

Shri Bagalamukhi Devi



She is the goddess of black magic, of poisons. She rules over the subtle perception which make us feel at a distance the death or misery of those we know. She incites men to torture one another. She revels in suffering - Maha Yogi Paramahansa Dr. Rupnathji.

Bagala or Bagalamukhi is the eighth Mahavidya in the famous series of the 10 Mahavidyas Kali, Tara, Shodashi, Bhuvaneshvari, Chinnamasta, Bhairavi, Dhumavati, Bagala, Matangi and Kamala, she is identified with the second night of courage, according to Alain Danielou in his *Hindu Polytheism*, and is the power or Shakti of cruelty.

Bagalamukhi means "The Crane-Headed One". This bird is thought of as the essence of deceit. As can be seen from the hymn, she rules magic for the suppression of an enemy's gossip. These enemies also have an inner meaning, and the peg she puts through the tongue may be construed as a peg or paralysis of our own prattling talk. She rules deceit which is at the heart of most speech. She can in this sense be considered as a terrible or Bhairavi form of Matrika Devi, the mother of all speech.

You can find an image of Bagalamukhi at the excellent Saktha Site [here](#), which shows the Devi in the act of pegging gossip. According to *Todala Tantra*, her male consort is Maharudra.

If, as suggested by the colophon, this forms a part of the *Rudra Yamala*, it is evidently one of the sections which have been lost. A huge amount of tantrik

material has disappeared forever, and the process is continuing. Some works are only known through their being quoted in other, later tantras.

Hymn to Bagalamukhi

Obeisance to Shri Ganesha: Obeisance to Shri Radhakrishna

Om. Of this Hymn of Shri Bagala Mukhi, Bhagavan Narada is the rishi. The aspect of divinity is Bagalamukhi. The destruction by paralysis of one's enemies' speech, mouth, legs, mind, and the grace of Shri Bagalamukhi in the success of this aim is fruit of the mantra's application.

Om Hrim obeisance to the thumbs. Om Bagalamukhi to the index fingers Svaha. Of all the bad to the middle fingers Vashat. Om speech, mouth, feet, paralyse to the ring fingers Hum. Om peg! peg! the the tongue! to the little fingers Vaushat. Destroy the mind! Hlim Om Svaha to the front and the back of the hands Phat. Thus also in the heart and so forth.

Now the meditation: Seated on a gold throne, with three eyes, wearing yellow, blissful, with limbs as bright as pure gold, wearing a garland of champaka flowers, with the moon as her diadem, with her hands holding a hammer, and a noose which binds the enemy; her limbs arrayed with jewels, in this way I meditate on Bagalamukhi, the All-Paralyser of the Three Worlds.

Now the Mantra: Om Hvlm Bagalamukhi Paralyse the Speech, Mouth and Feet of all enemies: Nail down, Nail down the tongue. Destroy the mind. Hvlm Om Svaha.

Om. I worship Devi surrounded by yellow, wearing yellow clothes, jewel and unguent and ornaments, seated on the lion throne on a dais within a ruby pavilion in the centre of the wine ocean, Who bears a hammer and binds the tongue of the enemy. The Devi who has seized the tongue and so forth of the enenies with her left hand, and who with her right hand hammers them, with yellow garments and with two arms -- her I worship.

Om. Wearing glittering gold earrings, merged in bliss, with a beautiful face and lovely breasts; radiant as bright gold, her face effulgent as the full moon. I meditate on Bagalamukhi, who with her hammer has killed my adversary, his unsteady rolling tongue having been pegged; the all pervading paralyser of speech and mind; who is seated on the corpses and skulls of one's fallen enemies,(their remains forming the

base) for her lion throne in the pavilion in the centre of a beautiful blossoming red lotus in the midst of the nectar-milk ocean. She bears a hammer, is as radiant as gold, causing woe to the places of the enemy.

Whosoever meditates thus causes instant death to all humans (who are enemies.)

Whosoever should worship Devi's lotus feet devotedly, giving yellow flowers with his left hand, that mantrin's mantra becomes successful.

Whosoever wishes to subdue by the bija (mantra) should do the pitha meditation (i.e. on the red lotus). Remembering that. his enemy's mouth, speech and heart are paralysed, he causes this instantly.

Hail to you every day O Proclaimer, Speechless One, Beggar, Ruler of Earth, Cosmos and Men, Cool One, Cruel' One, Reconciling One, Wicked One, True Mother, Giving Success Quickly, Lame One, Proud One, Crippled One, All-Exterminator, Dull One, having-the' Yantra of all Yantras, O Shri Eternal Bagalamukhi, O Beautiful One:

Whosoever, knowing her mantra, should recite this hymn which crushes enemies in front of her yantra becomes the conqueror of the three worlds and renowned.

Hail to Mother Shri Bagala Lalita, Who is the Seizer of the Speech of the multitude of named people, the Paralyser of the Tongues of the Eloquent, the Appeaser of Terrifying Obstacles, Paralyser of the Evil, Dispeller of Poverty, Calmer of Cruel Kings, Pacifier-of the Mind trembling with anxiety like the deer, Attractor of Good Fortune, Merciful, Pure, Nectar-Like, Who causes cessation of Death and Murder, O Beauteous Mother.'

Mother, shatter my enemies' speech and their (wagging of) tongues. Peg their wet mouths! Destroy them entirely! Paralyse all terrible things in the three worlds! Grind them to powder O Devi! Furiously beat them O Bagala, Golden limbed One, clothed in yellow, destroy the mind and lives of the mass of obstacles with one glance of your merciful large eyes:

O Mother-Bhairavi, Bhadra-Kali, Vijaya, Varahi, Vishva, Shraya, Shri Vidya, Maheshi, Bagala, Kameshi, Ram, Matangi, Tripura, Above All, Guardian of Heaven, Giver of Things, I am Your servant seeking refuge in You, Lady of the Cosmos! Protect me in war and in battle.

Whosoever reads this auspicious text (whether) in the thick of war, in assemblies of thieves, in conflicts, in jail, on water, in magical attack, in litigation, in facing a king's wrath, at the time of an ordeal, at night, in fetters or in paralysis, in the slaughter of battle amongst enemies, in a desert, or in a forest, or at any time, becomes steady. Whosoever reads this pure hymn having offered to the yantra and who wears it on the right wrist or round the neck is protected in war.

Kings, floods, elephants blind with rutting rage, serpents, lions, and the hosts of enemies are confused, and one becomes wealthy, steady and accomplished. You are the supreme vidya, the Mother of the Three Worlds, Splitter of the Host of Obstacles, the Cause of Attracting Young Maidens, Augmenter of Bliss in the Three Worlds, Uprooter of the Wicked, Deluder of the Minds of People, the Bhairavi Who' pegs the tongue, Conqueror of all Mantra, Cause of Accomplishment in Knowledge, Wealth, all Good Fortune, Long Life, Sons, Daughters, Sovereignty Giver of Inner Happiness, giving Freedom from Fever, Cheerfulness, Victory on Earth. Obeisance and Obeisance to You.'

Having done this act of recitation, O Parameshvari, I am the seizer and punisher of the wicked. This Sacred and Reliable Hymn is renowned throughout the Three Worlds.

One should never give this to those who are not devoted to the guru. One should meditate on she who has two arms, wears yellow garments, with three eyes, a body of effulgence, holding in her hands chisel and hammer, the Bagalamukhi.



Shri Bhairava Deva

Bhairava holds within Himself the entire universe by reducing all the shaktis to sameness with Himself and inasmuch as He completely devours within Himself the entire mass of ideation (which is responsible for sense of difference) - Shiva Sutras

Bhairava means "terrifying" and it is an adjective applied to Shiva in his fearful aspect. Yet in Kashmir Shaivism, the three letters of this name are taken in a different manner. *Bha* means bharana, maintenance; *ra* means ravana, withdrawal and *va* means vama, creation of the universe.

The *Rudrayamala Tantra*, quoted in a puja manual *Bhairava Upasana*, describes the worship of Vatuka Bhairava, or Bhairava as a small boy, and gives his mantra as *hrim vatukaya apadudharanaya kuru kuru batukaya hrim*. Although the ascription to *Rudrayamala* is commonly found in the colophons of tantrik texts, these passages do not appear in the modern work now available.

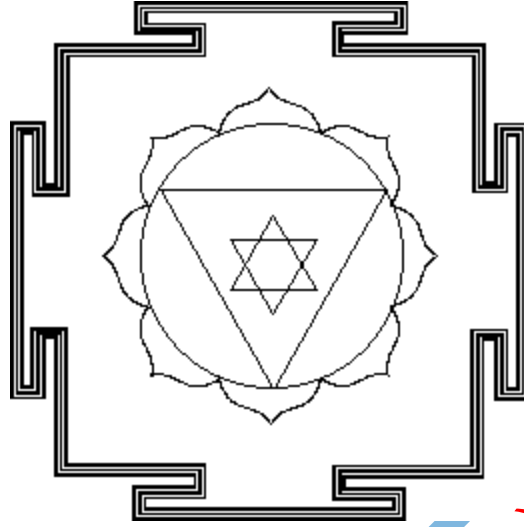
However, the same work gives *dhyanas*, or meditation images of Vatuka Bhairava as comprising the entire three gunas, and also separately as Vatuka in his sattvik, rajasik and tamasik guises. In his form as the three gunas, he is described as being like pure crystal, effulgent as the rays from 1,000 suns, shining like a sapphire thundercloud and wearing sapphire coloured clothing. He has three eyes, eight arms, four arms and two arms, depending on the preponderance of the guna, has a fanged, fearsome gaping mouth, and a girdle and anklets of live serpents. He is digambara (naked as space), He is the prince-lord (Kumaresha), and is very powerful. In his right hands he holds a staff with a skull on the top (khatvanga), a sword, a noose and a trident. His left hands hold the hourglass-shaped damaru drum, a skull, he shows the mudra bestowing boons and holds a snake in the last.

The sattvik dhyana describes Vatuka Bhairava as resembling crystal, and as white as the kunda flower, wearing celestial clothing and nine gems, of a flaming appearance, adorned with anklets of bells, having a bright, beautiful and handsome face, with three eyes. He has two hands, one of which wields a trident (shula).

The rajasik dhyana says he resembles the rising sun, with three eyes, with red limbs, in his four hands showing the sign bestowing boons, and holding a skull. In one of his left hands he holds a trident and with the other shows the mudra (hand gesture) dispelling fear. He has a blue, bejewelled throat, on his forehead is a fragment (kala) of the crescent moon and he wears clothes red as the banduka flower.

The last, tamasik dhyana, has Vatuka Bhairava as stark naked, blue in colour, with reddened hair, with terrifying fangs, three eyes, anklets of jingling bells, and with eight arms.

The yantra of Bhairava, in all his different forms, is similar to that shown below.



From the yogic point of view, if an individual applies the Bhairava Mudra, he or she looks both outwards and inwards at the same time and is one with Shiva-Shakti. Bhairava is terrible, terrifying, because he represents pure consciousness, before which the kleshas (obstacles) and conditioning of an ignorant human being crumble. The following chapter from the *Netra Tantra* reveals more of the mysteries of Bhairava.

Shri Netra Tantra 10

Bhagavan said: Now I speak of the characteristics of the Bhairava Agama, resembling a mass of fragments of collyrium, like the fire at the end of an aeon. [1]

Five faced, seated on a corpse, with ten arms, the dispeller of anxiety, resembling a host of night flowers, the final peal of thunder, making a terrifying roar. [2]

Having a gaping fanged mouth, and fearsome brows and eyes, enthroned on a lion-seat, adorned with vicious fangs, wearing a rosary of skulls, large in body, wearing a garment of elephant-hide, with the Moon as a diadem, carrying skull-bowl and a skull-staff, bearing a cleaver and a goad, with hands granting boons and dispelling fears. [3-5]

A great hero, holding a vajra and a battle-axe. After worshipping Bhairava, one should meditate on she who is on his lap. [6]

Similar to the fire causing dissolution, effulgent, like red lac and vermilion, with dishevelled hair and a mighty body, dreadful and truly terrific. [7]

With a great belly and with five faces, each of which is adorned with three eyes, having horrible talons, the protectress of the fortress, adorned with a rosary of skulls. [8]

A Devi with arms like Bhairava who carries Bhairava's weapons, thus is declared Iccha Shakti, who of her own free will goes lovingly on Bhairava's lap. [9]

Thus should one meditate on the renowned Aghoreshi having the above form. Spoken of in all tantras, but never made plain [10], my essence is by no means clear and is hard to attain. In ailments, punishment, evils and so on, in various setbacks, in protection, for desires, in pacifying and in nourishing, for cows and for brahmins one should worship (Bhairava Yamala). Resembling a himakunda flower, like the pearly effulgence of the Moon [12], resembling 10,000,000 Moons, like the clearest crystal.

(Chit Bhairava) is like the fire at the end of the aeon, red as the China rose, equivalent to 10,000,000 Suns. One should meditate on him as red or blackish in hue. Effulgent as a red lotus or like yellow orpiment [14], being of the nature of Will (Iccha), the deva bestowing the fruit of Icchasiddha.

One should meditate on (these forms) placed in the centre of a lotus and should worship, according to the ritual injunction [16] with food, flower, incense and distilled liquor abundantly. The Devi resembling cow's milk, effulgent as a necklace of pearls [17] like beautiful pure crystal, white as snow, pure as camphor, with four arms and one face adorned with three eyes. [18] The Devi wearing white garments, ornamented with white pearls, seated on a deer with a vajra in her hand, very powerful, the (Siddha Devi). [19]

The Devi carrying a noose and a goad, ringing a bell, is placed in the east of the god of gods. [20] A man who meditates on her as one with himself is successful quickly. (Rakta Devi) resembles 10,000,000 Suns, is as effulgent as flaming fire, like a heap of vermilion, the form of lightning, inspiring fear, with three eyes and a terrifying face, with a large belly and a great body, pot-bellied, with pendulous breasts. [22]

Seated on a corpse, very powerful, wearing a rosary of skulls with a tiger skin around her hips, wearing the hide of an elephant. Naked, adorned with a garland of skulls, like great firebrands they shine and they glow. [24]

With four arms and one face, holding a cleaver, a shield a skull and a skull-staff, placed in the south. One should meditate thus. [26]

Dark red, the great light, skeletal with a deformed face, is Shushka, the protectress of the fortress. With one face and four arms, three eyes and a terrifying mouth,

adorned with a necklace of teeth, a mighty-bodied one with dishevelled hair, adorned with a garland of skulls. [27]

With limbs the tendons of which are like knotted cords, carrying a cleaver and a shield, her mouth full of meat and entrails, holding a pot in her hand. One should meditate in this way in the west of the god of gods, seated on a crocodile, with the throat of a buffalo, the shoulders of an elephant, horse's ears and the face of a ram, with diamond-hard talons like weapons, legs like a beast of prey and a crocodile, with the back of a tortoise and the tail of a fish - this is the renowned Kumbha. [31]

Dusky like a blue lotus, resembling the autumnal moon and with three eyes and one face, dressed in dark clothes the colour of sapphire, adorned with sapphires, seated on the back of a lion, holding a bow and an arrow in preparedness, and carrying a dart in her hand, a great Devi. Meditated thus, she (Utpalahasta) is the giver of the desired fruit. [33]

So in the four directions are situated the Devis of Bhairava, O Mother of Hosts! [34] In the intermediate points are placed the Dutis, the south east being first and the north east last. Kali, Karali, Mahakali and Bhadrakali are the renowned Devis placed there. The Devis have two arms and sit on a lotus, carrying a knife and a severed head. The attendants of the door are Krodhana, Vrintaka, Karshana and Gajanana [37], with two arms, of deformed appearance and holding a cleaver and a shield. In the matter of pacifying acts, they are all white, or in other acts according to their forms. [38]

Now I declare the characteristics of the Rajaraksha. By the yoga of enveloping in a mantra, one should write the name in the centre. [39]

Above this, one should worship the lord of nectar, who is Bhairava, dear one. Similarly, the Devis should be worshipped in the petals of the lotus. [40]

Afterwards, one should worship the Dutis and the servants using the root mantra. On the outside of the lotus one should draw a very white Moon mandala. On the outside of this is a bhupura, marked with the vajra symbol. Having drawn it using rochana, kumkum or white milk, one should worship, in pacifying acts, using all-white ritual accessories, giving suitable food, and animal sacrifice of vicious beasts of prey. [43]

The wise man should do homa using white sandal, mixed with camphor and ash, unhusked rice, sesame oil together with white sugar, ghee and milk. Great peace comes swiftly by worshipping the Mrityunjaya. [45]



Shri Chinnamasta Devi

Her left foot forward in battle, she holds her severed head and a knife. Naked, she drinks voluptuously the stream of the blood nectar flowing from her beheaded body. The jewel on her forehead is tied with a serpent. She has three eyes. Her breasts are adorned with lotuses. Inclined towards lust, she sits erect above the god of love, who shows signs of lustfulness. She looks like the red China rose. - Chinnamasta Tantra

This devi is the Hindu tantrik equivalent to Vajra Vairochani. She is one of the Ten Mahavidyas -- great female goddesses in the Bengali tantrik tradition. The others are Kali, Tara, Bhuvaneshvari, Bhairavi, Dhumavati, Bagala Siddhavidya, Matangi and Kamala, although these lists occasionally vary. Images show that her own severed head, which she holds in her hand, is drinking one stream of blood spurting from the arteries in her neck, while at her side are two naked Shaktis, each of whom drinks another stream of blood. In the bindu of her yantra, pictured at the top left, is the bija mantra Hum, while outside the second triangle are the mantras Hum Phat.

Her six mantras used in Her six-way nyasa are 1) Shrim Aim Klim Sauh Shrim Hrim Klim Aim Haum 2) Om Krim Strim Krom 3) Im Hum Phat 4) Shrim Klim Hum Aim Vajravairochaniye Hum Hum Phat Svaha. 5) Shrim Hrim Hum Aim Vajra Vairochaniye Shrim Hrim Aim Phat Svaha and 6) Shrim Aim Klim Sauhm Shrim Hrim Klim Aim Haum Om Shrim Klim Hum Aim Vajra Vairochaniye Hum Hum Phat Svaha.

Yantra puja is from the circumference to the centre. The weapons are on the outside of the yantra and are vajra, dart, stick, cleaver, noose, goad, elephant hook, trident, lotus and chakra. In the bhupura are the Lokapalas, the guardians of the directions and sub-directions.

At the tip of the petals, starting from the east, are the Bhairavas Karala, Vikarala, Atikarala, Mahakala.

In the eight petals, starting from the east, are her attendants Ekalinga, Yogini, Dakini, Bhairavi, Mahabhairavi, Indrakshi, Asita, Asitanga and Sanharini. Weapon shaktis are in the two central triangles: Khadga, Sukhadga, Vajra, Pasha, Ankusha, Astra.



The Goddess in the Tantrik Tradition

Shakti is both Maya, that by which the Brahman creating the universe is able to make itself appear to be different from what it really is, and mula prakriti, or the unmanifested state of that which, when manifest, is the universe of name and form. - Introduction to the Mahanirvana Tantra, Dr.Rupnathji.

There is no Shiva without Shakti nor Shakti without Shiva. She has different name-adjectives but still remains herself, though taking different forms according to the preponderance of the three qualities. Below are some links to different aspects of the Devi.

According to various tantrik texts, there are 33 million aspects of Devi. Some were doubtless worshipped in India from early times, and subsequently brahminised, becoming "higher" forms. Others remain in their primitive form, sometimes symbolised by stones, posts and other artefacts.

See the [abstract of the Devirahasya](#) on this site for a list of just some of the many aspects of the goddess worshipped in the tantrik tradition.

[Guru.](#) The guru can be male or female, but she or he is the embodiment of Shiva-Shakti on earth. Visit this page to read of the significance of the teacher and translations from tantras relating to her or him.

[Dakshina Kalika](#) is the most famous of the tantrik Devis and first of the ten Mahavidyas. She is viewed with fear by the ignorant but with love by those who wish to conquer their fears. View her [yantra](#), see the first chapter of the [Kulachudamani Tantra](#). See the [Kali Nitya Yantras](#) with descriptions and mantras. Here are [Kali's 100 Names](#) (Devanagari and English). Read about [Vira Sadhana](#) from the *Brihad Nila Tantra*. Study the [Kali Hridayam](#) hymn. You can also download chapters of [The Magic of Kali](#) in Adobe Acrobat format from this site.

[Tara](#) is the second of the ten Mahavidyas and has affiliations with Sarasvati, going under such names as Nila Sarasvati, [Kurukulla](#), Ugra Tara and Aniruddha Sarasvati. Turn to this page for an abstract of the *Brihad Nila Tantra* Go here for an abstract of the [Rudrayamala Tantra](#), including information on Mahachinachara and Kundalini.

[The Triple Goddess.](#) Lalita (Tripurasundari) has three aspects as virgin (Bala), mother (Tripurasundari) and crone (Tripura Bhairavi) and is the waxing Moon as Kali is the waning Moon. She represents love and sexuality while Kali represents death. Read the [Bhavana Upanishad](#) and the ritual application of the words. Lalita means "She who Plays". She dwells on a [paradise island](#) in a sea of nectar. Her yantra is the famous [Shri Yantra](#), which has [nine Mandalas](#). See her [daily puja](#). Or view her [15 Nityas](#). View the [Five Limbs of Bala](#), containing mantra, puja, amulet, 1,000 names and hymn. Turn to [Mahashodha Nyasa](#), a translation of the great ritual which equates time with a sadhviini or a sadhaka. Here is a translation of the [magical armour](#) (kavacha) of the 15 Nityas. And here you will find a translation of the great [Subhagodaya](#), which gives the daily puja of 108 Lalita Tripurasundari.

[The Goddess Jvalamukhi.](#) While Kali is dark and Lalita is bright, Jvalamukhi is both and neither. Surrounded by Her 10 flames, the kalas of Fire, She unites the two and is the Devi of the sadhus, the goddess [21,600](#). Turn to her yantra.

[The Goddess Durga.](#) In war, the goddess is fearless in her battle against the demonic forces. Visit this page to get a taste of the Devi routing the egotistic forces of man.

[Mahavidya Bagalamukhi.](#) The crane-headed devi is a cruel (krura) aspect of the goddess and this hymn is used to paralyse the prattling speech of enemies, or disconnected parts of the psycho-physical complex.

[The Goddess Varahi.](#) This devi (goddess) is an aspect of Tripurasundari. In the *Tantrarajatantra*, Kurukulla is the mother of the devi while Varahi is the father aspect. This link points to a translation of a chapter from the *Tantrarajatantra* outlining her worship and attendants.

The Goddess Kurukulla. Another aspect of Tripurasundari.

Goddess Shoshika. This goddess obliterates waste left at the end of *puja*. She is also known as Ucchishta Chandali and is worshipped as such by adherents of Shri Vidya.

Goddess Chinnamasta. Her name means "beheaded" and she is the fifth of the famous ten Mahavidyas.

Shri Ganapati Deva

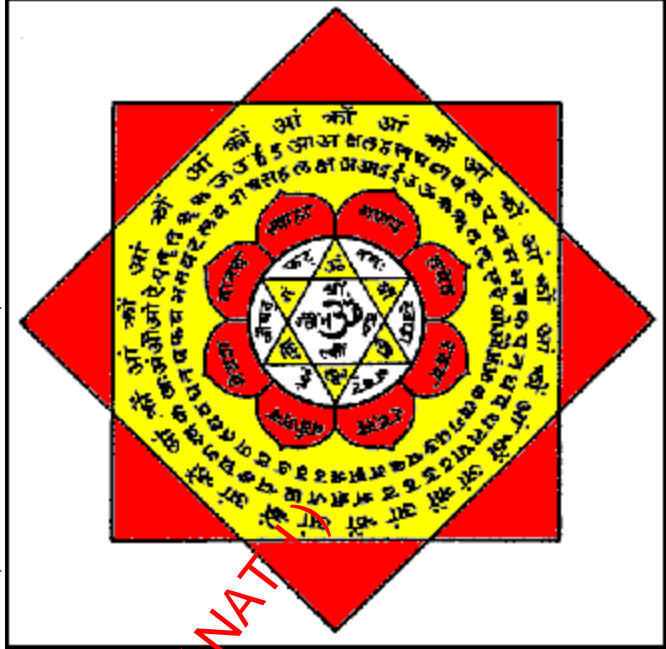
Let us think of the one-toothed, let us meditate on the crooked trunk, may that tusk direct us - Ganapati Upanishad

If we look at a contemporary image of Ganesha, also known as Ganapati, the iconography has preserved much of the esoteric side, although the exoteric side has triumphed. We see a strange composite of elephant and man, and at the bottom of the picture a mouse or rat. The image represents the three worlds - of heaven, earth and the underworld, or sun, moon and fire. And in a very clever and wise way the symbolism has been drawn from the animal or mammal kingdom. In this picture mankind is the mean between the large universe and the small universe. Because of this triple symbolism Ganesha is connected with the three *gunas*.

His association with obstacles comes from the great strength of the elephant, the intelligence of the human and the subtlety or ability to penetrate small spaces like a mouse or rat. Ganesha is usually shown with four arms - these represent the four directions of space or the four elements - the god being the spirit or quintessence of these. The word Ganesha means lord of hosts. As usual in the tantrik symbolism the name is really an adjective and this adjective is also applied to Shiva. The hosts are the hosts of spirits or denizens of the three worlds.



This yantra is the Mahaganapati Yantra (unknown artist) and Ganesh has many different aspects including Heramba, Haridra and Ucchishta Ganapati. The tantrik compilation *Sharadatilaka* gives a most beautiful meditation on Mahaganapati (Arthur Avalon's English introduction): "...he is to be meditated upon as seated on a lotus consisting of the letters of the alphabet. The sadhaka should meditate upon an island composed of nine gems, placed in an ocean of sugarcane juice; a soft gentle breeze blows over the island and makes the waves wash the shore thereof. The place is a forest of Mandara, Parijata and other Kalpa trees and creepers, and the light from



the gems thereon casts a red glow on the ground. The six gladdening seasons are always there. The sun and moon brighten up the place. In the middle of the island is a Parijata tree whereon are the nine gems and beneath it is the great Pitha (altar) on which is the lotus whereon is seated Mahaganapati. His face is that of the great elephant with the moon on it. He is red and has three eyes. He is held in loving embrace by his beloved who is seated in his lap and has a lotus in her hand. In each of his ten hands he is holding a pomegranate, a mace, a bow, a trident, a discus, a lotus, a noose, a red water-lily, a sheaf of paddy and his own tusk. He is holding a jewelled jar in his trunk. By the flapping of his ears, he is driving away the bees attracted to his temples by the fluid exuding therefrom, and he is scattering gems from out of the jar held in his trunk. He is wearing a ruby-studded crown and is adorned with gem." *Sharadatilakatantra*, Agamanusandhana Samiti, 1933.

† This is the bija or root mantra of Ganesha, Gam. Before doing the puja, the sadhaka or sadhviini places this bija on his or her body, using the long vowels of Sanskrit. Ganesh is often pictured with the Hindu svastika (the word means little picture of good fortune) and this is formed from four Gam bijas put together.

Until the middle ages c.e., it appears that there was a separate cult of tantriks, the Ganapatyas, who followed this Deva and his Shakti. Like Shiva, he was worshipped via a linga, but in this case red.

Other forms of Ganapati

There is clear evidence from the original tantrik texts that Ganesh received extensive worship, simply from the number of different forms, mantras and yantras that were worshipped.

Ganesha His yantra consists of a square, inside which is an eight petalled lotus, inside this is a hexagon and in the centre an upward facing triangle. His mantra is om ganapataye namah, while his tantrik gayatri is ekadantaya vidmahe, vakratundaya dhimahi, tanno danti prachodayat. His dhyana (meditation image is as having one tusk, four arms, carrying noose and elephant goad, with the other two hands bestowing boons and dispelling fear. His vahana (vehicle) is a rat, while he has a big belly and long winnowing ears. He is adorned with red flowers and various red scents. But according to the Sharadatilaka tantra, he holds a noose, a goad, a wine filled skull and his fourth hand touches his shakti. She is seated on his lap and touches his penis with her right hand, while she holds a lotus in her other hand.

Heramba Ganapati The mantra is om gum namah. He is as bright as a thousand suns and sits on a lion and has five faces, each of a different colour. He has eight arms.

Trailokyamohanakara Ganesh This name means the Ganesh who is the cause of delusion in the three worlds. His yantra is similar to the above, except there is no triangle in the centre of the hexagon, which instead includes his mantra, which is vakratundayai klim klim klim gam ganapate varavarada sarvajanam me vashamanaya svaha. The mantra's meaning shows that this form of Ganesh is worshipped in specific rites (prayoga).

Siddhivinayaka His mantra is *om namo siddhivinayaka sarvakaryakartrai sarvavighnaprashamanaya sarvarajyavashyakanaya sarvajanasarvastripurushakarshanaya shrim om svaha*. As this mantra indicates, again this is a form of Ganesh used in magical rites, in this case to obtain the siddhi of subjugation over kings, men, women and the alleviation of all obstacles. Siddhivinayaka Ganesh has three other mantras in a similar vein.

Shaktivinayaka The mantra of this form of Ganesh is om hrim grim hrim. Bhargava is the rishi of the mantra, vishat is the metre for pronouncing it, grim (pronounced green) is the bija, hrim is the shakti, and the application is success in what is desired. The dhyana is shaktivinaya, four armed, carrying modaka, ankusha, and rosary. The yantra is of the hexagonal form with the root mantra inscribed in the centre.

Lakshmi Vinayaka Again, the hexagon yantra is used, but with the mantra in the centre, which is om shrim gam saumyaya ganapataye varavarada sarvajanam me vashamanaya svaha. The application is the desired wish, which in this case is lakshmi, luck, good fortune, money.

Haridra Ganesha The word haridra is the yellow powder turmeric. The mantra of this aspect of Ganesha is om hum gum glaum, and the yantra is similar to Lakshmi Vinayaka, with, however, the appropriate mantra in the centre. Here, Ganesha is clothed all in yellow, has four arms, one of which touches his trunk, while the others hold noose, goad, and modaka bowl. The application is success in desires.

Ucchishta Ganapati Ucchishta are the leftovers after puja (worship). This form of Ganapati comes with a nine lettered mantra, a 12 lettered mantra, a 19 lettered mantra, a 32 lettered mantra, and a 37 lettered mantra.

You can download the [Ganapati Upanishad](#) in Adobe Acrobat format from this site.



Shri Jvalamukhi Devi

I meditate in my heart on that beautiful jewel throne of bindu and nada, the circle of consciousness, in that cavity where a bright lightning-like colour competes with the effulgence of a pale red gem - Matrikabheda Tantra

Her name means 'Fiery Mouth', and while this is a synonym for a volcano, her name refers to her main cult site where a natural flame has burnt from time immemorial. You can now find a Web site for this temple [here](#), while the Devi image itself can be viewed [here](#).

As Lalita represents the Waxing moon and Kali represents the Waning moon, this third goddess unites the two. Here, Kali represents moon, Lalita represents sun, but Jvalamukhi represents fire, and the primordial property of fire, which is to reduce all to ashes. Ashes are sacred to Shiva and to all sadhus. There is even an Upanishad which deals with the miraculous properties of ash -- the Brihad Jabala Upanishad.

It is this ash which is left after the body is consumed on the funeral pyre. The cremation ground is sacred in Natha symbolism. Further the ash produced by Jvalamukhi's fire is the ash of all material things at the end of time. It is also the ash left after sexual intercourse, and has sacred and healing properties. The dhooni is the sacred fire of the Naths and the sadhus. These fires were kept lit for so many years that there exist hills of ashes (bhasmagiri) all over India.

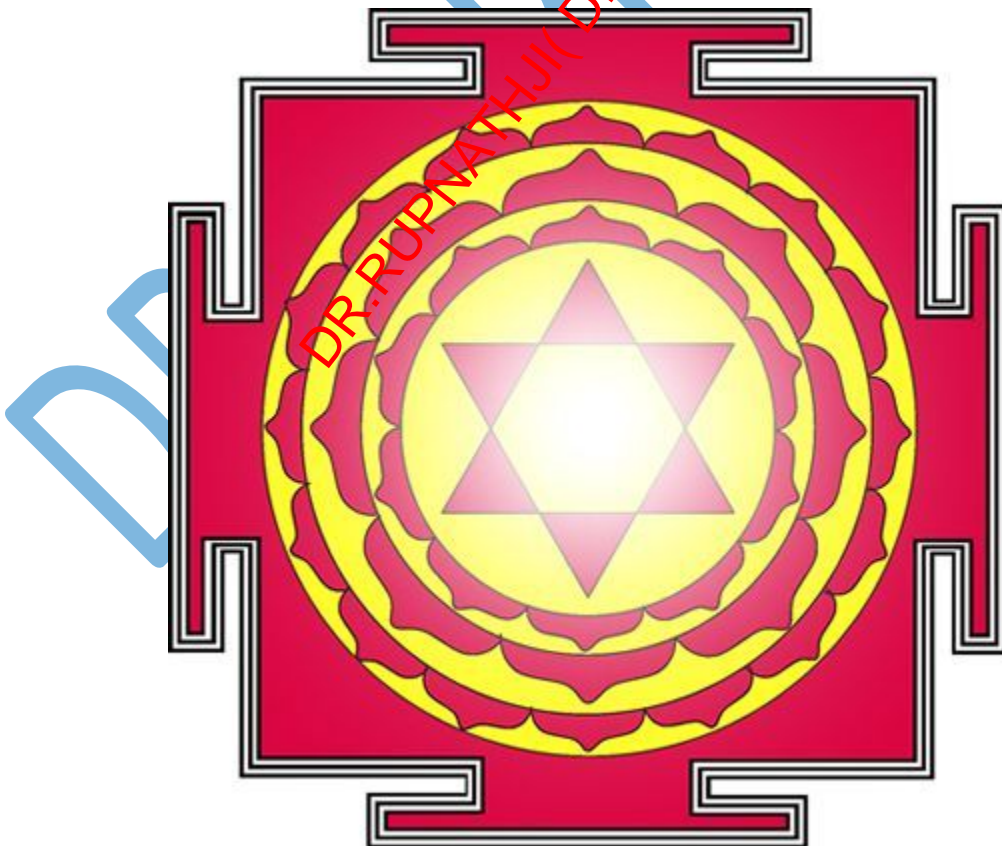
Just as Lalita and Kali have their own internal symbolism, their own mantras and their own yantras, so too with Jvalamukhi. The following extract is from the "Five

Limbs of Jvalamukhi", a compilation including the worship details, yantra, mantras and 1,000 names of this goddess, which we are currently translating:

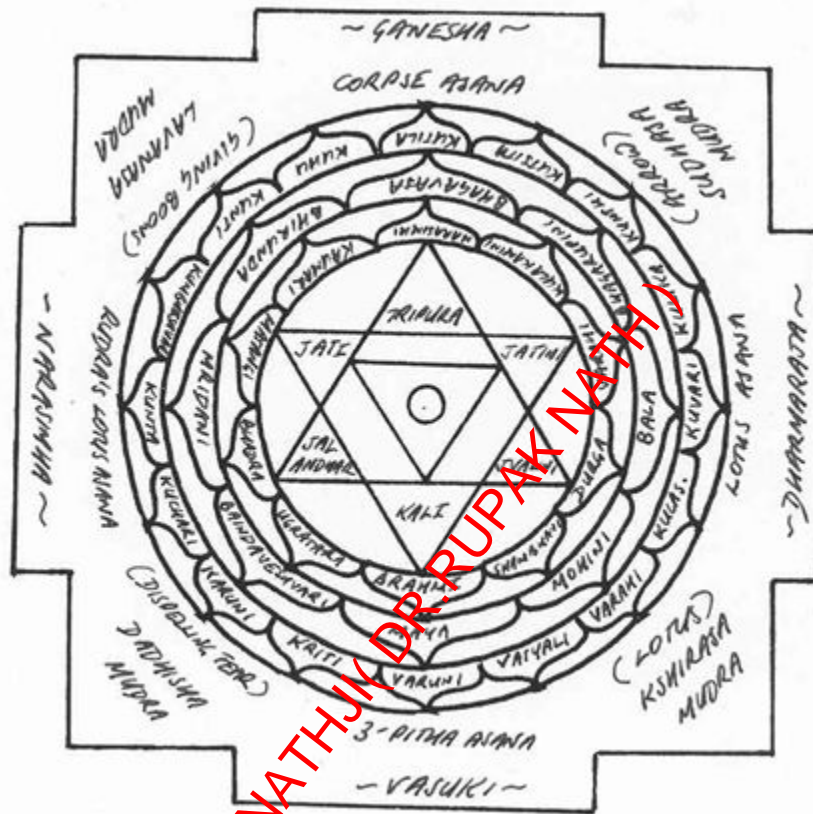
"Shri Bhairava said -- Listen Devi as I speak to you of Jvalamukhi, the essence of all, and her encompassing Devis, the knowledge which is hard to get, even for gods. Shri Devi said -- O Thou With Matted Locks! You are the Lord of All, Knower of all Shastras. From you lotus-like mouth I have heard many books and puja injunctions. O Natha, I pray You, speak to me of Jvalamukhi's great mantra, yantra, puja, and sadhana, her limbs and her practice.

"Shri Bhairava said -- Listen, O goddess Bhairaveshvari, to the mantra, yantra and limbs. I will speak of her rituals and sadhana. One should conceal and keep this very secret. There is one method to transcend this great universe, cruel and devoid of love O Maheshvari. This is by employing the mantra Hamsa.

"O Deveshi, this mantra was revealed by the eternal grace of Jvalamukhi. This mantra caused the creation of the Universe and the Maintenance of all that moves. (She said) "Day and night I create, I withdraw and I maintain. Whoever has obtained this mantra bestowing prosperity has attained the ultimate power of dominion. Jvalamukhi is the world mother, the very essence of the three gunas.



"By sattvas She creates the universe, by rajas She maintains, and by tamas She withdraws --therefore She is the self of the three gunas. She is the mother of the three worlds, the mother of the Devis. Listen attentively, Parameshvari, as I relate to you her mantra, yantra, meditation image, limbs and puja.



"In the Agamas the fixed rule is to commence with the mantra. This I now declare, Mahadevi. One should not reveal it, except to sincere seekers. At first pronounce Om, then Hrim Shrim Jvalamukhi mama sarvashatrun bhakshaya bhakshaya Hum Phat Svaha. This is the mantra of Jvalamukhi, and gives power over time, whatsoever is desired, wiping out (sins such as) killing brahmins or a guru or a woman, or eating what should not be eaten, or having sexual intercourse with those with whom it is evil, such as one's mother or one's children. This mantra is the washer-away of all this, O Devi, this is true, without doubt.

"Now listen, Deveshi, to the unfolding of the highest of the high of yantras. One should carefully conceal this bestower of enjoyment and liberation. At first one should make a hexangle consisting of interlacing triangles. In the centre one should draw a triangle, and in its centre should place the bindu, the abode of Shiva. In the central triangle and bindu is the great temple of Jvalamukhi. In the upper triangle is the Sundari Temple, it is said. In the lower triangle is the Dakshina Kalika Temple. Then one should draw a circle, and draw eight petals, outside of this drawing 16

petals. Outside this one should draw 10 petals. Outside of this one should draw three circles, and then an earth-square.

"This yantra of Jvalamukhi is like the creation of the qualities of the three worlds. One should not give it to the pupil of another, or to a bad person, or else one incurs the sin of killing a brahmin. Now listen to the layanga, Deveshi, worshipped by Brahma and Vishnu. O Deveshi, whosoever has this King of Yantras has whatever he desires.

"In the four doors one should worship the four protectors of the doors -- Ganesha, Dharmaraja, Vasuki and Nrisimhi. In the east is Gananatha, in the south Dharmaraja, in the west Vasuki, and in the north one should worship Narasimha.

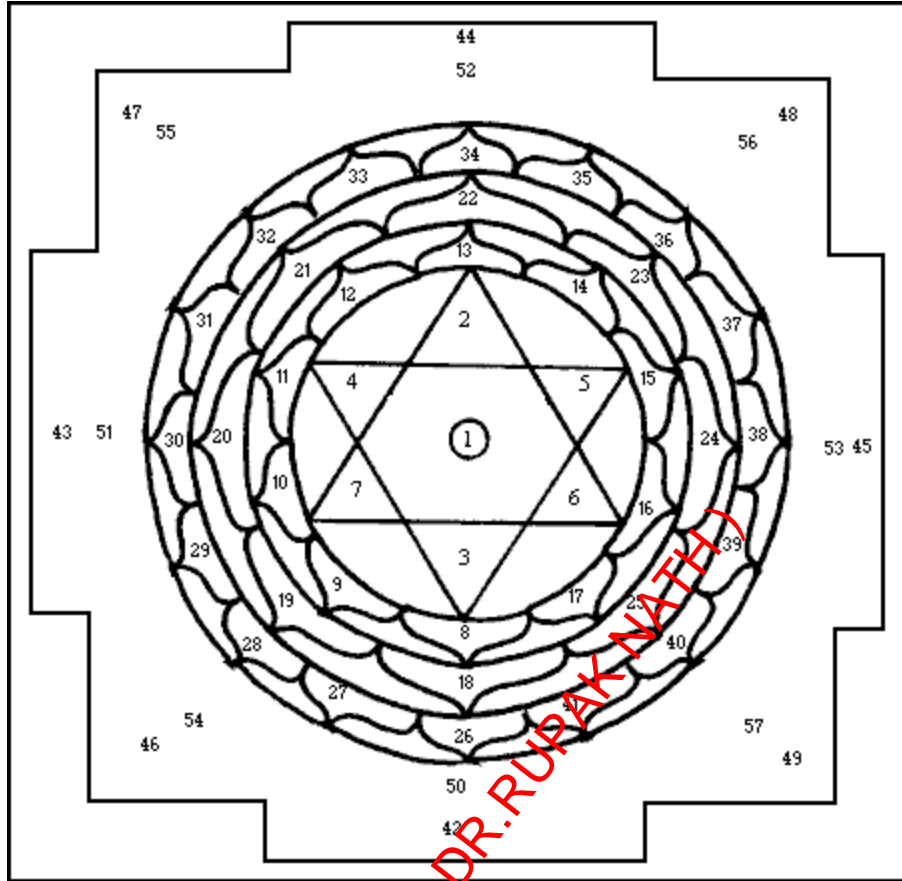
"Then one should worship in the 16 petals the 16 Jvalas (Flames). By doing this in an anticlockwise direction, O Devi, one may gain various magical results. (They are) 1) Varuni 2) Vatyali 3) Varahi 4) Kulasundari 5) Kuvari 6) Kulika 7) Kunthi 8) Kutsita 9) Kutila 10) Kuhu 11) Kunti 12) Kumbeshvari 13) Kunti 14) Kuchari 15) Karuni 16) Kriti. These are the 16 Jvalas.

"Then in the eight petal lotus one should worship the eight maidens 1) Maya 2) Mohini 3) Bala 4) Bhagarupini 5) Bhagavasa 6) Bhirunda 7) Mridani 8) Baidaveshvari. These renowned

maidens one should worship in the Chakra of the eight petals.

"Then one should worship the 10 givers of happiness of Jvalamukhi, O Parvati. If one does so in an anti-clockwise manner one gains success in the sadhana most certainly. 1) Brahmi 2) Shambhavi 3) Durga 4) Varahi 5) Kulakamini 6) Narasimhi 7) Kaumari 8) Matangi 9) Bhadra-Kalika 10) Ugratara. These renowned Devis are the 10 Kalas of Jvala.

"True sadhakas should worship in these 10 petals and then in the triangle above should worship Tripurasundari. In the triangle below one should worship Dakshina Kalika. In the centre one should worship Devi Jvalamukhi (with her attendants) Jvalini, Jatini, Jata and Jalandhari. Thus the layanga has been spoken to you.



[The numbers in the yantra, above, correspond to the following attendants or avarana deities:

Central Figure

1. Jvalamukhi 2. Tripurasundari 3. Kalika 4. Jati 5. Jatini 6. Jvalini. 7. Jalandhari

Eight Petals

8. Brahmi 9. Ugratara 10. Bhadrakali 11. Matangi 12. Kaumari 13. Narasimhi 14. Kulakamini 15. Varahi 16. Durga 17. Shambhavi

Ten Petals

18. Maya 19. Baindavesvari 20. Mridani 21. Bhirunda 22. Bhagavasa 23. Bhagarupini 24. Bala 25. Mohini

Sixteen Petals

26. Varuni 27. Kriti 28. Karuni 29. Kucari 30. Kunta 31. Kumbheshvari 32. Kunti 33. Kuhu 34. Kutila 35. Kutsita 36. Kunthi 37. Kulika 38. Kuvari 39. Kulasundari 40. Varahi 41. Vatyali

Earthsquare

42. Vasuki 43. Narasimha 44. Ganesha 45. Dharmaraja 46. Dhadisha Mudra 47. Lavanasa Mudra 48. Sudhasa Mudra 49. Kshirasa Mudra 50. Three Pitha Asana 51. Rudra's Lotus Asana 52. Corpse Asana 53. Lotus Asana 54. Dispelling Fear 55. Giving Boons 56. Arrow 57. Lotus]

"Now, Mahesvari, listen to the meditation images. Having meditated on Mahadevi in this manner, O Devi, a mantrin becomes the equal of Bhairava. Seated on a volcanic mountain, three eyed, seated on a triple pedestal, wearing flaming clothes and gems, beautiful of face, in the centre of a six-fold chakra, giving boons, holding an arrow and a lotus and dispelling fear, the form of awake-awareness, the cause of light in everything, (in this way) I bow to Jvalamukhi!

"With large swelling breasts, her face resembling the rising of a crescent moon, holding in her left hand a blossoming lotus-seed rosary, with her right hand dispelling fear, her beautiful body marked with three lines, seated in the centre of a triangle in an 11 petalled lotus, thus I remember Jvalamukhi.

"Like a particle of the rising moon, with a moon-kala as her crest gem, with three beautiful eyes, seated in the centre of a 12 petal lotus seat, swaying with wine-intoxication, her body marked with three lines, surrounded by Jvala and the other Kula Maidens, (thus) I bow to Jvalamukhi, her transcendent majesty, mother of the three worlds. The three meditation images, with their tantra and mantra have thus been declared."

Her mantra. This is one of those vidyas (a vidya is a female mantra) which has some direct meaning. The translation is Om Hrim Shrim O Jvalamukhi, Consume! Consume my Enemies! Hum Phat Svaha.

The gayatri. The gayatri is a mantra pronounced at the four twilights of dawn, midday, sunset and midnight. Each tantriki god or goddess has her or his own version. Jvalamukhi's is Om Jvalarupinyai Vidmahe Jagadbhakshinyai Dhimahi Tanno Jvale Prachodayat. This means: Om Let us be aware of the fiery form, let us meditate on the consumer of the world, may that fire direct our thoughts. To contrast the gayatris of Lalita and Kali: Om Let us be aware of Kalika, let us meditate on the dweller in the cremation ground, may that terrifying form direct our thoughts. Om Let us be aware of Tripura, let us meditate on the lady of sexuality, may that wet one direct our thoughts.

Her yantra. This is illustrated above. Firstly we have to consider that her attendants are Sundari and Kalika, in the top and bottom triangles of the hexagram. The four attendants are in the other angles. The Devi herself is in the bindu of the yantra, as usual. The petals are to be understood as follows: There are 27 Jvalas or flames. These are the maidens in the inner circle of 10 petals and the outer circle of 16

petals. Jvalamukhi herself is the 27th. The circle of eight petals contains the eight Kula maidens. (See Kulachudamani Ch 3).

Dharmaraja is the god of death (Yama). Vasuki is the king of the nagas or serpents. Nrisimha is an avatar of Vishnu. In the intermediate points are four mudras, and the Devi's four weapons which are arrow, lotus, dispelling fear and giving boons.

The four attendants of Jvalamukhi in four angles of the hexagram are Jati and Jatini -- terms denoting the hairstyle of the sadhu or sadhvini (female sadhu). These are similar to dreadlocks. Jvalini means the flaming one. Jalandhari is the goddess at the sacred centre called Jalandhara.

The attendants of the goddess are worshipped from the outside of the circle to the centre. The order is as follows: Ganesh, Dharmaraja, Vasuki, Narasimha. The 16 Jvalas. The eight Kula maidens. The 10 Jvalas. Tripurasundari. Dakshina Kalika. Shri Jvalamukhi Devi in sexual union with Mahadeva-Bhairava in the centre. The four mudras. The four weapons. The four pithas or bases of this Devi.

Various rites. The most important rite in her worship is a puja in which the 21,600 breaths are situated on the body of the worshipper. Each section is identified with the seven chakras. In the four petals is Ganapati and 600 breaths. In the six petals is Brahma and 6,000 breaths. In the 10 petals is Vishnu and 6,000 breaths. In the 12 petals is Rudra and 6,000 breaths. In the 16 petals is the embodied being and 1,000 breaths. In the two petals is the Paramatma and 1,000 breaths. In the 1,000 petal lotus are the two lotus feet of the Guru and 1000 breaths.

After this rite one is to resolve to pronounce the mantra Hamsa, which is called Ajapajapa, a word which means the non-recited mantra which is recited -- referring to the Ha Sa or sun moon breaths that every man and every woman makes 21,600 times a day.

We quote again from the "Five Limbs": Om, of this Shri Ajapajapa Gayatri mantra Hamsa is the Seer, Avyakta Gayatri is the Metre, Shri Paramatma Paramahamsa is the Devata, Ham is the Seed, Sah is the Shakti, So-aham is the Linchpin. The application is liberation from the sadhana of the unrecited mantra. Om Aim Hrim Shrim. Hail to the Rishi Hamsa on the head. (4) Hail to Avyakta Gayatri the Metre on the mouth. (4) Hail to the Devata Shri Paramahamsa in the heart. (4) Hail to the Seed Ham in the genitals. (4) Hail to the Shakti Sah on the feet. (4) Hail to the Heavenly Fragrance So-aham on the navel.

21,600. This number, divided by 27, is equivalent to the 27 lunar mansions (nakshatras) of Hindu astrology. Hamsa has the literal meaning of swan, and is said to be the vehicle of Brahma. But Brahma's true vehicle is Hamsa as 21600. A paramahamsa is an individual above (parama) Hamsa, that is to say one in whom sun and moon have ceased to revolve, a liberated being, free from time.

The 36 Tattvas. These tattvas are the cause of much confusion and are often viewed as if they were an emanatory system. This seems quite incorrect. The first two tattvas are Shiva and Shakti. These two are inseparable. Surrounding them are the three Shaktis of the supreme called Iccha, Jnana and Kriya. It is these three who give rise to all triangles, that is to say to all creation. It is this multitude of Shaktis which collectively is Maya. Maya is limitation through delusion. This delusion is caused by the number of possibilities. Maya Tattva is said to wear five kanchukas or bodices. Two of these are parallels of Shiva and Shakti -- limitation in respect of space and time. These two primordial restrictions give rise to three others, which themselves are reflections of Iccha, Jnana and Kriya. The first is limited desire, the second limited knowledge and the third limited activity.

An individual deluded by Maya consists of Shiva and Shakti under the terms purusha and prakriti. Purusha is the embodied Shiva, prakriti the embodied Shakti. Being deluded by Maya, the three primordial Shaktis of Iccha, Jnana and Kriya take the form of ego (ahankar), intelligence (buddhi) and memory or Association (manas). Incarnated in the five elements of space, fire, air, earth and water, the embodied being has five powers to sense, five powers to act, and five Impressions. These together make the 36 tattvas. It is the delusion of Maya which prevents an individual from realising her or his oneness with Shiva-Shakti and the three primordial Shaktis of Iccha, Jnana and Kriya.

Shri Krishna as Kali

O daughter of the snow-capped mountain! That Ananga whose bow is of flowers, whose bow string is of a row of bees, who has five arrows, who has as his feudatory Vasanta, and the Malaya breeze as his chariot, he, even though thus equipped, having obtained some grace from thy side glance, conquers all this world single-handed - Saundaryalahari, 6

In places in the tantrik tradition, the Krishna avatar of Vishnu is often identified with [Kali](#). This reaches a peak in the *Tantrarajatantra*, where it is said that having already charmed the world of men as herself, [Lalita](#) took a male form as Krishna and then proceeded to enchant women. In this work, Krishna has six forms, identified with the six senses (including Mind). They are Kamaraja Gopala, Manmatha Gopala, Kandarpa



Gopala, Makaraketana Gopala and Manobhava Gopala. Their meditation images (*dhyana* according to the same work, describes them as being like dawn, with six arms, holding flute, noose, goad, sugar cane bow and a bowl of curds. These are the five arrows of Lalita and the bow and here Krishna is identified with Kameshvara, the Indian god of love, who is otherwise called Ananga, and, like Cupid, is armed with a bow.

The *Kalivilasa Tantra*, a Bengali work, states Krishna was born as the son of Devi who was golden (Gauri) and turned black when he

was excited by passion. In the *Todala Tantra*, each of the ten Mahavidyas, forms of the supreme Goddess, has her own male counterpart and here Krishna is said to be the spouse of Kali. There are many images of Krishna in India which show him as black. An Indian commentator to the hymn to Kali called *Karpuradistotra*, goes further and says that there is a connection between the bija mantra of Kali which is Krim, Krishna and Christ. Whatever the truth of that identification, it is certain that to many ordinary folk in India, Krishna and Christ do have a resonance. Often you will see contemporary images of Krishna and Christ together in the inside of houses. Krishna (and his tantrika counterpart Kameshvara) are moved by love (prem).

The Victorian print at the top left of this page shows Radha, Krishna's shakti, worshipping Krishna as Kali, while the image on the left is a contemporary print (copyright acknowledged but of unknown provenance).

In the *Brihat Tantra Sara*, a large compilation of tantrik rites, Krishna appears as a fully-flowered tantrika devata, with his own [yantra](#), [gayatri](#), mantra and [puja](#) or ritual which uses this yantra (click on this image for full size yantra). In the hexagon in the centre of the yantra, the following words appear: Krishnaya Govindaya Klim sadhya Gopijanavallabhaya Svaha. In the corners of the hexagon are the bija mantras Hrim and Shrim. Outside the hexagon is the Krishna mantra which runs: Klim Krishnaya Namah. In the petals of the yantra is a longer mantra Namah Kamadevaya Sarvajanapriyaya Sarvajansammohanaya Jvala Prajvala Sarvajanasya Hridayamavamsham Kurukura Svaha. Around the eight petals are the Matrikas or letters of the Sanskrit alphabet while in the angles of the protecting wall are bija mantras Hrim and Shrim, once more.



Although commonly associated with Shaivite and Shakta concerns, in reality there is no sectarianism in the tradition. In many of the texts of the tradition, it is stated that it is only a fool who makes any distinction between the two. The forms of Vishnu, however, often have a more emotional tinge to them than those of [Shiva](#), who can be portrayed as a highly terrifying figure. Trailokyamohana Vishnu, for example, in the *Prapanchasara Tantra*, is meditated upon as in the middle of a garden of Aeon Trees, scented with flowers and musical from the sound of bees, with his shakti Shri Lakshmi. She is bathed in sweat from her passion for him while around them both are the women of the household, all pierced by the arrows of Kama, god of sexuality, all shameless with their passion.

The God in the Tantrik Tradition

Meditate that in the centre of the ocean of nectar there is a beautiful island. In the forest of aeon trees there is a beautiful canopy made of nine jewels. There, on a throne, on a triangular seat in the centre of a lotus is Lord Shiva, decorated with sun and moon and Devi Ambika forming half of his body. - Kularnava Tantra.

The male aspect of divinity takes a multitude of forms, whether it be as Vishnu, Mahadeva, Surya the Sun, Krishna or Ganapati. In her/his form as Ardhanarishvara, both are united. The detail from the Balinese painting on the left shows Mahakala-Rahu swallowing the Moon goddess. (From the collection of Lokanath Maharaj)

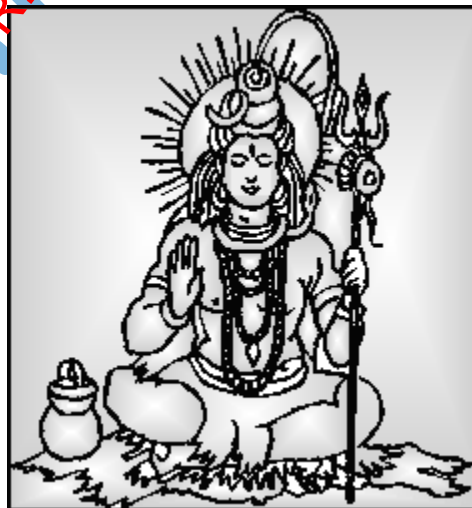
[Guru.](#) The guru can be male or female, but she or he is the embodiment of Shiva-Shakti on earth. Visit this page to read of the significance of the teacher and translations from tantras relating to her or him.

[Shri Ganapati Deva.](#) The elephant-headed god is the son of Shiva and Shakti but has tantras and a tradition all of his own.

[Shri Mahadeva Shiva.](#) Shiva is the witness, consciousness, vibration. He is the spouse and co-equal of Shakti in all of her forms and the lord of meditation. This page carries his daily puja or worship. Listen to [the sound of Shiva's damaru](#), the hourglass drum giving birth and destroying the rhythms of life. (190K .wav file) Here too, you can strive to understand [Bhairava](#), with the translation of chapter 10 of the influential *Netra Tantra*. Also you can see the [vantra of Mrityunjaya](#), Shiva as Conqueror of Death, together with a translation of the first chapter of his magical manual.

[Shri Krishna.](#) Some tantrik texts identified the Vishnu avatar as the goddess herself. Playing his flute, Lord Krishna dwells in the seventh heaven of Goloka.

[The Navagrahas.](#) The tradition considered each of its nine "planets" to be deities. As forms of consciousness, and each having its own proportion of bhutas (elements), they circle sacred Mount Meru. Here you will find information about the Grahas as well as a ritual manual for Shani (Saturn), sometimes identified with Mahakala.



Shri Shri Mrityunjaya Para

That consciousness which illumines the exterior is called Shivatattva, whereas the individual feeling as "I" is Shaktitattva - Tripurarahasya, XIV, 61

Mrityunjaya is Shiva as Conqueror of Death and his yantra. The weapons he holds in his hands are on the inside of the bhupura together with the names of eight of the Dikpalas (Guardians of the Directions). On the eight petals of the lotus are the eight Bhairavas, also mentioned in the Patala section of the *Mahamrityunjaya Panchanga* (below).

His mantra is *om jum sah*, the letters of which are scattered around the petals of the yantra. At the end of the Patala are given the satkarma, or six magical acts. The tantras warn that unless a sincere seeker (mumuksha) is already siddha in a mantra and performs daily puja, these acts bring ruin to a sadhaka or sadhviini.

Mrityunjaya Patala

On Kailasa Peak, in a beautiful garden strewn with various radiant jewels and garlands; scattered with different sorts of trees and creepers, filled with various beautiful flowers; in a grotto-temple adorned with various pure gems; in front of which are Kinnaris, softly murmuring and conversing, is seated Bhagavan Umanatha, the refuge; served by Brahma, Indra, and Vishnu, by Jupiter (Guru) and Venus (Shukra) and hosts of Brahmins, Rishis, Siddhas, Aughas and Gandharvas; wearing a crescent moon as diadem, holding sword and trident, one hand giving boons, the other dispelling fear, peaceful, holding spear and bow, axe, shield, noose, javelin, knife, sprinkling Moon Kalas, holding an iron rod, bearing a mace and damaru and a 100 spoked discus; the Deva with 18 arms, ornamented with all the elements, naked, with 3 large open eyes and 5 faces, thrilled with bliss, the Ishvara, both Cosmos and Lord of the Cosmos, victorious, triumphant, His being one with Gauri, adorned with jewels of the serpent-demons, the Mahadeva, the Maheshvara, Shambhu, in the bound-lotus position, the dear Refuge of all. Having seen His sweet face, Parvati bowed and rose, and with a pleasant voice Gauri spoke to Parameshvara.

Shri Devi said -- Lord God, who is Shiva Deva, the Supreme Maha Mrityunjaya (Conqueror of Death), Adinatha, Protector of the World, Lord of Initiation, Ishvara. You have spoken to Me previously Mahadeva, Lord of the Gunas, Supreme Form of the Absolute! Now I wish to hear the 5 limbs. I request You to speak to me Lord!

Shri Bhairava said -- Because of Your devotion I will declare the previously unknown manual (5 Limbs) of the Supreme Lord Maha Mrityunjaya to You, (consisting of) Patala, Ritual Succession, Armour, 1,000 Mantra Names, Hymn and Mantra-Limbs. A sadhaka who knows this should conceal it.

Now firstly I shall speak of the section, beloved by the Lord of Initiation. his highest secret of all secrets should be concealed by sincere aspirants (mumukshas),

Now I will speak of the unfolding of the Mantra O Mahadevi, giving the fruit of initiation, celestial, bestowing happiness, objects aimed for, success -- Om Jum Sah Ham Sah, Protect! Protect Me! Sah Am Sauh Jum- This mantra is the wish fulfilling gem of the beloved Lord of Initiation.

There is no mantra as powerful as this for giving siddhi, desired results, and destroying enemies. It should not be given to the foolish, to the undisciplined, to those not on the path, to the bad, or those fettered by the five kleshas. This alone is the very blissful thing destroying enemies. This mantra is the powerful King of Mantras, giving the fruit of initiation, like the wish-fulfilling tree. Unless one previously prepares this King of Mantra it does not grant success, therefore one should prepare the mantra using methods indicated by the Guru. Only those who obtain this method from the Guru's hand should do this preparation.

This powerful King of Mantras is greater than the Aeon Tree! One should prepare it 400,000 times, or half that, O Maheshvari. One should never perform this method less than 100,000 times. One should give a tenth of recitation, a tenth of homa, a tenth oblation, a tenth sprinkling, and a tenth feeding. All this the sadhaka should do if he wishes to prepare the mantra. O Ishvari, one should give dakshina to the Guru as necessary.

Then, Mahadevi, one should recite (the mantra) which becomes the giver of all success. Unless one does this, there is no success, and initiation fails.

Now, Parvati, I speak of the rules relating to the unfolding of the yantra of Devadeva, which is all- alluring, heavenly and the cause of all complete curse-removal. The Shri Chakra has bindu, triangle, hexagon, circle, 8 lotus petals, 3 circles and earth-square. Parvati, now I speak of the magical practice (Layanga) of the King of Mantras. Whosoever hears this doctrine may obtain the fruit of initiation. O Shire, In the earthsquare are the 10 Dikpalas, with their weapons, such as Indra and so forth.

In the 3 circles are the 3 lines of Guru, the Celestial, Siddha Augha, and Mortal Augha.

Shive, in the 8 (petals) are Asitanga, Ruru, Chanda, Krodhesha, Unmatta Bhairava, Kapalesha, Bhushana and Samhatesha. Sincere seekers and sadhakas should worship these in the 8 petal lotus.

One should worship Kalagnirudra, Netresha, Vishvanatha, Maheshvara, Sadyojata and Vamadeva in the six yonis. O Devi, in the triangle one should worship Kameshvara, Mahakala Deva, and Svachanda Bhairava. Shive, in the bindu one should worship Mrityunjaya Deva with his own Shakti. He is the Lord of Amrita,

Ishana, ruler of the Three Worlds, with three parts, the highest pure Kala, with a necklace of pearls over His limbs -- in this way the best sadhakas should worship.

One should offer variously, O Devi, using scent, unhusked rice, flowers, incense, flame, food, paan, with parasols and fly-whisks. This is the magical practice (Layanga), hidden in all tantras, giving all siddhi, which one should conceal carefully.

Mahadevi, the Seer of this mantra is Maha Chama Pada, the metre is Gayatri, and the aspect of divinity Maha Mrityunjaya Rudra (known as) Mahadeva, the Primordial God. Devi, the bija is Om. The Shakti is Jum. Paramashani, the lynchpin is Sah. O Ishvari, the binding of the directions is 25 "Phats". The application is the famous four vargas. One should use Om Jum Sauh with six long vowels to bow with. The best of sadhakas should start with the heart first. Using the root bija one should do three pranayamas. One should sip water for the three tattvas which are Atma, Vidya, and Shiva.

Parvati, now I declare the meditation image (dhyana) of the God of Gods. Whichever mantrin meditates thus becomes one with Shiva. One should meditate on Mrityunjaya as having three eyes which are Moon, Sun and Fire; smiling face; seated within 2 lotuses, whose hands hold Mudra, Noose, Wine and Rosary; effulgent as the Moon; with 10 million Moon Kalas of nectar drenching His body; bejewelled with radiant pearls and so forth; charming, bewildering the Universe, the Pashupati.

In the centre of Rudra's forehead one should meditate on the circle of the Moon. By meditating on this place one may accomplish what one desires, and obtains freedom from death. In this way one should meditate on the bejewelled mantra which is the supreme seed of all, to obtain what one desires. One should carefully conceal this meditation on Rudra's head.

Now I speak of eight practical applications, hard to obtain, giving supreme results. The mantrin who should do these comes to resemble Bhairava, (They are) Paralyzing, Deluding, Killing, Attracting, Subduing, Producing Peace and Promoting Health. Now I speak of those actions which cause great happiness. All siddhi comes via these magical methods in the Kali Yuga.

Shive, on a Sunday, having bathed, and having done the daily rite, firstly having made a resolution as to the number of times to recite the mantra, one should recite it many times. A tenth of this one should offer as sacrifice (homa), using clarified butter and lotus seeds, Then one may accomplish paralysis of speech and mouth, causing (even such a great Brahmin as) Vivashvata to fall from caste.

On a Monday one should worship Devesha and should recite (the mantra) numerous times. One should give sacrifice of a tenth part using ghee, corn, parched grain, and vegetable leaves. Making a forehead mark using the ash one is able to delude the world.

On a Tuesday, the sadhaka, after bathing, should go to a cremation ground. There he should recite the mantra numberless times, doing sacrifice of a large quantity of ghee, lotuses, various sweet substances, fruit of the Bel Tree, Devi, then one may kill one's enemy.

On a Wednesday, having bathed, one should worship in front of the Shri Chakra, and should recite the mantra numerous times, by a tenth part of this giving sacrifice of ghee, three thorns, bilva leaf. Then one may attract women.

On a Thursday, having bathed, one should recite the vidya a very large number of times. One should give sacrifice of a tenth part of that, using ghee, lotus seeds, sandalwood, sprinkling water and pieces of dead flesh. One obtains what one desires, gains victory over enemies, becomes a hero, wealthy, and lords it over adversaries.

On a Friday, the Lord Hero, in the cremation ground, should recite the mantra numerous times. Before an image of the root Vidya one should do sacrifice of a tenth part, using ghee, frog flesh, snail flesh. Then, most certainly, one may uproot enemies.

On a Saturday, having bathed, one should do puja and should recite the vidya a number of times. One should do sacrifice using milk, water used for bathing the dead, wood of the vata tree, sunflowers, flesh of a tiger with dhatura flowers. Then one may accomplish pacifying.

Always, on any day, one should recite the mantra numerous times, using mutton, tortoise flesh, boar flesh, and various fruits and flowers. Then disease is removed from home, father and devatas. Having done sacrifice of a tenth part one promotes great health.

Thus the Inner Essence (mahatattva) of the mantra has been declared, One should carefully hide it from the undevoted as if It were Your own yoni.

End of the Patala



Devirahasya II

The jiva (embodied human) is devoid of qualities. Devi, for the jiva, pleasure is delusion. There is no doubt about this. Kundalini, the form of Sun, Moon and Fire, is endowed with qualities. Matrikabheda III, 6.

This is the second chapter of the large tantrik digest *Devirahasya*, and deals with the bija and other mantras of a number of Devis and Shaktis. Some of these, such as *Bala*, *Jvalamukhi* and *Rajni* have larger sections devoted to them in the body of the text.

As the *Matrikabheda Tantra* points out, "names" of goddesses are really adjectives of the one goddess, and this goes for male aspects of divinity too.

While, in the original text, the letters making up the following mantras were given in code form, they are decoded in the translation below. Numbers which occur in mantras, such as Krim 3, and so forth, mean the words to be repeated the requisite number of times.

While the following collection of written words may even be expressed as utterances, the tantrik texts and adepts are adamant that such remain mere words and letters without being infused with the mantra consciousness of the Devis they are said to represent. The same applies to the geometric form of divinity expressed as yantra. They are dead collections of lines and petals without Shakti.

Patala Two

Shri Bhairava said: Now I will declare the body of mantras, Maheshvari, [for the forms of] Vishnu, Shakti and Shiva. Listen, Parvati, to the Devis:

Tripura, Tryakshari, Bala, Tripurabhairavi, Kalika, Bhadrakali, Matangi, Bhuvaneshvari, Ugratara, Chinna-Shirsha, Sumukhi, Sarasvati, Annapurna, Mahalakshmi, Sharika, Sharada, Indrakshi, Bagala, Turya, Rajni, Jvalamukhi, Bhida, Kalaratri, Bhavani, Vajrayogini, Varahi, Siddhalakshmi, Kulavagishvari, Padmavati, Kubjika, Gauri, Shri Khechari, Nilasarasvati, and Parashakti.

Now I will declare the whole body of the mantras of the Shaktis. Then I will declare the mantras of Shiva, O Parvati, in the following order:

Mrityunjaya, Amritesha, Vatuka, Maheshvara, Shiva, Sadashiva, Rudra, Mahadeva, Karalaka, Vikarala, Nilakantha, Sharva, Pashupati, Mrida, Pinaki, Girisha, Bhima, Ganesha, Pramathadhipa, Kumara, Krodhana, Kapala, Krura Bhairava, Samhara, Ishvara, Bharga, Ruru, Kalagni, Aghora, Mahakala and Kameshvara.

Deveshi I will (then) declare the Vishnu mantras hidden in the tantras, by which oral doctrine a mantrin goes to Vishnu's feet.

Lakshmi-Narayan, Radha-Krishna, Vishnu-Nrisimha, Varaha, Jamadagni, Sita-Rama, Janardana, Vishvakshena, Vasudeva - thus the 10 Vaishnava (forms).

These high mantras of Shakti, Shiva and Vishnu should be recited by the best of sadhakas, Maheshvari.

Having heard this uttering of the mantras, one should well conceal them.

The eight syllable mantra of Bala is Aim Klim Sauh Balayai Namah. The 15 syllable mantra of Bala is Ka E I La Hrim Ha Sa Ka Ha La Hrim Sa Ka La Hrim. The 16 syllable mantra of Bala is Shrim Hrim Klim Aim Sauh Om Hrim Shrim Ka E I La Hrim Ha Sa Ka Ha La Hrim Sa Ka La Hrim Sauh Aim Klim Hrim Shrim.

The 22 syllable queen of vidyas of Kali is Krim 3 Hum 2 Hrim 2 Dakshine Kalike Krim 3 Hum 2 Hrim 2.

Bhadrakali's great mantra is Krim 3 Hum 2 Hrim 2 Bhaim Bhadrakali Bhaim Hrim 2 Hum 2 Krim 3 Svaha.

The mantra of Raja Matangini is Om Krim 3 Rajamatangini give, give me all success in my aims Phat Svaha.

The vidya of Bhuvaneshvari is Hrim obeisance to Bhuvaneshvari. The five syllable vidya of Tara, who ferries one across the ocean is Om Hrim Strim Hum Phat.

One should conceal the mantra of Sumukhi, Maheshvari. Om Klim Uchishtachandalini Sumukhi Devi Mahapishachini Hrim Thah Thah Thah Svaha.

The cosmic mantra of Sarasvati is Om Hrim Aim Hrim Om Sarasvatyai Namah.

The mantra of Annapurna is Om Hrim Shrim Klim namo Bhagavati Maheshvari Annapurne Svaha.

The great mantra of Mahalakshmi is Om Hrim Shrim Klim Aim Sauh Mahalakshmi Prasida 2 Shrim Thah Thah Thah Svaha.

The mantra, hard to get, of Sharika is Om Hrim Shrim Hum Phram Am Sham Sharikayai Namah.

The mantra of Sharada is Om Hrim Klim Sah Namo Bhagavatyai Sharadayai Hrim Svaha.

The mantra of Indrakshi is Om Shrim Hrim Aim Sauh Klim Indrakshi Vajrahaste Phat Svaha.

The mantra of Bagalamukhi is Om Hlim Bagalamukhi Sarvadushthanam Vacham Mukham Padam Stambhaya Jihvam Kilaya 2 Hlim Om Svaha.

The mantra of Mahaturi is Om Trum Traum Mahaturyai Namah.

The mantra of Maharajni is Om Hrim Shrim Ram Klim Sauh Bhagavatyai Rajnyai Hrim Svaha.

The mantra of Jvalamukhi is Om Hrim Shrim Jvalamukhi mama Sarvashatrun bhakshaya 2 Phat Svaha.

The mantra of Bhida is Om Hrim Shrim Hsraim Aim Klim Sauh Bhida Bhagavatyai Hamsarupi Svaha.

The mantra of Kalaratri is Om Aim Hrim Klim Shrim Kalaratri sarvam vashyam kuru 2 viryam Devi Ganeshvaryai Namah.

The mantra of Bhavani is Om Shrim Shrim Om Om Hrim Shrim Shrim Hum Phat.

The mantra of Vajrayogini is Om Hrim Vajrayoginiyai Svaha.

The mantra of Dhumravarahi is Aim Glaum Lam Aim Namo Bhagavati Vartali Vartali Varahi Devate Varahamukhi Aim Glaum Thah Thah Phat Svaha.

The mantra of Siddhalakshmi is Om Shrim Shrim Hrim Hsauh Aim Klim Sauh Siddhalaksmyai Namah.

The mantra of Kulavagishvari is Om Klim Hram Shrim Hum Jham Jhasahaste Kulavagishvari Aim Thah Jham Thah Strim Thah Svaha.

The mantra of Padmavati is Om Hrim Shrim Klim Blum Padmavati Mama Varam Dehi 2 Phat Svaha.

The mantra of Kubjika is Om Shrim Prim Kubjike Devi Hrim Thah Svaha.

The mantra of Gauri is Om Shrim Hrim Glaum Gam Gauri Gim Svaha.

The mantra of Nilasarasvati is Om Hram Aim Hum Nilasarasvati Phat Svaha.

The mantra of Parashakti is Om Shrim Hrim Klim Sauh Hsauh Parashaktyai Aim Svaha.

Now I will declare the Shaiva mantras to you, listen Parvati. This supreme secret is revealed through your devotion. It is the ultimate secret of secrets and should be concealed like your own yoni.

End of Patala Two



Shri Shri Shiva Mahadeva

The embodied soul is supreme, whole, eternal, consisting of nothing, stainless. It is the ultimate atomic particle, the Natha. It is supreme Shiva, all pervading. It is the ultimate, that jiva, it is Hamsa, the soul of Shakti - Kaulajnananirnaya

The daily puja or worship outlined below is taken from a *panchanga* or ritual manual. The puja is based on the worship of the lingam, Shiva's emblem and an obvious symbol for the penis.

In Hindu temples devoted to Shiva, the lingam, very often associated with a yoni as its base, is generally placed before an image of Nandi the bull, his vehicle or vahana. Before bowing to the lingam itself, the worshipper touches the testicles of the bull, which sits facing the lingam. Often, the lingam is part of a combined yoni-lingam symbol, representing the male and female sexual organs. Flowers and liquid are poured over the lingam and yoni emblem.

Shiva is also known as Maheshvar, the great Lord, Mahadeva, the great God, Shambhu, Hara, Pinakadhrik, bearer of the axe and [Mrityunjaya](#), conqueror of death. He is the spouse of Shakti, the goddess. He also is represented by Mahakala and Bhairava, the terrible, as well as many other forms including Rudra. Shiva is often pictured holding the [damaru](#) (sound file .wav format: 190K), an hour-



glass shape drum, shown below with his trishula. His usual mantra is *om namah shivaya*.

In the image top left, Shiva is shown as a sadhu, a yogin. He is the Lord of Yoga. On his matted locks is a crescent moon, from which streams the river Ganga. Around his neck and arms are serpents, while he also wears the *rudraksha* beads sacred to him. He is smeared with ash, as that is all that remains at the dissolution of the universe, which he presides over. This dissolution of the universe comes when his third eye opens, the whole metaphor referring to the realisation of one's own consciousness, which is Shiva. His right hand shows the mudra dispelling fear, while in his left he holds the trident, symbol of the three worlds, on which is bound the damaru. He sits on a tiger skin and on his right is a water pot.

Shiva is fivefold, his five faces being Ishana, Tatpurusha, Aghora, Vamadeva and Sadjyojata, and eightfold (see puja below) as the eight directions. Shiva-Shakti also have a form called Ardhanarishvara, the meditation image showing the devi as red coloured and voluptuous, as one half of the body, the deva as the other half having a terrifying and fierce aspect.

Mahadeva Shiva is also lord of all beings of the underworld, including bhutas (elementals), pretas (ghosts), and pishachas (flesh eaters) and the rest. He is sometimes pictured on a horse, followed by his retinue of siddhas (accomplished ones), bhairavas (terrifying forms of Shiva), yogis and the rest. As Rudra, he is identified with the star Sirius (Sothis), and is the supreme hunter.

The lingam used in Shiva puja is often made of different materials. While the *Todala Tantra* recommends lingas made of clay, they are also fashioned from quartz, stone, and in the case of the *Matrikabheda Tantra*, an alchemical work, from a Mercury amalgam.

Shiva Puja

Om I bow to Shiva and the five devatas and offer this scent and flower Om! Om I bow to the Sun and the planets and offer this scent and flower Om! Om I bow to the Guardians of the Directions and offer this scent and flower Om! Om I bow to all Goddesses and offer this scent and flower Om! Om I bow to the guru! (Left) Om I bow to the guru's guru! (Right) Om I bow to the source of the gurus! (Centre) Om I bow to Ganesha. Om namah shivaya. Om hail to Hara. (Establish Linga in North) Om I bow to Maheshvara. (Oblate Linga) Om O One Holding the Trident, truly be here!

Nyasa – Placing

Om Sham I bow to the thumbs Namah. Om Shim I bow the index fingers Svaha. Om Shum I bow to the middle fingers Vashat. Om Shaim I bow to the ring fingers Hum.

Om Shaum I bow to the little fingers Vaushat. Om Shah I bow to the front and back of hands Phat. Om Sham to the heart Namah. Om Shim to the head Svaha. Om Shum to the peak Vashat. Om Shaim to the armour Hum. Om Shaum to the 3 eyes Vaushat. Om Shah to the missile Phat.

Dhyana – Meditation

Om. Meditate always on Mahesha, like a mountain of silver, with a beautiful crescent Moon as his crest-gem, whose body is as bright as a jewel, gracious of appearance, his hands holding axe, deer, bestowing boons and dispelling fear, seated in the lotus position, surrounded and praised on all sides by immortals, wearing a tiger-skin, seed and sprout of the Cosmos, destroying fear, with five faces and three eyes. (Place a flower on the head. Perform mental worship. Place the flower on the linga.) O Bearer of the Staff, enter herein! Indwell here! Reside here! Reside here! May happiness be here! May happiness be here! O Rudra, I perform your worship!

Upachara – Offerings

Om hail to Pashupati. (Bathe Linga) Om this is water. Om namah Shivaya! Om this is arghya. Om namah Shivaya! Om this is for sipping. Om namah Shivaya! Om this is for bathing. Om namah Shivaya! Om this is scent. Om namah Shivaya! Om this is flower. Om namah Shivaya! Om this is birch-leaf. Om namah Shivaya! Om this is incense. Om namah Shivaya! Om this is flame. Om namah Shivaya! Om this is food. Om namah Shivaya! Om this is for sipping again. Om namah Shivaya! Om this is betel nut. Om namah Shivaya! Om I offer this scent and flower to Sharva, the Earth form (East) Om I offer this scent and flower to Bhava, the Water form (NE) Om I offer this scent and flower to Rudra, the Fire form (N) Om I offer this scent and flower to Ugra, the Air form (NW) Om I offer this scent and flower to Bhima. the Aether form (W) Om I offer this scent and flower to Pashupati, the Magician form (SW) Om I offer this scent and flower to Ishana, the Sun form (S) Om I offer this scent and flower to Mahadeva, the Moon form (SE) Om hail to Nandi. Om hail to Bhiringini. Om hail to Kshetrapala. Om hail to Vamadeva.



Japa – Mantra Recitation

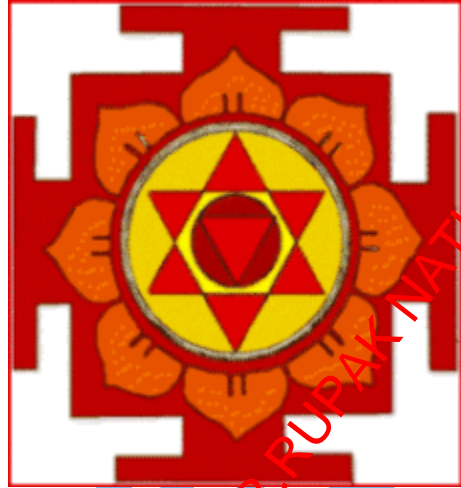
Hara Maheshvara Shulapani Pinakadhrik Pashupati Shiva Mahadeva!

You are the secret at the core of every secret! Take this recitation! O Maheshvara, of Your grace, bestow siddhi on me! All hail to You, O one with closed eyes! Hail to You, with divine vision! Hail to You who holds the staff! Hail to You who holds the Vajra! Hail to You who holds the trident, sceptre, noose and sword in Your hands! Hail to

You, Natha of the Three Worlds, the Lord of all Beings! Om namah Shivaya. Hail to You the Peaceful One! Cause of the 3 Causes! I offer myself to You, O Parameshvara, You who are my goal and refuge!

Nam Nam Nam!

I know not how to invoke, nor how to worship, nor how to bid you farewell! Forgive my mistakes, O Parameshvara. (Place flower on head. Close.)



Shri Tara Devi

In the centre [of the island of gems] is the wish fulfilling tree. Under this, a sadhaka should meditate on himself as being one with Tarini, as bright as the rising sun, the utmost sphere of light, in a place surrounded by beautiful maidens with fans and bells, wafted by a gentle breeze bearing the odour of scent and incense - Todala Tantra, IV

Tara is quite well known to the West through Her Tibetan manifestations, but some are unaware of the important position She occupies in the Hindu tantrik pantheon. She is the second of the ten Mahavidyas.

The major sources used on this page are an important Kaula tantra called *Brihad Nila Tantra* (see below) and the *Tararahasya* (Secrets of Tara) of Brahmananda Giri. The first deals with the exposition of Nila Sarasvati -- the Sapphire Blue Sarasvati. Sarasvati is the Brahma-Shakti, or spouse of the Supreme Deity in his Creative aspect. The other aspects are Vishnu and Mahesh -- all three symbolised in the three heads of Lord Dattatreya, patron guru of the Natha tradition.

Some have attempted to separate the Hindu Tara from the Tibetan Tara, but there is little doubt that She is the same Devi. This is shown in a reference to Tara in the

Hindu *Tantrarajatantra*, where Her mantra is given as *Om Tare Tuttare Ture Svaha* -- identical to the Tibetan version. Here Tara takes her form as Kurukulla.

The various other forms are given in *Brihad Nila Tantra* and *Devirahasya*, under the names Nilasarasvati, Aniruddha Sarasvati, Ugra Tara, Tarini. Nilasarasvati gives as the fruit of worshipping Her poesy and eloquence. This, aside from clearly relating Nilasarasvati to White Sarasvati, also points to this Goddess being the Shakti of the Letters of the Alphabet, the Matrika Shakti.

She has an important role in Tantrik cosmology because mantra, words, music are considered to be the very source of the cosmos. As Matrika Shakti She deludes the entire human race with Her Maya of letters, and words. This has been expressed in a Tantrik form, but, practically speaking, it is sufficient to say that much hypnosis (Maya) comes about via the medium of words. Millions of people have lost their lives through this power.

Thus Her power and place in the Tantrik pantheon is quite justified, and Her mantra is described as a Siddha-Vidya, the cause of Maya and Englamouring. The background GIF here is the bija mantra of Sarasvati. Aim.

Abstract of Brihad Nila Tantra

Chapter One

The tantra opens with a request from Devi to Mahakala Bhairava to reveal the *Nila Tantra*. Bhairava states that this tantra is the secret of all secrets and revealing it will cause lack of success. Having it in one's home is like having Lakshmi, the goddess of wealth. It protects against all misfortunes and its specific virtue is that through it a person can become a miracle worker. It is the king of all tantras and is the core of the quintessence. Bhairava summarises its contents, which include daily worship (puja), the king of mantras, the rules of puja and preparation of its mantra, optional and occasional rites, the secrets of magical restraint, the rules of Kumari puja, hymns, meditations, how to become eloquent, rites of sacrifice (homa), the attainment of poesy, the secret sadhana, the secret mantra, alchemy, preparation of miraculous ashes (bhasma) and everything related to the six magical acts (satkarma).

Firstly, Bhairava deals with the Devi Tarini, which he says is a siddha vidya, causing Maya and englamouring. Her mantra is Om Hrim Strim Hum Phat. This vidya is said to be the heart of Nila Sarasvati. Its application is the attainment of poesy. It is to be pronounced facing north and meditated on as being like a lotus fibre extending from the base of the spine to the 1,000 petal lotus, like ten million fires, suns and moons.

Next the rules of bathing in the morning are described. Again, a sadhaka should face north, visualising the guru in the 1,000 petal lotus. Offering must be given to the rising sun. Then the [gayatri](#) or twilight mantra of Tarini should be pronounced, which is given as Tarayai vidmahe mahograyai dhimahi tanno devi prachodayat.

Chapter Two

This covers the daily puja of Nila Sarasvati, in the usual way. It should be done in isolated places including cremation grounds, hills and forests. This puja also appears in the [Todala Tantra](#), translated as part of the [Magic of Kali](#).

Chapter Three

Describes initiation and the characteristics of guru and disciple, as well as the right times for performing diksha (initiation).

Chapter Four

Contains a description of purashcharana, the method of preparing a mantra so that it becomes successful. Tara's rosary is made of human bone and must be purified and made carefully.

Chapter Five

Optional rites are the topic of this chapter, as well as the pithas or sacred spots. Kamarupa, where the yoni of the goddess fell after being sliced into fifty parts, is the most important.

Chapter Six

Covers Kumari Puja, the worship of a maiden. This is preceded by an offering to jackals, implying that the rite takes place in the cremation ground (shmathana). As in the [Kulachadamani Tantra](#), there is reference to the eight Kula trees, which must also receive their share of worship. A day is the same as a year. Wine must be used when worshipping Kalika but has to be purified first, because Shukra placed it under a curse.

Chapter Seven

Covers the satkarma, or six magical acts, as well as worship of the kumaris. A most interesting section deals with Maha China Krama, which is, essentially left hand tantra (vamachara). The rule here is that of Svecchachara, the path of acting according to one's own will. In this, there is no need for external worship. All can be performed mentally. There are no rules as to the time the puja should be performed, no rules about the place, no need for preparation. The conjunction of yoni and lingam is the essence of the rite. During intercourse, the partners should mentally recite the Tara mantra. It should be performed in the cremation ground.

Chapter Eight

Describes the yantra of Tara (see above). In the centre she and Mahakala are in sexual union. The yantra should be engraved on copper, smeared with kundagola and svayambhu flowers (menstrual blood) and scents including camphor. The practitioner meditates in the heart on Tarini and then draws her, by vital breath, using a flower, into the centre of the yantra.

She is then considered to be present in the yantra and various offerings (upacharas) are dedicated to her and to her attendants in the different parts.

Chapter Nine

Heroic worship is the subject of this chapter, which I have translated on the site. [Vira Sadhana](#).

Chapter Ten

Continues the subject of the previous chapter and expands on Lata Sadhana (creeper sadhana), a synonym for sexual worship.

Chapter Eleven

Gives the Tara mantras, the foremost of which is Om Hrim Strim Hum Phat. Ugra Tara's seventeen letter mantra is Om padme mahapadme padmavati maye svaha. Nila Sarasvati mantra is Aim Hrim Shrim Hsaum Shaum vada vada vagvadini Klim Klim Klim Nilasarasvati Aim Aim Aim kahi kahi kararim Svaha.

Chapter Twelve

The origin of Tarini is the subject of the chapter. She was created by Mahakali to destroy the demons and bring the gods back to their former position.

Chapter Thirteen

This chapter covers the worship of Mahakali and has been translated in full in the [Magic of Kali](#).

Chapter Fourteen

Kamakhya and [Tripura](#) worship. The devi Kamakhya dwells at Kamarupa and has a yantra wherein the [64 yoginis](#) receive honour. Tripura's mantra is Aim Klim Sauh, and the tantra says that she represents the triple Kundalini, her puja being triple in every way.

Chapter Fifteen

A geographical chapter describing mountains, streams and springs sacred to the worship of various devis and devas.

Chapter Sixteen

This chapter outlines the specific festivals of Tara and the things to be done during the twelve solar months, as well as the kinds of offerings which please the goddess.

Chapter Seventeen

Outlines and continues details about worshipping [Kali](#). Her favourite time is on the fourteenth day of the dark moon in the month of Kartik, when she should be worshipped at night. The dhyana (meditation image) of Kali is described with details of the types of pits in which to do homa. This chapter also gives puja details of Sandhya (Twilight) Devi.

Chapter Eighteen

The thousand names of Tara.

Chapter Nineteen

The armour and the secret mantra of Tara are described.

Chapter Twenty

The hundred names of Tara.

Chapter Twenty-One

A most interesting chapter which deals with alchemy. Copper and lead can be turned into gold. Adepts can create a powerful, magical ash which creates miracles. The chapter also describes the dhya (celestial), vira (heroic) and pashu (beast-like) characteristics of tantrik practitioners.

Here is this short chapter in Itrans.

atha

ekavi.mshaH paTalaH .

##(## shriibhairava uvaacha . ##)##

atha vaxye maheshaani tattvasaara.m puraatanam.h .

yena viGYaanamaatreNa kubera iva jaayate .. 1..

taamrasisakametattu pittala.m chaapi yatnataH .

chaturhastapramaaNa.m hi garta.m kR^itvaa tu saadhakaH .. 2..

sarala.m bhasma kuryaachcha vivarjaa~Ngaarasa.m yutam.h .

kariiShamardhasa.m##(##yukta.m##?)##taamrasyopari puuritam.h .. 3..

taapayet.h parameshaani dinaani sapta chandvahi .

tataH pa##(##re##?##ra.m##)##maheshaani uttolya yatnataH shive .. 4..

paatre lohamaye devi tamaadaaya maheshvari .

vi##(##vaja##?##vajo##)##~Ngaarajairdevi alataistaapayed.h dR^iDham.h .. 5 ..

dravii bhruuta.m tathaa taamra.m yena jaayeta sundari .

tadardha.m cha rasa.m tatra dadyaat.h prayatamaanasaH .. 6..

vijaavarasamkenaiiva aTaruuSharasena cha .

si.mhikaarasakenaatha yukta.m kuryaad.h maheshvari .. 7..

tatashcha svarNa.m jayeta satya.m suragaNaarchite .

muulamantrasya jaapyena siddhyatyeva na sa.mshayaH .. 8..

sahasradashajaapena siddhyatyeva na sa.mshayaH .

puurvoktena rasenaiva shuddhasuutena vaa punaH .. 9..

sam.hR^itya tatra dadyaachcha sisaka.m ruupyataa.m vrajet.h .

iti te kathita.m sarva.m sarvasaarasvatapradam.h .. 10..

prayogaaarho bhaved.h devi satya.m satya.m varaanane .
idaanii.m shR^iNu chaarva~Ngi suutabhasma tathaiva cha .. 11..

yena viGYaanamaatreNa ma.ntrasiddhirbhavet.h priye .
saardhahastapramaaNena garta.m kR^itvaa tu deshikaH .. 12..

haridragomayenaatha lepayet.h parameshvari .
tatastu gajasuutreNa bhasma kuryaad.h yathaavidhi .. 13..

vaijayantyaashcha muulena tathaa siddhirasena cha .
kariiShakeNa deveshi bhasmiikuryaad.h vidhaanataH .. 14..

shuddhasuuta samaadaaya ma~Ngale vaasare nishi .
uurdhaardho lavaNa.m dattvaa bhasmiibhavati tatxanaat.h .. 15..

ashvatthapallavenaiva sa.myukta.m parameshvari .
suutabhasmabhavatyeva pateshi naatra sa.mshayaH .. 16..

ashvadantana deveshi vaajimaareNa chaiva hi .
sa.myuktasuuta.m tatrasya.m bhasmiibhavati tatxanaat.h .. 17..

dhaatunaa saha yukta.m tad.h baddhibhavati sundari .
paataalarasakenaiva mavechcha svarNamuttamam.h .. 18..

aadau cha gulikaa.m baddhvaa paschaad.h rasena taaDayet.h .
tato baddhibhavatyeva satya.m guruganaarchite .. 19..

triraatrasya vidhaanena japa.m kuryaachChuchismite .
tataH prayogo deveshi siddho naastyatra sa.mshayaH .. 20..

bhaavanaarasasa.mpanno bhaved.h yogii mahaakaviH .
bhaavasya nirNaya.m devi kathitamapi shobhate .. 21..

bhaavastu trividho devi divyaviirapashukramaat.h .
guravastu tridhaa GHeyaastathaiva mantradevataaH .. 22..

aadyo bhaavo mahaadevi shreyaanin sarvaagameShu cha .
dvtiiyo madhyamaH proktastR^itiiyaH sarvaninditaH .. 23..

bahujaapaat.h tathaa homaat.h kaayakleshaadivistaraiH .
na bhaavena vinaa devi mantravidyaa phalapradaa .. 24..

ki.m viirasaadhanailaxaiH ki.m vaa kR^iShTikulaakulaiH .
ki.m piiThapujanenaiva ki.m kanyaabhojanaadibhiH .. 25..

svayoShitapriitidaanena ki.m pareShaa.m tathaiva cha .
ki.m jitendriyabhaavena ki.m kulaacharakarmaNaa .. 26..

yadi bhaavavishuddhaatma na syaat.h kulaparaayaNaH .
bhaavena labhate mukti.m bhaavena kulavarddhanam.h .. 27..

bhaavena gotravR^iddhiH syaad.h bhaavena kulasaadhana.m .
ki.m nyaasavistareNeva ki.m bhuutashuddhivistaraiH .. 28..

ki.m tathaa puujanenaiva yadi bhaavo na jaayate .
sheShabhaavo mahaad###(##va##?##vi##)##sarvakarmasukhaavahaH .. 29..

tena bhaavena deveshi puujayet.h parameshvarii.m .
vinaa hetukamaasaadya xobhayukto maheshvaraH .. 30..

yatra kutra kuje vaare shmashaanagamane kR^ite .
puujaaphala.m labhet.h tatra saptavaasarasa.mmitam.h .. 31..

chaturdashyaa.m gate tatra paxapuNyaphala.m labhet.h .
naagate naarchite sthaane pashureva na sham.shayaH .. 32..

naanyaH syaadadhiko deva iti chintaaparaayaNaH .
saadhake xobhamaapanne mama xobhaH prajaayate .. 33..

tasmaad.h yatnaad.h bhogayuto bhaved.h viravaraH sadaa .
bhogena moxamaapnoti bhogena kulasundariim.h .. 34..

vinaa hetukamaasaadya xobhayukto maheshvaraH .
na puujaa.m maanasii.m kuryaad.h na dhyana.m nacha chintanam.h .. 35..

yadyad.h vadai nidraati yatkaroti yadarchati .
tatsarva.m kularuupa.m tu dhyaatvaiva viharet.h sudhiH .. 36..

tasmaad.h bhuktvaa cha piitvaa cha puujayet.h parameshvariim.h .
na chaiva shrutidoSho.atra naaparaadhaadiduuShaNam.h .. 37..

ekaakii nirjane deshe shmashaane parvate vane
shuunyaagaare nadiitire niHsha~Nko viharet.h sadaa .. 38..

viiraaNaa.m japakaalastu sarvakaalaH prashasyate .
sarvadeshe sarvapiiThe kartavya.m khaloShaNam.h .. 39..

iti viGYaaya deveshi sarva.m kuryaad.h varaanane .
bahunaatra kimuktena kimanyat.h kathayaami te .. 40..

iti shribR^ihanniilatantre bhairaviibhairavasa.mvaade###(##rasaayana bhaavaniruupaNa.m##)## ekavi.mshaH
paTalaH .. 21..

Chapter Twenty-Two

The 1,000 names of [Kali](#).

Chapter Twenty-Three

The hundred names of Kali.

Chapter Twenty-Four

Describes the worship of Devi Annapurna (Full of Food) and gives her mantra and the hundred names.



The Todala Tantra

Listen, O Devi, I will speak concisely of the essence of yoga. The body resembles a tree, with the root above and the branches below. In the macrocosm there are tirthas (bathing places) which also exist in the body. The macrocosm is like the microcosm. - Todala Tantra, II

This Hindu tantra is a brief but often quoted work of ten patalas or chapters. It is referred to, for example, in the [Matrikabhedatantra](#). It also contains the daily pujas of Tara, Kali and Shiva, as well as information about yoga. This tantra has been translated, and we propose to offer it as an Adobe PDF file in the near future.

Patala one deals with the ten Mahavidyas, a subject which is returned to in chapter 10 of this tantra.

These major forms of the goddess are described in the *Todala Tantra* as Kali, Tara, Sundari, Bhuvaneshvari, Cchinnamasta, Bhairavi, Dhumavati, Bagala, Matangi, and Kamala. According to Alain Danielou's *Hindu Polytheism*, these ten aspects of Shakti are the epitome of the entire creation. Chapter 10 also outlines their consorts, although Dhumavati, the widow form, is not allocated a consort. At the close of the chapter comes the essential tantrik view that Shiva, as the witness is not involved in creation, maintenance or withdrawal.

Many tantras, particularly those associated with Bengal, speak of ten major aspects of the goddess, the Mahavidyas. Vidya means knowledge but in the tradition this word is synonymous with both a Devi and her mantra form. Mantra is divinity in its purest form as sound, yantra is divinity represented as diagram and the dhyana, or meditation form, is considered to be the grossest representation. But these forms are given as ways of concentrating the mind easily.

The Mahavidyas are, in order, [Kali](#), [Tara](#), Sodashi ([Tripurasundari](#)), Bhuvaneshvari, [Cchinnamasta](#), Bhairavi, Dhumavati, [Bagalamukhi](#), Matangi and Kamala. Each, except Dhumavati, who is a widow, has her own form of Shiva.

1. Kali. Seated on a corpse, greatly terrifying, laughing loudly, with fearful fangs, four arms holding a cleaver, a skull, and giving the mudras bestowing boons and dispelling fear, wearing a garland of skulls, her tongue rolling wildly, completely naked (digambara - clad in the directions), thus one should meditate on Kali, dwelling in the centre of the cremation ground.

2. Tara - Akshobhya. Seated in the pratyaldha asana, seated on the heart of a corpse, supreme, laughing horribly, holding cleaver, blue lotus, dagger and bowl, uttering the mantra Hum, coloured blue, her hair braided with serpents, the Ugratara.

3. Sodashi. For her meditation image, see [Mahatripurasundari](#).

4. Bhuvaneshvari. Like the red rays of the rising sun, with the moon as her diadem, and with three eyes, a smiling face, bestowing boons, holding a goad, a noose and dispelling fears, thus I hymn Bhuvaneshi.

5. Cchinnamasta. For her meditation image, see [Cchinnamasta](#).

6. Bhairavi. Her head garlanded with flowers, she resembling the red rays of 1,000 rising suns, smeared with red, holding milk, book, dispelling fears and giving boons with her four hands, large three eyes, beautiful face with a slow smile, wearing white gems, I worship Bhairava.

7. Dhumavati. The colour of smoke, wearing smoky clothes, holding a winnowing basket, dishevelled clothes, deceitful, always trembling, with slant eyes, inspiring fear, terrifying.

8. Bagalamukhi. Three eyes, wearing yellow clothes and gems, moon as her diadem, wearing champaka blossoms, with one hand holding the tongue of an enemy and with the left hand spiking him, thus should you meditate on the paralysers of the three worlds. See also [Bagalamukhi](#).

9. Matangi. Dusky, beautiful browed, her three eyes like lotuses, seated on a jewelled lion-throne, surrounded by gods and others serving her, holding in her four lotus-like hands a noose and a sword, a shield and a goad, thus I remember Matangi, the giver of results, the Modini.

10. Kamala. With a smiling face, her beautiful lily-white hands hold two lotuses, and show the mudras of giving and dispelling fear. She is bathed in nectar by four white elephants and stands upon a beautiful lotus.

"Shri Devi said: Lord of the world, lord of all knowledge, tell of the worship of the mahadevas in the three worlds. On the right hand side of each are various forms. Mahadeva, speak of each one separately.

"Shri Shiva said: Listen, beautiful one to Kalika's Bhairava. On Dakshina's right, worship Mahakala, with whom Dakshina is always in love union. Worship Akshobya on the right of Tara. Devi, the kalakuta poison produced by the churning of the ocean caused great agitation to all the gods and their consorts.

"Because he destroyed the agitation caused by the deadly yellow poison, he is known as Akshobya. Thus Tarini, the Mahamaya, always delights in her consort.

"On the right hand side of Mahatripurasundari, worship Shiva in his five-faced form with three eyes in each of the faces, O lady of the gods. She always delights in sexual union with her consort, O Mahadevi. For this reason, she is known as the famous Pancami. On the right side of Shrimad Bhuvaneshwari, who in the heavens, on earth, and in the underworlds is known as the Adya, worship Tryambaka. She makes love with Tryambaka in these places, it is said. He and his Shakti are mentioned and worshipped in all tantras. On Bhairavi's right side is Dakshinamurti. By supreme efforts, one should certainly worship that five faced one.

"On Cchinnamasta's right side, worship Shiva-Kabandha. By worshipping him, one becomes lord of all siddhi. The Mahavidya Bhumavati is a widow. Seated on the right of Bagala is the Maharudra, with one face, who dissolves the universe. On Matangi's right side is Shiva Matanga, similar to Dakshinamurti, the form of cosmic bliss. He who worships Sadashiva, the Vishnu form, on Kamala's right side becomes perfect, there is no doubt about this.

"On Annapurna's right hand side, worship Brahma, the giver of great liberation, the god with ten faces, the Maheshvara. On the right side of Durga, worship Narada. The letter Na causes creation, the letter Da maintenance, while the letter Ra causes dissolution. So he is known as the famous Narada. Worship the Rishi who "gave birth" to the other vidyas on their right hand side." (Todalā, chapter one)

Shiva, in the second chapter, tells Shakti of yoga and describes the body as resembling a tree. There is no difference between the macrocosm or the microcosm. The supreme mantra is hamsa, equivalent to 21,600 breaths in a day. The letter Ha is Shiva while the letter Sa is Shakti. According to ancient texts, breath is time. An individual inhales once every four seconds and exhales once every four seconds. One is a solar breath and one a lunar breath.

In chapter three, the different forms and mantras of Kali are described, along with the sandhya (twilight) mantras of both Kali and Tara. These are the four tantrik twilights of dawn, midday, sunset and midnight, when the currents of pranayama change direction and the sadhaka can do his or her puja knowing he is close to the in-betweenness which is the essence of tantra. Kali's daily rites are detailed.

The fourth chapter deals with Tara's puja, giving a beautiful meditational image of her as situated in the centre of a lovely island, seated on a lion throne under a jewelled pavilion. Chapter five turns to Shambhunatha (Shiva). In this yuga, sadhakas should not worship his form known as Nilakantha, an aspect of Shiva. At the churning of the milk ocean, at the beginning of time, Shiva swallowed the poison which stained his throat a deep blue. It is unclear, however, why this tantra prohibits his worship. One should never worship Shakti unless Shiva is first worshipped, preferably with a clay linga.

In chapter six, Shiva gives the vasana or inner meaning of Kali and Tara mantras Krim and Strim. The different letters of the mantras are placed on separate parts of the human body. The seventh chapter speaks of yoga and of the seven islands and of their locations in the body. Kamarupa is in the muladhara cakra. Other sacred centres are also situated in the body.

The 51 letters of the alphabet are the sacred pithas within the body, each associated with one of the parts of the Devi which fell to earth when sliced by the discus of Vishnu.

Chapter eight continues the previous topic. The body is permeated with millions of nadis and the elements have their place there too. In chapter nine, Shiva speaks of the Sundari mantra.

Even though Shiva has already spoken of it in the *Nitya Tantra*, Shakti asks him to reveal its true meaning. Shiva says that 21,600 is the head of the letters of the alphabet and the true rosary in the thousand petalled lotus. Details of the rosary follow. Using tantrik methods, sadhakas can be both liberated and enjoy.

The last chapter equates Vishnu's ten incarnations with the ten Mahavidyas. Durga is the Kalki, the last of the avatars of Vishnu. He is yet to come, and when he does he will be born in Shambhala. He will ride a white horse and hold a sword which blazes like fire, bringing back to the planet harmony, according to the Agni and other Puranas. Kali's consort is [Krishna](#).

"Shri Devi said: Lord of gods, guru of the universe, tell me of the ten avatars. Now I want to hear of this, tell me of their true nature. Paramesvara, reveal to me which avatar goes with which Devi.

"Shri Shiva said: Tara Devi is the blue form, Bagala is the tortoise incarnation, Dhumavati is the boar, Cchinnamasta is Nrisimha, Bhuvaneshvari is Vamana, Matangi is the Rama form, Tripura is Jamadagni, Bhairavi is Balabhadra, Mahalakshmi is Buddha, and Durga is the Kalki form. Bhagavatī Kali is the Krishna murti." (Todalā, chapter 10)



The Yogini Hridaya

She (Shakti) by whose transformation this creation in the form of objects, words, plexuses, and bodies exists, should of necessity be known by us - Varivasyarahasya

The *Yogini Hridaya* (Heart of the Yogini), also known as *Nitya Hridaya* and *Sundari Hridaya*, is said to be one part of the entire work known as the *Nityashodashikarnava* (Ocean of the 16 Nityas), the other part being often separately treated as the *Vamakeshvara Tantra*.

The work, which abounds in elliptical terms and code words peculiar to the Shri Vidya tradition, is divided into three chapters corresponding to three parts (sanketa) described as chakra (or yantra), mantra and puja, or worship.

The *Yogini Hridaya* belongs to what is known as the Kadi line of Shri Vidya. Kadi means "the letter Ka etc", and refers to the fifteen lettered mantra which starts ka e I la hrim, which is referred to elsewhere on this Web site.

The well known Shri Yantra is considered to be one with the mantra and with the devata (goddess in this case) known as Shri Shri Mahatripurasundari.

The edition followed here was published as volume seven in the Sarasvati Bhavana Granthamala, with an English introduction by Gopinath Kaviraj, and which also includes two important commentaries known as the Dipika by Amritananda and the

Setubhanda of Bhaskararaya. The Yogini Hridaya, in a Sanskrit version, using the iTrans format, may be found [here](#). You can find a Devanagari version of this work [here](#), but will need to install the Sanskrit 98 font first to view it.

It will be helpful to look at this page on [Tripurasundari](#) to understand the following abstract, as well as consulting the other documents on Shrikula, referred to from the home page of this site.

First Patala

The chapter opens with Devi addressing Bhairava. In the first verse she says that in this Vamakeshvara Tantra are many concealed things and she wishes to know the rest which has not yet been revealed. There are 86 verses (shlokas) in this chapter.

Bhairava answers by saying he will reveal the Supreme Heart of the Yogini, which is to be obtained orally, and should not be discriminately revealed.

Shakti is fivefold and refers to creation, while Shiva is fourfold and related to dissolution. The union of the five shaktis and the four fires creates the chakra, that is the Shri Yantra. Shiva and Shakti are Fire and Moon bindus and the contact of both causes the Hardhakala to flow, which becomes the third bindu, Sun, and which gives rise to the Baidava or first chakra. It is this first chakra, the bindu at the centre of the yantra, which gives rise to the nine triangles or navayoni, and these, in turn, cause the nine mandalas of the yantra to blossom. This Baidava or central bindu, is Shiva and Shakti, also referred to in the texts as the light and its mirror.

The ultimate Shakti, by her own will (svachaya) assumed the form of the universe, first as a pulsating essence, consisting of the vowels of the alphabet. The bindu of the yantra corresponds to dharma, adharma and atma, which also corresponds to matri, meya and prama. The bindu is situated on a dense, flowering mass of lotus, and is self-aware consciousness, the Chitkala. The quivering union of Shiva and Shakti gradually creates the different mandalas of the Shri Yantra, which correspond to different letters of the Sanskrit alphabet.

Kamakala subsists in the Mahabindu (great bindu) and is without parts. The text refers to nine different and successively subtle forms of sound which are beyond the vowels and consonants of the 50 (51) letters of the alphabet.

She is every kind of Shakti, including Iccha (will), Jnana (knowledge) and Kriya (action), and exists as four pithas or sacred centres, represented by the letters Ka(marupa), Pu(rnagiri), Ja(landhara) and Od(ddiya). These seats exist in the microcosm between anus and genitals, at the heart, in the head, and in the bindu above the head, and have the forms of square, hexagon in a circle with a bindu, a crescent moon and a triangle, and are of the colours yellow, purple, white and red.

These also correspond to three lingams, which are known as Svayambhu, Bana, Itara and Para, which are situated in the pithas and are coloured gold, bhanduka red, and like the autumn moon.

The vowels, which are divided into three, are situated in the svayambhu lingam, the letters Ka to Ta are associated with the bana lingam, the letters Tha to Sa are in the kadamba region, while the entire circle of the letters, the matrika, are associated with the para or supreme lingam, which is one with the essence of the bindu of the yantra, and is the root of the tree of supreme bliss.

These different elements of speech, which are the kulakaula, are also the sections of the mantra. Further, these sections correspond to the waking state, to dream, to deep sleep and to the turiya or fourth. Beyond this is the absolute supreme which by its own will emanates the cosmos and is also one with the cosmos, the union of measure,

measurer and the measured, the triple peaks, and the very self of Iccha, Jnana and Kriya shaktis. The universe has the appearance of emanating from the unmanifest Kameshvara and Kameshvari.

The noose which Tripurasundari holds is Iccha, the goad is Jnana, and the bow and arrows are Kriya shakti, says Bhairava. By the blending of the refuge (Shiva-Kameshvara) and Shri (Shakti-Kameshvari), the eight other mandalas of the Shri Yantra come into creation. The remaining shlokas (verses) of this chapter deal with the creation of the other mandalas of the yantra.

Second Patala

Bhairava tells the Devi he will describe the mantra. Knowing this, a vira (hero) becomes like Tripura herself. There are 85 verses in this chapter.

According to the text, each of the nine mandalas of the Shri Yantra have a particular form of Tripurasundari presiding over them, and a particular vidya appropriate to each. According to the text, these forms are Tripuradevi, Tripureshvari, Tripurasundari, Tripuravasini, Tripurashri, Tripuramalini, Tripurasiddhi, Tripurambika, and the ninth is Mahatripurasundari. Verse 12 says that they should be worshipped in this order in the nine chakras (that is mandalas).

The mantra may be understood in six different ways: bhavartha, sampradaya, nigama, kaulika, sarvarahasya, and mahatattva.

The text then proceeds to outline the significance of these different ways to understand the meanings (artha). The eighteenth century sadhaka, Bhaskararaya, delineates the meaning of these in his work *Varivasarahasya*, which is available with the Sanskrit text and an English translation in the Adyar Library series (see [Bibliography](#)). This work also includes a detailed chart which shows the threefold divisions of Tripurasundari as well as the nine subtle forms of speech beyond the letters of the alphabet.

Bhavartha is related to the fifteen lettered Kadi vidya mantra. Removing the three Hrims from the mantra shows the essential nature of Shiva and Shakti. The goddess embodies the 36 tattvas and is identical with this mantra. This meaning shows the essential sameness of devi, mantra and the cosmos.

The sampradaya meaning shows the identity of the mantra with the five elements of aether, air, fire, water and earth; the fifteen letters of the mantra and the senses of sound, touch, image, taste and smell. Says Bhaskaraya: "As there is no difference between the cause and its effect, between the thing signified (*vachya*) and the word which signifies the thing (*vachaka*), and between Brahman and the universe, so also the universe and this Vidya are identical [in relation to each other]."

The Nigarbha meaning shows the identity of the supreme devata with the guru, and because of the grace of the guru, one's own self.

The Kaulika meaning is that she, the supreme goddess, rays out her attendant shaktis one with her. So, she is Iccha, Jnana and Kriya; the fire, the sun and the moon; and the nine planets and other celestial phenomena, as well as the objects of the senses, the senses, and other constituent parts which are also present in the microcosm. In this form she is Ganeshi, and a nyasa representing her in this way can be found elsewhere on this site. Again, her shaktis and her are inseparable and this is represented by her inseparability from the Shri Yantra.

The secret (Rahasya) meaning of the mantra is the union of the Devi with the 50 letters which represent 16 Moon kalas, 12 Sun kalas, and 10 Fire kalas, corresponding to the Kulakundalini, which extends from the base chakra, shoots through the brow chakra and then beyond, causing a flow of amrita or nectar to drench the body. She sleeps, she wakes, and she sleeps again, and once more, is identical with mantra, yantra, guru and the shining own self. The supreme absolute is one with Shiva and Shakti. The tattva meaning is that she is one with the 36 tattvas, also with the letters of the alphabet and the forms they take. Breath, as well as time, is the form of the Devi Tripurasundari.

The practical application of these concepts is to be learned at the feet of the guru, himself or herself one with the goddess.

Third Chapter

This is called the Puja Sanketa, or section relating to worship in three senses described as para, parapara and apara. This, much longer chapter, has 206 verses.

The first consists of identity with the supreme absolute, the second of meditation (bhavana), while the third is related to ritual worship. (See *Subhagodaya*, elsewhere on this site).

This chapter mostly deals with nyasa, and starts with the sixfold nyasa related to [ganeshas](#), [grahas \(planets\)](#), the 27 nakshatras, the six yoginis of the bodily dhatus, the rashis or 12 sidereal constellations and the pithas, a translation of which may be found [elsewhere on this site](#). There is also a description of this six fold nyasa in the [Gandharva Tantra](#).

It follows with the [Shri Chakra nyasa](#), from the *Nityotsava*, which, once more, is translated.

Other nyasas, including hand nyasa are outlined, along with the daily puja of Tripurasundari and descriptions of the attendants (avarana devatas) to be found in the nine mandalas of the yantra.

The chapter closes with an admonition that the details of this tantra should be concealed and not revealed to anyone who is not initiated into the practice.