर्यः 
प्रति च येन कर्मेन, एवंदूरं वर्णं यस्यः। हे दक्षिणे! सुक्रान्नानिगुणे! कायके!
जगत्तांसिनिरिणी। अतिप्रक्षरण महाकष्ट्यकारिणीति यावत्। तेन वामविंद्र द्रव्यं 
दिल्लु ये जपनः; ते ब्रह्मास्यः; शानुं प्रस्तति च, वै्; निश्चयेन अभितः: सर्वतो भावेन 
मुखं यस्मानाय नयत्ति च। || ३ ||

तृतीयशिवयोधारसात्मानाः—ईश इति। हे विरोधकःकलाये। 
मूग्रृकुलितस- 
हक्षिणेत्राक्षः युतो वैश्यानरस्यः। ईशः। इति परं पृव्याकद्वन्त्व: तवर्दीं द्विरूपूं (हृ 
हृ) इमें स्वं मायाबीजम्। हे काबि! ये साथका जपनि, तेन प्रत्यथिनो निगमिनि। 
हे सुक्रान्नमरकवाहुगत्वरमुलि। च परं, जिलोक्रीपि स्वाधीनाताः नयन्त्रि 
मायाबीजोद्वारसात्मानुपुरसयदगाः || ३ ||

अभिसूक्तविधातनायानमुजास्तस्यायामाभिधायकत्या च तज्जपादिशीत्रीक दशिकम 
विद्यायति—क्षेत्रविभिन्न। हे अभम! हे मातः! हे प्रकषितवन्दने! प्रकषितं विस्तारितं 
वदनं यस्यः। हे विप्रार्हेहरे! ब्रुमणां जगतामु अवर्ष पापं हरति नाश्याति। उपर्य 
वामे वामोधि इस्तपथे कुपारण खलखलः; तथा अध:कारकमठते नष्टुमड़म्; सब्ये 
दक्षिणबेठे इस्त्रपाे च अभि: अभमुर्दा; अभिरित, “सुपान मुहल्ला” श्रुपने 
द्वितीयार्ने प्रत्यमः। तथा अध:कारपरे वर्ष, वर्षुद्राः च; मनुविभवम्; मन्नयकी- 
भूतम्; ‘दक्षिणे काबि! ब्रह्मजाम जाता, तव एवदूर्यं वा निष्क्येते ये जना भावयति 
चिन्तामण्डति, तेना जनानाय, भव्यकस्थ्यः; शीतव, अधी तिभुः; अर्णमागहसिद: 
कर्मः भवन्ति || ४ ||

नामाकर्षिन्विश्वसात्मान—अर्थ इति। हे नितयालककिनिनाभिपत्तिः। हे 
प्रकटीकतवन्दे! हे मातः! भामपाणिते अर्थं लक्ष्मी, अधःके छिंगे सिरः, तथा 

॥१॥

भुग्रहे विन्दुः श्रीभमानो दक्षिणेत्राक्षः दीर्घकारो रुखः परं वैश्यनरस्यो रस्कुमरि 
इधाः। प्रत्यावत हकारकारविपुलर्षिकिं रमिति भवति।
सत्त्रीत्वें वहिन्जात:। प्रयोगभूताभावप्रतिध्विकितवाचनपक्षतार्थयित—वगळ्यमिति।

वह ये:! वे स्मितशुक्लि! इव वहिस्मिति! वे स्माहायित! कामार्द्वमनिति! वगळ्यमः।
ककार्यः, वहिस्मिति; एक्षमः, सत्त्रीत्वः; चन्द्रविन्दः, रतिः; ईर्षः, तांत्यां वयां भूषितं तयः।
ततः कृष्णचरितम्, मायान्य च; ततः
पञ्चात् स्वाभायो योजयिता, ते तव रूपं भएवन्तः।
सन्तः ये जयितस; ते क्षण्ं-
उत्तमकाव्यमः।

कालिकोपनि:कम्बन्धोप्यारस्त्राह—वगळ्यमिति।

वह ये:! वे स्मितशुक्लि! इव वहिस्मिति! वे स्माहायित! कामार्द्वमनिति! वगळ्यमः।

लल्लिकोपनि:कम्बन्धोप्यारस्त्राह—वगळ्यमिति।

वह ये:! वे स्मितशुक्लि! इव वहिस्मिति! वे स्माहायित! कामार्द्वमनिति! वगळ्यमः।

अथ नैव बहिर्वे बक्सुप्रियामायो विभगां
कामरेिनिधिधिन्दुमेठसमायतस हिन्दुमितामार्दां, तदुकृष्णं भवनावं देवस्माये
कार्यक्षेत्रः ईतयात भूख्याः।

मन्नमेउदजापेन वक्समानाधिकारणत्तमाओकाकथिः, 
तक्षः: सामानाधिकारणं
प्रतिपाद्यति—प्रति:कमिति।

हे देवि! देवीप्रमाने! हे मुण्डस्यागितशालस्तक्षिप! 
मुण्डस्या मुण्डनाभ्या अतिष्ठितविष्मिनिः कार्यः यस्यः।
फूर्तारिवस्त्रोम्

स्मृतो लतनो ताम्याम्, भावं संपन्न। प्रत्येकं वा एकमेकं पुरुषपृथक् बीज्रुपम्
एकाक्रमं, तेन आदिबीजं कृंचबीजम्; मायाबीजं ठहरं वा, आदिबीजारं कृंचबीजायं
वा, परं; श्रेष्ठं; आदिबीजारमत्यन्तृतुसङ्कल्पं च, प्रत्येकमपि लवणामा यो जपितवा, सक्रं-
मपि; सकरं पूर्वसंकल्पं, नेत्राविन्दे विहरति कलाय; नेत्रस्य किमठल्लुल्ल्यतवात्
क्षयाय: कन्ते निवासस्थानं तेषां नेत्रकम्भे कपटा लक्ष्मी: विहरति। वक्त्रहुआं-
शुक्लभी। वक्त्रस्य चन्द्रसाधक्यत्वात् मुखपुरुषस्तंभङ्गेव वादनी सर्वत्रीं
विहरति। ॥ ६ ॥


प्रत्येकपि प्रकृतिपुष्पोदयांवस्त्रायग्निन्नं ज्ञापति—गतासुनाम। हे जनति!
समशन्ते तद्ये; शमशन्तस्यसामालायायं, शवहृदं; शवाकारशिवहृदं, महाकाळसुरत्थुकाम; महाकालेन सह सुरतप्रयुं
त्वां ध्यानं, जडङ्चेतस; मूच्छोपि कव्य: परिव्यक्त:; स्वातः। त्वां कीर्तिश्रीम्? गतासुनाम; 
मुतानाम, बादुलक्रकुर्क्तिकाशी—परिव्यक्तानम; बादुस्सुण्डन फटकाशी, तत्ता परिव्यक्त सनों यस्याः। पुनः
किम्भुवम्? दिस्मास्स; दिग्रेय वां यस्याः। पुनः किम्भुवम्? त्रिभुखन्विश्वाट्रीम; 
त्रिभुखन्विश्वाट्रीम, त्रियम्याम; त्रिचोचानम। ॥ ७ ॥

अतिमृढ्यापि तत् ध्यानात्विविल्वात्माह—गतासुनाम। हे अभ्यां!
अत्यन्तात्युगिर्यि शवाना सुमानकरकर्षितकर्षितसमस्तिंगानां कुंकुर्यावर्णां भैलोकयस्य
स्निग्धस्यां कार्यां सवदेहस्निग्धस्यां गतिप्राप्तस्यस्मायां भैलेणविपरीततत्वात्तत्त्तां
त्वां चिन्तयं सनू निर्विभूति। ॥ ७ ॥

प्रत्येकप्रेक्षणाः: परक्रमा: परमपुरुषेण परमानन्दध्यानयोगाम्यसपुरूसः प्रदर्शी-
यज्ञाः—हिन्नामिति। ये जना: त्वाम् अतिमृढ्यायम् तिर्योक्तनाम्। उपरिशुरतेन;
"व्याभ्यास्य संस्फृतको अभिन्ये।
तथा सपाधियोगेन श्रीमूतो भवेधर।"

इसुके संप्रदातिनिपत्ताघारित तिरस्कार इत्याह॥८॥

गुणमूर्तेश्वरपि श्राद्यः। ते परमं न वेत्ता॥ कुतौ वेदः। तथात्वेश्वरस्त्वत्वभयं-
मिस्यत बाह—वर्धम इति॥ हेव बापि। काल्पिके॥ तव परमम। भौतिकयां धाता व्रहस् न
बेति॥ ईशा। शिवोदेशः। हरि। किशुपरि न बेति। न ज्ञाति। उद्देशी। अतिशये।
जातिक्षः। मन्द्रवृद्धयः। वर्म। ते तव फिं बद्रम॥ तथापि त्वद्रकः। तव विषये भक्ति॥
अस्माकथिक द्वितीयार्यः। फ्री। हेव जनि। तद्द्वयात्
तदसमानवनयः भस्तायं। वधस् निधितम। पुषुरोशः। पशो पुषुरलये
रेशः। कोः। न समुचितः। न न्यायः। तेन श्वतार्थे। बयमिति माव॥९॥

ब्रह्मदीनामयोपेणे मूर्ते वा। वायः योगोऽव यवत्मस्य तवायं दीर्घं पराव।
कथं भस्तायं इत्यासुक्तसमाधानपूर्वकमात्—हे मात॥ लदीयं पारस्थारिकं मनो-
धारितं रूपं सकलस्मरस्माता धाता यातथयेन न बेति। च परमस्। सकलस्मादः
संहितः महोडवपिने न बेति॥ तथा सकलप्रामालवे हरिर्यपि न बेति। तथा
१२८
कृपादिस्तोषम्

बालिसा वयस्व आतिरं ते सम्य प्रति कि वादनः। हे कालिक। तथापि बुधमयोग्यानु अस्मानू तदर्शैया अक्षेरि बाचाटं करोत्तिष्ठेत्यत्रतिं सोदव्यूः। पश्चारोष इति।

“दृष्टा तुष्या भयः शश्वा जशुपसा चैति दज्जनी।
कुलं शैलं तथा जातिरव्या पासा हमे स्मृता:।
पाशवन्यः पशुः ग्रोकः पाषाणुकः सवयं शिवः।”

इत्युक्ते: पशुष्यनियावः पाशाष्ट्रकेशु माहेषुः पावरजनेदुर रोपो न योगः। किलेति संभावनायाम्।२।

क्षताग्रान्याविणनतया महाशिवनकमय्य साधनान्तावण्डदक्तया च सर्वसिद्धि- शितं सूचयति—समन्तादिदित। यदि भक्तं विवासः; दिगम्बरः, विद्यति कुकुरः। विस्मातापिन्न्तजनन्यूष्योणवनवीतारताकः; समन्तात सर्वत्रः। आ सम्यक् पीनो स्थूलो स्तनो जबनो च घृषेति यथा, तस्या यौनवग्रां रतासकः। कीडासकः। छाँ नकं रात्रि त्वम व्यावन, तव मनुः मनः जपति, तस्य समस्ता: सिद्धः: सिद्धसमुहः। अणिमादयो वश्मः भन्नित। सुवि; पृथिव्यां विक्रां जीवित कविभवित।१०।

प्रोक्ताकर्णस्य नकं व्यासो फलमाह—समन्तादिदित। हे परित्र: मांसक- कुष्ठजनमोग्यूनवनवति। दिगम्बरः, विक्रिणीविचक्कलघृः। राजौ शुर्परः। (यद्रा परित्र: मांसककुष्ठजनमोग्यूनवनवीतसुतासकः) भक्तः। (यद्रा परित्र: मांसकुष- नितम्बृज्ञोनवनती) लां विनयभू मनुः तात्रीकेन मनं जपति, तस्य भक्तसम्य निशिलां: सिद्धिनिषिद्: स्वाधीनः भन्नित। पृथिव्यां कार्यावता देवयसयमं जीवितीति पाषाणकथनम् च भायत्भेदयोऽन्यान् नितिष्ठत्मस्तत्नमनीयिष्ठः।१०।

तथ तावरप्रस्थते: प्राकातया साधनमेवदावन्यायेन महासिद्धिमुख्यवश्वात्तां साधित्यत—समा: स्वस्थीमृत इति। हे हरयुः। यदि; भक्तः, समा:; संवल्लसां भविष्यछेदन, सदा; सर्वकांते, स्वस्थिमृतां: आत्मसर्वसंस्क्रयू विचित्र्यू, विपीलाम्।
ब्राह्मणवैपेदम्

अतिशयम् आयनम्, महाकाशे भस्मां तवं ध्यानं पूर्वाकर्षणं जपति, सदा तत्त्वं क्षोपितविनिरार्ण्यस्य; क्षोभ वृद्धिः तस्याः पुष्पस्य तत्त्वं हि उपरि यत्र क्रुद् गच्छतो विदुषः ध्यानप्रियतत्त्वं, कारामोक्षे; करत्वेऽग्नि: महातिथिदिनविनासाः; लेखरत्वादितिसिद्धिसमूहाः; वस्याः; वशीभूताः: तिथिनीयस्य: || 19 ||

वैपारीतेन जपत: सर्वसिद्धिविद्वस्तमाः—समान्वितं। हे मूडानिः! अतिशयसमासाः: (वद्धा समानकापसः, स्वस्थ: स्विदः) नारायितं: (पुरुषाण्विता च) बुद्ध महेश्वरनिन्दुवनां लां सर्वदा विचन्त्य चिन्तयतन् सत्त्व च मम जपति, तहि सर्वे—सहात्तन्त्रवादांमनां भावाः: पणिपोषो नितिसिद्धिदशकः: वस्याः: स्वरितम् || 20 ||

मूलप्रकृते: स्वस्थितिप्रवृत्यकारणंत्वात् रज:सत्त्वमोगुणमूर्त्यादीनां कार्यंकारणोपरंसेवं दर्शयति—प्रसुते संसारभिति। हे जननि! रजोगुणहुष्टेण भवति संसारं प्रसुते; दर्शयति। तत्त्वादिन्द्रयं जगतीं पायति। बेठि चार्यं। तत्त्वादिन्द्रयं समस्तश्रावं, तत्त्वादिन्द्रयं शिलार्थे च सहर्षति। अत: त्वं धाता; ब्रह्माः। बिमुनपति: श्रीपति: अक्षमीपतिपि। महेश्वरपच्छिता। प्रायः; विद्येष्येन ईशारि विश्वसिद्धस्य, सामान्येन स सकलं कहं यह वर्तमानं नवानिजजगत्तु रूपमपि भवती कि स्वाभि? || 21 ||

हरिशचिद्राद्योपि तस्य स्वरूपसमर्थी इत्याः—प्रसुत हस्त। हे मात:! भवति भवं जन्यात। ब्रजितेन वसुमत्यादि तद्यथ वार्त च, संहाराकाशे वसुमत्यादि तस्य भवति हर्षत। अतो जल्लिस्य धाता, जगद्रको रसायति, जगावकः: भिषोपि प्रायः: भवति साक्षेन स्तव्यति किमुः? अन्त साक्षेन देवश्चापे तस्तत्वनेतस्मयेति सुचित तिथिः || 22 ||

अक्षाकारणवार्ष्णस्थितेनापरिविद्रेषक्षणपुरणास्तान: यस्य: कार्यंकारणश्चर्वं परिविद्रेषक्षणपुरणास्तानं दृष्यति—अनेक हस्त। हे मात:! भवति अधिका: मबद्रिका:, मबद्रिकाथे ते गौरवानिवदाभ मवद्रिकदर्षणागिनिवाः, तात्त मबद्रिकं—गौरवानिवदाभ देवसम्पुर्णाः, बनेन:। भावाः: सेवने। विमुहा; विनिश्चितानाः;
करुपारिस्तोत्रम्

किमपि परमं विशेषतःवः न हि जानन्ति। कथमियाह—समेति। यतः तिष्ठोक्यां प्रवाहेन: हरिधरिभिरादिविदिवियुः; विशुद्धालवाहादिदेवेन:; समारायामसः समयगारायामसः आचार्य सर्ववामारिभुतामः अतोह प्रवेसस्वच्छन्दः यथा स्थायतः, रतिरसमहानन्दनिरतामः; रतिरसेन नियकीडारसेन महानन्दनिरतामः। प्रपलोशिन्म शरण: बजाभि॥ १३॥

द्वदशातिरिक्तेवतोपासनाया निफलत्वसाह—अनेक इति। हे मातः। (यद्वा हे हर्ष्रिहिन्न) लोकः नितिमयूढानान् (यद्वा मन्त्राया अधिका देवा इति यथा नितिमयूढानान्) जगति, ते वैष्णवः: परसारं वसुदेवे तवस्वरूपं किमपि न हि जानन्ति। अर्थं उ भक्तिभूलेष्वरप्रमुखिनिरिवाराध्यमानां रतिरससंस्तोतथापरां पूर्वं स्वच्छन्दतःवै शरणागतोऽस्मिति॥ १३॥

कार्यकारणेदातां व्यधिकप्या: पराय: प्रकृते: स्तुतेवरकाश्चल्लं कथाति—

धरित्रीति। हे कामिन्या तवम् एका; अदैतरुपा; कल्याणी सर्वकालः गितिश्रामणी; सदाशिवमनोहारिणी; धरित्री; पृथवीहृपा; लवं कीठारम्; जहम्; तवं शुचिरिपि; अमिण्डिपि; तवं समुथोपि; वायुपि; गानम; आकाशस्वम; सक्तं; तत्समास्तोपिक्ति तवम्। अतः ते तव का स्तुति:! अधिकाविविधगुणकथनम्। हे मातः। तव कल्याणा, अगतिकं ब्रह्मलोकमात्रे तवं प्रसन्ना भूया: प्रसन्ना भव। मवमुः; संस्तारं लक्ष्यीक्ष्य, अम जनुः; जनम न भूयात॥ १४॥

प्रस्तताया देव्या अहुःस्वेष पुनर्जनामावासमाह—पौरभृतिः। हे असिते। तवमुक्तणालिनी रुद्राणी तर्केवाद्विलोका पुरुषिवं तज्जन्तावाचकस्मपाति फिल्। हे मातः। ह्यामान्तोपातीनां द्वदशातिरिक्तमावासमाहूं का तवद्या स्तुति:। अत: स्वकारणेन अनन्यगतिकं मां तवं प्रसन्ना भूया:॥ मम जननं पुनर्जनामवामुक्त्यते भृति माव:॥ १४॥

अगत: कर्मभूतकाितावात् महानीक्षणसाधने अधुनापितहस्तम क्षत्रियस्ति—

इम्हान्तस्व इति। हे महाकाश! यो जन: शम्शानल्यः; शावान शयनं शम्शानल्यः

स्वर्य; सुखासिनः; गितिचिकुः; सुतुस्वात:; दिक्कंतरः; दिगम्बरः; तव Downloaded from https://www.holybooks.com


व्याख्याव्योपकेतम्

व्याख्यानितः सन् भक्षीर्ष सहस्रं कुमुं; पुर्णं निगर्गिनिविर्य
मुख्य मन्त्रं जपनं, प्रत्येकं त्वत् हुन्यं ददाति त्वादिति चतुर्दशं पञ्चमी। वपि निध्रुवेन। स्वेरं, स्वच्छन्दं,
धारिष्णपरिष्ठुः; पुष्यधितिपञ्चवतः || १५ ||

तात्त्विकम्योगमाह—स्मृतस्तर इति। हे महाकालिके! महाकालशास्त्रायो
निश्चलान्तःकरणः कीणकिः दिगम्बरः। ते ध्यानांतः अर्कसमिधं सहस्रं सगरिति
क्षुजये तरतं कुमुं (लताकामलता स्वच्छीरकज) एतत मश्मेरीकज मन्नमपि जपयं
प्रत्येकं जुहोति, स मकं: स्वेच्छायैव सकन्तपृथ्विवायको महतीति श्लेष्टः || १५ ||

महाचीनमहानिजसाधनामय्यममाय्यममहिष्ठितविस्तारावृवृ प्रस्थायति—शृङ्गे
इति। हे कादिः! शृङ्गे; योहन्यःक्रेषे, समाजीन्द्रा; श्लिष्टशयं, परिगर्हितसिंहं; शर्बरस्वान
शिशुरीिसाधं, योनिहिन्दग्नितिविलूप्तं समूहं चिकितं योनिमिहन्दकेविशेषधार्दसा
माय्यमापत्तम्। प्रेण्या; आक्षयं, मन्त्रं, समुक्षयं, सहदृशं; एकारामपि, कुजिदने; अक्षुजये, मप्यायं; अहोश्च्चक्तम् आहोराजिवाचखक्तम् नी०
वाचस्या राजिकृतम् क तद्विसीयसायंकायेच विस्ताय विस्तारति। हे निध्रुवेन, सततं निरस्तं, धारिष्णपरिष्ठुः;
पृथिव्या अधिवे; सतकविवे।; कविनां श्रेष्ठं: सन गजाखवो याति || १६ ||

प्रकारान्तरणेनाः—शृङ्गे इति। हे कादिः! शृङ्गे संजार्जनं कवयं: अविस्मितं
परित: स्वरूपसंज्ञं केसं भक्तयं असम्भं मुखं पतिलं, मध्यालकः मध्यालकारे
विस्तायं यः: समयकः त: स मकं: पुष्यधिताःको नागरुढः सन् निरस्तं महाकादि
प्रतीतस्य महति || १६ ||

गनन्धार्याम्लक्षाधानेन फलविशेषविधाद्य करोति—स्वप्त्येहिरित। यः; भक्तं;
कुमुंकुमणुः; कंदर्पस्य, मन्दिरस्य; सुपुर्ण: अक्षीरण्त:; रजोस्त्रस्, पुरोज्जे, ध्यानं
धारान; ध्यानाया ध्यात्या, यदि तव मनं जपति, स गन्धार्याम्लक्षाधानेः, वपि—
लक्षायं; गन्धार्याम्लक्षाधानयं: स्वात। स कविवाचार्यनवदन्दीनः; कवित्वकथापाउवाणहन्दनीनः
ससुंदः; गमीराशय इति यावत। पर्यंते परमपद्तिनः; परि सर्वतोभावेव, अन्ते
अन्तःकारे परमपदे चीनः; प्रभावति प्रकारणं चीनो महतीतःयथः || १७ ||

पुनःपि प्रयोगान्तरेण फलं दर्शयति द्रव्याम्—स्वप्त्येहिरित। वहो हस्य—
कौराविस्तोलाम्

स्तुतकंसंवोधन
t: साधकः, सवरोजिनः

यथा

“कुलागारः पुष्पिताया भ्यात्मा यो जपते नरः ।
अयुतैकामणे साधकः सखरामनसः ।
केवलं युतावेन स तु विद्यानिधिर्मतः।”

हस्षकदिशा स भकः

“संस्थाप्य वामभागे तु शक्ति स्तामिपरायणम्।
रक्तवर्धरीणां शिवमन्यरं हरमम्।
या शक्ति सा महादेवी हरस्तु तु साधकः।
अन्योन्यचिन्तनाहेति देवतमुभः”

हति नम्रामलोके स्नेहीविष्णु एवेदम्।

“तयोरपि विले बलात्” हति दक्षिणा-भारतन्त्रायकाश।

“दक्षाणकुलाचारा अन्योन्यं ते वित्रोधिनः।
तस्मात्तैसैर्य आचारः सैव पालो न बान्यथा।”

हति। अन्तकाचे परमपदे श्रीमहाकालमहाकालीसारुप्यपदे तानो भवतीति। ॥१७॥

पुनःन्यानमेतेन चिनोताधनमेदादुपच्चाधिकम्

प्रशि प्रतिपदयति—श्रीप्रार्थे पीठ

हति। अयं जननि। श्रीपार्थे; पवश्चरोनात्मकमुने पीठे, शाविष्ठि; शावाकार-विवाहं, स्थिष्ठातिर्थि शोषः।

स्मेवदनम्; ईश्वरसमुखम्, उष्णः; अविनाशेन,

मदनसतक्यनित्ताम्; महाकाले सह श्रुतिःसत्त्विनमेवम्, यो जन: मकः, स्वयमपि रत्नान्विनित्तः समासतः; अन्यन्तः निम्मः नन्म, नतम्; राज्यः, ल्या क्षेत्रः, सस्मरहः; शिवे एव स्पताः। ॥१८॥
व्याहर्याद्योपेतम्

व्यामार इति। हे अभ्य! त्रिपरारे पीढ़े; प्वज्ञिकणालयक्षणे।

तत्तक्षणमाहै कारिस्करुता, “भ्रिकण नवकौन पद्मम्” इति। अन्यच।

“आदृत्ति भ्रिकण विनयस्य भ्रिकण तद्यहिन्येनेतु।

तत्तो है विस्तिषेनान्ती भ्रिकणस्वयंचम।

तत्तो वृत्त समालित्य तिस्लेद्यद्रुतं तत।

वृत्त विस्तिष्य विभिन्तिः विस्तिष्युपर्यमकृम्॥”

इति कालीप्रारोकः: “संहे खु बैद्यं खं दीयं मायया विद्युतिस्मृ” इति

कुमारकेल्पकर्णनात्। “पश्चाकं समालित्य अधोक्ष्यं हुतक्षणस्” इति

नीतात्त्वाकेश। एवंत्योको पद्धार्थं पीढ इत्यर्थः। अन्य वथप्रक्षेपस्वयंकर्ति

प्रावकलेन सहोके, दुरस्तिकायात्मान्वींकं भक्त: स्वयमार राजावत्यास्तो

रतिसरान्तद्वपनं सततु त्वा विन्येतु, स भक्ते॥

“जीवः षिवः षिने जीवः क स जीवः केषवः षिवः।

पासवद्यस्य जीवः: पासुचकः: सदाषिवः॥”

इति स्वक्षेपणिषुकः: पासाधकप्रविधेदनेन स्मर्ह: षिव एव भवति | किरतिति

प्रस्तिष्येन॥ १८॥

विशिष्टविद्याकनेन विविधचरणं दर्श्यमाह—सतोमास्थीति। भवि अतिषे।

कालिके! अय वा न सिता न बद्धा, सितं बन्धने, लयं तसं बद्धा:। त्वाः न कोपि

बद्धु शात इत्यर्थः। स्वप्नः; स्वच्छन्दं यथा स्वात्मः; मार्गं पठं भांसं सतोमासिः

स्तोमास्युपमम्, परं च नाद्युरु; उद्दंदस्यनि, भंचं; मेवसंबिधि, नामस्यिः: भवं

वा, वागस्य पठं वा, ते: तव पूजायां बली वितारता, मत्येभस्लाम; मत्येभःके वसं

साप्नाम्, प्रतिपद; स्माने स्माने सतवा अभूता अभिन्नतीया सिद्धः। प्रभवति प्रकृतिः

भवतीत्यर्थः।॥ १९॥

वामदश्यामार्यवर्यस्यामेव विद्यावर्यस्यामाह—सतोमास्थीति। हे

कारि! त्वएव खं बैद्यं खं कारेत्तकं छांगं नृस्तिक्षयोरयां तवांसं तव पूजायां
१४४ कृप्यार्द्दोत्साहम्

वे साधकः: बति समर्थर्थित, तेषां मृत्युषोक्तिविवासिन्यं साधकांना प्रतिक्रिया समस्त- तिदिदिनिकरो नवव: प्रादुर्भवति। अत्र तत्त्वोक्ति बलिदानप्रतिपादकानि वचनानि क्षणिकप्रपराणि। माध्यान्य साध्यात्मकस्वादिकां नारित। किं तु—

"माध्यान्य स्वदिक ततायं विहित: कः।

इत्या घृतयं सिंहं नरं व्यायं च मैरव।

अथ वा पूरविहितं चक्रशोदर्यं च वा।

चातवेचन्द्रहासेन देवं मन्नेन संस्कृतस्य।

अवस्थविहितं च जनं तत्र द्विजः पुनः।

नारिकेलजलं कांस्ये तामः वा विधत्येन्युध।

नायचिपु हि न्यो मर्य कदाचिद्विद्येदिपि।"

हति कालिकापुराणवचनांत्।

"पायतं तु गजत्येन मार्गरत्वे कुशलयक्षम।

वृन्तांकु तुकुटर्येन मेघत्येन च द्विक्षाम्।

मायिषवे मसुराचुपुष्चेन च द्विक्षाम्।"

हति बृहद्धत्ताराजोकः।

"वामद्विक्षणां हि कालीतराबविधी स्तृतः।

द्वाविवो दक्षिणः मृगो गौडो वाम: प्रकृतितः।"

हति शक्तिसंगमतन्त्रप्राप्तायम्याब्याष्ट्र बलिदाने वामद्विक्षिनमार्गद्विस्त्र द्विढत्येनानव-लोकनीयेति भावः।। २५।।

गुप्तपार्थुपेयमेदेन पुरावर्णपरिपाटी प्रतिपाद्यत—बशी व्याक्षमिति। हे मात्।

वशी; जितेन्द्रियः, हविवारेऽः दिवा युमस्त्रयुगछ्याययनिन्युः कृष्ण मन्त्रं प्रजयति।

परसं: आपसं, नतस्य; रात्रि, न्या:; दिगम्बरः, निधुविनोदेन सर्वति, बीसज्ञा-हर्षेण तस्तु भाषाक्रियायत्वतेन च, समवक अक्षरं मनु: कृष्ण कथासंस्कृतं जस्ते, त स द्विषितते; प्रश्नाया, स्मर्दस्याना:; शिवतुलयः स्वातः। किषिति प्रसिद्धः। २०।।
गणव्यवस्त्रा राजस्तितिको, द्विविक्षु पुरुषराज च दर्शयति—वसौति। हेमात्। विष्णुव्यमग्नादिर नियतेतिन्मित्रयो मनः, तत्र पादप्यकृत्विनत्तनपरः सन्न, दिवसे लक्ष्मींस्तुपयुक्त मूलनं जपति। च पुनः, राजस्ती नमः सनू सुरतकीड़ा लक्ष्मींस्तुपयुक्त मनः दुःखितम् दिवसे श्रीमान यो जपेत्, स पूजनं शिवाय भवेत्। तदुक्तम्—“भगवं स्वकौकानान्तितिकेशीपाथार्धवर्त्त्यम्” इति दक्षिणाचार्यान्—राजचन्दनार्थीति भवः। || २० ||

मन्थोद्वारसहितत्बेन पाठकाचे विधायकत्वेन च महाकाव्यवित्वादमुपादयति—
स्तोत्रसमिति। हेमात्। यो; भक्तः, इदं तत्र स्वरूपालव्यमः; स्वरूपःकथान स्तोत्रः,
नित्यार्थः; निशायः, अथ वा पूजाकालेष पठति। दुर्विव्यवहारः, तस्य आलापोपि; अन्यथाफलनम्पि,
कवित्वार्थत्ततासं सनू प्रसरति। तत्र भूमस्यक्षणपरमः, तत्र मनुसां मन्त्रां समुद्धरणस्तु जनः; जन्म तुरोत्मः, पादस्युज्जुक्ष्पाकृतिविद्युतमः; पादास्युज्जुक्ष्पाकृति पूजाया विधः, तेन पुत्रिभयं। || २१ ||

स्तोत्रायस्तु भूतदिलोकाहारः—इदामति। हेमात्। इदमः; तदाविन्—सार्यकाराण्यसंतमिन्त्रादेवां च श्रवणेण बहुतपरमस्तुपादति स्वरूपःस्तु नित्यारः।
अथ पूजास्वदेन ध्यायं लक्ष्यः; पूजाया: कुञ्जाप्युक्तलावः। निशर्यावराहः, अथ वा पूजास्वदेन यो; पठति, तस्य अनुदानान्तिन विधिचिद्रु भाषणमपि कवित्वार्थसततिः—
दूरैव प्रसरति भवः। || २२ ||

अनेन स्वरूपाल्पस्तोत्रापेतेनामुत्र च मोगलोकी भूनेदीभिषिवतं परं च
ब्यक्त इच्छाः—कुञ्जाप्युक्तवन्नभिषिवतं इति। तथ; स्तोत्रात्मः, प्रेमणां तरं; चर्यातमः,
कुञ्जाप्युक्तत्वः; श्रीसमहः; अनुसरति अनुसरवन्नभिषिवतः। कुञ्जाप्युक्तलः, क्रोण्यपरिप्रेति; तस्य वतः; 
वशवर्ती। तस्य प्रियः; कारारां कल्यति गण्ववतः। तत्स्य केलिक्षिप्त; बौद्धवनोदेन, चंचल्येष्यति वापि। चिं जीवन्मृतः; चिं चिर्काठम, 
जीवन सन्न शुकः; कैलवल्य प्राप्ती। स यद्य भूति नेक्ष्यति, ताहि प्रतिज्ञ जन्मनि
जन्मनि, भूत्तक्ष प्रभवति प्रकृत्या भवतीयः। || २२ ||

सर्वंविद्य: सकलगुणपुक्तनास्तिस्वरूपःस्तोत्रादाधिहरति—इति महाकाव्य—
विरिषिवतिमि।

इतिश्रीकृष्णस्वरुपस्तराजस्तु भार्यत्वा रहस्यार्थसाधिका समासा
कपूराभिवृत्तम्

सामान्येन देव्या नामकर्तिनादेव बन्धकर्तननृपति:। किम् साधकस्येति फल-श्रुतिमाहः—कुर्द्विश्वाति । प्रेमचप्पल सुन्दरीयुष्मं तं साधकमुद्यारति च, कुषेरुतवः। सकलस्वसहायायक: तस्य आज्ञातकी भवति। तस्य बीडालेवानाहितोऽधे वनित-ग्रहं सेवते। “चूहूंना जन्मानन्ते ज्ञानवनू मां श्रवयते” इति स्मृते:। स साधकः प्रशिन्यम् चिरं जीवनू सन् देवताप्रसादानाहितपरमार्थज्ञानेन सुक्ष्माश्चात-क्तथा सुको भवति।

“कलो काली महाविद्या कलो काली भु पियि।
कलो काली सुसिदा च कलो काली वरसद।।
कलो काली बिहायाय यः कालितिसिद्धिकामुकः।।
स भु शर्क विना देवि रतिसमोगमिच्छि。”

इति महाकालसंहिता यज्ञात्। तथायतः।

“युगादितस्ये देवि शिवं परसुराण्यरस्।
तदिच्छानिर्बलं शानं संबिदानदविभिः।।
शास्त्रं सुन्दरं शुरुं सर्वदेवसुरं वरस।।
आदिनाथं गुणातीतं कालवास्यसम्यरं।।
विपरीतरं देवं सामार्थ्यपराणम्।”

इत्यादि।

“बालसेन तथा कार्यं बाल्यं न विकल्पति।
बाल्यं संदिरं दया बाल्यादेव हीयते।।
प्राणारं प्रयोचन्तु बाल्यं नार्येष्यहुससा।।”

इति शक्तिकांगमत्त्रोऽकः।

“ये दास्यं विना विक्रो महाकाली प्रवृजयेत्।।
स पापी स्नानलोकातु भूतो भवति रोगृष्टक्।।”

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विश्रो ये: पूजको वासः सोन्न्यायी पूण्ययोजितः।

इति कालिकापुराणत्।

“स्वपन् तिष्ठन् क्रजन्मार्गों प्रलुप्त् भोजने रतः।
कौतियोिस्तततृ देवीं स सै सुभुष्यत कन्यनात्।”

इति पश्चिमपुराणावचनाये देव्युपासानाये महामहिमाृत्तिष्ठयं प्रदर्शितम्यति शिवम्।॥ २ ॥

इति श्रीकृष्णस्वराजान्तिका सुवोधिनी समाप्ता

कृष्णस्वराजान्तिव्याख्यायायान्युगमां मुद्रा।
त्वद्यवरणाम्लोजे जगदम्ब समर्थे।॥

---
# APPENDIX II

## श्लोकार्थानामनुक्रम:

<table>
<thead>
<tr>
<th>पुस्तंश्या</th>
<th>पुस्तंश्या</th>
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<tbody>
<tr>
<td>अलस्वा वारा सातासि</td>
<td>117 प्रत्येक वा द्वारं बा</td>
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<td>118 प्रविष्टं संदुष्टाद्यु</td>
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<td>119 प्रसूते संसारं</td>
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<td>110 बनि ते पूजयामु</td>
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<td>ईशो वैष्णोवरथ्य:</td>
<td>111 मातरं ये शर्मन्ति</td>
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<td>115 रिः कारागारं</td>
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APPENDIX III
## APPENDIX IV

<table>
<thead>
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<td>102 कमलसोनमृ 99, 101, 102, 105, 108</td>
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APPENDIX V

व्याख्यानोदाहतप्रमाणवाक्यानामनुक्रमः:

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अकारः वाक्कीको भेषः, १०० ज्ञान सं १० १८
अकाराविकाररतः, ११०, दृष्टि ता
अक्षरमात्रः पुस्तः, २, कल्प ३० ४-१२
अचिन्त्यार्थिकारः ११२, महार ३०
अन्तिम महान्याचैव, १०६, मार्क सु ४०-२९
अस्त: सा पद्मान काशी, १०४, निःस्ता
अतिरि पद्माण काशी, १०४, कामा
अथ वषये मधृशानि, ९८, निःस्ता
अथ विच्छेदमाणेन, ११६, गण्ध १५
अथ वा पूर्वविक्रंतः, १४४, का: पु:४
अथ वा प्रवेशकारः, ११५, पद्म १५
अथ सर्वविश्वार्थार्थसंयुक्तः, १०९ का: सूर्या
अथ हैन स्रोताम्, १० १३ ५ आतंकमाणांसंपर्वः १२६, गण्ध १५
अथ: द्रव्याः तु पुरं, १२३, १२६, गण्ध १०
अभन्त: प्रकत: लील: १२८, कृम्व १२
अभन्तं प्रकत: श्रेष्ठः, ११८, आतं
अनाधिकारार्थिनार्थाः, १२६, गण्ध १०
अस्ते पद्वियत्विव्यापा १०८, क्रमः
अस्ते बहिर्वृत्तिद्वारः, १०५, निःस्ता
अन्योत्कर्तिनात्मिविर, १४२, का: ता
अयोध्याभिवृत्तिभर्त: १२६, गण्ध १०
अस्ते प्रदूषितात्मभूत: सं, ११६, गण्ध १०
अभिषेकातः गण्धः, ११५ निःस्ता
अभिमन्तरमाणश्च, ९८, तारात १० १
अमेलन विनिःस्ता: वस्तुः, १११, दे: गी: १-६
अभिमन्तरमाणश्च विनिःस्ता: ११५, निःस्ता
अस्ते अभिमन्तरमाणश्च, ११२, निःस्ता
अभिमन्तरमाणाय प्रतिद्वंद्वः, १२२, गण्ध १०
अभिमन्तरकार: १४२, का: ता
अभिमन्तरकार: १४४, का: पु:४
अभिमन्तरकार: १२४, गी: १-३१
अभिमन्तरकार: १२२, गण्ध १०
अभिमन्तरकार: १२४, गी: १-३१
अभिमन्तरकार: १२२, गण्ध १०
अभिमन्तरकार: १२४, गी: १-३१
अभिमन्तरकार: १२२, गण्ध १०
अभिमन्तरकार: १२४, गी: १-३१
हायुक्तवालाहृतमाणवायुनामतमः १५३

हादिनार्य गुणातिति, १४६
वादे धीरकोणिं किन्नलु, १२५, १४३, का । ५
आध्यात्मिकां जगादसमाप्ति, १०४, अशिला ।
२६-२६
आध्यात्मिकोस्बंदु, १२२, शारो तित १५-६६
आध्यात्मिकालंकारं, १००, केवलम् १-१५
आध्यात्मिकानुस्वर्णौ दातव्यः, २११, तत्त ५ २
आध्यात्मिकां संस्मृतिः, १२६, १२६, वे०६० ०५ ।
आध्यात्मिक प्रस्तावनां, १२१, ख।०

इः
सूक्ष्मः शाल्यव्रती बिधा, १०३, तन्त्राभिः १२
इन्द्र गंगा विषयः, १२१, ज्ञानरं तरं
इन्द्र पारिवारी काठी, १०४, वृहद ।

इः
इकारः कारणात्माति, १०४, ४० गीय ५-४२
इन्द्रनाथ भुतमार्गस्य, १०२, कठ। ५ ० ५-१२
इश्वरसूत्रमहामायाः, १०३, तन्त्राभिः १४

उ
उत्तमा एवानुसरणः, १२२, कुल। ५
उत्तमार्थावधितिष्ठिति, १०४, स्थितीयः
उत्तमार्थावधितिवात्स्त, १२२, महो ५ ० ५
उत्तमार्थावधितिवात्स्त, १२६, गव। ५
उत्तमार्थावधितिवात्स्त, १२६, वीच। ५
उत्तमार्थावधितिवात्स्त, १२६, वीच। ५

ऋ
ऋक्तरे श्रेपः: कृष्णः, १०२, तन्त्राभिः २२
एकं धर्मगतं धृतम्, ११८, सूरम् १२
ऋक्तरे श्रेपः: कृष्णः, १०२, तन्त्राभिः २२
एकं धर्मगतं धृतम्, ११८, सूरम् १२
ऋक्तरे श्रेपः: कृष्णः, १०२, तन्त्राभिः २२
एकं धर्मगतं धृतम्, ११८, सूरम् १२
कृपारिदिस्तोत्तमु

विश्वस्वर्ण विद्यात, ११८, बिपुंपो १५
क्षुण् बेहत्यान्य स्वस्त्व, १०२, वि चूँ १५५

g
गणपतिभवती वाणि, ११७, काली सः
गुणातिलनिद्राद्वृत्त, ११३ महातो सं
गानात्मकतरूण न हि, १२९

च
चालुक्यवन्दनादोने, १४४, कां ३०
शुरुणा नज़ा भर्ग वाणि, १२८ क्रूः १० १२-९०

च
चुनमुंजे चतुर्वत्त, ११९, बर्गो स्तो १५
चितिर्येण या कस्तनमु, ११३, वै चात ५-३४
चित्रप्रकृतियुपुस्तिय, १२१, महातो १५-१४
चिरुत्तः हाननिलय, १२१, क्रूः
चिन्तनिम्बना तदाकारः, १२१, १२४, सूक्तः १०

ज
जप्यासामायुः, ११७, कौलो सः
जसुस्तुति: ज्याधमनि, १२२, कुलो तो
जप्यासो बिश्रां ज्याजाय, ११७, कौलो तो
ब्रजः बिश्रां बिश्रां आवर, १२०, तत्त्वः
शाक्तेऽ सुक्मच्योरवति, १२५, काः तो
शाक्तेऽ सुक्मच्योरपक्षपुर, १२१, तारा तो
शाक्तेऽ सुक्मच्योरपक्षपुर, १२१, तारा तो
शाक्तेऽ सुक्मच्योरपक्षपुर, १२१, कौलो तो
शाक्तेऽ सुक्मच्योरपक्षपुर, १२१, कौलो तो
शालेव्र प्रभातानि, १२१, कौलो १२
शालेव्र धम्मानि, १२१, " "

त
tतत्त्वज्ञ भौतिकां भौतिकः, १०४, गुणः ३० २-१०

तत्त्वज्ञ भौतिकां भौतिकः, १२१, मातः तो
तत्त: सा दर्श्या नाथा, १०४, कामाः तो
तत्त: सरताः भूष मालः, १०८ क्रमः
तत्त्वाति रजज्ञायः १०८ क्रमः
तत्ता इत्तं सामाल्यं, १४३, काः तो
तत्ता वै बिलिक्षेत्रमन्त्री, १२५, १४३, काः तो
तत्त्वात्मानसंग्राम, १२४, कुलो तो १५-१५५
तत्ता सुरोपरिम्णिम्, १२९, प्राणो तो १५
तत्त्वात्मानसंग्राम, १२९, तारा तो २
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सुक्मच्योरपक्षपुर, १२१, कौलो तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
तत्ता सामाल्यं वंक, १२६, गन्धः तो
व्याख्यात्रादाहृतप्रमाणार्यायानामक्रमः

पर्यायक्रमः त्रु शिखा सूक्ष्मः । १२४, शिव सं ४-२
तत्तथायन्त्य विविधंविविधः । १०९, देव गीत १-२
तात्तुलक्षणमा तारा । १०२, तारा ५-१-२
देवमन्देविसे । गन्ध तार तृणक्रमः । १४३ कालो तृणक्रमः
त्रिकोणम् नव कोणम् प्राम्यः । १२४, शिव सं २-२-२
श्रीरुमुच्यम् । १८, तिथि ५-१
त्तुलक्षण क्षैती । १२१, राक्षस तृणक्रमः । १०२, क्रमः
त्तुलक्षण । १०१, क्रमः
त्तुलक्षण । १०५, क्रमः
त्तुलक्षण । ११८, तिथि ५-१५

d

दक्षानामकुलाचारः । १४२, निश्चि ५-१
दक्षानामकुलाचारः । १०४, निश्चि ५-१
दक्षानामकुलाचारः । १०५, निश्चि ५-१
दक्षानामकुलाचारः । १२१, तारा ५-२
दक्षानामकुलाचारः । १२२, तारा ५-२
दक्षानामकुलाचारः । १२३, तारा ५-२
दक्षानामकुलाचारः । १२४, तारा ५-२

पवनानामकुलाचारः । १२५, गन्ध ५-३
पवनानामकुलाचारः । १४३, नीला ५-३
पवनानामकुलाचारः । ११०, निश्चि ५-१
पवनानामकुलाचारः । १२९, कुटो ५-१-११२
पवनानामकुलाचारः । ११६, कुटो ५-१-५५-१२
पवनानामकुलाचारः । १२५, कुटो ५-१-१२
पवनानामकुलाचारः । १२५, कुटो ५-१-१२
पवनानामकुलाचारः । १२५, कुटो ५-१-१२

पवनानामकुलाचारः । १२५, गन्ध ५-३
पवनानामकुलाचारः । १४३, नीला ५-३
पवनानामकुलाचारः । १२५, गन्ध ५-३
पवनानामकुलाचारः । १२५, गन्ध ५-३

पवनानामकुलाचारः । १२५, गन्ध ५-३
पवनानामकुलाचारः । १०२, नीला ५-३
पवनानामकुलाचारः । १०२, नीला ५-३
पवनानामकुलाचारः । १०२, नीला ५-३

पवनानामकुलाचारः । १०२, नीला ५-३
पवनानामकुलाचारः । १०२, नीला ५-३

पवनानामकुलाचारः । १०२, नीला ५-३
পুস্তকাচ্যুতায়, ১০০, রানী ১–১৪
পুস্থে কৌশলত যথ, ১০০, কৈবল্য ১–১৪
পুস্থে দশ্য প্রক্ষ: ১০৪, কাসো তৃ প্রান্তন্ত্র্য মোটারচালন, ১১০, মৈত্রী তো
প্রাণাশী চাপ, ১০২, কাম
প্রাণাশনি মহামেবী, ১৭ গন্ধৰ্ব তৃ প্রথম ব্যবস্থিতস্তু, ১১০, দেশ গীত ১–১৯
প্রাঙ্কস্য চ তথেকচালন, ১০৯, মার্ক প্রো ৪০–৫২
প্রাণাকাল কামাল্মাত্যাত, ১১০, দেশ গীত ১–১৭
প্রাণারে প্রথমদন্ত, ১৪৬, শক্তি তো প্রাঙ্কস্যর নর্মসাগর, ১০৬, মার্ক প্রো ৪০–৫২

ব
বাহার্জী সন্ন, ১২৮, আসর: ২–৮
বাহিনী সন্তুষ্ট, ১২৫, কার তৃ
বহুল অন্ত্মালম্বী, ১৪৬, মো গীত ৬.১৯
বিন্দু লিন্দ লক্ষ্মীনাথ, ১০০, তন্মু
বীজ ব্যঞ্জনে বে পুনর্পুষ্ঠায়, ১০৮
ব্যাভানায় মহাশালী, ১১৯, যোগ তো ৬৬২
ব্যাভার প্রতিভাপাল, ১১১, তারাত ১ মহাযোগী ম্যাট্রিপ: ১২৪, শি সং ৪–২
ব্যাভানায় চ তথ্য, ১০৮, বোহ তো ৬৬
ব্যাভানায় প্রয়োজন: ৮৮, নিঃসূতা তৃ
ব্যাভার নক্ষত্র্য বিবিধত্য, ১৪৪, কার পুরুষ
ব্যাভান তথা কার্য, ১৪৬, শাক্তি তৃ
ব্যাভান মাদিরাহ দৃশ্য, "

ম
মহেশে মহামন, ১২৮, মেডিনি,
মহেশে মহামন, ১২৬, মো গীত ৬.৪
মেয়ে ঘোষ যদি মন্ত্রী, ৯৯, তারাত ১
চগ: তাকো নক্ষত্র্য তথ্য, ১৪৫, দো তৃ

ম
মহাস্তামস: প্রফুল্ল ১০০, দান সং ৫০ তো ৬৮
মহে তু বেলদ্বয় বক্ত, ১২৫, ১৪৩, কার তৃ
মনসা পটিত স্তোত্র, ১১০, বিষ্ণু তৃ
মনসা মন্ত্রবয়স্ক, ১১৩, কাক তৃ
মনসা মন্ত্রী মহেন্দেন, ১২৪, কুল তো ৫৫.৫৪
মহাকালী মহে, ১৩১, মুখ: মহাকালী মুভূতিত ১২৩, মহাত ৩৪
মহানাযায় ব্যান যা, ১২৬
মহানাযায় চ মুখ্যাতি, ১১১
মহামহাদ্বাড়লম্ব, ১০৭, যোগ তো ২–৪
মাতস্তত্ত্বমূল রূপ, ১১৪, প্রীতি যা
মারাত দশ্যাত তথ্য, ১২২, ত্রী তৃ
মারা কর্মফলেষ্ঠিত, ১১১, দেশ গীত ১–৩
মারা কর্ম্ম চ হঁসিত: ১০৫
মাধ্যত্নে মহারাজামু, ১৪৪, বুধ রা
মুখচেষ্টি দিবালাম্বাশ, ১২২, কো তৃ
নেশাত বিগতাম্বাকা, ১২৪
মো বাহামে পয়োপাল দু০ ১০০, সিদ্ধকুস ৬–২৬

ম
ম ভাসে মেধুন্ত তত্ত্বাদ, ১২৯, কুটুল ৫–১১২
মাধ্যমভাগানীকর্ষ টু, ১২৯, শি চু
মুখ বে নিধ্বল রূপ, ১২১, কুমার ১২
থে কর্মসমাপ্তি চ, ১৩৪, কাম তৃ
থে কথাতঃ তথা তারা, ১১৫, তারাত ১
থে কুমারী নিধ্বল: ১০২, ব্যাভার তৃ ২
থে ব্যাভার সংস্করণ, ১১৭, কুল তো ৫–১৬
থে কাকীরূপমু: ১০১, কার উ০
থে নেব খাতান ন কিছু: ১১৪
থে দ্য পর্যস্ত ম্যাট্রিপ: ১২৬
বিলাস, জাগতিক বস্তুমু: ১০১, দেশ গীত ১–২২
व्याकरणनोदालाक्षप्रमाणवाक्यानामस्मृकमः

157

वस्त्र वस्त्र च मन्नस्य, 109, 104, मूढः ता
वस्त्रः स्मरणाभासितः, 97 गन्धः ता
वस्त्रञ्च वस्त्रञ्च, 120, काली सो
या वे वे सर्वसन्तोऽ, 127, देव माता ५-६
या निशा शर्वहृदान्तः, 115, मा गी १२-६
वामसाध च विनाशः, 107, 119 योगः तो २-४
या शक्ति: सा मधुियी, 149, खनः
या तृणः परसेशानि, 112, गन्धः ता
युगादिसम्ये देवि, 146
बेन विशाखाभास्यः, 98, निन्दा ता
योगिनः ताहजाबस्यः, 129, मोहः ४-७
योगिनसुत्रप्रश्नमितः, 118 कृष्णः ४० १२
योगिनः क्षोभमयः, १०८, राज्यः का
या शास्त्रिणि विना विषः, १४६, का गु
योगिनीति समाशाषः, ११६, १२६, पेशोसं ६-१२
यो इविब्याथानःः, १२८, तन्मयः

र

रक्षर कामं देवि, १००, तोडः ता
रक्षकस्तवरसानि, १४२, द्रवः
रजः कीर्तिः मन्यं नायिः, १२३ मातृ ता
रजोभिः समोपतं, १२६, ताराः ता २
राजः नागः शष्यान्वः, ११५ देवः ता
राजी मन्यं च मालो च, ११५ का का
रो रजः कीर्तिः रैफः, १०३ तन्मयः १४७

क्षकोटिजियपेनापि, १२४, का ता १५-५९
क्षष्ट्रः पूर्ववा प्रवी, १०३, तन्मयः १५८

व

बालसुन्दर सारं चें, ११७, कौला ता
बालसुन्दराणार्यः दिः, १४५, धारिणि ता
बालसुन्दर चंदुकः ६८, निहः ता
ERRATA

<table>
<thead>
<tr>
<th>Page</th>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>15</td>
<td>यतः</td>
</tr>
<tr>
<td>104</td>
<td>20</td>
<td>-समाशी</td>
</tr>
<tr>
<td>116</td>
<td>19</td>
<td>तथाकथाम्</td>
</tr>
<tr>
<td>111</td>
<td>24</td>
<td>अमेवेन वि-</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Page</th>
<th>Line</th>
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</tr>
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<tbody>
<tr>
<td>114</td>
<td>20</td>
<td>कोपरो</td>
</tr>
<tr>
<td>119</td>
<td>20</td>
<td>विद्यामि</td>
</tr>
<tr>
<td>118</td>
<td>6</td>
<td>पाश्चदः</td>
</tr>
</tbody>
</table>
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